GREEK LYRIC POETRY
PLATE I.

[See Alcaeus xi., Sappho x., and Additional Note A.]
GREEK LYRIC POETRY

A COMPLETE COLLECTION OF THE SURVIVING PASSAGES FROM THE GREEK SONG-WRITERS

ARRANGED WITH PREFATORY ARTICLES, INTRODUCTORY MATTER, AND COMMENTARY

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AMPLE as are the remains of Greek poetic literature that have been preserved, there is one important branch of it which has all but perished. The student usually forms a close and valuable acquaintance with Greek Drama and Greek Epic, but of the Lyric poetry proper he reads little or nothing. It is true that the more fortunate, though I fear their number is small, read Pindar, the greatest perhaps of the Greek Lyric poets; and, furthermore, all of us become acquainted with choral lyric poetry in the Drama. Pindar, however, in his only surviving complete poems, the Epinician odes, represents one branch alone of the subject; and similarly in the Plays we have practically choral Lyric only, and that, too, under such conditions as are best adapted to the preponderating interest of the Drama. Of Greek Lyric Poetry then, with these important exceptions, we are profoundly ignorant; and our knowledge of Greek poetry in general is accordingly almost as limited, as if in our own language we read Milton and the Elizabethan Dramatists, but knew nothing, or almost nothing, of the great song-writers contemporary with them, or of the lyrics of Shelley, Keats, and Tennyson in our own century.

The loss of these Greek song-writers is irreparable; but if we could imagine the connected works of any great modern poet, or series of poets, entirely lost, many valuable fragments might yet be recovered by a patient search for quotations from them in surviving literature. This is
precisely the task so successfully accomplished in connection with the lost Greek lyrics by scholars during the last three centuries, who, by a laborious and discerning investigation of all ancient writers or critics on style, metre, and grammar, have been able to recover for us fragments scanty and mutilated indeed, but yet of a nature to repay fully the study of all those who are interested alike in Greek literature and in Greek life.

My object in this volume has been to present to readers of Greek a collection in an accessible form of all the fragments of the 'Melic' poetry, omitting from the text instances of single words or half lines cited in illustration of some special point in grammar or metre, and also passages which are hopelessly corrupt. My task then has been not to select the best only, for the fragments are too scanty to admit of any such selection, but to include everything that can fairly be regarded as readable, adding in the Introduction and elsewhere such information as I have deemed necessary for a fuller comprehension of the poems, and of Greek Lyric Poetry in general. To make the collection complete for purposes of reference, etc., I have added in an Appendix all the passages excluded from the text proper. These latter I have taken from the last edition of Bergk's Poetae Lyrici, without commentary or alteration of the text.

I deal only with 'Melic' poetry, or the poetry adapted for music, to the exclusion of Elegiac poems, which, though in early times at least not without musical accompaniment were recited or intoned rather than sung. The distinction is far from being one of form alone; for, since the Greeks excelled in the perfect adaptation, in poetry as in all else, of form to matter, it follows that poetry which was distinct in metre, mode of delivery, and also in traditional dialect (see page 75 seq.), was widely distinct also in subject, in treatment of subject, and in its whole spirit.
I must add that the Epinician odes of Pindar, though essentially 'Melic' poetry, or Song-poetry proper, are not included in this edition, because so much has by great good fortune survived as to necessitate entirely separate treatment. I have however inserted some of the chief fragments from Pindar, for reasons explained elsewhere (p. 281).

I have to thank several of my friends for their assistance in different portions of my work; and I am particularly indebted to Dr. Abbott, my former Headmaster, for his kindness in revising a considerable part of my commentary, to which he has added some valuable suggestions. Mr. Murray, Keeper of the Classical Antiquities at the British Museum, and other gentlemen connected with that Department, have also given me much useful information.

G. S. F.

St. Paul's School,
February 1891.
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CORRIGENDA

PAGE
120, Arch. xiv. 1, for Γλαύς read Γλαύκ
124, line 5, for Harting read Hartung
127, Alc. i. 10, for ψανήν and ἐπαίνην read ψαίνειν and ἐπαίνειν
128, " 13, for αἰ read αἰ
" 32, for ἀμίνα read ἀμίνα
131, " xii. 3, for σκάμῳ read σκαμῷ τε
142, Alcaeus v. 2, for καὶ read καὶ
158, Sap. iii. 3, for ὀππατα read ὀππατα
159, " vii. 2, for ἄνθητο read ἄνθητο
163, " xxi. 1, for Κυθῆρη read Κυθήρη
225, Bacchyl. ii. 2, delete comma after θημόν
" l. 3, for Κυπρίδος read Κύπριδος
230, " xvi. (Metrical scheme, line 1) in 5th Cretic for — to read — to
262, Miscel. xxx. 7, for κοιράνην read κοιράνην
" 10, for πολίας read πολιάς
274, line 2, for ἐκφοβηθέσαν read ἐκφοβηθέσαν
279, Dith. Poet. xiv. 2, for Νιά read Νιά
286, Pind. i. 4, for πολλοὺς read πολλοὺς
327, Note on Sappho 1, par. 2, line 1, for τῖλει read τίλει
333, Note on Sappho X. 1. 3, delete For ὅματα
ARTICLE I

REVIVAL OF MELIC OR SONG-POETRY—ANCIENT FORMS OF LYRIC AGAIN CULTIVATED

Although in the history of surviving Greek literature Epic poetry precedes Lyric, of course, as a matter of fact, poetical emotions found their utterance in song long before professional poets produced lengthy and elaborate Epic compositions: Orpheus, according to the myth, preceded Homer. Epic, however, owing to certain obvious causes to be looked for in the social conditions of the day, attained a popularity among the influential classes which attracted to its service all men of ambition in the sphere of poetry, and Melic composition was for the time cast into the shade. Songs were doubtless written and sung all through the Epic period, and indeed we find frequent reference thereto in Homer, but evidently no special cultivation was given to poems which did not celebrate κλέα ἀνδρῶν or similar subjects, and the songs remained in the position of Volkslieder, or else of monotonous and stereotyped religious chants. When, however, the 'feudal' state of society in the Greek world (if such an expression may be used) sank gradually to decay, and with it its favourite and appropriate form of poetry, the Epic, poetical genius was forced to adapt itself to its surroundings. The glories of the past had now, in a period of revolution, become discredited, while the life of the present, which for long had been unvarying and monotonous, underwent such a change as intensified its feelings and heightened the interest of its actions. It was to actual life that the poets now directed their attention, and Epic narrative was thus supplanted by Lyric poetry of a subjective and personal character.
The wide gulf, however, between Epic and Melic, or the poetry of song, was bridged over by Elegiac and Iambic poetry, both of which, like Epic, were recited or intoned rather than sung.

Elegy broke the dignified flow of the hexameter, so well suited for an elevated narrative style, by alternating with it the so-called Pentameter, which, as metricians point out, is merely a varied form of the hexameter. In subject, on the other hand, Elegiac poetry broke boldly away from the traditions of Epic, and we find it employed by a Tyrtaeus, a Callinus, or a Solon as a powerful factor in the warfare or the politics of the day.

The Iambic trimeter, again, the invention of which is ascribed to Archilochus, introduced still greater innovations both in form and in subject. The whole nature of the metre is altered from the \( \gamma \varepsilon \nu \varsigma \; \iota \sigma \omicron \nu \), where, as in the hexameter, the arsis and thesis of each foot are equal, to the \( \gamma \varepsilon \nu \varsigma \; \delta \iota \nu \lambda \varepsilon \varsigma \omicron \nu \), where, as in the Iamb and the Trochee, they are as 1 to 2, or 2 to 1; while the subject we find to be personal in the most pronounced degree, being chiefly invective or satire of the bitterest kind, not against principles or public enemies, but against private foes.

But neither Elegy nor Iambic verse was suited by metre or by subject to satisfy the craving for a more noble and elevated poetry which was strong among the Greeks; and the poets betook themselves to what must always be the truest source of fresh poetic inspiration—to the songs which, hitherto uncultivated and little heeded, yet touched the deepest sympathies of the people in their religious or secular life. We find accordingly that with rapidly progressive innovations, which will be duly noticed, in metre, in music, and in the choral dance, Melic poetry soon attained to its maturity. The swiftness of this advance is indeed astonishing, and is only intelligible when we reflect how many were the occasions for song in the life of a Greek city, and that in this period of social and literary revolution, the powerful poetical genius of the Greeks was concentrated almost entirely upon such occasions; nor must we forget that it was not one country alone that was
REVIVAL OF MELIC POETRY

developing its poetical powers, but a number of States, more or less parallel and independent, each of which, owing to easy and constant communication, readily influenced all the rest.

What then were the most important and inspiring occasions for song in early Greek life, and what was the nature of the early song-poetry so long overshadowed by its younger sister Epic? For it is to this source that we must trace the characteristics of later and cultivated Melic. On this subject one cannot do better than quote a well-known passage from Colonel Mure's History of Greek Literature: 'From Olympus down to the wandering mendicant every rank and degree of the Greek community, divine or human, had its own proper allotment of poetical celebration. The gods had their hymns, nomes, paean, dithyrambs; great men their encomia and epinicia; the votaries of pleasure their erotica and symposiaca; the mourner his threnodia and elegies; the vine-dresser his epilenici; the herdsman their bucolica; even the beggar his eiresione and chelidonisma.' The number of titles amounts to upwards of fifty; and Colonel Mure justly remarks that 'the number, variety, and methodical distinction of these modes of lyric performance supply one of the most striking illustrations of the fertile genius and discriminating taste of the Greek nation'. It is to be noticed that these distinct classes of song were not the creation of cultivated lyric, but were handed down from primitive times. We may follow Proclus in grouping them in two main divisions—the Religious and the Secular.

Of religious or sacred lyric the chief forms are the Hymn, A. Religious the Paean, the Hyporchem, the Nomos, the Dithyramb, the Lyric. Comus, and the Prosodion; and these I will proceed to discuss briefly in their order.

The Hymn (ἡμνός) dates far back into remote ante- Hellenic ages, and may be regarded as the original stock

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1 *Hist. of Language and Liter. of Anc. Greece*, Bk. III. c. ii. Mure's remarks are based upon a long passage from Proclus' Χρήστομαθία, quoted in Photius' Biblioth. pp. 521 seq.
of all the religious songs, the others being specialised and in many cases later forms of the Hymn (ὡς έλθη πρὸς γένος, Proclus). But the Hymn also constitutes a special type of religious poetry, though its only peculiar features mentioned by our chief authority, Proclus, are that it was sung standing, and accompanied by the cithara—ὅ δὲ κυριῶς ὕμνος πρὸς κυθάραν ἦδετο ἐστώτων.

Burnouf¹ suggests that the word ὕμνος is identical with the Sanscrit ‘sumna’, good thought, and he adds that the custom of accompanying a sacrifice at the altar with a song to the gods, or hymn, was common to all the Aryan races. It is in fact in this ὕμνος in its more general sense that we may, perhaps, with Hartung, look for the earliest development of poetry and song among the Greeks; since solemn prayer naturally tends to become rhythmical, and harmonious musical sounds have a special value on such occasions, both in elevating the mind of the worshipper and in drowning all discordant and inauspicious noises. That the earliest mythical poets, at any rate, were connected with religion is illustrated by the examples of Orpheus and Eumolpas, both of whom belong to the primitive age, when, as in their cases, the characters of head of the family, priest, and poet-singer were combined in the same person.

The majority of the hymns, until the re-awakening of lyric inspiration, were probably traditional and monotonous dirges chanted rather than sung, as seems to follow from the very limited range of the music of these early times (see page 35). They admitted, however, of variety, according to the deity that was invoked, according to the periods of the day or the changing seasons of the year.²

Among the early poets of the Lyric age we find Alcman and Stesichorus cultivating this branch of Melic.

Passing on to more special forms of the ὕμνος, we find

² See Burnouf, p. 51.
³ See Burnouf’s remarks on the Vedic Hymns, pp. 48, 56.
that the *Paean*, the *Hyporchem*, and the *Nomos* were all consecrated, in early times at least, to the worship of Apollo (v. Proclus, *loc. cit.*).

The *Paean* is twice mentioned in Homer. In *Il. i. 473* *Paean*, it is sung by the Greeks to Apollo, in order that he may take away from them the plague that he has sent—

*Καλὸν ἄειδοντες παιήνα, κούροι Ἀγαίων, Μέλποντες Ἐκάεργον, ὥ δὲ φρένα τέρπετ' ἀκούων.*

Similarly we are told that it was sung at an expiatory festival in the first month of spring, called *Βύσις*, at Delphi.1 The second occasion in the *Iliad* is *xxii. 391*, where Achilles calls upon his comrades to sing the *Paean* as they carry off the slain Hector: *Νῦν δ' ἄγ' ἄειδοντες παιήνα, etc.*

It took then the double form of earnest prayer for the removal of plague, or for the bestowal of victory, and also of thanksgiving for favour granted, especially for military success.

Further reference will be made to the *Paean* in connection with the Dance (pp. 27 and 29); and we shall there find that one of the early masters in lyric poetry, Thaletas, devoted his efforts to the improvement of this species of religious song.

In the *Hyporchem* the leading feature was that the song *Hyporchem* to Apollo was accompanied by a dance of a distinctly imitative character. It is said by Müller2 to have been of Cretan origin, and to have passed from Crete to Delos. The subject dealt with, he adds, was originally the history of Latona, and was then extended to a wider range, as we find in Hom. *Hymn to Apollo*, 162. There is a passage in *Il. xviii. 590* which is said to refer to the Hyporchem. A bard is playing on the harp (*φορμίζων*), and a band of youths and maidens dancing, ‘sometimes in rows, sometimes in quick circles, easily as a potter might turn his wheel, trying how readily it will run’; the maidens carry garlands, the youths golden swords (*ἐξ ἀργυρίων τελαμοίων*);

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1 Müller's *Dorians*, vol. i. c. viii.  
and the passage, as also a similar description in *Odyss.* iv. 18, concludes by adding that two tumblers rolled about in the midst: 

\[
\text{δοῦω δὲ κυβιστητῆρε κατ' αὐτοὺς . . . ἐδίνευον κατὰ μέσους.}
\]

If this be an account of a Hyporchem, it would appear that the chorus intended their dance to represent some action in a general way, while the tumblers exhibited more definite and vehement pantomimic gestures. Such at any rate was the nature of the Hyporchem in later times, as we see from Lucian's account of one at Delos—οἱ μὲν ἐγόρευον, ὑπωρχοῦντο δὲ οἱ ἁριστοὶ, προκρίθεντες ἐξ αὐτῶν.\(^1\) That the performance of οἱ ἁριστοὶ was expressly mimetic we learn from Athen. xiv. 628—ἐγόρων τοῖς σχήμασι (the figures of the dance) σημείοις μόνον τῶν ἐδομένων—ὁθεν καὶ ὑπορχήματα τοιαῦτα ἤγορευον.

It was Thaletas, again, who in connection partly with the Hyporchem, developed the complete union of dance and song which we find in later Greek choral lyric (see p. 28, *seq.*). I must add that often no very close distinction appears to have been drawn between the Hyporchem and the Paean. See Boeckh, *De Metris Pindari*, p. 201.

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**The Nome.—** The term νόμος is applied in early religious Melic chiefly to chants or tunes of a fixed type, sung (τεταχγ-μένως καὶ μεγαλοπρεπῶς, Proclus), not by a chorus, but by the priest, to the accompaniment of the lyre, at the altar of Apollo. In its earnest supplicatory tone it is regarded by Proclus as very similar to the Paean. The Nome was on the one hand of great antiquity, and on the other survived beyond almost all other forms of lyric. We hear of it in very ancient poetical contests at Delphi,\(^2\) but it comes chiefly into prominence as the branch of lyric cultivated by Terpander, who is generally regarded as the earliest Melic poet. Further remarks on the Nome will be necessary elsewhere (see p. 36); it is sufficient for the present to say that the use of the term was considerably extended

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\(^1\) *De Saltat.* c. 16.  
\(^2\) *Paus.* x. 7. 2.
subsequently, and that though usually connected with the worship of Apollo, accompanied by the lyre, in hexametric metre and monodic, yet it occasionally, especially in later times, dispensed with any one or all of these characteristics.

The Dithyramb.—We come now to a species of hymn connected with the worship, not of Apollo, but of Bacchus. Its invention is ascribed to Arion, but, as it existed long before his day, this is only one of the many instances where tradition has described as the inventor one who in reality was but the first to cultivate and elaborate an ancient style of composition or the like. That we find no mention of the Dithyramb in the earliest Greek literature is perhaps owing to the fact that it was consecrated to the service of Bacchus, whose rites were introduced to the Greeks comparatively late, and amid much opposition (cf. especially Eurip. Bacchae). The hymn, however, to the god of wine probably dates back to the earliest Aryan times, and traces of it are to be found in the Veda.\(^1\) A very ancient invocation to Bacchus, of an unpolished character, is preserved in Plutarch, Quaest. Graec. 36 (see Popular Songs, xii.); but the first mention of the Dithyramb in Greek literature proper meets us in Archilochus, a generation or two before the time of Arion:

\[\text{'Ως Διονύσοι' ἀνακτος καλὸν ἐξάρξαι μέλος}\
\[οἶδα διθυράμβον, οἶνῳ συγχεραυνωθεῖς φρένα.\]

The word ἐξάρξαι is said by Müller (Greek Lit. c. xiv.) to indicate that the early Dithyramb was not choral, as we find it to be ever since the time of Arion, but monodic. This does not strike one as a necessary inference from the words of Archilochus, but it is likely enough that in the time of that poet the Dithyramb still retained what was perhaps the primitive form of all early hymns, that of being sung by one man only, originally the priest at the altar. The improvements made by Arion will be touched upon subsequently (see p. 102), and

\(^1\) Burnouf, p. 227.
Some characteristics.

Akin to the Dithyramb is the Comus-song, also connected originally with the worship of Bacchus, and partaking in its general character. The Comus is associated by Hesychius and Suidas with dancing and drunkenness, and the term is especially applied to the boisterous song of the revellers as they issued forth from the banquet, and escorted one of their party home, or serenaded a lady with music, dance, and song. We hear of the practice in Hesiod, Scut. 281: κώμαξον ὑπ᾽ αὐλῷ ... ὑπ᾽ ὄρφηθυμῳ καὶ ἀοιδῇ; and later in Alcaeus: δέξαι με κωμαξοντα, etc. (Text No. 12), where the Comus takes the form of the serenade. Cf. Aristoph. Plutus 1039 seq. The term became extended to any songs for festal occasions, and hence it is to this branch of lyric that many of Pindar’s Odes belong (Ἐγκώμια).

Lastly, I will mention Prosodia, or Processional hymns, sung to the flute by the band of worshippers when approaching the altar or temple of a deity. Many of the

1 κεινημφνος καὶ πολὺ τὸ ἐνθουσιόδες μετὰ χορείας ἐμφαίνον, Proclus.
2 The Comus is a favourite subject on Greek vases, etc. See Panofka, Manners and Customs of the Ancient Greeks, Plate xvii. 1.
3 κροσίοντες ναοῖς ἡ βεβίαις πρὸς αὐλὸν ἡδον, Proclus.
other classes of song might come under the heading of the Prosodion in a more general sense; for the Paean, the Comus, the Wedding-song, etc., are all more or less connected with processional singing. Indeed it is worth while dwelling upon the popularity of the custom in Greek religious ritual, and to consider what a spirit of grace and cheerfulness must have been imparted to worship by these processions of picked dancers and vocalists.

Not the least interesting of these Prosodia are the Parthenia or processional choruses of maidens in honour of some deity. We hear of this custom, apparently, in Il. xvi. 180, ἐν γῇ ἔπειρα 'Ἀρτέμιδος, etc., and at the beautiful festival of the Daphnephoria at Thebes, the scene at which has been made familiar to us in Sir F. Leighton’s well-known picture. But it was at Sparta that Parthenia attained to the greatest popularity, for it was at Sparta that the maidens by their generous culture were best qualified to adorn the service of religion.

In this city one of the earliest Melic poets, Alcman, found his genius powerfully attracted by these Parthenia; and a very quaint and interesting specimen of his talent in this kind of composition has been recently recovered (Alcman No. I.). In later times the best of the lyric poets, such as Simonides, Bacchylides, and Pindar followed the example of Alcman.

Having described the chief forms of religious lyric existing both before and during what we may call the Melic period in Greece, I will pass on to certain species of secular lyric. I propose to touch only upon the following—the Dirge (θέριον) or funeral song, the Wedding-song (ὕμναιος, or ἐπιθυμάμοιον), the important class falling under the heading of Convivial songs (συμποσιακά), and lastly certain popular songs or Volkslieder which do not come under any precise category.

The Dirge and the Wedding-song are probably secularised forms of a lyric once sacred. It is true that such as

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1 Paus. ix. 10. 4.
survive are entirely secular, but Burnouf reasonably maintains that occasions of such import as the wedding and the funeral must have been accompanied by a sacerdotal hymn such as we actually find in the Veda in connection with the Dirge. He surmises that this sacerdotal chant was followed up by another of a more secular nature out of which was developed the Wedding-song, or the Dirge as we know them; and in the case of the Wedding-song the refrain ὑμὴν ὑμένας, unintelligible even to the Greeks themselves, was probably a relic of the priestly chant or formula dating back to remote ages. Be this as it may, what is certain and sufficient for our present purpose is that before the beginning of the Melic period, and indeed as far back as the time of Homer, we find dirges and wedding-songs recognised as definite branches of lyric.

The Dirge.—The example of a θείνος in Homer occurs at the burial of Hector, II. xxiv. 720 seq., and deserves special attention. The bearers bring the hero’s body to the palace and place it on a couch:

παρὰ δ’ εἶσαν ἀοιδοὺς
Θείνων ἔξαργρος, οἱ τε στοινόσας αἰωδὴν
Οἱ μὲν ἂρ ἔθρηνεον, ἐπὶ δὲ στενάχοντο γυναῖκες.

From this we learn that at this period there existed a class of professional dirge-singers, whose strains of mourning were accompanied by the lamentations of the women around. When these men had finished their songs, which were probably of a formal and set description (perhaps connected with the old sacerdotal hymns of Burnouf’s conjecture), they were succeeded in Homer by the spontaneous and exquisitely touching lamentations of Andromache the wife, Hecuba the mother, and Helen the grateful kinswoman of the chivalrous warrior. At the commencement and at the conclusion of the lamentations of each of

1 For the very solemn and important ritual connected with the Greek marriage, see De Coulanges, La Cité Antique, Bk. ii. ch. i. ad fin., and ch. ii.
these three the poet employs similar expressions—τῇσιν ἔνθ’ Ἀνδρομάχης λευκόλευκος ἥργε γόοιο (cf. 747, and 761)—and at the conclusion:

ός ἔρατο κλαίουσ’, ἔπι δὲ στενάχοντο γυναῖκες.

(Cf. l. 760 and l. 775.)

In addition then to the female relatives, it would appear that not only the θοῦδοι θηλύων ἔξαργα but also these γυναῖκες played a definite part in the formal ceremony. They were, so to speak, the chorus whose lamentations were led first by the professional dirge-singers, and more especially by the female members of the afflicted family.¹ Notice finally that, with the exception of the θοῦδοι, none but women appear to take part in the lamentations, and also that Andromache, Hecuba, and Helen give utterance to their θηλύων in the order of the closeness of their relationship to the dead.

It is most interesting to read, in Fauriel’s Preface to his Chants Populaires de la Grèce Moderne, that nearly all the distinctive features of the funeral dirge in the time of Homer are preserved to the present day in the Myriologues or funeral-songs of Modern Greece. Shortly before the body is taken from the house for burial, and after a certain time has been spent in indiscriminate lamentation, the chief women rise, generally in order of their relationship, and give utterance to improvised dirges, called Myriologues. These are continued until the body is removed, and are renewed when the burial is effected. Just as in Homer, the men take no active part in these laments; they are present, but express their adieux in brief words. The professional θοῦδοι have disappeared, but their place is occasionally taken by professional female myriologue-singers.

Among the great lyric poets Simonides was the most famous for his Dirges, a touching example of which remains for us in the famous Danae poem (Simonides, No. II.). But we must remember that such compositions, being

¹ This may perhaps partly account for the choral form subsequently taken by some θηλύων: see note, Simonides, No. II., and cf. Art. III. p. 24.
Wedding-song. The reference to the Wedding-song in Homer is briefer. It occurs in the description of the Shield (II. xviii. 490 seq.), and tells us how the bride is led through the streets to the bridegroom’s house amid loud hymenaeal strains—πολύς δ’ υμένιος ὑφόρει; while young men dance to the music of flutes and harps, and the women stand at their doors admiring the scene. Here we see that the Hymenaeus was sung during the procession, and thus before the completion of all the religious ceremonies. It appears, however, to have been of a more or less secular character; and still more was this the case with the Epithalamion, the song sung before the door or window of the bride-chamber. To this latter class are usually referred the wedding-songs of Sappho, who devoted much of her talent to this form of lyric.

I must again make reference to Fauriel’s interesting preface, where we read that the ceremony of marriage in Modern Greece extends over two or three days, and that each part of the ceremony has its regular and appropriate song, the ancient υμένιος being paralleled closely enough by the special song sung during the procession which conducts the bride from her house to the church.

I come now to the ‘Convivial’ songs, συμποσιακά, among which the Scolia are the most prominent. Whether or not these Scolia existed before the Melic period, it is certain that the custom of singing at banquets, constantly referred to in Homer, was of great antiquity. This species of lyric also appears to have been once of a religious nature. Compare II. i. 472:

\[
\text{Νομησων δ’ ἄρα πάσιν ἐπαρξάμενοι δεπάσσον,}
\]
\[
\text{Οἱ δὲ πανημέριοι μολὴν θέου ἀλάκοντο.}
\]

De Coulanges, La Cité Ant. Bk. III. c. vii., forcibly points

1 θρῆνος οὗ περιμελήσχεται γρόνη. Proclus.
out the religious character of the common banquet among the Greeks, and remarks that it was accompanied by hymns of a set form. These hymns, which formed, as Colonel Mure puts it, a kind of grace to the entertainment, were often called Paeans, as we learn, among other sources, from a Fragment of Alcman’s (Alcman, No. xi.).

Φῶλεις δὲ καὶ ἐν θάσσων ἄνδρεῖον (= συνατιόν in Sparta) παρὰ διατυμόνεσσι πρέπει παιᾶνα κατάργειν.

From these sacred songs may naturally have arisen the custom of singing others of a more secular description, and we shall see that a large portion of Greek ‘single’ or non-choral melic may be classed under the heading of ‘convivial’ poetry. Further remarks on the Scolia in the Melic period will be found in the Introduction to the surviving Scolia.

It remains for me to notice certain songs, fragments of which still remain, of the nature of Volkslieder, but referable to no distinct class of lyric.

The Linos-song is said to be of Phoenician origin, and to have derived its name from the words at le nu, ‘woe is us,’ which probably formed part of the refrain of the song. The Greeks, misunderstanding this, came to regard Linus as the name of a youth whose untimely fate at the hands of Apollo is bewailed,¹ or sometimes as the inventor of the mournful dirge bearing what was supposed to be his name.² Be the origin of the term however what it may, the Linos-song was evidently of a plaintive and mournful character, and it appears to have been popular with agricultural people, especially at vintage-time, being, as some say, employed as a lament for the decay of summer. It is referred to in the Shield passage (II. xviii. 570 seq.). Men, youths, and maidens are gathering in the harvest:

Τοῖς δ’ ἐν μέσσοις πάξις φόρμυγμεν λυγεῖ
Ἰμερόν κιθάριζε, λίνον δ’ ὑπὸ καλὸν ἀειδέν.

Hesiod also mentions the Linos-song as habitually sung

¹ V. Müller’s Dorians, vol. i. p. 346. ² Plut. de Musica, c. iii.
at feasts and banquets (Frag. 1.); and neither in Homer nor Hesiod are the occasions, regarded as suitable for the Linus-song, of a melancholy nature; but Bergk's remark is perhaps pertinent, that the people are always fond of sweet, plaintive airs. A fragment from a Linus-song will be found in the text, Popular Songs, I.

Similar 'nature songs.'

Just as the Linos was applied, or is supposed to be applied, to the decay of summer, so the song of Adonis, also perhaps of Semitic origin, and of Hyacinthus were connected with the disappearance of spring. Besides these we find the Lityerses song in Phrygia at reaping-time, the Seephros at Tegea in the full heat of the summer, and others of a similar description, all having this in common, that they direct the imagination to the world of nature, and render it susceptible to its influence.

Chelidonisma.

Similar in this respect is the famous Chelidonisma or Swallow-song (Popular Songs, II.), sung by minstrels begging for alms at the doors of the well-to-do, and celebrating the return of the swallow and the spring-time, the ceremony in fact corresponding in some degree to the old English observance of the return of May-day. The actual song preserved to us by Athenaeus is not apparently of very ancient date (see note ad loc.), but the custom of singing such a song from house to house at this season may well have been of the greatest antiquity, and appears to have taken such a hold upon the popular taste, that, if Fauriel be right, it has endured in Greece down to the present day. At any rate, whether or not there be a gap in the descent, the fact remains that children still go round singing a modern Greek Swallow-song, which, with its accompanying circumstances, closely resembles the ancient Chelidonisma.

Modern Greek 'Swallow-song'.

I will conclude this article by calling attention to the Flower-song (Carm. Pop. v.), displaying that love of flowers which, conspicuous in nearly all the Lyric poets, rises almost to a passion in the greatest of them, Sappho.

Flower-song.

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1 See Renan, Marc-Avrèle, pp. 131, 575, 576, on the Semitic aspect of Adonis-worship, and Müller's Dorian, vol. i. c. ix.

2 V. Fauriel's Preface; and see Pop. Songs, ii. note, for the modern Swallow-song.
ARTICLE II

SOME DISTINCTIVE FEATURES OF GREEK LYRIC POETRY

In the previous Article I have endeavoured to point out what were the chief materials for the exercise of poetic genius, which the Greek muse found worthy of her closer attention on deserting the now exhausted region of Epic. We have seen that the service of the gods had given rise to various types of religious song, such as the Paean or song of triumph, the joyous Hyporchem, the enthusiastic Dithyramb, and the Processional Ode, characteristic of a cheerful religion; and that the more important events of human life, such as the funeral and the wedding, with their imposing ceremonial, afforded powerful inspiration to the singer. Furthermore, we have observed how universally song pervaded alike the social life of the convivial citizen, and the outdoor life of the simple country folk, the one regarding song as the natural accompaniment of his festivity, the other of his toil. Carrying ourselves back to this starting-point, and bearing in mind certain further influences shortly to be mentioned, we have now to consider what are likely to be some of the main features assumed by Greek lyric poetry.

The most prominent external characteristic is its classification into clearly marked species. As Mr. Jevons says, in his History of Greek Literature, a Greek poet 'did not sit down to compose an Ode to a Skylark, or to a Cloud'. He wrote, if he was to serve the Gods, a Hymn, a Dithyramb, a Hyporchem, or the like; or if for men, an Epinicion, a Threnos, or a Wedding-song; or again, he gave utterance to his emotions on love, on politics, or on wine in a Scolion;
and in each case he knew that a certain conformity to customary treatment was expected of him. It is plain that under such circumstances there might therein have been a danger of lyric poetry losing its freedom by becoming tied down to certain stereotyped forms, had not the Greek genius at this period been far too vigorous and creative to admit of any such calamity. On the contrary, these forms served, like the reins in the hands of a skilful horseman, to exercise a salutary guidance and control over the poetic imagination, but not to impede its energy. H. N. Coleridge\(^1\) points out that, whereas Hebrew lyric is satisfied with an intensity of enthusiastic emotion, too often at the sacrifice of intelligibility, Greek lyric on the other hand compensates for a comparative deficiency in depth of feeling by the admirable tact with which it assigns to form and to thought each its proper province, and never neglects to provide for the artistic symmetry of the whole composition. In a later period, however, when originality of thought declined, the balance was destroyed, and the excessive importance which became attached to the mere form was probably one of the causes leading to the extinction of Greek lyrical production.

Again, if we consider the distinctive element in the various types of lyric poetry, we find it to consist in the special nature of the occasion for which the poem was designed. Hence Greek lyric is rightly called 'occasional'. It is true that one class of these 'occasions', convivial meetings, to which were appropriated the species of lyric called Paroenia or Scolia (see p. 12), admitted of a very wide range in the choice of subject, and the songs of this description are those that most resemble the lyric poetry of modern times.\(^2\) But from causes shortly to be examined, this branch of lyric, with some very brilliant exceptions, did not assume nearly so important a place in cultivated Greek poetry as was taken by choral Melic, whose range was somewhat more confined to subjects

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\(^1\) In an Article in the *Quarterly Review*, xlix. 349.

\(^2\) See Introduction to Scolia, page 232.
appropriate to the special ceremony or festival for which the services of the poet were required. Thus the skill of
the poet was exercised, and in the bloom of Greek lyric
successfully exercised, in avoiding, on the one hand, too
great limitation and monotony, and, on the other, in re-
straining his imagination within the bounds necessary for
the unity strictly required by a lyrical composition. We
must here remember that a polytheistic religion, rich in
mythology, afforded to the poetry devoted to its service
opportunity for very great variety of treatment in recount-
ing the qualities or adventures of the Deity addressed;
while the intimate and simple nature of the relations
supposed to exist in early times between gods and men
admitted of an introduction of secular subjects, which
would be excluded from religious song by a people hold-
ing a more exalted and reverential notion of the Deity.
While, then, the fact of lyric poetry being 'occasional'
did not necessarily restrict the genius of the poet, a more
rapid development was attained by the opportunity thus
given for a modified form of division of labour among
poets. It is true that we find no example of a lyric poet
confining himself to one or even a few branches of his
subject, but many of them seem to have devoted their
chief energies to perfecting that species to which their
particular genius impelled them. Thus Alcaeus, though
a writer also of hymns, excelled in Scolia and similar
compositions; Simonides was unsurpassed alike in epi-
grammatic poems and in the beauty of his Threnoi; while
Pindar brought the art of the Epinician ode to the summit
of its perfection.

On the other hand, the dangers that beset 'occasional'
poetry are obvious, and the avoidance of them is merely
a matter of time. Poetry, written not at the prompting
of the poet's own heart, but because a certain occasion
requires a song for its adornment, cannot for long keep
itself from frigidity and inanition. At first, indeed, this
may not be the case, while the poet is still writing only
on subjects closely connected with his own life, and
capable of inspiring him with enthusiasm; and in Greece
so powerful was the re-awakening to poetic life in the eighth and seventh centuries B.C., and so stirring was the aesthetic, intellectual, and political history of the Greek world onwards till the fourth century, that lyric poetry maintained its excellence long after the poets had ceased to confine their talents to subjects in which they felt a personal interest, and even after they were ready to let themselves out for hire to the highest bidder.

The corrupting influence, however, could not be resisted, and it was aided, as Bergk points out, by the multiplication of prize-contests for lyrical compositions, until in the end the poet was sapped of all his freshness and vitality, and became a mere tool in the hands of the musician (see p. 40 seq.).

A further characteristic alike of Greek Lyric, and its offspring the Drama, is the religious, or moralising, or didactic tone which widely prevails. This again is mainly due to the elements from which lyric in great part arose; for the poet, once perhaps identical with the priest, retained his function as the teacher of his hearers. This tendency shows itself chiefly in the Gnomic poetry, which is directly didactic in character; but we find it predominating also in such subjects as the Epinician Odes of Simonides and Pindar, both of whom gave poetical utterance to precepts in a manner which at times was hardly gratifying to their employer. Doubtless these writers were influenced by the importance now attaching to ethical discussion; but their ready adoption of such subjects shows that they felt that the poet and philosopher were here at least on common ground.

Even more marked is the strongly didactic or moralising tone throughout the Scolia (see p. 232), showing that even here, where lighter themes might have been looked for, the singer was expected to remember that he was also a teacher.

As being 'occasional', and connected mainly with public festivals, religious or semi-religious, we naturally find Greek lyric to be of a more objective character than is usually to be expected in this branch of poetry. Poets, like
the majority of the Greek song-writers, whose compositions were not merely in honour of some event or ceremonies of public interest, but destined also to be sung in public by a chorus of perhaps fifty singers, would naturally refrain from giving vent to such purely personal emotions as are so often portrayed to us in modern lyric poetry. Another cause tended to impress this character of objectivity yet more strongly upon Greek lyric. I refer to the still active influence of Epic upon all poetic composition, not only with regard to the dialect (see p. 76) and the form of expression, but also to the treatment of subject. It is to this influence of Epic that we must in great part attribute the remarkable prevalence of objective narrative in Greek lyric. In religious lyric singing the praises of a god or demigod readily enough took the form of a narrative of their adventures or achievements, and we find Stesichorus, to take a striking instance, whose poems were perhaps in the form of hymns (see p. 169), devoting himself almost entirely to mythical or epic subjects treated in lyric manner. 'Stesichorus sustained the weight of Epic poetry with the lyre' (Quintilian).

Again, as is well known, the mythical element plays a most important part in the Epinician Odes of Pindar, whose treatment of incidents, always in some manner connected with his main subject, stands, as Professor Jebb points out, midway between Epic and the Drama. But even in such a subject as a Threnos, Epic influence made itself felt, as is seen in the famous passage of Simonides (No. II.), where the woes of Danae and her hopes of aid are probably introduced for consolation to those for whom he wrote.

Epic, indeed, with its stores of mythology, afforded to the Greeks of later times a boundless supply of ideal incidents whereby to illustrate and adorn the present; and this applies not to poetry alone but to works of art; for the combats between Gods and Giants, Hero and Centaur, Greek and Amazon, are said to be sculptural allegories which typify recent victories of Greeks over Asiatic barbarians.

Even in the less prominent branch of Lyric, that of
monodic and personal song, we find, with a few brilliant exceptions, a far less reflection of the poet’s own life and emotions than might be expected. Such poems of which Scolia form the chief part were usually composed for the benefit of the author’s own circle of acquaintances and partisans, and his object would naturally be to give utterance to sentiments, personal indeed, but appealing hardly less strongly to his hearers than to himself. This may be seen in the political odes of Alcaeus, in the so-called Attic Scolia (i.-ix.), or in the drinking-songs of Alcaeus and Anacreon. And indeed, when we consider the great predominance of social or club life in Greek cities, and the conspicuous absence of anything like solitary, or even home interests, we are not surprised to find that both in choral and single Melic the poet’s individual feelings gave precedence to subjects appealing either to the whole body of his fellow-citizens, or to his own friends or boon-companions.

Such are, I consider, some of the distinguishing features of Greek Lyric, in contrast especially with that of modern times. It is obvious also that the fact of all songs being composed for music, and the greater part for an elaborate dance-accompaniment as well, must have had great influence on the character of the poetry itself; and this subject will be touched upon in the articles appropriated to the dance and the music of Greek Lyric.

1 I am referring especially to Sappho’s immortal description of her passion, in Od. ii.
I have had occasion, mainly in the preceding article, to refer several times to the predominance of choral over monodic or personal Melic poetry— with the former of which is associated the Dorian school of lyric poetry, with the latter the Lesbian. I propose in this article to consider briefly the causes leading to this.

First of all, we must bear in mind that the chief occasions which called for the exercise of lyric poetry were connected with religion, and that religion tends to foster choral rather than solo singing, this being certainly the case in Greece, where, in the absence of a distinct sacerdotal class, the worshippers would naturally take each an active part in the ceremony. Again, we must remember the all-important part that public life as a citizen played in the existence of a Greek, so that far greater attention was likely to be bestowed on choral poetry, intended as it was for public delivery, than upon monodic song, which was composed rather for the poet's own circle.

Furthermore, in a world ignorant of publishers or readers, a poet who courted notoriety must needs have written for occasions which secured for his works the largest audiences—and these with the Greeks were occasions for choral song.

Finally, recollecting that the term 'choral' as applied to Greek song, denotes not merely, or primarily, song delivered by a choir or body of singers, but song accompanied by dance, we naturally expect to find this agreeable
custom attain to the greatest popularity among a people so devoted to graceful movements and gymnastic training as were the Greeks.

Such considerations by themselves would lead us to expect that choral song would play a very important part in Greek lyric poetry; but when, in addition, we find that it was among the Dorians, and especially under Spartan patronage, that lyric developed in its early bloom, we are not surprised that the reign, brilliant as it was, of personal or single Melic was, comparatively speaking, of brief duration, and that before long nearly all great lyric poems were composed for choral delivery. For all the features in Greek life that I have been mentioning were emphasised to a marked degree among the Dorians. Religion, I have said, naturally encouraged choral poetry. Especially was this the case with the Dorians, the main supporters, as they are said to have been, of the great Hellenic worship of Apollo, with whose name choral singing, or the union of song and dance, was connected from the earliest times. Again, it was remarked that public life as a citizen fostered choral or public displays of poetic talent; and at Sparta, the bulwark of Dorian influence, we know that private life among the citizens was of the smallest importance. Lastly, we saw that the predominance of choral poetry was in a great measure attributable to the love and practice of gymnastics among the Greeks. Now with the Spartans, of all the Greeks, gymnastics, including rhythmical military evolutions, were nothing less than a solemn if also agreeable duty, the omission of which would have endangered her commanding position in Greece. Hence it is naturally under Spartan auspices that we find developed that perfect, and to us hardly realisable union of music, dance, and song, which was soon adopted by the entire Hellenic world.

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1 See Müller's *Dorians*, Bk. ii. cc. i. ii. iii.  
2 See p. 5.  
3 Socrates, *op. Athen.* 628, referring to the Spartans, declares that the 'bravest of the Greeks make the finest chorus'; and Pratinas *l.c.* 633, speaks of the 'Spartan Cicada ready for the chorus'. See also the account of the numerous Spartan dances in Müller's *Dorians*, vol. ii. p. 351 seq.
On the other hand, the comparatively insignificant historical importance of Lesbos, the home of Aeolic song, and the fact that Lesbian life and Lesbian thought were not such as were destined to appeal most strongly to the sympathies of the main body of the Greek race, caused the outburst of the Aeolic style of lyric poetry, i.e. the monodic and strongly subjective style, to be as brief as it was dazzling. It would appear that the Lesbians, Terpander and Arion, who were the first to teach their art to Greece proper, belonged to a school of lyric poetry, if we may use such an expression, early established at Lesbos, which reached its perfection in the time of Alcaeus and Sappho; and from the proud words of Sappho herself—

Πέρσοχος οἰς ὤτε ζωδος ὅ Λέσβος ἄλλοντος

—we gather that the ascendancy of the school was unchallenged. Soon after this period, however, as the States of Greece proper came more and more to the front, while the importance of the Asiatic-Greek cities began rapidly to wane, the scene of lyric activity was transferred to Dorian ground. Yet though the Lesbian school ceased to exist, it is hard to over-estimate the influence which it continued to exercise on all subsequent Greek lyric poetry. Naturally, this influence most directly affected the Greeks of Asia Minor or of the adjacent islands; and it is a noticeable fact that besides the Lesbians, Terpander and Arion, no less than six of the nine chief lyric poets—Alcman, Alcaeus, Sappho, Anacreon, Stesichorus, Ibycus, Simonides, Bacchylides, and Pindar—are of Asiatic-Greek descent. Of the rest, Ibycus, a Dorian who attached himself to the court of Polycrates at Samos, identifies himself with the Lesbian poets in the passionate glow of his language and thought; Pindar, who alone belongs to Greece proper, is of Aeolic race; while Stesichorus of Himera, a colony half Ionic, half Dorian, is supposed to be connected in origin with a line of Locrian Epic poets who followed in the footsteps of the Boeotian Hesiod. A school of lyric poetry early established at Lesbos.

Nevertheless an enduring influence was exercised upon all subsequent lyric poetry by Asiatic Greece.

Importance of Asiatic Greeks recedes before that of Greece proper.

—A school of lyric poetry early established at Lesbos.

1 See Müller's Hist. of Gr. Lit. p. 198. We must nevertheless remember that however freely we may admit the existence of innate
it is to be noticed that nearly all the lyric poets from Alcman to Pindar acknowledged their debt of gratitude to Lesbos by the partial employment of its dialect.¹

Nevertheless, although its inspiration was mainly drawn from the Lesbians or Asiatic Greeks, lyric poetry accommodated itself in form, under which I include subject, metre, dialect to a considerable extent, and style of delivery, mainly to the predominant Dorian taste, and it is in Dorian guise that it meets us in the choruses of the Attic drama. So powerful, indeed, did the attraction of choral Melic poetry become, that we find eventually classes of song that were properly only monodic adapted to choral delivery. This appears to be the case in the famous Threnos of Simonides (No. II.), and it is so even with Scolia in Pindar,² and with the Nomos in later times.³ It must not, however, be forgotten that the Lesbian or monodic style lived on in the lighter, though hardly less important, form of lyric—the convivial songs which played so intimate a part in the social life of the Greeks.⁴

poetical ability in the Lesbian branch of the Aeolic race, it is by no means safe to extend our conclusions to any other branch such as the Boeotian. Witness the proverbial expression, 'The Boeotian pig', quoted by Pindar himself.

¹ See, however, p. 97.
² See on Pind. Frag. ix.
³ See Bergk's Gr. Lit. vol. ii. p. 530.
⁴ See Introd. to Scolia, p. 232.
ARTICLE IV

DANCE AS AN ACCOMPANIMENT OF GREEK SONG

In the previous Article I have endeavoured to point out the reason of the predominance in Greek poetry of choral song, in which the dance formed one of the chief accompaniments. I now wish to dwell more in detail upon this connection of dance and song at the different periods, and to consider, so far as circumstances allow, what was the function and the nature of the dance in Lyric poetry. Epic, the earliest form of Greek poetry with which we are acquainted, was of course unaccompanied by the dance. We are, however, supplied by Epic with passages pointing to a very early, not to say primitive, union of dance and song, which was but revived and developed at the period of the great Renaissance of Lyric. In the passages I am about to quote, we shall see that whereas in classical Lyric the singers were identical with the dancers, their steps following with precision the rhythm alike of the poetry and of the melody, on the other hand in these early times the connection was of a far less intimate character. We have indeed few, if any, cases in Homer of dance unaccompanied by song, and not many of song without some form of measured movement to enhance its effect; but usually the dancers move in silence, while the minstrel both plays (on the lute) and sings; or again, if the chorus is also represented as singing, we find their movement to be not that of a set dance, but of a procession, and it would

1 In Od. viii. 370 two men dance in the palace of Alcinous without any mention being made of vocal or even of musical accompaniment. Yet in ll. 379, 380 we find the words κοῦροι δ' ἔπελθεν ἄλλοι, and πολύς δ' ὑπὸ κύματος ὀφθήσει.
appear in some cases that they join not so much in the actual song as in the refrain.

In *Il. xvi.* 590 *seq.*, a passage already referred to in connection with the Hyporchem, p. 5, we have a detailed and beautiful description of youths and maidens dancing while a minstrel sings to them and plays his lute:

Metà dé σφιν ἐμέλπετο θείος άοιδος Φορμίκων,

and this passage is all the more suited to our present purpose if it is rightly regarded as a description of a Hyporchem, since in this branch of lyric poetry at a later period the union of choral dance and choral song was most intimate.

Again, in *Od.* viii. 261 *seq.*, a famous minstrel, Demodocus, plays his clear-toned lute (φόρμιγγα λήγειαν), and sings the story of Ares and Aphrodite, while he is surrounded by a band of young men in the flower of their youth, 'well skilled in their art, who strike with their feet the dance divine' (πέπληγγον δὲ γορᾶν θείον ποσίν), while Odysseus gazes in wonderment on the flashing movements of their feet—μαρμαριγάς θησίτο ποδῶν, θαυμάξει δὲ θυμώ.¹

Lastly, in *Od.* xxiii. 143 the following expressions occur:

'O δ' εἰλετο θείος άοιδος
Φόρμιγγα γλαφρήν, ἐν δὲ σφιν ώραν ὄμυς
Μολπῆς τε γλυκερῆς καὶ ἀμμύκονος ὀρχήματι.
Τόσον δὲ μέγα δάμα περιστενάγετο ποσίν
'Ανδρῶν παιζόντων καλλιζώνον τε γυναικῶν.

In this passage we find men and women dancing, while the bard plays the lute; but we may also reasonably conclude from the very fact that he was an άοιδος that he also sang. Moreover, although the word μολπῆς may indeed refer only to the dance, and not necessarily imply singing,² the

¹ In this passage Hartung regards the dance as a prelude to the lay of Ares and Aphrodite. Even if this be the case, we may still conclude that the dance was an accompaniment to song, namely, to the song which served as a prelude to an Epic recital. See Müller’s *Hist. of Gr. Lit.* p. 72.
² Müller, loc. cit. p. 20.
epithet γλωσέρης, and the immediate mention of ὑμηθούς, almost compel us to regard the word in this passage as signifying 'song'. We must not, however, conclude that the chorus take part in the singing—rather they feel 'a desire to hear sweet song, and to take part in the noble dance.'

In the passages that I will now mention we find a slight distinction from those just quoted, in that the chorus do take some part, though a small one, in the singing. According to a description in II. xviii. 569, a boy, standing in the middle of the band, plays a sweet melody on the lute, and sings the lovely song of Linus with sweet voice:

Δίνων δ' ὑπὸ καλὸν ἀείδειν
Λεπταλέγα φωνή τοι δὲ τήσασσοντες ἀμφ ητῆ
Μοληθ' τε ιὐγμοὶ τε ποιὶ σκαίροντες ἐποντο.

The words μοληθ' τε ιὐγμοὶ τε αὐτλ. evidently imply not that the song was choral, but that the dancers joined in a refrain such as the mournful cry of κῆληνον.

The case is somewhat similar apparently with the passage in II. xviii. 492 seq., already cited (see p. 12). We are not told who sang the hymeneal song; but we may surmise that while some duly appointed singer, or possibly singers, sang the chant, the whole revelling band joined in the refrain of 'Hymen Hymenaee,' or the like. Compare on the Threnos, p. 111.

A still more active part in the singing is taken by the chorus in chanting the Paean, for example in II. xxii. 391 seq., where Achilles calls upon his men to carry off to his ships the slain Hector, and to sing with him the song of victory as they go—Νῦν δ' ἄειδοντες παυήνα, αὐτλ. That their song was not unaccompanied by rhythmic movements, if not by actual dance, we may infer from the analogy of a passage in the Homeric hymn to Apollo, l. 514 seq., where the god celebrates his victory over the Python, playing on the lyre, while the Cretans follow him with measured steps singing the Paean.

Similarly, in Hesiod, Proem. Theog., the Muses are represented as first dancing, and then singing as they move along in procession, a passage closely imitated in
the well-known song of Callicles in M. Arnold's *Empedocles on Aetna*, ad fin.

Lastly, I will notice a case of choral singing without any reference at all to dancing or movement, and where it seems implied that the banqueters join in the Paean as they 'lie beside their nectar'. This occurs *Il.* i. 471:

\[\begin{align*}
\text{Νώμησαν δ' ἄρα πάσιν ἐπαρξήμενοι ἄπτόςσιν,} \\
\text{Οἳ δὲ πανημέρου μύλη θεῶν ἱλάσκοντο,} \\
\text{Καλὸν κείοντες παύρον, κοῦροι Ἀχιλῶν} \\
\text{Μέλποντες Ἐκάργον.}
\end{align*}\]

The conclusion, then, that we may draw from these passages is that in these early times there was but little 'orchestic singing', implying by that term song delivered by a band of singers, who at the same time dance to their own melody. We either find that the dancers are practically silent while a poet sings and plays, or that if the singing is 'choral' in the modern sense of the word, it is at the expense of the dance, which either disappears, or more usually takes the form of mere rhythmical processional movement. Of the stages by which pure 'orchestic' singing, such as we find in classical Lyric, or in the choruses of the Drama, was brought to perfection, we have but little knowledge. The chief development is ascribed to Thaletas, under whose influence we appear to find the union of dance and song suddenly accomplished, the facts probably being that he systematised and brought to artistic completion a process already at work. Thaletas belongs, in common with Alcman, to what Plutarch calls the second epoch (δευτερά καταστάσεις) in the progress of lyrical poetry at Sparta. The first epoch takes its character from the innovations of Terpander, which were mainly in connection with monodic song unaccompanied by the dance (see p. 36); and as it had been Terpander's task to enrich poetry by musical accompaniment, so it was left for Thaletas to bring into intimate connection with choral lyric the further accompaniment of elaborate dance movements. We have seen that in Homer mention of choral singing occurs
mainly in connection with the Paean. Consistently with this we find Thaletas directing his attention chiefly to the cultivation of this form of religious song. Again, in Homer we find that the Cretans enjoyed a great reputation in the art of dancing, and it was from Crete that Thaletas came to Sparta.

Lastly, we notice that one of the occasions for choral song, to which he particularly devoted himself, was that of the Gymnopædia, at which he glorified mere gymnastic evolutions by bringing them into harmony with the rhythm of lyric poetry and its proper melody. In Athen. xv. 678 we read that choruses of boys and of men at the Gymnopædia sang and danced simultaneously, the song being one either of Alcman or of Thaletas: ἕχομένων καὶ ἔδόντων Θαλήτου καὶ Ἀλκμάνος ἰματα.

In this passage we have first direct testimony to the union of song and dance in the time of Thaletas, and secondly indirect; for from existing fragments we know Alcman to have written in the antistrophic style, which from its nature implies ‘orchestic’ singing proper; and from the close connection in this passage of his name with that of Thaletas, we may conclude that the latter also employed a similar form of composition.

Orchestic lyric, however, in the time of Alcman, taking him as the first poet, after the innovations of Thaletas, of whom we can form any judgment from surviving fragments, was far from having attained its full completion. In the first place, it yet remained for Stesichorus, according to the common account,¹ to relieve the continuous strain which must have taxed alike the endurance of the performers and the attention of the spectators, by introducing after each antistrophe the Epode during which the song continued, though with change of metre, and necessarily of melody, while the dance was temporarily stopped. We must bear in mind that the Epode introduced a greater innovation into choral lyric at this period than it would have done into choral delivery as found in

¹ See, however, p. 170.
the Drama. For in the latter, as I have mentioned in Article v., each strophe and its antistrophe usually differs from the preceding pair in metre, and therefore in melody and dance measure, while in lyric proper, not only in the early time of Alcman, but of its latest great representative, Pindar, we find the same succession of strophe and antistrophe continued throughout the poem. It was the desire to break the monotony of this system, which would be keenly felt in the long choral poems of Stesichorus that naturally led to the invention of the Epode.

Lastly, not merely in form but also in the treatment of the personality of the chorus and of the poet respectively, the lyric of an Alcman is markedly distinct from that of a Simonides or a Pindar. In the latter we find that the chorus serves merely as the mouthpiece of the poet, who as it were lends his own personality entirely to this collective body, the constituent members of which are in complete unison in voice and in movements. In Alcman, on the other hand, this is far from being the case. The poet, himself taking part in the chorus, retains his own personality and allows the chorus to retain theirs also. Often the poet addresses the chorus collectively or individually, as in the beautiful line where he laments the advance of old age:

\[\text{Oi } μ' \text{ ἐτί παρθένικαλ μελογόρους ἰπερόρωνι γότα} \text{ φέρειν δύναται, ν.τ.λ.}\]

(No. ii.) or in the newly discovered Parthenion. Often in turn do the choruses address or speak of their leader the poet as in No. iv., \text{οὐχ εἰς ἀνήρ ἄγροικος, etc.} (cf. Alcman, No. v., \text{δόσι δὲ παιδεῖς, etc.}). Nor must it be thought that this last characteristic of early chorus as exemplified by Alcman is not to be connected with our present subject—the dance; for I imagine that where the personality of the choristers was so far from being brought to a collective unity in idea, in the dance also there must have been far less united action. It is therefore not unimportant to bear such considerations as these in mind in

\[\text{1 See Alcm. i. ii. iv. v.}\]
endeavouring to realise the full nature of a Greek Lyric performance.

If Greek music be an art which, whatever its merit may have been, has left but little appreciable record of itself, still more is this the case with the Greek dance. Nevertheless of that branch at any rate which was so closely connected with Lyric we are able to form some conjectures not unworthy of our attention; for little as we may be in a position to realise the actual steps and figures accompanying the song, yet one most important detail of the dance, its time and the different succession of its movements, is not beyond our knowledge, being preserved to us in such portions of the Greek Lyric poetry as still survives. For as the dance must follow the time of the melody, and the melody in Greek that of the words (see pp. 34, 41), the phases in the rhythm and metre of the poetry represent exactly corresponding phases in the dance. If then we wish to consider what was the predominating style of Lyric dance, we must consider what was the predominating metrical style of Lyric poetry. Let it not be thought that by predominating style I mean some set form of dance which was most in fashion; for the Greek public demanded in every choral poem originality as much in the metre as in the language itself, each strophical system being (with minute exceptions) without parallel in the surviving literature; so that it follows necessarily that a new dance-figure also had to be designed for every fresh occasion. In spite, however, of the constant variety, there are naturally found classes of metrical systems which display a certain unity in general character. We have already noticed the great influence of the Dorian race on the development of Greek choral Lyric; and it was therefore natural that the Dorian metrical system should predominate.\footnote{Plato, Laches 188 D, speaks of the Dorian musical style (ἀρχοντικός) as the only genuine Hellenic one. Considering the essential connection between the metre and the music, he would doubtless have extended the remark to Dorian metre also.} The most striking feature of this, a brilliant example of which may be seen in the famous Ode of

First, in metre, and although each new song required a new metrical system and dance-measure, yet we find predominating the even and stately movement of the Dorian style.
Pindar, *Pyth. IV.*, is majestic, and regular movement effected by an even flow of trochees and dactyls, with but little resolution of the syllables. Corresponding to this metrical style must have been the character of the dance in the greater part of Greek Lyric, displaying a stateliness of movement in which, just as in Greek sculpture, the expression even of keen emotion was chastened and subdued.

Again, the Greek dance was dependent on the language, not only for the direction of its movements and rhythm but also for its whole meaning. For the dance in Lyric poetry was a display of graceful action not for its own sake alone, but aided language in the expression of thought, and it bore to poetry the same relation, though in a more intimate degree, as gesticulation to the art of oratory. That man therefore would be best qualified to reconstruct for us the Greek dance, in accompaniment to any given specimen of Greek choral song, who, being of course a master of the art of rhythmical movement, could also identify himself most nearly with the emotions expressed by the words of the poet.

Bearing in mind this mimetic character of Greek dance, whereby it served as a fitting and welcome accompaniment to the expression even of the most elevated thought and emotions, we shall not allow our modern prejudices to cause us surprise at the fact that dancing was with the Greeks an important and constant form of religious ritual.

We are apt to connect the dance either with frivolity in a civilised state of society, or with serious occasions only among barbarians; but when we study Greek Lyric with all its accessories we observe that frivolity or childishness are but accidental and by no means essential characteristics of the orchestic art, and that in a period of highly advanced civilisation it has shown itself capable of fulfilling a lofty function in connection alike with religion and with elevated poetry. Many illustrations, indeed, of the religious dance may be gathered from the Old Testament or from Mohammedan practices, and furthermore those who care to consult an article in *Folk-Lore* (Oct. to Dec.
1887) may be surprised and interested to find how consider- able a part dancing once played, and in a few places even at this day still plays in the ritual of the Christian religion. ¹ It is not unnatural to conjecture that in this as in many other matters the early Christians impressed ancient pagan customs with the service of the new Faith.

I must touch upon one more subject before concluding this Article, and point out the influence which the dance must have exercised not only upon Lyric melodies, but, as we can better appreciate, upon Lyric metrical structure.

The music which accompanied Lyric and which was also the predominating form of music among the Greeks (cf. Plato, Laws, 669 E) must have belonged to the class of dance-music; and similarly the metrical structure of choral poetry may be classified, as indeed its name implies, as dance-metre. No subtle complications of melody would have suggested to the poet the elaborate, at times almost labyrinthine paths taken by strophe, antistrophe, and epode. It is plain then that for this feature of Greek Lyric which often renders mere reading so tantalising, the refinements of the orchestric art are in no small degree responsible.²

¹ Thus Scaliger says that many early churches were constructed suitably for dances; and that bishops were called Praesules, because they led the dance!—as if the word were to be derived from salio. A religious dance is still said to be performed by the choristers before the high altar in the cathedral of Seville. Lastly the jumping-saints (Springende Heiligen) at Luxemburg deserve notice.

² I have been unable to hear of any representations on vases of the Greek choral dance in connection with any of the branches of lyric poetry. Of dancing itself, however, there are many. See, for example, in the British Museum, Vase E. 783, where girls are apparently imitating the flight of birds, and E. 200. There is also a fine illustration of the ὥμος, or circular dance of men and women, in Panofka's Manners and Customs of the Ancient Greeks, Plate IX. 5.
ARTICLE V

MUSICAL ACCOMPANIMENT OF GREEK SONG

It is far from being my object in this Article to endeavour to deal with the unsatisfactory question of the real nature of Greek music. Those who wish for information herein should consult e.g. Chappell's History of Music, vol. i., or Boeckh De Metris Pindari.

It is necessary for me to refer to the subject only so far as to enable us to realise more clearly the whole effect of a Greek song, and to detect the cause of certain characteristics of its structure.

Since music and lyric poetry, so long as the latter retained its vigour, proceeded hand in hand, the development of the one follows closely upon that of the other. But be it remembered that the two arts were not of parallel importance, poetry from primitive times till the end of the classical period employing music as an accompaniment, subordinate, though essential.¹

Since, again, the musical notes exactly matched the syllables of the poetry, no trills or runs being admitted, we are able to trace, in the increasing elaboration of metrical structure, a corresponding advance in the musical accompaniment, and even to re-construct at least the rhythm of the melody.

I will begin by giving an outline of the development of Greek vocal music, clouded though the facts be in uncertainty.

¹ τὸ μέλος καὶ ὁ ρυθμός ὀπτερ ὤψεν ἐπὶ τῷ λόγῳ.—Plut. Symp. vii. 8. 4; cf. Plat. Rep. 398 B.
In the early times, into which Homer gives us some insight, the melodies must have been of a simplicity which for us it is difficult to realise. An instrument of four strings, each capable of producing one note only, appears to have sufficed; and though the wind-instrument was probably of a more extensive compass, we may conclude, from the far less frequent mention of it, that its use was very limited; and critics point out that it is never mentioned in Homer as employed by Greeks, but only by Trojans. The simplicity of the music was a natural result of a corresponding simplicity in the songs which were accompanied, and which were as yet wholly neglected as a cultivated branch of poetry. So far as we can surmise, these songs often consisted of a monotonous repetition of metrically similar lines, which seem to be taken together in pairs.\(^1\) Or again, the four-line stanza must have existed long before it became, in the hands of the Lesbian poets, so perfect a vehicle for the expression of passionate feelings; and it would appear that in olden times the four lines of the stanza differed scarcely if at all from each other in their metre. It is obvious that this simple recurrence of metrically similar lines, whether grouped in couplets or in four-line stanzas, required very short and simple tunes, which would be repeated with each fresh couplet or stanza. Furthermore, Epic, at that time the only cultivated branch of poetry, was unsuited for melody. Evidence, indeed, shows that it was chanted or intoned; but for this purpose a lyre of four strings would be amply sufficient to give the proper modulations to the voice. It is not, then, till the decay of Epic and the dawn of Lyric that we hear of advance in Greek music.

The first innovation is connected with the name of Terpander, and it is sometimes described as consisting in the extension of the old tetrachord to a heptachord, by the addition of a second tetrachord to the first. Seven strings only were employed, as the two tetrachords had one string

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\(^1\) See notes on *Pop. Songs*, 1. 11.
in common. A more probable account, however, as given by Boeckh De Metris Pindari, is that Terpander added one more string to the hexachord which was already in use among the Dorians, amidst whom his work lay, and that his highest string stood in the same relation to the lowest as the highest to the lowest note of an octave, while one of the intermediate notes was for some reason omitted. Chappell, on the contrary, maintains that Terpander's heptachord was merely a discordant minor seventh, and that, since it thus fell too far short of the octave system to admit of real melody, it can only have been suited for an improved form of the recitative of the Epic rhapsodists. Such a view is certainly not in accordance with the testimony of the ancients as to the entirely new character assumed by musical accompaniment in the time of Terpander. The expression, for instance, in Plutarch, de Musica, c. iii. μέλη ἐπεισε περιπεθέντο, could hardly be applied merely to a more elaborate style of rhapsodising.

This improved musical system, whatever its exact nature may have been, was applied by Terpander mainly to that branch of religious lyric called the Nome. The Nome previously consisted of four parts, ἄρχη, κατατροπή, ὀμφαλός, σφραγίς. These were extended by Terpander to seven—ἄρχη, μεταρχη, κατατροπή, μετακατατροπή, ὀμφαλός, σφραγίς, ἐπιλογος. So that Müller (Hist. Greek Lit. p. 155) is justified in remarking that 'The nomes of Terpander were finished compositions, in which a certain musical idea was systematically worked out.'

Terpander confined his improvements to the lyre, associated as it was with the Nome. Another important branch of his work lay, as we have seen, in the passage above quoted from Plutarch, in setting Epical subjects to melody; for this purpose, too, the subdued music of the lyre was fitting rather than the shrill and exciting notes of the flute. In Terpander's footsteps, however, followed Olympus and Clonas of Tegea, who in their 'Aulodic' Nomens, applied to the wind instrument improvements

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1 See Art. 1. p. 6.
2 Pollux. iv. 9, 66.
similar in kind to those confined by Terpander to the lyre. It was Olympus who is said to have given the chief development to Auletic or flute music among the Greeks. He was of Phrygian origin, and seems to have flourished in Greece a little later than Terpander (Plut. de Musica, c. 7). So great was the importance attached to his work that Plutarch calls him rather than Terpander ἀρχηγός τῆς Ἑλληνικῆς καὶ κυλῆς μουσικῆς; and even in Plutarch’s own day (ἐν τῷ καὶ νῖν) some of his Nomodes were employed at sacred festivals. As being a flute-player, there is no poetry attributed to him; but he is said to have been the inventor of an entirely new class of rhythm, which had great influence on Greek poetry. This was the ἦμωλιον to which class belongs the Cretic foot — — and the paeons — —, etc. (see Art. vi. pp. 70, 71).

Just as the lyre was appropriated mainly to the service of Apollo, so in turn was the flute to that of Bacchus; and it was not without much reluctance on the part of the former deity that his patronage was extended to wind instruments. It was fortunate for the progress of choral lyric that Apollo, for whose service so much of Greek poetry was destined, at length appears to have been partially reconciled to the flute; since it is hard to conceive that the intricate accompaniment implied in the intricate metrical structure of the later choral odes, could have been adequately rendered, amid the beat of the dancers’ rapid footsteps, merely by stringed instruments unaided by the bow, the pedal, or even wire strings. It would appear that Olympus was among the first to bring the flute into connection with the cult of Apollo; for we find him playing a dirge over the slaughtered Python, probably at the Pythian games at Delphi.¹ We find also that a flute contest was established early in the 6th century B.C., under the direct patronage of Apollo at Delphi.²

Furthermore, we have poets, e.g. Alcaeus, attributing the very invention of the flute to Apollo. Herein, however,

¹ Plut. de Mus. c. 15. ² Paus. vi. 14. 10; x. 7. 4.
the bard's desire to praise a favourite instrument probably led him to transgress orthodox tradition. For the recognition by Apollo of Auletic as a high art was after all of a half-hearted character. The contest at Delphi was ere long abolished (Pausan. x. 7. 5), and the lyre, or rather the Cithara, retained its position as the genuine Hellenic instrument. Thus the abuse heaped upon the 'spittle-wasting' flute by Pratinas 1 in the fifth century, is but a revival of the sentiment which many centuries before gave rise to the stories of the fate of Marsyas and other ἀγωνίζομεν at the hands of Apollo.

Returning to the age of Olympus and Clonas, we come next to Thaletas, the most prominent figure in the second literary epoch at Sparta. 2 This epoch was marked by the rapid advance of choral lyric; and Thaletas, whose special work has been noticed in the Article on the Dance, p. 28, availed himself of the musical improvements, not of Terpander, but of Olympus and Clonas. It is the flute that we now find as the chief accompaniment at the Gymnopædia, even though that festival was in honour of Apollo; and it was to the sound of the flute that the Spartans practised their 'orhestic' military evolutions, and advanced to the charge—not, as one account would have it, that their too impetuous courage might be duly restrained, but simply because the piercing notes of the flute made themselves heard above the trampling of the warriors' feet and the clashing of their weapons.

Profiting by this steady advance of the musical art, the movements of lyric poetry gain in freedom and scope, as we can discern for ourselves in the metrical structure of the choruses of Alcman and Stesichorus, or of the monodic songs of the Lesbian school. Sappho, indeed, is directly connected with the progress of music; for not only is the invention of the Mixo-Lydian style ascribed to her, but

1 See the passage from Pratinas, p. 272, and compare the rather severe epigram: Ἄνδρι μὲν αὐλητὴρι θεϊν νόον οὐκ ἐνέφωσαν, Ἀλλ' ἁμα τῷ φυσήν γιὸ νόος ἐπέπεται, Athen. viii. 337 E.

2 δευτέρα κατάστασις. See Art. iv. p. 28.
she is also said to have attracted round herself a number of disciples of her own sex. Now, to teach the art of poetry itself, would baffle the skill of the most cunning pedagogue, so that we may fairly assume with Bergk that the instruction given by Sappho was in the arts of music and rhythm as employed by poetry.

In spite, however, of the advance in music effected by the reformers I have mentioned, the choral strophes of the succeeding period are far from exhibiting the elaborate construction found in the Pindaric ode or in the Lyrical passages of Tragedy (compare Art. iv. p. 30, and Art. vi. p. 56). For before this later period comes another epoch in the history of Greek music, associated with the name of Pythagoras.

According to Chappell indeed, who, as I have stated, considers that Terpander's heptachord was not on the octave-system, the octave was introduced to the Greeks from Egypt by Pythagoras. Now as the earliest date for his birth is fixed at 608 B.C., and more usually at 570 B.C., it follows, if Chappell be right in his surmise, that the Greeks were satisfied with the inferior system until the middle or latter part of the sixth century. Thus not only the finest monodic poetry produced by the Greeks, the odes of Sappho, herself renowned as a musician, but also the choral odes of Alcman, Stesichorus, and even of Ibycus must have been accompanied by melody which Chappell himself (p. 37) describes as hardly worthy of the name. Such a reductio ad absurdum militates, I think, overpoweringly against his assumption that Pythagoras introduced the octave. Nevertheless it is certain that much was done by Pythagoras for the development of music; he first appears to have studied it as a theoretical science, urging that to discern the real nature of music we must employ the intellect rather than the ear.¹

Music now assumed a more important place among the arts, and presented more difficulties to the ambitious lyric

¹ See Arist. Quint. iii. p. 116; Plut. de Mus. c. 37; and compare especially Plato's Republic, p. 531.
poet. Thus Pindar, before he embarked on his poetical career, went to Athens to study the principles of music under Lasus of Hermione, the leading musician of the day, who was also the first to write a treatise on the subject. Furthermore, great as was the advance exhibited in the choral systems of a Pindar, as compared with those of a Stesichorus or an Alcman, still further progress in an important respect is indicated in the lyrical passages of the Dramatists. No longer is each group of Strophe, Antistrope, and Epode succeeded by another of a precisely similar metrical arrangement—thus $A A B, A A B, A A B$, etc., to the end of the song; on the contrary, with each new strophe a new metrical and musical system was usually introduced thus $A A B, C C D, E E F$, etc. It has been remarked by critics as a characteristic excellence of Schubert's song-music that he realised that an exact recurrence of the melody to match the recurring strophes of the poetry was not always desirable—that a change in the spirit of the poetry, although its metrical form remained unaltered, required a change also in the nature of the melody, care being however taken that the lyric unity of the poem should be preserved, in spite of variety, in the whole effect of the music.\(^1\) It would seem that a similar reform was effected in the system of the Greek Dramatic choruses, though, of course, not only the music was varied, but also the metre of the poetry.

From this period onwards music assumes a position less and less dependent on poetry, until with the decay of lyric inspiration, poetry, much to the disgust of the admirers of the old school, became as entirely subordinate as it is in the Italian opera. Thus we find Plato condemning the predominance of mere $\psi\lambda\gamma\ U\theta\varphi^\omega\sigma\varsigma$ or instrumental music, and at an earlier period Pratinas, Miscell. and Anon. Frag. i., bitterly complains of the inverted relation of music and poetry. Similarly whereas formerly the poet composed his own melody, was entire master of his chorus, and was the recipient of all the glory won by the performance, it is

\(^1\) A good instance is 'Der Leiermann'.

1. A good instance is 'Der Leiermann'.

Repetition of the same strophical system as found in the lyric poets avoided by the Dramatists.

Nature of the change.

Growing importance of music at the expense of poetry.
now the Αὐτής, the bandmaster who is all-important,1 while the poet is a mere verse-writer who receives his orders from the musician as from a superior.

Such is a brief sketch of the progress of Greek vocal music throughout the course of the Lyric period. If we try to realise the musical effect of a Greek melody we find ourselves on very hazardous ground. I will content myself with pointing out two main features of a Greek song—First, that at any rate in the Classical period the members of the chorus sang in unison only, and part-songs were practically unknown.2 The musical accompaniment however did not necessarily go with the voice note by note. Thus Archilochus is said to have invented the χρώσις ὑπὸ τῆς φθηνής, which however probably indicates merely that the accompaniment, though in unison with the voice, was in a lower octave, and Plato, Laws vii. p. 812, while urging that the notes of the lyre should be at one with those of the voice (πρόσγορδα τὰ φθέγματα τοῖς φθέγματι), implies that the contrary was a common practice—τὴν ἐτεροφωνίαν καὶ ποικίλαν τῆς λύρας, ἄλλα μὲν μέλη τῶν χορῶν ἰσοτῶν, ἄλλα δὲ τοῦ τῆς μελωδίαν ἐξωθέντος ποιήτου, κ.τ.λ.

Secondly, as already mentioned, the rule was—one syllable one note. Words were to be treated not as the servants but as the masters of the melody, and therefore trills and runs on one syllable were out of the question, at any rate so long as poetry maintained its dignified position. To have extended the first syllable of the word Alleluia over some six or seven notes, as is done in a well-known modern hymn, or to have made each syllable of the names 'Robin Adair' do duty for two, would have been treated with the ridicule which the practice from the Greek standpoint would have deserved. At the present day lyric poems are written primarily for reading or recitation, and when set to music they are often invested with quite a different rhythmical character in the hands of the musical com-

1 See Bergk, Griech. Lit. ii. p. 504, note 20.
2 It is perhaps worth observing that at the present day hymns in the Greek churches are, I believe, sung in unison only.

Chorus sang in unison, though the same remark does not apply to the accompaniment in all cases.
Hence the metre still indicates the rhythm and general character of the music. 

Advantage of poet composing his own music, and training his own chorus.

Importance attached by Greeks to the influence of music, in spite of its elementary character.

poser. With the Greeks the words were written expressly for song, and the poet in most cases simultaneously created the accompanying melody. Thus the rhythm of the words indicates exactly that of the music, and according as the metre is simple or involved, regular and stately or abrupt and impetuous, such must have been the character of the melody. In an instructive article on Song in Grove's *Dictionary*, it is pointed out that the power of such composers of song-music as Schubert and Schumann is shown above all in their careful attention to every detail of the poetry—their music not only interpreting the true spirit of the words but closely following the metrical accent or other emphasis. Schumann was in fact the poet's 'counterpart or reflector.' In Greece the lyric poets enjoyed an advantage yet greater than that of finding an exact musical exponent of their words, for they united in their own persons the functions of poet and composer. Nay more, in most cases they themselves trained the chorus that was to deliver their composition, and thus was assured a perfect sympathy between the poetry, the music, and the delivery hardly to be paralleled in modern times. The important reactionary influence exercised on the metre by its close connection with melody is obvious, and will be further dwelt upon in the next article.

There is one constantly recurring question in connection with Greek music which must not be passed over here without allusion. Granting, as we seem forced to do, the great inferiority of the musical art among the Greeks to that of modern times—how are we to account for the vast importance attached to its influence by the ancients, an importance greater and more widely extended than in these days would be claimed for music even by its most ardent admirers? Professor Mahaffy furnishes us perhaps with a partial clue to the difficulty by arguing that in an elementary stage, before melody becomes, to untrained ears at least, lost in the elaboration of harmony, music exercises upon the average susceptibility an influence bearing a more distinctly marked ethical character. This is perhaps reasonable, but I believe we must go further
than this, and further also than an eulogy on the delicate susceptibilities of the Greeks, for an explanation of such words as the well-known passage of Plato—οὐδὲν ἴσον ταῖς μουσικαῖς τρόποις ἰσημερία πολιτικῶν νομῶν τῶν μεγάλων, Rep. 424 C.

We must look for it rather in the very close connection which at any rate down to Plato's time music bore to poetry and to thought; for Plato and others like him were not thinking of ψυλή κιθάραςις or αὐλήςις, mere instrumental effects, which he almost declines to recognise as a legitimate form of μουσική, but rather of 'melic' music; and such was the Greek sense of fitness that any change in the character of the music was necessarily associated with a similar change in the whole tone of the poetry. It is not then mere sound of which Plato is speaking, but of sound which, partly from the more distinct meaning attaching to pure melody, and chiefly from its being united with definite thought expressed in language, belongs directly to the world of ethical ideas. Thus Plato's words are as intelligible as if one should say that the character of a nation may be clearly read in the monuments of its literature or of its art, and that corruption in these is always associated with corruption in national morals.

It may be objected that Plato in his discourse on the character of the different Modes of Greek music, the Dorian, Lydian, and Phrygian, etc., appears to be dealing with music proper entirely apart from that which it accompanies. A consideration, however, of the real nature of the distinctions between these modes that were borne in mind by Plato will furnish us also with an answer to the objection, particularly if we accept the view taken by Chappell in his Hist. of Mus. vol. i, ch. v. In opposition to Böckh and others, who assert that the modes assumed their several characters from differences in the arrangement of their intervals, Chappell maintains that the only essential musical difference in the modes, was that of pitch, all their further distinctive traits being due to associations more or less accidental—hence the frequently conflicting views taken of the character of any particular mode
(see Chappell, *l.c.* p. 99). In the main however, although of course there is room under the same pitch for an infinite variety of musical styles, the wise discrimination of the Greeks led them in course of time to associate with the several modes compositions which in music, metre, subject, and language exhibited a clearly marked character; and naturally the modes lying at either extremity with regard to pitch, were most readily invested with a certain uniformity of character; for example the Dorian mode, which was in the lowest pitch, was always associated with that calm stateliness and self-control which was the leading trait in the whole of Dorian art.

Such, briefly, is the position taken up by Chappell on this subject, and whether or not we accept his view with regard to the question of intervals, it must, I think, be admitted that in distinguishing and criticising the character of the various musical styles, Plato has before his mind, not the mere music, standing abstracted from all else, but rather the *tout ensemble* of a lyrical performance with one harmonious character overspreading thought, language, music, and dance. Neither need our depreciation of the musical art of the Greeks cause us any longer to wonder at the importance attached by them to a 'musical' training, implying, as it did, a liberal education in poetry and the secrets of poetical style, as much, or even more, than in music proper. Indeed, the subordinate character of the latter is clearly expressed in the words of Plutarch, to the effect that of music the poet is the proper judge, and of poetry the philosopher—words which, apart from all else that we may know of Greek music, indicate sufficiently its incomplete character.
In this Article I propose to give a short sketch of the development of the lyrical metres, and to add some remarks on the general principles on which they are regulated in accordance with the views of certain metricians whom I have followed. I shall then conclude with a description of the chief types of metrical style with which we are concerned.

In the rapid transition from Epic to Lyric poetry, we notice a revolution effected in metre as in all other respects. The stately flow of the dactylic hexameter rolling on without break or pause for some 500 lines, was admirably suited for recitative, but very poorly for song. Consequently, we find the 'invention' of many new metrical forms attributed to various poets at the period of the Lyric Renaissance, though it would be nearer the truth to say that they betook themselves, as in subject and style, so also in metre, not to the creation, but to the revival and development of forms already in use among the uncultivated. Unfortunately, the traces that are left of these old metrical forms, which must have existed before the hexameter, are very scanty, and we must rely rather upon conjecture than upon fact.

It is commonly believed that in the Linus song (Pop. Songs, I.), we have a specimen of the old ballad or song-metre, which was afterwards developed into that of Epic; and Usener\(^1\) ingeniously conjectures that distinct traces of it are still to be seen in the hexameter itself. Thus a large

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\(^1\) See *Classical Rev.*, vol. i. p. 162.
number of the stock phrases, the naïve repetition of which is so marked a feature in Homer, exhibit the metrical form of the verses in the Linus song:—

\[-\infty - \infty - \infty - \infty , \text{ or } \infty : \infty - \infty - \infty - \infty \]

for example:

\[
\begin{align*}
\text{ἀνας ἀνδρὸν 'Ἀγαμέμνων,} \\
\text{βοήν ἀγαθὸς Διομήδης,} \\
\text{ἐγνάτεν δὲ κα νήπιος ἕγνω,}
\end{align*}
\]

and it seems reasonable to conclude that they had already acquired the force of set formulae in the old ballads which were subsequently merged in Epic. The Epic hexameter, on this theory, was formed by uniting two of these short rhythmic sentences into one period or verse, and the union was all the more easy and natural since in the early poems these short lines appear to have been taken not separately, but in distiches or couplets.¹

We may also assume that the four-line stanza was a favourite vehicle of expression in Greek prehistoric lyric poetry. This is the form taken subsequently by most of the Lesbian poetry, and indeed it is exceptionally suitable for monodic song.² Finding it also, as we do, almost universally employed in the ballad poetry of medieval times, we may not unreasonably surmise that it was equally popular in the Greek Volkslieder before it was brought to perfection by the skilled hands of an Alcaeus or a Sappho.

Be this as it may, the primitive metre of the Greeks appears to have consisted mainly of short logaædic or trochaic lines, such as are employed also in the primitive poetry of many other Aryan races.³ This simple metre,

¹ See notes on Pop. Songs, i. 11.
² 'By such grouping, symmetry could be attained along with variety; and thus the whole made a satisfactory impression, while the melody still possessed in itself enough variety not to be tiresome by continued repetition.'—Schmidt, Rhythmic and Metric of the Classical Languages, p. 96.
³ See Class. Rev. vol. i. p. 92, and 162.
though overshadowed by the hexameter, survived throughout the Epic period as the metre in which the lyrics of the time were sung, until in its turn it became, in more fully developed and beautiful forms, the vehicle for the highest poetic utterance.

Mention is elsewhere made (pp. 41, 115, 116) of the importance to be attached to the services rendered to lyric poetry, near the commencement of its revival, by Archilochus. Among these services, Plutarch, de Mus. c. xxviii. reckons the 'invention' of a new metrical type, the γένος ἄνισσον, or γένος διπλάσσον. In this the relation of arsis to thesis is no longer one of equality, as it is in the dactyl or spondee, but is in the ratio of 2 to 1, as in the trochee or iamb, the two kinds of feet mainly employed by Archilochus. Archilochus is also described by Plutarch as the inventor of 'Logaeedic' verse. That the term 'inventor' is in neither case directly applied is indicated by the remarks already made on the primitive metre; but it is from the time of Archilochus that we may date the birth of that perfect command attained by the Greeks over trochaic and logaeedic rhythm, whereby they produced in many of their songs such wonderful effects that merely a glance at the bare metrical scheme fills us with a sense of exquisite melody.

The subject of logaeedic metre calls for our closer attention, since it forms the most characteristic and beautiful feature in the construction of the Melic poems. Logaeedic lines are those in which trochees and dactyls stand side by side in close connection. The name is usually described as arising from a feeling of inequality in the measure which caused it to resemble prose (λόγος). W. Christ, however (Metrik, p. 221), offers an opposite and perhaps more reasonable explanation, to the effect that the term implies 'singing language,' the arrangement of the syllables

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1 I have thought it more convenient to retain the customary signification of these terms, and not to invert their application as is done, no doubt correctly, by Schmidt, Verses Rhythmic and Metric, etc., p. 22.
being suggestive of song rather than of mere speech or recitative.

The essential nature of logacedics consists not in the inequality of their movement—for the dactyl being 'cyclic' is on musical principles of exactly the same rhythmical value as the choree—but rather in the variety which it affords in the midst of rhythmic uniformity, and which imparts to this metre not only a wonderful aesthetic charm, but also a power of expressing the ebb and flow of passionate emotions, which is of infinite value in lyric poetry. For example, in an ordinary Sapphic line, e.g.,

\[\text{\textit{ποιμλῳδόρος Ἕθαύνας Αρρόδητα,}}\]

the dactyl in the third foot, succeeding to the slower movement of the first two trochees, is strongly suggestive of highly-wrought feeling, of which this metre is so perfect a vehicle. Perhaps nowhere can be found more forcible examples of the inimitable power of logacedics than in the poems of Shelley, himself almost as mighty an innovator in English rhythm as Archilochus of old in the Greek. One of the finest instances that occurs to me is the poem to Night, which begins as follows:—

Swiftly walk over the western wave,
   Spirit of night!
Out of the misty eastern cave,
Where all the long and lone daylight,
Thou wovest dreams of joy and fear,
Which make thee terrible and dear,—
   Swift be thy flight!

Wrap thy form in a mantle grey,
   Star-inwrought!
Blind with thine hair the eyes of day,
Kiss her until she be wearied out,
Then wander o'er city, and sea, and land,
Touching all with thine opiate wand—
   Come, long-sought.

Returning to our subject, we find, in addition to the γένος

1 See below, p. 53.
METRE IN LYRIC POETRY

Third type of metre—

διπλάσιον, or ἓνσον, to which both the trochaic and the logaeedic metre belong, a third class, called the γένος ἦμισόλων, or quinquepartite measure, in which the relation of arsis to thesis is as 2:3. To this belongs the cretic foot —OTES, and the various Paeons —ΟΟΟ, etc. The introduction of this rhythm is attributed to Thaletas, who, as we know, is connected not with the music of the lyre or monodic song, but with the flute and choral poetry. We now find ourselves in a metrical region which is foreign to us; but I will reserve further comment on this subject until we have glanced at the remaining changes or improvements effected in the metrical system of Greek lyric poetry.

After Thaletas the next name to be mentioned is that of Alcman with whom is associated the development of the choral strophe. Until recently his reputation in this respect was hardly supported by any extant passages from his poems; but in the fragment discovered in 1870, part of which is inserted in the text, No. 1., we find well-organised strophes, each of fourteen lines, continued throughout the piece. It is true that, as a glance at the fragment will show, the lines are individually of great metrical simplicity, and present but little variety as we pass from verse to verse, thereby contrasting strongly with the intricate structure of a Pindaric ode; but the fact remains that by the time of Alcman choral poetry had far transcended the bounds of the short stanza, and had adopted in its completeness, though as yet without elaboration, the antistrophical system with which finished melody and artistic dance were inseparably connected.

One more step only in the development of Lyric metrical style remains to be here noticed—namely, the introduction of the Epode, commonly attributed to Stesichorus, for which see p. 170. Lyric poetry had now laid in the entire stock of her metrical materials, and progress henceforth took the direction no longer of innovation, but of a more skilful manipulation of existing resources.

1 See p. 38.
I have mentioned that with the introduction of the ἑμιόλιον γένος, to which Cretics and Paeons belong, we find ourselves introduced to a rhythm which is strange to us. Trochaic metre is thoroughly familiar to modern ears; Logacedics, though not so common, are readily appreciated; while, although English hexameters cannot be called successful, such poetry as, for example, the stanzas in Swinburne’s *Atalanta* beginning

*Meleager.—Let your hands meet*

Round the weight of my head, etc.

shows us what wonderful effects can be produced in skilled hands by the dactyl or the anapaest, which is but a dactyl with anacrusis. But Cretics, the simplest example of the γένος ἑμιόλιον, sound to us strange and unnatural, although indeed the rhythm is still intelligible to us; and when we come to Paeons, and still more to Paeons or Cretics with the long syllable resolved into two short syllables, we seem to be outside the domain of rhythm entirely, and are tempted to imagine that the mechanism of the Greek ear must have been on a different system from that of our own. When, for example, we read such lines as those of Pratinas, p. 272, beginning

*Tίς ὃρμυβος ὄδε, ὧ.τ.λ.

we take it on trust indeed that it is a line of poetry, but if we had come across it printed as a prose sentence we should hardly have detected the error.

For the explanation of this kind of rhythm we must constantly bear in mind that while monodic poems, such as those of the Lesbian school, however suitable for recitation or reading, were adapted and intended for melody, choral compositions in connection with which the γένος ἑμιόλιον, or Quinquepartite measure was developed, were adapted for nothing else. In early times when song was delivered to a simple lyre-accompaniment which subordinated itself to the rhythm of the words, the obvious nature of the metre rendered it perfectly suitable even for mere recitation. But when poetry was written to match, not
only the complications of a more elaborated musical system, such as was introduced by the flute, but also the movements of an intricate dance, the word-rhythm passes out of the sphere of mere language into that of music; and it is from the standpoint of music that the chief authorities on the subject, of recent date, have dealt with Greek metre. We have seen in the previous article how Greek music was affected by its close connection with poetry. We have now to observe how music in its turn, together with the dance, reacted upon the metre or rhythm of the words, and invested it with a new character.

Remembering that the Greek principle was one syllable to each note, it is obvious that to keep pace with the rapid advance of melody, and also of the movements of the choral dance, the metre was forced to become increasingly complicated; and that thus in the specimens of choral lyric which are left to us, the metrical arrangement of the syllables represents up to a certain point exactly the rhythm and phrasing of an elaborate melody. Now if we take the notes of any modern song where, as is usually the case, the air does not closely follow the rhythm of the words, and write down so far as can be done a scheme of the vocal sounds which the notes represent, substituting for a crotchet the sign – and for a quaver the sign †, perhaps employing certain other signs for minims, semi-quavers, etc., we shall often get results which are startling enough, and as remote as possible from the poetical metre. Yet in Greek lyric poetry, we are led by many considerations to conclude that from the metrical value of the syllables we can replace the time-value of the notes in the forgotten melody; and as we are usually brought up to believe that every syllable in Greek had one or other of only two possible values, namely – or †, the natural inference would seem to be that the music consisted of nothing but a monotonous succession of crotchets and quavers. Thus in a Sapphic line we should obtain the following scheme of notes:

\[ \text{\textdag} | \text{\textdag} | \text{\textdag} | \text{\textdag} | \text{\textdag} \]
and to represent a pentameter, if ever it was sung, we should have—

\[ \frac{5}{8} \]

so that in the first instance a bar in \( \frac{5}{8} \)-time stands side by side with others in \( \frac{3}{8} \)-time, while in the second case bars in \( \frac{3}{8} \)-time correspond to others in \( \frac{4}{8} \),—combinations which the most elementary knowledge of music declares to be impossible.

Accordingly, writers on Greek Metric such as Schmidt, W. Christ, and others, following in the wake of Apel and Boeckh in his De Metris Pindari, endeavour to base the rhythm of lyric poetry on sounder principles, and oppose the old doctrine that all long syllables and all short syllables have an invariable value, represented respectively by the sign \( - \) and the sign \( ^{\circ} \). Indeed, the practice of ordinary recitation would have made the point for which they contend plain enough, were we not so carefully drilled in the opposite unnatural view, the deficiencies of which only become grossly patent when we leave the regular dactylic or iambic metre and come to lyric poetry.

So, then, the new metricians, intent on exhibiting in the metrical systems that equality of times which is essential in music, maintain that a long syllable, usually equal in time-value to a crotchet, and represented by the sign \( - \), may often be equivalent to a dotted crotchet or \( \frac{5}{8} \) note, in which case it is represented by \( (-\quad) \), or even to a minim, when its metrical sign is \( (\quad) \); lastly, its value may be depreciated, as in the ‘cyclic’ dactyl to be shortly mentioned, to that of a dotted quaver, while not unfrequently, especially in the last syllable of trochaic dipodies, the ong syllable answers to the quaver only.\(^1\)

Similarly, a short syllable, usually equivalent to a quaver

\(^1\) See below, p. 66. In such cases, the metrical sign adopted by Schmidt is \( > \). To avoid a multiplication of new metrical symbols, I have not employed this in my metrical schemes, but have simply used the familiar \( \leq \) or \( \geq \), indicating that while the lower sign should strictly be expected, the other does or may occur.
or \textsuperscript{8}th note, can also have a less value, and be equal to a semi-quaver or \textsuperscript{16}th note, as in ‘cyclic’ and ‘choreic’ dactyls, which are equivalent in time-value to trochees. I

Examples:

will illustrate by a few examples. The long syllable is increased to twice its usual value, and corresponds to a minim in the pentameter, which may be represented thus in musical notes:

\[
\begin{array}{cccccc}
\text{♩} & \text{♩} & \text{♩} & \text{♩} & \text{♩} & \text{♩} \\
\end{array}
\]

and metrically

\[
\underline{\text{♩}} \underline{\text{♩}} \underline{\text{♩}} \underline{\text{♩}} \underline{\text{♩}} \underline{\text{♩}}
\]

The long syllable is increased by one half, and is equivalent to a dotted crotchet in e.g. the Epitrit, which is described below (p. 64). Thus the metrical scheme of the line in Pind. Ol. iii. 5:

\[
\Delta \omega \rho i \omega \varphi \omicron \nu \nu \nu \epsilon \nu \varphi \mu \omega \xi \iota \pi \varepsilon \delta \iota \iota \iota
\]

which occurs in a dactylic Ode, is as follows:

\[
\underline{\text{♩}} \underline{\text{♩}} \underline{\text{♩}} \underline{\text{♩}} \underline{\text{♩}} \underline{\text{♩}}
\]

\textit{i.e.}  

\[
\begin{array}{cccc}
\text{♩} & \text{♩} & \text{♩} & \text{♩} & \text{♩} & \text{♩}
\end{array}
\]

For an example of the diminished value of the long syllable, we may take the Sapphic line:

\[
\Pi \nu \mu \lambda \omicron \theta \rho \omicron \nu \gamma \nu \nu \nu \alpha \nu \alpha \nu \tau \alpha \theta \rho \omicron \delta \omicron \iota \iota \iota \alpha
\]

This is an instance of \textfrac{8}{8}-time, and the line with its dactyl, in this case termed ‘cyclic,’\textsuperscript{1} must be represented musically thus:

\[
\begin{array}{cccccc}
\text{♩} & \text{♩} & \text{♩} & \text{♩} & \text{♩} & \text{♩}
\end{array}
\]

the metrical equivalent being

\[
\underline{\text{♩}} \underline{\text{♩}} \underline{\text{♩}} \underline{\text{♩}} \underline{\text{♩}} \underline{\text{♩}}
\]

This last example also illustrates in the third foot the possibility of a short syllable being reduced to half its

\textsuperscript{1} See below, pp. 63, 64.
value. A better example is afforded by ‘choreic’ \(^1\) dactyls, such as occur in the line of Praxilla:

\[\omega\ di\ tau\ n\ \theta\nu\varphi\delta\nu\n \kappa\alpha\lambda\nu\ \epsilon\mu\beta\lambda\epsilon\tau\omicron\omicron\sigma\]

the metrical scheme being:

\[\text{\text{-\text{-\text{-\text{-\text{-}}}}}}\]

\[\text{i.e.}{\quad}{\quad}\{\{\{\{\{\}}\}}\]

On a similar principle, an apparent Paeon \(-\dddot{\text{\text{-}}}\) may stand side by side with dactyls, as is the case in Soph. *Oed. Col. 216 seq*, for which see W. Christ, *Metrik*, p. 225 seq.

Again, why may a short vowel stand at the end of a verse where, to be in strict accordance with the metrical scheme, a long vowel would be required? Simply because the additional time is made up by the rest in music, \(\chi\rho\omicron\nu\sigma\) \(\zeta\nu\omicron\omicron\omicron\) being the corresponding metrical expression. Hence also the hexameter cannot close with a dactyl, because the time occupied by the last syllable, corresponding to the final quaver, is already supplied by the unavoidable rest at the end of the long rhythmic sentence; and the last foot of a pentameter is equivalent to a bar of music in \(\frac{4}{6}\)-time, even though there be but one short syllable in itself = \(\frac{1}{8}\), because the deficiency is made up by a correspondingly long rest of the value of \(\frac{3}{8}\).\(^2\)

Musical considerations then explain away the apparent inequalities in many specimens of Greek metre, and aid us in discerning harmony in some cases where, at first sight, the impression is rather one of discordant variety. Bearing in mind then the influence of the musical accompaniment on the metrical structure in giving a varying value to long and to short syllables, in supplying deficiencies in the syllables by ‘empty times’ or musical rests, and above all in the licence it affords of resolving any ordinary long

\(^1\) Below, *loc. cit.*

\(^2\) It may be noticed that in Latin hexameters and pentameters (which were in most cases aided by no sort of musical accompaniment) the trochaic ending in the hexameter, and the final short vowel in the pentameter, are much rarer than is the case with Homer and the Greek elegiac poets.
syllable, equivalent to a crotchet, into two short syllables = two quavers, the only matter for surprise is that the metre of the surviving lyric passages is not more complex and unintelligible than we actually find it to be. That it is not so is due to the proper appreciation among the Greeks of the relative importance in song of the language to the music. For all the licences described were exercised, during the period at least of Classical lyric poetry, with a laudable moderation. A long syllable was given more than its usual value, commonly only at the end of a word, which is invariably the case with the imitations of Greek metre by Horace, e.g. in his Choriambic Odes. In cases where in Greek the emphatic long syllable falls within a word, it is usually upon the first syllable, naturally the most accentuated, and W. Christ suggests that, as the poet was also his own musical composer, he would choose for this purpose such syllables only as from their vowel-sound, or other causes, were exceptionally long in quantity. Similarly, short syllables were given less than their usual value very sparingly—usually in fixed places, and with set purpose. Again, musical rests, or χρόνοι κενοί, were confined to the end of a line or the corresponding musical phrase, and were not, as in modern music, permissible elsewhere also.

Lastly, the power of resolving a long into a corresponding number of short notes, is, in the first place, considerably restricted when applied to song by the very nature of language, since it is impossible to pronounce a succession of syllables, each having the time-value of \( \frac{1}{8} \) th, with any pretence to intelligibility; and in Greek vocal music still further limits were by custom imposed upon the practice of resolution. The syllable 'in arsi' scarcely ever is

1 For instance, in Pindar's line \( \Delta \omega \rho \iota \omega \varphi \omikai \varepsilon \varphi \omicron \nu \alpha, \) where the scansion is

\[ \underbrace{- - - - - - -} \]

there is good reason for dwelling on each of the three underlined syllables: the word \( \Delta \omega \rho \iota \omega \) is emphatic, and the stress is naturally laid on its first syllable, in \( \varphi \omicron \nu \alpha \) the \( ah \)-sound is easily prolonged, and the same remark applies to the final diphthong in \( \varepsilon \varphi \omicron \nu \alpha. \)
resolved in early Lyric poetry, and only sparingly even in the time of Pindar.¹ Such a line is that of Pratinas:

\[ \text{Tis } \omicron\beta\varepsilon\iota\varsigma \varepsilon\mu\omicron\omicron\lambda\varepsilon \varepsilon\pi \Delta\omicron\nu\omicron\upsilon\alpha\upsilon\alpha\delta\alpha \pi\omicron\upsilon\upsilon\alpha\tau\alpha\gamma \omicron\upsilon\varepsilon\lambda\nu \\]

which consists of resolved anapaests, with scarcely any long syllables, is a mark of the decay of Lyric poetry, now becoming subordinated to the musical accompaniment; and is probably employed by Pratinas in his protest against this growing evil, to show by an example its disastrous results;² and perhaps to an Alcman the line would have presented almost as strange a rhythmical appearance as it does to ourselves.

There is one other respect to which I must allude, wherein Greek choral poetry does not fall in with our own rhythmical notions. Hitherto I have been dealing with the rhythm of lines taken singly; I now refer to the inequalities often found between lines in the same strophe. This inequality is confined within very reasonable limits in most of the passages in the text, and in the 'Dorian' odes of Pindar, while, however, it is a marked feature in the 'Aeolic,' and in the specimens of later lyric which we possess. It testifies to a variety in the movements of the dance and in the phrasing of the music which must have been very effective, and inclines us the more to agree with the view expressed by Professor Mahaffy, that whatever may have been the deficiencies of the Greeks in the knowledge of harmony, their melody was cultivated to a degree considerably beyond that usually attained in modern music. Our impression of their power of metrical and musical composition will be still further enhanced if we direct our attention to the skilful grouping of the metrical periods within each strophe; and on this subject, which exceeds the limits of this article, I cannot do better than to refer the reader to Dr. Schmidt's *Rhythmic and Metric etc.*, Bk. v. 'Eurhythmy.'

¹ It is indeed common enough in the 'Aeolic' odes, but exceedingly rare in the 'Doric.'
² We may compare Aeschylus' parody of Euripides' lyrics in Ar. *Frogs*, 1353, etc.
When Greek lyrical metres were imitated by Roman poets they naturally chose for their models the metres of monodic song, as being not unadapted for mere recitation; but even here, now that metre was divorced from music, certain changes, unconscious or otherwise, were effected; and since most of us obtain our knowledge of Alcaics, Sapphics, and the like at second hand from Horace and Catullus, it is important to note the main distinctions between the imitations and the original. This will be done in the introductions to Sappho, Alcaeus, and Anacreon.

I will now proceed to give a short account of the chief metrical types which meet us in the text, noticing first four terms which concern the manner in which the verse is introduced or concluded.

**Anacrusis**

Anacrusis (ἂνακροῦσι) denotes the syllable or syllables which in many lines precede the ictus or commencement of the first full rhythmical foot, and which may be compared with the latter portion of a bar that frequently precedes the first complete bar in a melody. The rule is that this Anacrusis should not exceed in length the ‘thesis’ of the regular feet; thus a dactyl may be preceded by an anacrusis not exceeding — or —, and a trochee, strictly speaking, only by one short syllable. The Anacrusis, however, may consist of an ‘irrational’ syllable, viz., a long syllable, with the apparent time-value of a short. Hence the varying quantity of the first syllable in Greek Alcaic lines, whereas Horace, forgetting its merely introductory character, seldom employs any but a long quantity.\(^1\) It is obvious that the neglect of Anacrusis in scansion leads to metrical schemes which are on entirely wrong principles, and which flagrantly violate the rule of equality of measures.

The literal meaning of the term is ‘backing-water,’ and the metrical usage is thus compared with a ship retiring slightly to enable herself to dash to the charge with the

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1 See on Alcaeus, p. 139.
greater impetus. Anacrusis is accordingly regarded as giving a character of energy to, for instance, Alcaics, which is less suited to the lines of the poetess Sappho, whose prevailing metre commences with the full measure. Compare on Alcaeus, xi., where it is to be remarked that Alcaeus, in the line 'Ióπλοι' ἔγνα κ.π.λ., addressed by him to Sappho herself, while paying her the graceful compliment of abandoning his favourite metre for her own, considers that it requires, in his masculine hands, the slight addition of Anacrusis.

**Basis**

*Basis* refers to a portion of the line which, like Anacrusis, is to a certain extent preliminary, though far less separable from what follows. To the term ‘Basis’ the epithet ‘Hermannic’ is often added, since Hermann first remarked upon its metrical nature, defining it as ‘praefidium quoddam, et tentamentum numeri deinceps secuturi’. Dr. Schmidt (*Rhyth. and Metr.*, p. 90) appears to explain it as due to the fact that in certain rhythmical sentences the chief ictus falls not on the first but on the second foot. Thus, in a Sapphic line such as

Ποικιλόθρον ἀθάνατ', Ἀφροδίτη,

the strong rhythmical emphasis on the second foot imparts an introductory character to the first, and this is all the more the case in certain choriambic lines, where the choriambics do not begin until the second foot. Hence the Basis may assume any one of at least four distinct forms, viz., -ο-, -η-, -ω- or even -ε, in which latter case it is not always distinguishable from Anacrusis. It occurs most frequently, and is most unmistakable in choriambic metre, as in the passage from Sappho (No. vi.) beginning

Κατάνοϊσα δὲ κείσειι οὐδ’ ἔτι τις μναμοσύνα σέθεν,

or in Alcaeus, No. xxiv., beginning

"Ηλθει ἐκ περάτων γάς ἔλεφαντίναν,

in which poem each of the four varieties may be seen. Similarly in other metres the presence of the basis may be
detected by the variable nature of the first foot. Thus in Alc., No. x., taking the first line alone,

Κέλομαι των χρήσεων Μένωνα καλέσσαι,

it would be quite possible to regard the two first syllables as anacrusis; but when we go on to read

αι χρή συμποσίας ἐπ’ ὄνομον ἐμοί γεγενήθηκε,

it is obvious that in both lines we have an example of basis. Compare also the second line in Sappho, VIII.

γάλακτιπιθροὶ ἀμάχχον ὄρπετον

with the first

"Ερος δ’ αἰτέ μ’ ὁ λυσυμέλης δοντ.

It is to be noticed that when lyric poetry was no longer written for song, the basis was not employed, since it is obvious that metre without the aid of melody must display greater strictness in the quantity of its syllables to maintain the requisite equality of movements in the same line. The basis, therefore, in Greek poetry must be regarded as one of those features due to the close union of the metre and the melody. It is a doubtful point how far it formed part of the rhythmic construction of the line. If it invariably did so, then to such a form as the Pyrrhic the music must have given a fictitious value, if I may use the expression, to equalise it with the ensuing trochee or cyclic dactyl, thus:—

\[ \dddot{\text{.}} \quad \dddot{\text{.}} \quad | \quad \dddot{\text{.}} \quad \dddot{\text{.}} \quad \text{or} \quad \dddot{\text{.}} \quad | \quad \dddot{\text{.}} \quad \dddot{\text{.}} \quad \dddot{\text{.}} \]

W. Christ, however, is of opinion that in Aeolic lyrics, which alone admitted of such varieties, the true rhythm did not begin till after the basis; while in the lyric poetry of the drama, which always exhibits the basis in its fuller and more regular form, it is to be reckoned as an integral portion of the rhythmic period. Finally, in Horace’s imitations of Greek metres, especially in his choriambics, the basis in its proper character disappears, and is invariably represented by a spondee.
In the metrical schemes, the basis is denoted by the sign $\times$ placed over the first syllable, thus:

$$ \times \quad \text{metrical scheme} $$

for the line

Κατηνάσσει Κυθηρή ἄρρος Ἀδώνις, τί κε θείμεν;

Catalectic and Acatalectic Lines

These terms apply to the conclusion of a line. A line ending incompletely, i.e. having the arsis of the last foot without the thesis, is called Catalectic—one which ends with the full measure is Acatalectic. Thus in the couplet of Anacreon (No. v.):

"Ισθι τοι καλὸς μὲν ἄν τοι τὸν γαλανὸν ἐμβάλλωμι,
ήνις δ᾽ ἔχων στρέφωμι στ' ἀμφί τέρματα δρόμου,

the first line ending with the trochee is catalectic, while the second, ending with the single long syllable, is catalectic.

The practice of catalexis at the end of a line is of course due to the pause which fills up the place of the missing syllable; and it is especially common in all languages, as in the above illustration from Anacreon, to mark the close of a couplet or stanza. Thus in English:

Pale and breathless came the hunters,
On the turf lies dead the boar.
God! the Duke lies stretched before him
Senseless, weltering in his gore.1

A succession of acatalectic lines is rare in lyric poetry, but often very effective, expressing a fervour of sentiment which instinctively avoids the incisive character of catalectic lines. The Sapphic stanza, in which all the lines are acatalectic, affords us a good example of this; whereas, in the favourite metre of Alcaeus, the catalexis in the first two lines of the stanza is far more appropriate to the general tone of the poem. Similarly in the lines of Burns:

Had we never loved sae kindly,
Had we never loved sae blindly,
Never met or never parted,
We had ne'er been broken-hearted,

1 M. Arnold, 'The Church of Brou.'
the absence of catalexis in the second and fourth lines as well as in the first and third greatly enhances the intense pathos of the words.

Two other terms are employed by the old metricians—Brachycatalectic and Hypercatalectic. Both expressions relate to the conclusions of lines which are supposed to be scanned in dipodies. By Hypercatalectic is meant a line in which the last complete dipody is followed by a single long syllable. Such cases are of rare occurrence, and need no special remark. Brachycatalectic lines are far more frequent, and impart a very distinct character to the rhythm. They are described as cases where the last complete dipody is followed by what is apparently a single foot, but the proper explanation of them is that they have an ordinary catalectic conclusion, and that the penultimate syllable is syncopated. Thus the line in Sappho XIV.:

"Εστι μοι νάλα πτίς χρυσίουν ἀνθέμοιν,

should be scanned

\[ \text{- - - - - - - - - - - - - -} \]

Such a type of rhythm has its origin in the connection of Greek lyric poetry with music, and can hardly be paralleled in modern lyrics. A fine example of this is quoted by Dr. Schmidt in his *Rhythmic and Metric*, p. 37, from the *Agamemnon*, 192-197, and illustrates, as he says, the melancholy character imparted by a succession of verses in the ‘falling’ rhythm, as he calls it.

It is obvious that the pause implied by catalexis, including its varieties of hypercatalexis and brachycatalexis, must vary in time-value, according to the circumstances of the case, and certain appropriate signs are employed to mark the distinctions. Thus in ordinary trochaic metre the pause is equivalent to an *eighth* note, and is represented thus \(^\wedge\); while in a dactylic or epitritic line the pause is of the value of a *fourth* note, and is represented by the sign \(\overline{\text{ - }}\). Instances of longer pauses than these hardly occur in the text. In a hypercatalectic line, the

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1 Sappho vi. may be taken as an instance, if at least such lines are to be scanned in dipodies.
pause would be one of four eighths or a half, and the sign \( \frac{\pi}{4} \).

Such being the chief features of the beginning and of the end of the line, we may now briefly consider the most important metrical feet as employed in lyric poetry.

**The Dactyl**

The most celebrated dactylic metre, the hexameter, is from its regular and stately nature scarcely suited for song. It is not, however, entirely excluded from lyric poetry, at least in early times. Witness the beautiful lines in Alcman, (No. II.):

\[ \text{où } \mu' \text{ ἐτι παρθενικαὶ μεληγάρυξες ἱμερόφωνοι, κ.τ.λ.} \]

and in Sappho, (No. XXXIII.):

\[ \text{Οἶον τὸ γλυκύμαλον ἐρεύθεται ἁκρῷ ἐπ' ὕσῳ, κ.τ.λ.} \]

It should be noticed, however, that in the first example the spondee is not used at all, and in the verses of Sappho very sparingly.\(^1\)

Shorter dactylic lines are very common, a familiar species being the Prosodiac,\(^2\) so called from its being employed specially in Prosodia or processional hymns, for which it was indeed eminently suited. Its form is generally either:

\[ \text{לים: -00-00-00-} \text{ or } \text{ל: -00-00-00-00-} \]

The verses in the Linus-song, p. 247, which have anacrusis, may be taken as an example of the latter, and *Miscell. Frag.* xix.:

\[ \text{τὸν Ἑλλάδος ἀγαθέας, κ.τ.λ.} \]

as an instance of the former. Usually two prosodiac Cola are combined into one complete line, *e.g.* Ibycus No. VIII.:

\[ \text{Οὐκ ἔστω ἀποφθημένος ζωᾶς ἐτί φάρμακον εὑρεῖν.} \]

It is also common in proverbial sayings:

\[ \text{Ἑφυγον κάκον, εὗρον ἁμεινον.} \]

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\(^1\) Compare also Sap. xxxiv, and Alcman, xxvi.\(^2\) See W. Christ, pp. 214-216.
A third form is seen in the Swallow-song, p. 247:

\( \chi \cdot - \circ - \chi \), or \( \chi \cdot - \chi - \chi \)

'\( \text{Hλθ}',  \text{φλθε γελίδων} \)

\( \chi\alpha\lambda\chi\varepsilon \, \varphi\varepsilon\varepsilon \, \varepsilon\gamma\omega\upsilon\alpha \)

\( \chi\alpha\lambda\upsilon\upsilon\varepsilon \, \varepsilon\nu\alpha\upsilon\upsilon\upsilon\upsilon\, \kappa.\tau.\lambda. \)

The shortest dactylic sentence is the Adonius, \( - \circ - \chi \), The Adonius.

commonly employed as a clausula to a stanza, the most familiar example being in the case of Sapphics. It is also, like the Prosodiac, common in proverbs or \( \gamma\nu\omega\mu\chi\), e.g.

\( \text{Βοῦς} \, \epsilon\pi\, \phi\alpha\tau\nu\upiota, \, \Gamma\nu\omega\theta\iota \, \sigma\varepsilon\kappa\upsilon\tau\o\nu. \)

I need not say more on other combinations of dactyls, except to call attention to the rule that an independent verse, namely a verse not forming part of a larger system, must not conclude with a true dactyl. We are familiar with this in the case of the hexameter, and it applies equally to all other dactylic verses.

Thus the three lines of Alcman, No. viii.

\( \text{Μδω} \, \acute{\alpha} \gamma\varepsilon \, \text{Καλλιόπα}, \, \text{Θύγατερ} \, \Delta\upsilon\upsilon\varepsilon, \, \kappa.\tau.\lambda. \)

must probably be scanned not as a dactylic tetrapody

\( -\circ -\circ -\circ -\circ \), but as a catalectic pentapody in which dactyls are 'choreic', thus:

\( -\circ -\circ -\circ -\circ -\circ \)

on the model of Soph. \( \Phi i l. \, 827 \):

\( \text{Τπν} \, \acute{\omicron}\upsilon\nu\alpha\varepsilon, \, \acute{\alpha}\delta\alpha\chi\upsilon\varepsilon, \, \upsilon\nu\nu\varepsilon \, \delta' \, \acute{\alpha}\lambda\gamma\epsilon\varepsilon\nu. \)

If, however, in the complete poem of Alcman the three verses were finished off by a line with some change of metre at its conclusion, the final dactyls might stand, the verses then being members of a 'system', \(^1\) and incomplete in themselves.

It is in union with feet of another class that dactyls most frequently occur in lyric poetry. This we already noticed in logaoedic metre where the dactyl is side by side with the trochee, and assumes a different value which gives it its name of the Cyclic Dactyl. The 'Choreic' Dactyl has a similar time-value, \( \delta \), and is not always easily

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\(^1\) See below, p. 73.
distinguished from the cyclic or logaoedic dactyl. The real difference is one of ictus, there being in the case of the latter a secondary ictus on the third syllable, at the expense of the first, which is to be hastily pronounced. Dactyls in a passage of $\frac{3}{8}$ time are to be treated as choreic rather than cyclic when they are not in close juxtaposition with trochees. Thus any succession of $\frac{3}{8}$ dactyls implies that they are choreic, and the nature of the ictus as distinct from that of the logaoedic dactyls in e.g. Sapphics or Alcaics will be at once felt on reading such a line as Praxilla’s

"Ω διὰ τῶν θυρίδων καλὸν ἐμβλέποισα.

There is, however, another kind of union of dactyls and trochees, in which the dactyl retains its full value of a $\frac{1}{4}$ measure, and does not become cyclic or choreic. I refer to cases where it comes side by side with the Epitrit, or slow-moving trochaic dipody (\(\sim\sim\sim\)), which will be referred to below. In this case the time-value of the trochee is increased from $\frac{3}{8}$ to $\frac{5}{8}$, thus $\sim\sim$ or $\frac{1}{3}$, thereby securing that equality of time which in logaoedics was obtained by reducing the value of the dactyl. The following lines from Pindar, Ol. xi. I will serve as an example:

"Εστίν ἀνθρώπος ἀνέμων ὦτε πλείστα
χρήσις, ἐστίν δὲ οὕρανιον ὑδάτων.

\[\sim\sim\sim\sim\sim\sim\sim\sim\sim\sim\sim\]

The Anapaest.

Akin to the dactylic rhythm is the anapaestic, which originally was simply a dactylic measure with anacrusis—the earliest form of it being the Prosodiac, described above. Anapaestic rhythm was specially appropriate for spirited movement, and hence is the march-measure par excellence. This is exhibited for us in the two fragments from Tyrtaeus; and similarly it was employed for the entrance song of the dramatic chorus as they marched on to the stage. In later times the anapaest often assumed a new character by the resolution of the long syllable, resulting in the what is

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1 See Dr. Schmidt, Rhyth. and Metr. pp. 49-50.
called the Proceleusmatic foot ͚͚, of which we have an example in the passage from Pratinas already alluded to:

Τίς ὁ θόρυβος ὀδε, κ.τ.λ.

We need not dwell further on anapaestic rhythm, since the subject has more importance for the lyrical passages of the drama than for the melic fragments, among which its occurs but seldom.

The Trochee

Trochaic may be regarded as the predominating metre throughout Greek lyric poetry, and indeed Greek poetry in general, for it not only prevails in trochaic lines proper, but gives the character to logaoedics, and even to iambic senarii, or trimeters, which are nothing but trochaic feet with anacrusis. For song the trochee is specially adapted, owing to the rapid recurrence of the arsis, imparting to a succession of trochees a stirring and emotional character. In trochaics proper, the metre is usually reckoned by dipodies. Thus the tetrameter so common in Archilochus and in spirited passages in the chorus of the Drama, consists of eight trochaic feet taken in four pairs; and trimeters, the iambic senarii, consist of six trochees, the last catalectic, taken in three pairs, with anacrusis. The reason for this practice is that in this species of the γένος ἄνσον, the return of the arsis is too rapid to readily allow each foot a distinct or equal beat or ictus. The stress then is laid on the arsis of the first foot, and recurs on that of the third, fifth, seventh, etc. Thus the rhythm of the line

Θυμέ, θύμ’ ἀμηγχόνια κήδεσιν κυκώμενε

should be represented

\[ \text{the sign ' denoting the ictus of arsis as compared with thesis, and '' the main ictus of the dipody.} \]

This arrangement has important results on the further metrical structure; for in the second or unemphatic foot of each dipody, a long syllable is admissible which is described
Their explanation.

as 'irrational' because it apparently has the value only of a short. The reason for this slight change in the rhythm, which however at once commends itself to the ear as perfectly harmonious, is not far to seek; for, since the main stress of the dipody is imposed upon the first arsis, the value of the second is so far weakened that room is left for a succeeding syllable of a value greater than would otherwise be admissible. Thus we may, perhaps, represent the second foot musically by the dotted quavers \( \cdot \cdot \cdot \), which have the total value of \( \cdot \cdot\frac{1}{2} \), the notes appropriate to the first foot. The employment of irrational syllables has a very important bearing upon the variety and emphasis of any rhythm; and while in many cases they are introduced with the design of slackening the movement as in Pope's well-known line,

That like a wounded snake drags its slow length along,

they are often also to be explained as above by compensation. This may be distinctly seen in the following examples from Shelley's Adonais:

And the wild winds flew round, sobbing in their dismay.

It flashed through his pale limbs, and past to its eclipse.

In both cases the spondee, as it may be called, is preceded by a foot composed of very unemphatic syllables; and in the trochaic line

The pale purple even,

the compensation is found in the actual foot, which approximates to an iamb.\(^1\) The effect is proportionally bold, and could be produced without discord only by a master-hand.

There is another class of trochaic dipody in which the thesis of the second foot not only may be, but regularly is long. The syllable in this case is not irrational, but has its full value, = the crotchet \( \cdot \). This kind of dipody is

\(^1\) In reality the first syllable is almost ignored, and the second prolonged almost to the value of a trochee, thus \( \cdot \).
called the Epitrit, and I have already made some reference to it. It is its constant connexion in the same line with dactylic feet, and its frequent occurrence in poetry such as the Doric odes of Pindar, which have much of the metrical character of Epic, that leads to the conclusion that instead of the dactyls being reduced to \( \frac{2}{3} \)-time, the trochees are raised to the \( \frac{4}{3} \)-time of the ordinary dactyl.

We have then three main classes of trochaic rhythm, which I mention in order of the rapidity of their movement.

I.—A succession of pure trochees, or as they are often called chorees, taken in dipodies. This is obviously adapted admirably for easy lively movement in songs not expressing any great depth of feeling. The most brilliant example is the delightful song of Anacreon, No. v., beginning

\[ \text{Πόλε Θρηκήν, τι δέ με λογίων ομοιωσιν βλέπουσιν}, \]

which exhibits only two irrational syllables throughout the poem.

II.—Trochaic dipodies with frequent irrational syllables, but without admixture of dactyls. These have the same time-value as choreic dipodies, but apparently express a slower tempo—Andante as compared with Allegro.

III.—The Epitritic dipody which has not so much a slower tempo as a different time, \( \frac{4}{3} \) instead of \( \frac{8}{3} \).

I pass on now to two other well-known classes of dipodies, the Choriambic and the Ionic. The Choriambic, so called because ancient metricians imagined it to consist of two such impossible yoke-fellows as a choree \( \bigcirc \) and an iamb \( \bigcirc \), is much employed in Greek songs, but appears very unsuited for modern poetry. The immediate

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1 For the mistaken principles which have given rise to the misnomer, see W. Christ, pp. 67, 577, or Schmidt, p. 41.
2 Comic operas have almost a monopoly of this metre. One instance only occurs to me in ordinary English poetry—

\[ \text{Rattle his bones over the stones, etc.} \]

and it can hardly be said to invite imitation.
juxtaposition of emphatic long syllables, which a succession of choriambds involves, would have a strange effect in recited verses, especially if the long syllables occurred in the same word as is frequently the case in Sappho, e.g.—

Δεῦτε νῦν ἄβραξι Χάριτες, τ.τ.λ.

Consequently we find this carefully avoided in the choriambic odes of Horace, in which each choriamb closes with a final syllable. Compare

Nullam | Vare sacra | vite prius | severis arborem,

with the line of Alcaeus which Horace appears to have copied—

Μηθέν | ἄλλο φυτεύ | σης πρότερον | δένδρεων ἄμπελῳ.

Choriambic metre, then, though in this way it can be sometimes successfully employed in merely recited poetry, at any rate in a language where the metre is regulated not by accent but by quantity, is above all intended for song. But even in true melic poetry its peculiar character, which expresses an unrestful and excited feeling too intense to be long sustained,1 is such that we find it only used with a considerable limitation; for there are few if any cases of a line consisting from start to finish of nothing but choriambds. In the first place the choriambic movement is very commonly introduced by the ‘basis’, as in the examples just quoted from Horace and Alcaeus. With Horace, indeed, his odes being for recitation only, the basis is the invariable rule. In Lesbian poetry, on the other hand, we have not a few examples of an initial choriamb, e.g.—

Δεῦτε νῦν ἄβραξι Χάριτες, τ.τ.λ.

or with anacrusis—

ὁ πλούτος ἀνεύ (ταξ) ἄρετας, τ.τ.λ., Sap. No. XXVII. β.

Κρήσσαι νῦ ποτ’ ὀδ’ ἐμμελέως πόδεσσαν, Sap. No. XIX.

1 W. Christ points out that it is specially appropriate for songs of a Bacchic nature, e.g. Alcaeus, ii, v.
Secondly, the conclusion of a choriambic line is always, at least in the melic fragments, in a different rhythm—the vehemence of the choriamb subsiding into the quieter movement of trochaic or logaoedic measures. A favourite conclusion is — as in the lines from Horace and Alcaeus, and in Horace's Asclepiads, e.g.—

Maecenas atavis edite regibus

Another is — as in more than one of the examples above from Sappho.

The time-value of the choriamb, which is thus matched by trochaic or logaoedic dipodies, is \( \frac{3}{4} \), and it should be regarded as composed of a cyclic dactyl and a syncopated long syllable thus —.

**Ionics** are supposed to be so called from the metre being *Ionic* Dipodies, regarded as owning an effeminate and voluptuous character such as was attributed to the Ionian race. There are two kinds:

- **Ionics a majore** (\( \text{απδο \ μελονος} \)) —
- **Ionics a minore** (\( \text{απδο \ ελκονος} \)) —

A succession of the latter being simply a succession of **Ionics a majore** with two short syllables as anacrusis.

**Ionics a majore** are often hardly distinguishable from choriambics with one long (irrational) syllable as anacrusis. Thus we should not be certain that the Ionic lines:

\[ \text{Κρήσσοι νυ ποτ' \ ε\' \ εμέλεως \ πόδεσςυν} \\
\text{ωργευν' \ απάλοις \ αμρ' \ ερόεντα \ βοίμον,} \]

were not choriambic, were they not succeeded by a line with a short syllable for anacrusis:

\[ \text{πόας \ τέρεν \ άνθος \ μάλακον \ μάτεισι.} \]

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1 Instances to the contrary may, however, be seen in W. Christ, §§ 530, 531.
Like the choriamb an Ionic dipody is of the same time-value as the trochaic, which often answers to it, e.g.

Πλήρες μὲν ἐραίνετ' ἂ σελάννα,
αἱ δ' ὡς περὶ βοῖμον ἐστάθησαν.¹

Similarly in Anacreon No. xvi. after a series of brachycatalectic trochaic dimeters with anacrusis:

"Αγε δεῦτε μήκεθ' οὕτω, κ.τ.λ.

we find a dimer composed of two Ionics a minore:

ὑποτίνοντες ἐν ὅμνοις.

Ionics a majore are unadapted for recited poetry, probably because after two consecutive long syllables a rest is required which is only afforded by Ionics a minore. The latter metre is effectively employed by Horace, *Od.* iii. 12:

Miserarum est neque amori, etc.

in imitation perhaps of Alcaeus, No. xiv.

"Εμε δεῖλαν, ἐμε πασάν κακοτάταν πεδέγυσαν.

Horace, however, appears to have found it somewhat too remarkable in its effect for anything more than an experiment in metre, since this is the only instance of it in his Odes.

**Paeons and Cretics**

On the third γένος—the γένος ἡμιάτιον or Quinquenpartite measure, I will dwell as briefly as possible since it occurs but rarely in the text. In the rhythm to which I have already referred we have a ⅛ time, which is very rare in modern music but not unknown to it. It was designed specially as a dance-measure, and it was from Crete that it was introduced into Greek poetry, an island famous as we have seen for its dancing from the most ancient times. From Crete too comes the name of the best known form of the Paeon, namely the Cretic —, of which we have a good example in Alcman, No. xvii.

¹ Sap. xx. See however note *ad loc.* pointing out that perhaps the metre is of a different kind.
For much the same reasons as in the case of the Choriamb, the Cretic is unsuited for any but melic poetry, and it is also apparently always in connection with the dance.

The Paeon proper consists of a long and three short syllables, and is named according to their relative positions, thus:

-ooo  First Paeon.
-oo  Second Paeon.
-oo  Third Paeon.
-oo  Fourth Paeon.

Lastly in the same class we have the Bacchius —, e.g. in Aesch. Prom. 115, with anacrusis:

\[ \text{Tis \ άχω τις \ άδυα \ προσεπτε\' \ μ\' \ άφεγ\'γ\'ες;} \]
\[ \circ-\circ\mid-\circ\mid-\circ\mid-\circ\mid-\circ. \]

All these rhythms, and especially the Bacchius, are said to denote excited feelings, or extreme uncertainty or surprise.\(^1\)

Finally comes the difficult measure of the Dochmius (\(\delta\)χ\(\mu\)ιος, the oblique rhythm) which is said to take no less than thirty-two forms, the most common being ——, or ——. The real nature of this rhythm is difficult to comprehend and variously explained, but I need not touch upon the subject since the Dochmius, so common in the lyric poetry of the Drama, is not found among the lyric poets with whom we are concerned, probably because its complicated and apparently irregular nature belongs to a later period when the early simplicity of movement was becoming corrupted.\(^2\)

**Colon, Verse, System**

I will conclude by explaining a few terms, which will be employed in the notes, concerning the rhythmical divisions of a poem and the grouping of the lines.

The smallest of these divisions is the Colon, or short rhythmical sentence, which may by itself form an entire

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\(^2\) See ib. p. 11.
line, or, as is more often the case, be one of two or more members welded together into a single verse. Thus in the Linus-song each verse is composed of a single colon only; whereas in the hexameter the line is composed of two of these cola, dove-tailed together by means of the caesura. Similarly in English Alexandrines, such as those which conclude each stanza of Shelley's *Skylark*, e.g.,

Our sweetest songs are those which tell of saddest thought.

the line is composed of two short iambic cola, three feet in length, which stand as entire lines in the previous part of the stanza, *e.g.*, 

We pine for what is not.

Cola then may be compared to short grammatical sentences or clauses, which may stand alone or may be compounded together to form one long sentence; and just as in the latter case a pause or stop of some kind must come between the separate clauses, so in a compound verse a pause in the shape of the caesura or diaeresis must separate the cola and allow each to exhibit its main ictus or accent.

It is by mistaking the Sapphic pentapody, which is a single rhythmic sentence or colon, for a compound verse, that Horace is led, in his earlier Sapphics at least, to introduce an invariable caesura. On the other hand, in the line,

In profuse strains of unpremeditated art.

it is the absence of the diaeresis which produces some sense of strangeness in the rhythm.

Next comes the Complete Line or Verse (στίχος), which as we have just seen may be composed of a single colon or of more than one. It is important to bear in mind the distinguishing marks of the complete verse as compared with a mere colon, since upon this depends the arrangement of the lines, which in some cases admits of doubt. The following then are the chief signs which indicate the end of a verse;—the syllaba aniceps, or syllable of neutral quantity, admission of hiatus before the next word, absence of elision or of the shortening of a long vowel
or diphthong before a succeeding vowel, and lastly and chiefly the ‘Wortschluss’ as the Germans call it, i.e. the conclusion of the line by a final syllable only. The rule that a line must conclude with a complete word is practically without any exception, and Böckh uses it as a sure guide so far as it goes in the separation of the verses of Pindar. We see then that the Adonius — which concludes the Sapphic stanza is often if not always treated not as a separate line but as a clausula to the third; for we by no means unfrequently find one word common to both portions, e.g. Sappho II.

\[ \text{άδυ φωνεῖσαι υπαχοίει} \\
\text{ἐπιφρόμιμεισί δ' ἀκούσι,} \]

and in several other instances. Similarly such a division of the lines of Anacreon No. xx. as is made by Hartung:

\[ \text{ἐμε γὰρ λόγων σοφῶν εἰ-} \\
\text{-νεκα παῖδες ὀν φιλοτέν.} \]

is misleading, and the words should be written in one line as is done by Bergk.

The other requirements at the end of a line are observed with little less regularity when each line is entirely independent metrically of the others, as is the case with hexameters or with the trimeters of the Drama, etc.; but in lyric poetry the verses are sometimes related in such a manner that, though they cannot be regarded as mere Cola, they are yet not complete when taken separately but form parts of one harmonious rhythmical group, described as a ‘System’.

The System is composed of a number of Cola, for they can hardly be called lines, which taken together would form far too long a period for a single verse. They admit of elision, and the shortening of a final long vowel or diphthong before a succeeding vowel, e.g. Soph. El. 148:

\[ \text{ἀ Ἰτυν κίν Ἰτυν ἀλοφύρεται} \\
\text{ὁρνις ἀτυκομένα Διὸς ἀγγελος.} \]

They avoid hiatus and the Syllaba Anceps, but vindicate
the semi-independence of the lines by nearly always retaining the 'Wortschluss.' Among melic fragments the best illustrations of the 'system' may be seen in the poems of Anacreon, e.g. No. III.

I can now bring this article to a close, and I am aware that it occupies an almost undue space in the Introduction; but the subject of metre is so important for Greek lyric poetry, and yet so commonly neglected, that I have thought it worth while to dwell upon it at some length.

I subjoin a list of certain metrical signs employed which to many readers may be unfamiliar:—

- where one long syllable is equivalent to - or a dotted crotchet . See p. 52-3.

− where one syllable is equivalent to − or a dotted crotchet . See p. 52-3.

= where one syllable is equivalent to = or a dotted crotchet I. Ibid.

− the Cyclic Dactyl, equal to the trochee, thus .

− the Choreic Dactyl, . See p. 53 and pp. 63-4.

× placed over a foot in the metrical scheme denotes the Basis, pp. 58-9.

' denotes the occurrence of the ictus, e.g. on the first foot of each trochaic dipody.

The following mark the time-value of the verse-pause (p. 61.):—

^ the eighth-pause, equivalent to n or one short syllable.

% the quarter-pause, equivalent to r or one long syllable.

% the four-eighth pause, equivalent to - .
ARTICLE VII

DIALECT IN THE LYRIC POETS

SECTION I

GENERAL CHARACTERISTICS

In the transition from Epic to Lyric poetry we naturally find great changes in dialect as in metre. When poetry became personal and subjective, it tended to assume a style of diction familiar to the singer and his hearers. Hence a characteristic feature of the poetry of several of the earlier Melic writers is the abandonment of the time-honoured epic forms, and the employment of the peculiarities of their own dialect. Sappho and Alcaeus wrote in their native Lesbian, Archilochus and Anacreon in Ionic, and Corinna in Boeotian. We may compare the instance of Burns, who in the revival of British lyric poetry plays a part somewhat parallel to that taken by a Sappho or an Alcaeus among the Greeks. In his case as in theirs the charm of the songs is inseparably connected with the native dialect; and when he abandons it for the conventional English diction the result is anything but satisfactory.

But the employment of the local dialect was far from being so universal as might be expected from the nature of the case; for, with the single exception of Corinna, it is found in monodic poetry only. In choral poetry, which, as we have seen, came to predominate greatly over monodic, an admixture of dialectic forms was adopted, presenting to us an artificial dialect which can only be called lyric, since it certainly cannot be attached to any particular locality or any branch of the Greek race. Nor is this unnatural. An

1 See Addendum at the conclusion of this article, p. 97.
Alcaeus or a Sappho, in the words of Pindar,¹ 'lightly shot forth their honey-voiced songs of love.' Though fragments of their songs have won an immortality, they wrote for their own circle or boon companions, and the subjects of their poems were drawn from the deeds or the pleasures or the passions of their own life. In such poetry no language could win favour so readily as one which, though indeed exalted above the region of commonplace by the genius of the poets, was yet familiar to the hearers and free from poetic conventionalities. But in choral poetry the circumstances were far different. The personal element, always incomparably less than in monodic song, tended to disappear entirely in later choral poems, consequently the subject did not call for the language of ordinary life. Again choral poetry at first was mainly religious, and religious diction is notoriously conservative of ancient style. Furthermore the mythical or narrative element entered largely into this branch of lyric poetry, and for this the Epic dialect was best fitted by the influence of association. Lastly, choral poetry tended to detach itself from local ties, and rather to assume a Hellenic character. After Alcamen none of the great choral poets worked for their native city alone; on the contrary they exercised their talents for the most part in other Greek states, wherever they were likely to enjoy the most encouraging patronage. Under such circumstances, it was absolutely necessary for them to adopt some uniform style of diction, which, while confining itself to no dialect in the proper sense, would be understood by all educated Greeks. The result was the adoption of a composite artificial dialectic style, which was handed down with comparatively few changes from generation to generation of choral poets.

Naturally the Epic dialect was taken as the foundation or main element of the whole; and therefore, just as in the most important choral metres, such as those of Stesichorus and of the 'Dorian' odes of Pindar, the old dactylic rhythm of Epic poetry still made manifest its influence.

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¹ Isth. ii. 3.
so also in the language the forms of Epic were widely retained. But besides this a considerable admixture of (a) Lesbian and (b) Doric forms was introduced. Little as the Lesbian poets were directly connected with the development of choral song, I have already commented on the widespread influence they exercised on all subsequent Greek lyric poetry, and not a few of the most striking Lesbian forms found their way into the choral 'dialect.' Again it was amid the Dorian race, however unproductive of original talent, that choral poetry was fostered and developed, and hence it exhibits conspicuously many of the Doric dialectic peculiarities. These, however, are not so prominent as might have been expected, since the Doric from which lyric poetry borrowed was of the kind described by Alcaeus as 'mitior', which, as will be mentioned below, exhibited far fewer distinctive features than strict Doric ('severior'), and probably was intelligible in all Hellenic states.

The proportion in which Lesbian or Doric enters into the language naturally varies with the different poets, or (as in Pindar's odes) with the different portions of the same poet's writings. But speaking summarily, Hermann's remark upon the language of Pindar applies equally to that of the choral poets in general: 'Est enim Pindari dialectus epica, sed colorem habens Doricae, interdum etiam Acolicae (i.e., Lesbiae) linguae. Aliis verbis fundamentum hujus dialecti est lingua epica, sed e Dorica dialecto tantum adscivit Pindarus, quantum et ad dictionis splendorem et ad universorum commoditatem idoneum videretur, repudians illa quae aut interioris essent, aut vulgaris aut certis in locis usitati Dorismi. Nee primus hoc fuit Pindarus, sed secutus alios,' etc.

As I have described in some detail the forms in the Lesbian and Doric dialects which appear in lyric poetry, readers can estimate for themselves how far these elements enter into the surviving fragments. I would also refer them to E. Mucke's Dissertation on the dialects of the chief choral poets compared with Pindar,¹ where a careful

¹ De Dialectis Stesichori, Ibyci, Simonidis, Bacchylidis.
analysis is given of the Doric, Lesbian, and Epic forms which are to be found in Pindar and the other choral poets.

Most of the melic fragments being quoted in Greek authors who employ a very different dialect, it is obvious that the forms used by the poet must in many instances have become corrupted. Once lost their restoration is a process attended with considerable uncertainty; and considering the free eclecticism exercised by the choral writers in their diction, the only principle upon which in most cases we can proceed is that of analogy. Accordingly, the enumeration that I am about to give of the instances of Doric and Lesbian forms, which are of most frequent occurrence in the poets, will serve a further purpose in aiding us to understand the reasons for the commonest emendations effected by editors.

I.—Firstly, the choral parts seem nearly always to have followed the Doric and Lesbian dialects in employing ἄ in place of η, when the latter has originated from an ι-sound. Consequently editors are in most cases justified in restoring ι in place of an Ionic or Attic η.

Mucke, however, maintains that there is not sufficient reason for altering η in certain cases, for instance in certain poetical forms or words borrowed apparently from Homer, νης, νῃσίν, Ζην, Θημίως, etc. Again in certain passages of Bacchylides, viz. XIII. and XXI., we find an Ionic or Attic η freely used, and Neue and Bergk regard it as natural, since these passages are not in choral but in simple trochaic rhythm, not necessarily intended for song. Finally in the ‘Attic’ scolia, η as well as other Attic forms are frequently employed and should not be emended. Similarly in Bacchylides No. II., which appears to be a scolion, it seems best not to follow Bergk, in altering χιληκέντα and νῆς; these are in harmony with the Attic forms ἂγουσ, μαρμάρουσι, the first of which is left unchanged by Bergk.

II. — Secondly, the Doric and Lesbian contraction in the genitive plural of ἄ-ων into ἄ is constantly adhered to
in Melic poetry; and it occurs so frequently that in the few cases where the MSS. give ὅν, editors are fully justified in restoring ὄν.

Doubtless the suitability of the ὀ-sound for song weighed with the poets as much as, or more than, a mere desire to imitate Doric or Lesbian forms, since in verbs in ᾶ-stems, where strict Doric contracts ᾶς into ᾦ, the choral poets employ ᾶ, e.g. συλᾶτω, νομᾶται.

III.—The Epic and Attic terminations -ουσα, and -ουσα(ν), III. Lesb. -ουσα or Dor. -ουσα in participle for Ion. Exceptions. in the feminine participle, and the 3d plural present indicative respectively, are avoided in Melic poetry. For the first we usually have the Lesbian -ουσα; and in the case of the word Μῶσα (Attic), in reality a participle (*Μοντία), the Doric form Μῶσα is often employed, though the Lesbian Μῶσα is common enough. Μῶσα occurs in the trochaics of Bacchylides, No. XIII.; and κλεῖουσα and ἐκοῦσα in Stesichorus, who employs no Lesbian forms in his poetry. In the weak aorist participle active the Lesbian form -ας is common in Pindar, but is not found in the other choral poets, except, perhaps, in Simonides, No. IX. I. 12, πτερεύεις (see Note ad loc).

In the 3d plural in -ουσα (Epic and Attic) it is again the Lesbian form in -ουσα which is preferred; but the Dorian termination in -ντι, whether in thematic or non-thematic verbs, is not uncommon, e.g. ἡρχόντι, Simonides, No. XX., φωνέοντι Hybris, ἐντί Timocreon, and many instances in Pindar’s odes. The termination -ουσα occurs twice, as I have already mentioned, in a scolion of Bacchylides, No. II., and in the ode attributed to Arion, where the form is one indication of the late origin of that poem. In other cases the commentators reasonably emend to -ουσι.

It is to be noticed that the Lesbian accusative plural in -ας -ας (Att. -ους -αι) is never employed, except, perhaps, in one doubtful instance;¹ and the same is true of the Lesbian dative plural of the 3d declension in -ουσι.

¹ Ibycus, vi. 1, see Note.
IV.—Melic poetry follows Doric or Epic (the latter in Mucke’s opinion) in very frequently avoiding contraction, especially where the first vowel is ε—e.g. ἢκεο, φιλέοντα (Stesich.), φιλέω, μίμεο (Simonid.); also δινάεντα (Simonid.), φονάεντα, ἐγγεα, ἔφεα (Bacchyl.), etc.

In these non-contracted forms synizesis for metrical purposes is very common, e.g. δινάεντα, Τυμοκρέοντα, φιλέω, etc.

V.—In the pronouns ᾿ήμες, ῾ήμες, etc. (Attic), the choral poets appear to have always employed the Lesbian forms ᾿ήμες, ᾿ήμυς, ῾ήμυς, etc. In Simonides IX., 1.18, the mss. give ῾ήμυς, which is unmetrical, and emended to ῾ήμυς.

The above are all the Lesbian and Dorian forms which are regularly or commonly employed by the choral poets. They appear scanty enough in a bare enumeration, but nevertheless owing to the frequency with which they occur they are amply sufficient to establish a very distinct poetic diction, which would be intelligible to all Greek hearers, but commonplace to none. Other instances of Lesbian or Doric forms less frequently occurring will be referred to in the course of the notes. I will now proceed to give a more detailed account of the Lesbian and Doric Dialects, so far as is sufficient to illustrate the forms occurring in Alcaeus and Sappho on the one hand, and on the other in Alcman, and certain poems where the Doric dialect is freely employed.

SECTION II

THE LESBIAN DIALECT IN THE LYRIC POETS

I propose here to summarise the chief dialectic forms found in the Lesbian poets with whom we are concerned.

Two of the most prominent characteristics of the dialect that first deserve notice are the Ψιλωσις and the Βαρυτόνησις. Ψιλωσις, the avoidance of the Spiritus Asper, appears,
according to the testimony of the grammarians, to have been the universal practice of the Lesbians. Ahrens, it is true, formulates a rule that the aspirate, rejected in all other cases, was employed when taking the place of an original s or j. Thus he retains the aspirate in the Article ὀ, ἀ, etc. (Sanskrit sa, sā), and in ἄγνα and ἔφρασος, which he connects, though probably erroneously, with sanctus and juvenis. Meister (die Griechischen Dialekte) follows Bergk (note on Sap. i. 9) in condemning these forms, and admits of no exception to ψιλωσις. He adds that Ahrens himself was inclined subsequently to give up his view. I have therefore throughout the text adopted universal ψιλωσις, reading ὀ, ἀ, ἄγνα, etc.

By 'Barytonesis' is meant the practice of casting back the (acute) accent from the last syllable when a word is not monosyllabic, so that, with few exceptions, no oxytones remained in the dialect. For us, who ignore the accent in our pronunciation of Greek, this has but little significance, but we ought to bear in mind how great a distinction between Lesbian and other Greek dialects must have been effected by such a diversity of intonation.

Here, as in many other respects, the Lesbian happens to have been at one with Latin; cf. Athenaeus, x. 425. Οἱ Ἔρμαξεν πάντα τοὺς Αἴολεῖς μιμούμενοι καὶ κατὰ τοὺς τόνους τῆς φώνης. (Quoted by Ahrens.) Illustrations of this Barytonesis are σῶρος, δινυκτος, κάλος, κύπτος, etc. Exceptions are dissyllabic prepositions and conjunctions, e.g. ἅνω, διά, κυτέρ, ἀλλά, etc. (see however Bergk on Sap. i. 25). In the case of monosyllables Aeolic is said to have changed an oxytone to a perispomenon, e.g. Ζεῦς, γίγνεται, for Ζεῦς, γίγνεται; and, since the circumflex consists of an acute + a grave accent, the word is thus rendered barytone. A grammarian, Choeroboscus, however, quoted by Professor Chandler (Greek Accentuation, p. 570), declares that monosyllables keep the acute accent—μείζων being apparently a bonâ fide example.

The Digamma, as the metre often clearly shows, was Digamma. frequently employed in Lesbian, it being, of course, retained from ancient usage, and not, as some grammarians state,
added in certain cases. We find it in the pronoun \( \theta \delta \epsilon \nu \) \( F \delta \), \( F \epsilon \), etc., in \( \theta \epsilon \iota \pi \gamma \) (\( \theta \epsilon \iota \omega \) \( F \epsilon \iota \pi \gamma \), Alcaeus), in \( F \epsilon \iota \gamma \nu \) (\( \upsilon \delta \) \( F \epsilon \iota \gamma \nu \)), and in the reduplication \( F \epsilon \iota \gamma \nu \)\( \gamma \lambda \omega \sigma \sigma \) \( F \epsilon \iota \gamma \nu \), Sappho) etc.

Before \( \rho \), \( F \) becomes \( \beta \), e.g. \( \beta \rho \alpha \delta \nu \omega \), \( \beta \rho \omega \delta \nu \) (Sappho), though not in \( F \rho \iota \beta \varepsilon \), as Alcaeus is said to have written. Between two vowels \( F \) appears as \( \upsilon \), e.g. \( \kappa \nu \omega \zeta \)\( \gamma \nu \), Att. \( \dot{e} \omega \), Doric \( \dot{e} \omega \). Another distinctive feature of Lesbian is the employment of double liquids or nasals, where in other dialects we usually find a single liquid preceded by a lengthened vowel or a diphthong. The reason of this is that in Lesbian ‘every spirant is assimilated to a contiguous \( \lambda \), \( \rho \), \( \mu \), \( \upsilon \)’ (Curtius, \textit{Greek Et.} 665), whereas in most dialects the spirant is rejected and the preceding vowel lengthened by ‘compensation.’ Thus—Lesb. \( \dot{e} \mu \mu \) (for \( \dot{e} \sigma \mu \iota \)), Att. \( \epsilon \iota \mu \iota \); Lesb. \( \dot{e} \mu \mu \varepsilon \), Dor. \( \dot{e} \mu \varepsilon \), Att. \( \epsilon \mu \varepsilon \); Lesb. \( \dot{e} \mu \varepsilon \), Att. \( \epsilon \mu \varepsilon \), Sanskrit showing in all three cases that assimilation has taken place between \( \sigma \) and \( \mu \); Lesb. \( \phi \theta \epsilon \rho \omega \), \( \kappa \tau \varepsilon \nu \omega \) from \( *\phi \theta \zeta \rho \omega \), \( *\kappa \tau \varepsilon \nu \omega \) (Att. \( \phi \theta \zeta \rho \omega \), \( \kappa \tau \varepsilon \nu \omega \)); Lesb. \( \gamma \nu \omega \nu \) from \( *\gamma \nu \zeta \), Ionic \( \gamma \nu \omega \nu \).

It should be noticed that the double liquid or nasal is never employed after \( \alpha \) in Lesbian, the diphthong \( \omega \) being found as in other dialects, e.g. \( \gamma \chi \iota \omega \) (\( \gamma \chi \iota \omega \)) \( \mu \varepsilon \lambda \iota \varepsilon \)\( \nu \), \( \mu \varepsilon \kappa \iota \varepsilon \)\( \nu \)\( \nu \), etc.

It should also be noticed that in not a few cases the single liquid or nasal only is employed, without compensatory lengthening of the vowel, e.g. \( \mu \nu \omega \zeta \) (Ionic \( \mu \nu \omega \zeta \), Doric \( \mu \nu \omega \zeta \), \( \kappa \)\( \lambda \)\( \zeta \) (Ionic \( \kappa \)\( \lambda \)\( \zeta \)), and in the fem. gen. sing. \( \tau \varepsilon \rho \varepsilon \nu \zeta \)\( \zeta \)\( \nu \), which is probably influenced by the analogy of the masculine \( \tau \varepsilon \rho \varepsilon \nu \zeta \).

Double mutes are found in the pronominal forms \( \delta \tau \tau \)\( \iota \), \( \delta \tau \tau \nu \zeta \)\( \delta \nu \zeta \tau \nu \zeta \)\( \delta \nu \zeta \tau \nu \zeta \)\( \delta \tau \tau \zeta \), for which see below on ‘Pronouns.’

Again, we find \( \sigma \) retained where in other dialects it is usually weakened to \( \sigma \), e.g. \( \kappa \)\( \lambda \)\( \varepsilon \sigma \sigma \zeta \), \( \tau \)\( \lambda \)\( \sigma \sigma \zeta \), where the stem is \( \kappa \)\( \lambda \)\( \sigma \sigma \), \( \tau \)\( \lambda \)\( \sigma \sigma \), \( \epsilon \sigma \sigma \sigma \zeta \) for Ion. \( \epsilon \sigma \sigma \zeta \), Att. \( \epsilon \sigma \sigma \zeta \). Here again, as with the Digamma and the double liquids.
and nasals, Lesbian poets, in many cases, reserved for themselves freedom of choice between σσ and σ. We have ἄπετταν, γελάσεις, etc., τέλεσσι and τελέση, μέσος and μέσα, στήθεσσι and στήθεσι.

In no case was σσ employed in Lesbian, unless σσ existed in the early form, or σ with another consonant subsequently assimilated to it; e.g. ἐπίγκασσα is from ἐπιγκάσσα, ὑσσος (ὑσσος) from ὑσσος.

One of the most noticeable peculiarities of Lesbian is its treatment of an original ν after a short vowel. Whereas other Greek dialects (except Cretan and Argive, which retain ν) reject ν, and give compensatory lengthening to the vowel, Lesbian by substituting ı for ν produces an ı-diphthong; e.g. Cretic τὸν, Att. τοῦ, Doric τὸς, Lesb. τοίς; similarly, Lesb. ταίς, Attic and Doric τάς. The following are the chief cases to which the rule applies:

(a) The acc. plur. of the 1st decl. ends in αὶς for ἵς, of the 2d in ἴς for ὢς (Attic), e.g. κλίξανες, τοίς.

(b) Aor. partic. in -κις (Attic κις), e.g. κινήσως, also the adj. μέλκις (*μελκν-ς).

(c) 3rd pers. plural in -ντί, in which the τ perhaps first passed into σ, thus exposing ν to the usual Lesbian change. Thus, κρύπτο-ντί, preserved in Doric, becomes in Lesbian κρύπτοις, in Att. κρύπτους: δίψα-ντί, ἐπιφρόμβε-ντί (see below, on ‘Contracted’ Verbs), become δίψασι, ἐπιφρόμβεσι.

I will refer to a few other consonantal peculiarities, and then pass on to the vowels.

We find τ in certain cases where most dialects use ἴ—

e.g. τέμπε, τέσσερες for πέντε, τέσσερες, τῆλις for τήλιον

(τηλίσσε) — the fact being that the ‘Velar’ k (Lat. qu) before ε or η becomes τ, where in other dialects it becomes ι.

We also find φ for θ in φηρ (= θηρ), φοίνικες (= θοίνικες), ψ for θ.

1 The fact that τον became either τοῦ or τοίς certainly supports the view that the Greek ν was often sounded like the French n after vowels, e.g. on. For the i-sound, which in Lesbian crept in before the ν, and finally ousted it, we may compare the vulgar British pronunciation of Boulogne.
but this change is sporadic, and not parallel to that in πέμπε, etc.

σδ for ζ.  In Lesbian σδ is not uncommonly found for the ζ of other dialects, e.g. φροντίσδην (=φροντίζειν, from φροντιζ-), τράπεσδα (=τραπέζα from τράπεζ-); on the other hand, we have μεισόν (μειγμόν), πλάζο (πλαξμό) as usual. In short σδ, when medial, becomes in Lesbian σδ, while ζ becomes ζ. When initial, σδ in some instances became ζ, where σδ is found in other dialects, e.g. ζῆβατον, ζύδηλον = διαβατόν, διάδηλον.

We come now to the vowels.

α for η.  Of the long vowels, α is retained, for the Ionic η, in all cases where the α-sound is original; η however is, of course, used in Lesbian, as in Ionic, whenever derived from an ε-sound.

We have then α kept throughout the 1st Declension, e.g. τάς έμας, μελκίνας, etc.; in the Imperfect ἄγον; in verbs from α-stems, στάθομ, ὑποδεδρόμασεν; in the termination -μαίν, e.g. ἀμαίν. But η remains in ἀφεό, ἀφεύμαν, and in the forms κύλημι, φίλημι, etc., because in all these cases it is lengthened from ε. We even find η in ὀημα, and γρήμα, where we might have expected α; instances of this kind, however, will be commented on as they occur in the text.

The strength of the α-sound in Lesbian, as also in Doric, is further shown by its predominance over ο or ο in cases of contraction, ἅο and οκ both resulting in α; thus Κρονίδα in the genitive singular, γρεπτάν, μερσιμάν, etc., in the genitive plural.

In certain cases of contraction we find η and ο, where we are accustomed to the diphthongs ει and ου respectively. Thus ει contracts into η in ἐτες (=ειτες), in the infinitives ειγην, φεζην, etc., from *ειτες-εν, *φεζες-εν. Ω stands for ου notably in the genitive sing. of the second declension ἀνθρωπω, etc., and for οε in τοιμον.

Diphthongs.

Passing on to the diphthongs—the employment of αι,

1 The variance, however, may be one of orthography rather than of actual sound. See Meister Gr. Dial. p. 130, and Meyer, Gr. Gr. § 284.


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οι: from original ζν, ον followed by σ has been dealt with above. Εν occasionally stands for the contracted forms of οι from ζ-οι, ζ-ο, e.g. βέλεως (for βελεως) and the participles οινογεύς, μουχθεύτες, etc.

The use of ει, οι in Lesbian, when these are not genuine or original diphthongs, is considerably restricted, owing (among other reasons) to the preference for η, οι in cases of contraction, and to the doubling of liquids. In many other instances also Lesbian either does not employ a diphthong, or does not give an apparent diphthong its usual value. This is due to the fact that the semi-vowel ε frequently failed to coalesce with a preceding short vowel, and was treated rather as a consonant; its consonantal value, however, was so slight that the letter often disappeared altogether, at any rate in writing, for in speech the sound was probably retained involuntarily to avoid hiatus.

We have πόξ (Doric πώξ = grass), ιαραίη, έπόταξιν, τόκυτα, etc., as Ahrens and in some instances Bergk read for ιαράην, έπόταξιν, etc.; ει for ει in ίλαθει = ίλιθει, ζ for ζα in Ίημάζον.

Among short vowels, we have ζ for ει, in temporal and local adverbs especially, such as άλλοτα, ένεξάξ, πότα, etc.; έι for ι, ζι for ιι in έπα (διο) the explanation in these instances being that they employ different case-endings; and far more commonly οι occurs for ζι. This last change takes οι for ζι.

I (ι) is employed by Lesbian instead of ει in the termination (originally -εις) of adjectives expressive of material; e.g. γιλλιςι ( = γιλλίαςι), δίνιςι ( = δινίςι), ιν = ιαν for ιάν,1 or where ι = a 'sonant' r, e.g. βρογγεις ( = βρογγέως).

Examples of υ for οι, and ι for υ will be remarked upon.

---

1 Cf. our pronunciation of a in all, altar, warp, etc., and the French a in an, etc.
as they occur in the text. I pass on now to further dialectic peculiarities in the Declensions and in the Pronouns, Adverbs, Prepositions, and the Verbs.

Declensions I. and II.

First be it noticed that throughout the declensions no dual is found in Lesbian, which herein does not exhibit its usually somewhat conservative character.

I have already referred to the predominance of ξ throughout Declension I., and to the accusative plural in -ας and -ος in Declensions I. and II. respectively. The two declensions agree further in the employment of -ασι(ν), -οσι(ν) in the Dative Plural, in preference to the shorter form in -ας -ος.

The latter, according to Ahrens, are only found—
(a) Before a vowel, e.g. κορήφις εν κυττας.
(b) At the end of a verse, e.g. τάδε νῦν ἐπάρχις | ταῖς ἐμασι, etc.
(c) In the case of an adjective, whose noun shows the fuller form, e.g. ἡμερίας βρότους, ἐματας φόβαςι.
(d) In the Article, which never has the longer form.

The prevalence in most cases of -ασι(ν) -οσι(ν) was perhaps due to the endeavour, conscious or unconscious, to avoid confusion with the Lesbian accusatives in -ας and ος.1

In the first declension ξ in the vocative is said by the grammarians to be short (cf. the Homeric νῆμα.) We find this in Ἔν δίξα, a dactyl, in ὦ | ἐπναν γέλων (ἐρράνα); and Ahrens corrects Ἀφροδίτης, and similar instances of the vocative to Ἀφροδίτης, etc. In the second declension, the genitive singular in ος has been already noticed.

The following is a scheme of the declension of γυλεπος.

<table>
<thead>
<tr>
<th></th>
<th>Masculine.</th>
<th>Feminine.</th>
<th>Neuter.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Singular-</td>
<td>N. γυλεπος</td>
<td>γυλέπα</td>
<td>γυλέπον</td>
</tr>
<tr>
<td>A. γυλεπον</td>
<td>γυλέπαν</td>
<td>γυλεπον</td>
<td></td>
</tr>
<tr>
<td>G. γυλέπω</td>
<td>γυλέπας</td>
<td>γυλέπον</td>
<td></td>
</tr>
<tr>
<td>D. γυλεπο</td>
<td>γυλέπαχ</td>
<td>γυλεποφ</td>
<td></td>
</tr>
<tr>
<td>V. γυλεπον</td>
<td>γυλεπαχ</td>
<td>γυλεπον</td>
<td></td>
</tr>
</tbody>
</table>

1 E. Mucke, p. 54, points out that the choral poets also, except in a few instances (e.g. Simon. 1. 1, Ibyc. viii. 1. 1) observe the same practice as the Lesbians.
DIALECT


Plural—N. and V. γαλέπτην γαλέπτην γαλέπτην
G. γαλέπτην γαλέπτην γαλέπτην
D. γαλέπτουσι(ν) γαλέπτουσι(ν) γαλέπτουσι(ν)
A. γαλέπτος γαλέπτος γαλέπτος

Declension III.

In this declension ancient forms are, in many cases more faithfully preserved by Lesbian than, for example, by Attic. Thus vowel stems and others seldom contract, e.g. ὁκες, στῆθε-ος (from *στῆθεσ-ος), εὐκνήθεα, etc., an exception being βέλες for βέλες in Alcaeus; the vocative usually retains the short vowel of the stem, e.g. γέλου; and nouns in -ς (Attic gen. -ςος) retain ι, e.g. τόλος. But in the frequent employment of ν in the accusative sing. Lesbian is less careful of the ancient form, and is probably influenced by the analogy of the second declension; thus we find κῆπη, ἐθερεῖα (cf. in Attic Σωκράτης as an alternative form of Σωκράτης), and in d- stems, γλώμων, σφραγίς, πάν (παίδα), though we also have, e.g. κυκοπτότριδα.

Words in -ςος form their genitive in -ςος, which is of course more ancient than the Attic -ςος, where a transposition of the respective quantities of the vowels has taken place.

Words in -ίς, -ίδος (Attic) have ι, e.g. κυνίδις.

Feminine nouns in -ος or -ω have their genitive in -ως, Γρίφως, Σατρίως, and their accus. sing. in -ων, e.g. Ἡρων, Λήτων (cf. ἐφερέγην, etc., above).

Pronouns.—The following appears to be the declension of the Personal Pronouns:

<table>
<thead>
<tr>
<th>1st Person.</th>
<th>2nd Person.</th>
<th>3rd Person.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Singular</strong>—N. ἕγων, ἕγω</td>
<td>σύ, τύ</td>
<td>(F)ἐθεν</td>
</tr>
<tr>
<td>G. ἐμεθεν</td>
<td>σέθεν</td>
<td>(F)ἐθεν</td>
</tr>
<tr>
<td>D. ἐμός, ἐμη</td>
<td>σοί, τοί</td>
<td>(F)οί</td>
</tr>
<tr>
<td>A. ἐμε, ἐμ</td>
<td>σέ, τέ</td>
<td>(F)ἐ</td>
</tr>
</tbody>
</table>
No Dual.

<table>
<thead>
<tr>
<th>1st Person</th>
<th>2nd Person</th>
<th>3rd Person</th>
</tr>
</thead>
<tbody>
<tr>
<td>ἄμμες</td>
<td>ὑμμες</td>
<td>σφεῖς</td>
</tr>
<tr>
<td>ἄμμεων</td>
<td>ὑμμεων</td>
<td>σφείον</td>
</tr>
<tr>
<td>ἄμμις ἄμμιν</td>
<td>ὑμμίς ὑμμίν</td>
<td>ἀσσίς</td>
</tr>
<tr>
<td>ἄμμες</td>
<td>ὑμμες</td>
<td>ἀσσες</td>
</tr>
</tbody>
</table>

Plural—N. ἄμμες ὑμμες σφεῖς
G. ἄμμεων ὑμμεων σφείον
D. ἄμμις ἄμμιν ἀσσίς ἀσσες
A. ἄμμες ὑμμες ἀσσες

For the Relative, besides the proper form ὃς, etc., we more usually find the form with initial τ, strictly speaking demonstrative; e.g. ἄκτταίν (Alcaeus) = ἄκτταίν ὄν. From ὄτις, or rather ὄστις, we have (besides ὄντις) ὄττι, ὄττις, etc. The neuter ὄττι originally is due to assimilation from ὄττις-τι; and in ὄττις, etc., Lesbian was probably misled by the analogy of ὄττι, and of ὄ-ποτε (Lesb. ὄποτα), ὄ-πος, ὄπου, where ὄ (or ὄν) is employed merely as an adversial prefix, to forget that in ὃς-τις the first syllable should be declined throughout.

Τὶς has unusual forms in the datives only—τίω, τίσιν, as if the word belonged to the second declension. Corresponding to these we have in Homer τέω, τέοις, εις being Ionic, as in Δεύνους (Anacreon) for Δεύνους, and in πόλεως, γρύςσες, etc., as compared with Lesbian πόλεος, γρύςσες.

Adverbs. Adverbs.—The forms ὄτα, ἀλλοτα, ἔνεργα, etc., have already been mentioned.

Local adverbs in -οι are not uncommon, expressing place where in μεσοι, cf. ὀξοι, or place whither, as in ὕψιοι (or ὕψιν), Sap. xxviii., εἰς τοι.

There are other local adverbs in -οι, e.g. τοιοῦτα = hither; πηλοῦ (πηλός) = afar.

For ἄν Lesbian appear always to have used ἄς(ν); Ahrens therefore corrects ὄποταν πληθοῦσα, in Sappho III., to ὄποτα πληθοῦσα.

Prepositions. Prepositions.—Syncope of prepositions was very freely used, and seems to have been the invariable rule with ἕν, παρα, ὑπατί; e.g. καὶ μὲν γρνίσσα ἔνκατε = καὶ δὲ γεωτοί—καττάν ( = κατ' ὄν)—παρ' ὑποῖ τὸ πτέρα—ὑμέτερον.

We find, however, καταστείβοιν (Sap. No. xxxii.) where

1 Bergk, ὑμμεων ὑμμεων. Vide Bergk ad Sap. i. 1. 25.
the authenticity of the lines is not quite certain; and οἰκταφάζει, which Ahrens corrects to οἰκτάφαζε (cf. Note on Sappho IV.).

Syncope also occurs frequently with πέρι, as in πέριθεοθείς (= πέριθεοθείς), —πέρ μέν γὰρ ἄνωθεν ἀντοπέδαν ζήσει (Alcaeus, No. XVII.). In the last instance, as also in πέρρομυς (Sap. No. XXVIII. note), and in πέρι γάρ εἰτελκίνεις (Sap. No. 1.), πέρι is said to be used in the sense of ὑπέρ. For μετά Lesbian used πέδα, which, as Ahrens points out, is not a dialectical variety for μετά, but connected with πούς, in the sense of ‘following after,' hence ‘accompanying.'

Verbs.—The following peculiarities are common to all verbs in Lesbian:

The augment, as in Homer, is generally omitted.

The termination -σθά, which is really a double inflexion, is in several instances employed in the second person singular, cf. όσθά, ἕσθα, and in Homer πή-σθά, ἐλοι-σθά. (See Bergk's note on Sap. XXII. and Meyer, 450.)

The infinitive active generally ends in -γν, not only in Infin. in -γν, the present or second aorist, where -γν is contracted from -εν, e.g. διέν, σπέν, but also in the perfect, τεθνάκινην. We must probably with Curtius attribute this latter form to the influence of the present tense, cf. γαγίκενω in Pindar O. vi. 83, for γαγίκενω. Similarly even in the aorist passive we find μεθύσιγνην for μεθύσιγνην.

The third person plural in -οις, and -κις (δίψεις), the 3d plur. -οις, feminine participle in -οις, the use of ι in the termination -αίτις, -μαι, have already been referred to.

In the ω-conjugation further peculiarities are — the double form for the optative in Thematic verbs, e.g. διώκις, but οἰκτόργην; the double σσ in the aorist of certain verbs above noticed; the reduplicated aorist ἐκλεύκεςσάθσσα, as in Homer; and non-contraction in the second person singular middle, ηρέο, φαίνεο, φύσσα. Bergk is of opinion that for ἥγε−, for ἁγε−, ἥς, ἢς, ἢς, the indicative active Lesbian employed, though ἥς perhaps not invariably; the forms ἦς and ἡς. The question, however, is involved in much uncertainty; and inscriptions afford little assistance. (See Bergk on Alcaeus, No. v.)

1 Vide note ad Alcaeus, loc. cit.
2 (?) φύσσα.
It is in the 'contracted' verbs, usually in ὰω, ϊω, οο, that Lesbian stands furthest apart from other dialects. In most cases, these verbs employ not the conjugation in -ω, but forms resembling those of the verbs in -μ; thus we have φίλημι, κόλημι, δοξήμωμι, γέλημι (or γέλκημι), the participles φίλεις, φίλεις, etc. In the infinitive active, however, the termination of the ω-conjugation is used—ἐπαίνη (from -ε-ν, according to the usual Lesbian contraction), while in certain forms, e.g. the first plural φιλήμεν, φορήμενα, etc., and in the participle ἀσήμενος, etc., a long vowel is employed where a short vowel is found in the -μι conjugation.

The following is a (probable) scheme of the chief Lesbian forms in the three classes of verbs:

**Attic Φιλέ-ω.**

Pres. Indic. Active—φίλημι, φίλεις (or φιλείςθα), φίλει.
No dual.
Plural. φίλημεν, φίλητε, φίλεσιν.
In the Pres. Indic. Passive, in this as in the α- and ο-verbs, the long vowel is employed throughout, e.g. φορήμεθα, ἐραίτῳ.

**Attic δηλ-ο.**

Imperat. δηλω. Infinit. δηλον.

**Attic τιμ-ω.**

Pres. Indic. τίμωμι (? τίμαιμι), τίμις, τίμιν.
Plur. τίμωμεν, τίματε, τίμαις(ν).

For the form in -ομι we have an instance in Sappho of -ομι, δοξήμωμι; moreover a scholiast gives διδώμι as an Aeolic (Lesbian) form. Ahrens regards this as an error,
arising from a false analogy with the second and third persons in -οίς, -οί. He accordingly corrects to δοξίμωμι, though Bergk defends δοξίμωμι.

Again grammarians give -ξωμ, not -ζωμ, as the present of verbs with ζ-stem, following the terminations of the -μι conjugation. The only instance, however, that occurs in the poets is φαξωμ (not φαζωμ), and Ahrens, while admitting the possibility of -ξωμ, or even of -ομ, due to the influence of the ancient ḫ or y (Sanskrit ayāmī), is yet disposed to reject -ξωμ from the analogy of both -ημ and -ομ in the ordinary -μι conjugation.

Besides these forms in the 'contracted' verbs, borrowed from the -μι conjugation, we find others belonging to verbs in -ω. Thus we have the Imperfect ὀξιμίςατο, and several participles such as δισίνετες, μοκρέσινετες, μαρτυρεύνετες, etc., contracted from έο (cf. βέλεσ from βέλες). All of these Ahrens discredits, and wishes to correct to δισίνετες, ὀξιμίςατο, etc. They are however retained by Bergk and by Meister.

More noticeable are the forms in -ήω, e.g. ποιήω, ἀδυνηω, the correctness of which cannot be impugned. The origin of the ἔ Meister looks for in the desire to obtain uniformity in this respect between the present tense and the others, fut. ἀδυνησω, perf. ἡδινηκα, etc., or it may be due to the analogy of the alternative form -ημι.

SECTION III

DORIAN DIALECT

A glance at passages from any of the Melic poets will show that far fewer peculiarities will require dealing with in the Doric than in the Lesbian dialect. This is not because the more pronounced form of Doric differed much less than Lesbian from Attic, but because it is very little employed in lyric poetry, and in no instance, not even in that of Alcman, is Doric made use of exclusively, as is practically the case with the Lesbian dialect in Alcaeus and Sappho.

The dialect of the Dorian race is usually divided into two main branches, called by Ahrens 'severior' and 'mellior.'
'mitior' respectively. The former or stricter Doric, spoken by the Laconians, Tarentines, Heraclleans, and other Italiots, and by the Cretans and the Cyreneans, is supposed to have been employed where Dorian blood or at any rate Dorian predominance was more pronounced;\(^1\) while the latter is thought to be due to the large intermixture of other branches of the Greek race in states usually called Dorian. Owing to the comparatively small numbers of the Dorians,\(^2\) who usually formed not the bulk of the nation but rather a powerful aristocracy, we naturally find 'mitior' Doric more widely spread than the 'severior' or stricter form (if such it be), and as its divergencies from the latter are mainly in the direction of Attic or Ionic, we meet with comparatively few forms with which we are not well acquainted. It is this species of Doric which is mainly employed in the choral poets, with the exception of Alcman, many of whose Dorisms belong to the Laconian branch of 'severior' Doric.

It will then be sufficient if I mention summarily the chief dialectic peculiarities of Doric which are likely to occur in the text. With not a few of them students of Greek are already acquainted in the choruses of the drama.

In its general features Doric of all kinds seems to adhere in several respects closer to antiquity than Ionic or Attic—e.g. in retaining $F$ in many cases, and $\tilde{v}$ (so often weakened to $\nu$ by Ionic), and in the preservation of the old termination -\textit{vti} in the third person plural. Ahrens, however, warns us that forms preserved in a majority of the branches of Doric would naturally be those which are most ancient. He cautions us further against connecting any such tendency with the conservative character often attributed to the Dorian race; for at Sparta, usually considered the most conservative of all Hellenic States, the dialect became quite as far removed from its ancient character as was Attic.

The most conspicuous characteristics that concern us are in connection with the vowels.

\(^1\) Ahrens, however (p. 427), suspects a non-Dorian origin for the distinctive features of 'severior' Doric, rather than for those of 'mitior' Doric.

\(^2\) See Müller's 	extit{Dorians}, vol. i. p. 84.
In the employment of ἂ Doric ('mitior,' as well as 'severior') agrees closely with Lesbian; for it not only retains ἂ, where modified by Ionic to η, but also employs it in cases of contraction from ω, ω, e.g. in the genitive plural feminine -ἀν for -ῶν, and the genitive singular ἂ (Att. ω), such as κωμ.ἀν, Ἀτρείδας; similarly Ἀλκ.ἀν from Ἀλκυσιών, Ἀλκυσιάων, ἂς (Pindar, etc., for ἂως) from *ἀς. We find, however, no examples in the Melic fragments of such forms as ὄπταντας (Epichar. 82), διαπεισάμες (Arist. Achar. 751), πεπάντα (Theocr. xv. 148).

On the other hand, ἂ + ε becomes in Dorian not ἂ but η¹ ἂ + ε = η. and although, as I have mentioned above, the choral poets in general employ ἂ in such cases, η is found in Alcman, e.g. ποτηρεῖς, and also κίν = κξ(ι) ἐν.

Doric ('severior,' not 'mitior') resembles Lesbian further in contracting ε + ε into η (Ion. ει), ὀ + ε and o + ε into ω (Ion. οὐ). Thus we have the Laconian infinitive υθορίσθην (from υθορίσθος-ε-ενν), ἡμον for σιγον, and the gen. sing. 2d decl. in ω, e.g. ηπειδόθεω.

Still more commonly the Doric η and ω, where Ionic has ε and ω, are due to compensatory lengthening ( Lesbian ε and η, if ε has been lost, double liquids in other cases). Examples of η are γραφεῖς from *γραφέντ-ες (Ion. and Att. γραφεῖς), ἥμι, ἥμες from *ἐσ-μι, *ἐσ-μές (Att. ἐμί, ἐμέν, Lesb. ἐμμι, ἐμέν). Examples of ω are the accus. plur. 2d decl. in -ως, e.g. τούς (Att. τοὺς, Lesb. τοῖς), and the fem. participle in -ωσα, e.g. ἁγοσα, cf. Μοῦσα, (Att. Μοῦσα, Lesb. Μοῦσα) from *Μόντςα. Just as Dorian does not suffer ἂ to become η, so among the short vowels there are certain instances of ἂ where Attic, etc., have ε — e.g. ἄτερος, τάμνω, τρέπω, φρασί. In most of these and similar cases Doric appears to be employing a collateral stem in ἂ, seen also in the Attic ἄτερος (in erasi from ὄ ἄτερος), ἢ-ταμ-ον, ἢ-τραπ-ον, ἢφραξι. We also find ἂ final (Att. -ε) in ἐγιονίς, ἂξ (Att. ὀτε), etc., as in Lesbian.

1 Though not in ἂλιος from ἂλιος.
2 See above, p. 85; and see G. Meyer Gr. Gram. 20 on φρασί, 22 on τάμνω, 24 on -γα -κα, 32 and 397 on ἄτερος.
In many final syllables ending in \( \nu \) or \( \zeta \), preceded by a long vowel or diphthong in other dialects, Doric employs a short vowel, thus—

\[
\pi\zeta\nu\, \pi\nu\gamma\zeta\, \dot{\alpha}p\xi{\acute{r}}\zeta\nu\zeta (\text{Stesich. I. } \beta').
\]

\[
\kappa\lambda\nu\zeta\, \dot{\omega}\nu\zeta\, \dot{\alpha}p\nu\zeta\nu\zeta (\text{Pop. Songs, II.}).
\]

\[\dot{\epsilon}\lambda\zeta\nu\, \dot{\alpha}i\nu\zeta (\text{Pind. Nem. iii. } 28, \text{for } \dot{\epsilon}\sigma\theta\lambda\zeta\nu\zeta).
\]

These are all cases where the usual compensation for the loss of a consonant is not given, as in \( \dot{\omega}\nu\zeta \) from *\( \dot{\omega}\nu\zeta\nu\zeta \) \( \dot{\epsilon}\lambda\zeta\nu \) from *\( \dot{\epsilon}\sigma\theta\lambda\zeta\nu\zeta \). The same fondness for a short final syllable is shown in the Dorian Infinitive in \(-\sigma\nu\) (Att. \(-\epsilon\nu\), Lesb. and Lacon. \(-\gamma\nu\)), \( e.g. \varphi\nu\iota\nu\zeta, \dot{\epsilon}\pi\nu\iota\zeta \) (Afcman).

Among the consonants I need only refer to a few dialectic usages. Doric preserves \( \tau \) in many cases where it is weakened in other dialects to \( \sigma \). This peculiarity is common to all kinds of Doric, and is said to be one of the distinguishing features of that dialect. It occurs especially before the semivowel \( \iota \) in the 3d pers. sing. of verbs in \(-\mu\iota \, \varphi\zeta\tau\iota, \dot{\delta}i\delta\omega\tau\iota, \text{etc.}, \) in the 3d plural active \(-\omega\nu\iota\iota\) (Att. \(-\omega\nu\iota\iota, \text{Lesb. } -\omega\nu\iota\iota\)), \( \text{e.g. } \tau\iota\theta\zeta\nu\zeta, \epsilon\nu\iota (\text{Att. } \epsilon\iota\iota) \) in Alcman; also in \( \Pi\nu\iota\zeta\iota\zeta\nu \) (otherwise \( \Pi\iota\zeta\iota\zeta\iota\nu \)) and before the semivowel \( \nu \) in \( \tau\iota \) (hence in \( \tau\epsilon, \tau\epsilon\iota, \tau\iota\iota \)).

The substitution of \( \sigma \) for \( \theta \) seems to be peculiar to Laconian, \( \text{e.g. } \pi\varphi\zeta\theta\nu\iota\zeta, \zeta\iota\zeta, \text{in } \text{Afcman for } \pi\varphi\zeta\theta\nu\iota\zeta, \theta\zeta\iota\zeta. \) As the change is not found in the Laconian colonies Tarentum, Heraclea, it must have been of late introduction, and we find in Alcman the ordinary forms as well, \( \text{e.g. } \pi\varphi\zeta\theta\nu\iota\zeta\iota, \theta\zeta\iota\zeta\zeta \) (see Ahrens, sect. 7).\(^1\)

The employment of \( \dot{\zeta} \) for \( \sigma \) in certain futures and aorists will be noticed when we come to the verbs.

I pass on now to further changes requiring attention in the Declensions and in the different parts of speech.

In Declensions I. and II. I have already had occasion to mention the essential peculiarities, viz. the employment of \( \nu \) throughout all forms of the 1st declension, that of \( \omega \) and \( \omega\zeta \) for \( \omega\nu \) and \( \omega\nu\zeta \) in the 2nd, and the occasional shortening

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\(^1\) See G. Meyer 211, who is of opinion that the usage is of much later date than Ahrens supposes, and that it has been wrongly introduced into the fragments of Alcman.
of the accusative plural in both to ἃς and ὃς respectively. In the last instance the accent does not appear to have been affected—πάσας, ὃπάς rather than πάσας, ὃπας (see Ahrens, sect. 3 (5)).

Declension III.—The nomin. sing. sometimes retains \( \text{Declension III.} \)

The nomin. sing. sometimes retains \( \zeta \) where lost in other dialects, e.g. μέκαγος, μεῖς or μης (Att. \( \nu \nu' \)); the final syllable is sometimes short where usually long, e.g. πράξας; the dat. plur. has -εσι or -σι; the accus. plur. is never long as in Att. βασιλέας (see Ahrens, sect. 30.) As in Lesbian, stems in \( \zeta \) retain the vowel unchanged, πόλις, πόλισ, etc., μεγάλοπολίς, Pind. P. vii. 1, and nouns in -ος, -ης, -υς (genit. -ος) do not contract in the nomin. and accus. plural.

Feminine nouns in -ως and -ω form their genitive in -ος (Att. -ος), e.g. 'Αγνως, Alcman.

Pronouns.—In the 1st Personal Pronoun, the old form \( \text{Pronouns.} \)

\( \dot{e}γ\omega\nu \) is very common; the nomin. plur. is 'ἀμες, where the \( \dot{e} \) is due to compensation for a lost \( \sigma \) (Lesb. ἀμες), gen. plur. ἁμέων (Alcman), dative ἀμέν and ἀμήν (both being found in Alcman).

In the 2d personal pronoun Dorian preserves \( \tau \) in τύ, τέ gen. sing. ταύ, dat. sing. τοί and τίν (τίν or τίν), accus. plur. υμέ (Alcman). "Ε and νίν are used for the accusative of the 3d personal pronoun.

For the Relative, Dorian, like Lesbian, often uses the form with initial \( \tau \).

Prepositions.—Dorian again resembles Lesbian in rejecting, though by no means invariably, the final syllable of ἀνά, κατά, πισό, and also of ποιά (Att. πρός), e.g. κατάτω, ποτήρι (in inscriptions); and a still further 'apocope' takes place in κατάκυρων (Alcman), and κατεστον (Pindar), which may indicate that κατά is a compound.

Verbs.—In the 1st pers. plur. active Dorian ('mitior' as \( \text{Prepositions.} \)

Chief dialectic forms in \( \text{Verbs.} \) well as 'severior') employs the form -μες (Att. -μεν) throughout, e.g., ἢμες, ἢπομες (cf. Lat. -mus, Sanskrit -masi or -mas). In the 3d plural of the primary tenses Dorian again employs the ancient form in -ντι (Latin -nt), e.g., θραυντι
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(Simonides), ἔντι (Alcman). This termination never admits of ν ἔρελκουστικόν.

The 3d singular termination in -γτι, called the 'Schema Ibyceum,' and attributed by some to the Rhegine branch of Dorian, will be discussed where it occurs in the text. ¹ The infinitives in -εν and in -γν, and the feminine participle in -ως, have been noticed above.

In the future and weak aorist a noticeable feature in Dorian is the employment of ζ for the σ of other dialects in the case of verbs in -ζω, whatever the stem, e.g., ξω-μάκετε. It is likely that this is due to the analogy of verbs in -ξω whose stem is guttural (see G. Meyer 531.)

Contracted Verbs.—I. In ι-ω. I have mentioned above that ι+ο non-final, or ι+ω usually contract into ι. This is, however, by no means always the case in the verbs, and indeed scarcely any example of it occurs in lyric poetry.² Α+ε, and ι+η contract into η.

The following, then, is the scheme of the present tense:—

\[ \text{νικόω, νικήζε, νικη̂, νικη̂ζων, νικη̂των} \mid \text{νικδέμες (or -δίμες) νικη̂τε, νικδέντι (or -δίντι).} \]

II. In ε-ω. Ε+ε, and ε+η, = η. Ε+ο, ε+ω are often uncontracted; but lyric poetry not unfrequently follows 'mitior' Doric in contracting ε+ο into οω or ο. Doric sometimes changes εο into ω (cf. συνίζ = Θεός), but no examples of this in the verbs are found in poetry. Thus we have for the present tense:

\[ \text{φιλέ-ω, or φιλῶ} \mid \text{φιλέομες, -ομες, or -εμες} \]
\[ \text{φιλείς} \mid \text{φιλήτων} \mid \text{φιλήτε} \]
\[ \text{φιλεῖ} \mid \text{φιλήτων} \mid \text{φιλέντι, -οντι, or εντι} \]

III. In the verbs in ο-ω, all that need be noticed is that ο+ε, and ο+ο contract into ο, as mentioned above.

Εύμι, to be.

Present tense—Sing. ἔμι, ἔσσι, ἔστι (ἔντι in the Chelidonismo is doubtful, v. ad loc.)

Plur. ἔμες or εἰμές (mitior), ἔστε, ἔντι.

¹ See on Ibycus v.
² An instance occurs in Alcman, xix. Α. γεγλωσσάμενον.
Imperfect—Sing. Ἰῶ, Ἰςθαξ (ἲς in Alcman), etc.
Plur. Ἰμες, etc.
Subjunctive—3d plur. έδοντι.
Infinitive—Ιμεν (severior), είμεν (mitior); participle, έδον.

ADDENDUM

Since my work has been in the press I have had an opportunity of reading an article by Dr. A. Führer (Jahresbericht über das Königliche Paulinische Gymnasium zu Münster, 1885) on the dialect employed in Greek Lyric Poetry, in which he argues with no little force against the time-honoured theory, which I have here followed, of the composite nature of the dialect. It is too late for me to do more than to recommend my readers to consult the article, the essential conclusion of which is that, while the Epic dialect, as is on all hands admitted, was the foundation of the language of the (choral) lyric poets, they borrowed from no other sources, but employed with this exception their own local dialect. I do not regard as very cogent Dr. Führer's *à priori* arguments against the 'composite dialect,' to the effect that a race of such exquisite taste as the Greeks could never have employed so artificial a style in their song-poetry; for he himself admits the non-local element in the shape of Epic forms, and he also hardly lays sufficient stress on the fact that scarcely any of the great choral poets could be called local poets at all. Pindar, for instance, found favour at cities so diverse as Cyrene, Syracuse, and Athens, and it is hard to imagine this to have been the case had he employed such forms as we find in the Theban poetess Corinna. On the other hand, Dr. Führer's remarks on the insufficiency of the evidence on which the ordinary theory is based deserve considerable attention; and he certainly makes it appear probable that such forms as -οισα, -οισα, which are Epic as well as Attic, are too freely rejected in favour of Lesbian or Doric forms by Schneidewin, Bergk, etc., whose example, however, I have for the most part already followed.
ARTICLE VIII

GENERAL VIEW OF THE HISTORY OF GREEK MELIC POETRY

In the previous articles I have had occasion to mention nearly all the names of those who were most active in furthering the early development of Melic poetry and its accompaniments, while of the chief poets, any part of whose works have survived, an account will be found in connection with the text. I purpose in this article to give a brief connected sketch of the course followed by Melic poetry, noticing especially the influence exerted upon its progress by the historical circumstances of the chief parts of Greece in which it was fostered.

Melic poetry at its different stages flourished under the patronage, first, of Lesbos, Sparta, and Sicily; secondly, of the Tyrants in various Hellenic states; thirdly, as a costly commodity demanded by rich men, Tyrants or otherwise, or by entire states; and lastly, under the unhealthy stimulus of prize competition. I will therefore deal with our subject in the order of these several stages.

I begin with Lesbos, because, although it is at Sparta that we first hear distinctly of rapid progress in this branch of poetry, the original inspiration appears, as I have said in Article III., to have come from Lesbos. It is not easy to give reasons why any particular nation or age happens to be gifted with poetical genius; but certainly among the Lesbians in the 7th century many circumstances tended to quicken the love of song. The Aeolic race are generally described as especially devoted to poetry, and they are by
many regarded as having played a very important part in Greek Epic poetry.1 Now Lesbos was the centre of the Aeolic race in or adjacent to Asia Minor, and thus naturally took the lead in that vigorous renaissance of poetic life which took place in the 8th and 7th centuries B.C., chiefly among the Asiatic Greeks. The delightful climate and scenery of the island2 tended to inspire the inhabitants with a sense of beauty and a sympathy with nature strongly reflected in the poems of Sappho and Alcaeus; while the favourable position of Lesbos, with its magnificent harbourage and its ready communication alike with the Hellespont and Black Sea, with the southern coasts and islands of Asia Minor, and with Greece itself, imparted to the inhabitants just that energy of mind which the age required for the creations of new forms of poetry. Commerce, with its accompaniments of maritime adventure, was fast becoming the important feature in Lesbian life. Thus Sappho's brother was a wine-merchant, and Pittacus was essentially a leader of the middle classes, and had a keen eye to business.

But this commercial life was far from fostering material or prosaic sentiments in the nation, for the imagination was fired by the stories of the sea, and of the new lands and peoples that were met with, and by contact with the great kingdoms of Asia Minor with their ancient traditions and civilisation. Lastly, a certain romance and refinement was imparted by the influence still exercised upon society by the aristocratic families, among whom something of the old feudal hospitality and love of song still survived.3 In a word, although such comparisons are often misleading, we cannot help being reminded of our own Elizabethan age, when on the one hand the influence of the middle classes was becoming more and more marked and the intellect quickened by the development of commerce which led men to the wonders of a new world, while

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1 E.g. by Fick in his Introd. to the Odyssey.
3 Ath. xiv. 624.
on the other hand the still active influence of the age of chivalry cast a poetic glamour over the whole scene. Finally, in Lesbian poetry as in the Elizabethan drama, it was from the life of the times that poetry now sought its inspiration.

It was among such circumstances then, and such surroundings that the school of Lesbian poetry was developed, which must have already secured its reputation by the time when Sparta applied to Lesbos for a poet Terpander about the beginning of the seventh century. Within a century, which brings us to the age of Sappho and Alcaeus, Lesbian monodic song not only by the energy and intensity of its thought, but also by the perfect finish of its style in all respects, had attained to an excellence hardly to be surpassed. Of the influence of Lesbian poetry upon all Greek lyric poetry I have already spoken,¹ and will pass on to Melic poetry at Sparta.

The part played by Sparta in the history of lyric poetry is a remarkable one, and tends to correct our notions, gathered from a later age, and mainly from Attic writers, with regard to the entire absence of culture among the Spartan warriors. It was at Sparta that Melic music and Melic dance received their development, and Sparta was the scene of the labours of the distinguished poets Tyrtaeus, Terpander, Alcman, Polymnastus, Sakadas, and others. The noticeable feature, however, in this progress of Melic poetry and its accompaniments at Sparta, is that it was due not to Spartans themselves, but to foreigners, who were in most cases invited to Sparta and treated with conspicuous honour. Sparta, then, instead of being the stranger-banishing, culture-despising state of later times, appears at this early period to be a centre to which was attracted much of the best poetical talent of the day. Sparta in fact at the end of the eighth or the beginning of the seventh century was fast advancing to the position, which afterwards she long held unchallenged, of the leading or representative state of the Greek world. The effects of the

¹ See pp. 22, 29, 38, etc.
Lycurgean system had now had time to make themselves fully felt. Internal order was secured, and her rivals in the Peloponnese were rapidly yielding to the prowess of her arms; for the Messenians had been for the time crushed in the first war (743-724 B.C.), and as far back as 748 B.C. Sparta had successfully contended with Pheidon the great king of Argos. Among her warrior-citizens a demand naturally arose for music and song, both as an inspiriting and useful accompaniment to their constant drill and gymnastics, and as a relaxation in the intervals of their hard discipline. In their own ranks, where individuality was constantly suppressed, conspicuous talent could hardly be looked for; and moreover, as inhabitants of an inland state without commercial or maritime experiences, less sources of inspiration were open to them than to the Greeks of Asia Minor or elsewhere. Consequently men of genius from other parts of the world found at this time a ready welcome at Sparta; and they were naturally eager to avail themselves of such a compliment from so powerful and so well-ordered a state. In addition to this, the survival of royal power, as Professor Mahaffy points out, was favourable to a liberal culture, for the strictly conservative dominion of the Ephorality was not yet fully established, and the kings, like the tyrants in other states, would be glad to enhance their somewhat scanty glory by the patronage of genius. Therefore the praise was well-merited that was bestowed upon Sparta by Terpander and Alcman in such words as:

\[
\begin{align*}
\text{ἐνθ' ἀκμαὶ τε νέων θάλλει καὶ Μῶσα λίγεια} \\
\text{καὶ Δίκα εὐρυχρής, ν.π.λ.} — \text{Terp. Frag. I.}
\end{align*}
\]

or Alcman's

\[
\text{ἐπεὶ γὰρ ἄντι τοῦ συδόρῳ τὸ καλῶς κυθηρίσδεν.}
\]

Nor was her reputation for song and dance short-lived, for Pindar sings how at Sparta the counsels of the old and the spears of the young excel—καὶ γορφὶ καὶ Μῶσα καὶ Αγλαί (Frag. xv.); Socrates speaks of the Spartans as
forming the finest chorus,¹ and Aristotle attributes to them a true appreciation of music, in spite of their deficiency in creative power.

With this development of Melic poetry at Sparta are connected the names of Tyrtaeus, who was not solely an Elegiac poet, Terpander, Thaletas, and Alcman. As I have spoken of these elsewhere at some length, I need not dwell further on this part of my subject. Before leaving the Peloponnese, however, mention must be made of Arion, the scene of whose labours lay chiefly at Corinth, during the rule of Periander (B.C. 625-585). Like Terpander he came from Lesbos; and he is not unaptly called a disciple of Alcman since he devoted himself to extending still further the choral branch of Melic poetry. It is with the Dithyramb that his name is associated in the history of Greek literature, and he applied to it a systematic choral delivery which had hitherto not been extended to the worship of Bacchus. From a wild ecstatic song sung by wine-flushed revellers, the Dithyramb, with its cyclic choruses (κύκλων χοροί), so called because a chorus of worshippers danced in a circle round the sacrificial altar, became an important branch of Melic poetry, and with the Nome survived when all the rest had fallen into neglect. Its well-known connection with dramatic literature need not be dealt with here; and its subsequent history as a form of Lyric poetry will be referred to later on.²

Almost contemporaneously with the development of Melic poetry in the Peloponnese, we find a corresponding advance made among the Sicilian and Italian Greeks. It was now above a century since Greek colonisation had begun to take root in these regions, and it had met with rapid and conspicuous success. The progress of the arts was a natural result, and while the splendid ruins at Paestum in Italy and Selinus in Sicily, whose probable date falls about 600 B.C., testify to the progress of architecture, that of Lyric poetry is associated chiefly with the

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¹ Athen. xiv. 628; cf. p. 22, n. 3.
² See Introduction to 'Dithyrambic Poets.'
name of Stesichorus, whose lifetime falls approximately between 632 and 556 B.C. The fable of Arion returning from Italy and Sicily laden with wealth bears witness to the liberal appreciation of his art by the western Greeks; but in Stesichorus, and later in Ibycus, they showed that they could themselves produce original poets, one of whom, Xenocritus, had already been received at Sparta. Stesichorus, like the other poets who wrote for Dorian states, devoted himself to choral song, and the great addition of the Epode to the choral system, usually attributed to him, is spoken of elsewhere. A further account of him will be found on p. 168 seq.; at present I will only add that while he chiefly devoted himself to subjects of an Epical character, the influence of Sicilian life and legends is clearly seen in his Bucolic poems, the first of the kind, and in his love-stories or poetical novelettes.

Ibycus, at any rate in the early part of his career, appears to have followed closely in the footsteps of Stesichorus, so closely, indeed, that we are told that authorities were often in doubt whether to refer certain poems to one or to the other. He belongs, however, more properly to the next period of Lyric poetry, when it was under the patronage of the Tyrants.

The encouragement given to poetry and the other arts by the much-abused Tyrants is too well known to require further comment. From the time of Ibycus onward, every one of the great lyric poets came into connection more or less close with one or other of the despots.

Ibycus and Anacreon can perhaps alone be called court-poets by profession, from the time of Simonides begins the period when Lyric poetry became a marketable commodity at the command not only of Tyrants but of all who had the means to pay for it. But Simonides and Bacchylides certainly found their chief employment in the courts of princes; and though Pindar refused, it is said, to give up his freedom by becoming a courtier, he was at one

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1 See p. 170.
2 See, however, Welcker *Kl. Schrift*, vol. i. on Ibycus.
time a rival of Simonides and Bacchylides for the favour of Hiero; and a large number of his Epinician Odes are in honour of that Tyrant or of others.

Confining ourselves, however, for the present to Ibycus and Anacreon as the only representatives of court poetry whose works survive, it is not easy to form any accurate estimate of the influence exercised upon Greek Lyric poetry by princely patronage. The change from the boisterously independent life of an Alcaeus to the luxurious surroundings of the poets at the would-be oriental court of Polycrates is striking enough, and it is easy to theorise as to its probable results upon the genius of the poet. Such inferences, however, as we draw meet with no very satisfactory support in the actual poems that survive. It is all very well to say that the absence of any depth of feeling in Anacreon or of the glowing imagery so conspicuous in the Lesbian poets is due to the fact of his writing for those who required to be amused with graceful verses on love and wine, but not to be troubled with any intensity of emotion; the same is not true of Ibycus, also Polycrates' courtier, who in ardour of sentiment and expression vividly recalls the verses of Sappho. Nor should we necessarily conclude from the poems of Anacreon that they reflected the life of a despot's court rather than of any Ionic state of the time. What I think we may notice more conspicuously in the songs written by any of the great Lyric poets in praise of despots, is the absence of anything like the gross sycophancy and adulation that might have been expected, but which the freedom of thought and good taste of the Greeks would not admit of. Thus Simonides, in singing the praises of a Scopad of infamous character did it in so half-hearted a manner that he is said to have received but half his stipulated payment;¹ and Pindar's admonitions to Hiero and Arcesilas were, no doubt, more deserved than agreeable. Nothing like the nauseous flattery in the ode to Demetrius (Miscell. No. xx.) is to be found till long after the Lyric age proper.

¹ See *post*, Biographical Notice of Simonides.
GENERAL VIEW OF MELIC POETRY

In the period to which we next approach, the period in which poems were written to order and for a fixed price, the influence exercised on the character of the songs by the circumstances under which they were composed is more distinctly marked. Lyric poetry now approached nearer to the position of a mere trade; nor did the poet, as in modern times, first compose his volume of poems on whatever subjects his genius suggested, and then endeavour to find a satisfactory purchaser; for every occasion and for every poem he had to strike a bargain with his employer. To this period, as I have said, belong Simonides and his successors.

That the men of genius felt the restraint of their position very grievously is made clear in many ways, but nowhere so plainly as in the well-known words of Pindar, Isthm. ii.,—'The men of old who entered the chariot of the golden-filleted muses—lightly shot forth their honey-voiced hymns of love. For the muse was then not yet greedy of gain nor an hireling; nor were sweet soft-voiced songs, with silvered faces, sold from Terpsichore of honeyed utterance.' We see too how the poets endeavoured to cast off the bonds imposed upon them by systematic digressions from the proper subject, in which they often felt little or no personal interest. Thus Simonides skilfully avoids bestowing an ill-deserved eulogy on his patron by giving vent to philosophical reflections on Ἀστέρι Frag. IX.; and Pindar, as indeed to a less degree his contemporaries, almost invariably passes rapidly over his proper topic, the particular athletic victory, to mythological subjects which possessed special attraction for his genius.

Under such artificial circumstances it is remarkable that Lyric poetry should have displayed such high merit as we discern in the remaining poems of Simonides, Bacchylides, and above all of Pindar. That it did so is in great part due to the fact we are now concerned with the most stirring and inspiring period of all Greek history, the first half of the fifth century. But when the mighty impetus given to Greek thought and Greek art by the removal of the ‘Tantalus-stone’ of barbarian invasion was checked by

Restraint felt by poets partly avoided by digressions from proper subject.

Unfavourable circumstances under which the poets now wrote more than counterbalanced by the stirring history of the period.
the narrow and internecine warfare, and when too the chief patrons and employers of lyric poets, wealthy aristocrats and tyrants, gave place before the advance of democracy, the course of Melic poetry came to an abrupt conclusion, and it ceased to attract men of poetical genius.

The Nome and the Dithyramb alone retained their prestige, and with the mention of these we come to what I noticed as the final period of Lyric poetry, when compositions were not written spontaneously or for any definite employer but for public competition. Contests in music and poetry date back indeed to the earliest times in Greece; for many of the great innovators in lyric poetry, e.g. Terpander and Clonas, are mentioned as prize-winners; and the legends about Apollo and Marsyas and others point to the same custom. In Athens, by the time when that city had become the centre of Hellenic culture, nearly all great literary or musical productions, of which the Drama is a conspicuous instance, were destined for occasions of public competition, mainly at the great religious festivals in honour of Bacchus or Apollo, such as the Dionysia, the Thargelia and the like; and thus the poet found his patronage no longer in wealthy and powerful individuals but in a democratic public.

Epinicia, Encomia, and even Threnoi were no longer in demand; Parthenia were inconsistent with the oriental seclusion of the Athenian women; Prosodia or processional songs were unsuited for prize-competition; while Hymns and Paeans to the gods could hardly evoke a high poetic strain at an age when the popular religion had completely lost its hold upon all but the ignorant or the superstitious. So one by one the time-honoured classes of Lyric poetry fell into disuse until only the Dithyramb and the Nome, from their connection with the great public festivals, retained a position of any importance. Hence Aristotle, Poet. i., uses the expression ἢ τε τῶν διθυράμβων ποίησις καὶ ἢ τῶν νόμων, or even ἢ

1 Cf. Plat. Laws, 700-701, where it is complained that all the old distinctions are now ignored. The whole passage should certainly be consulted as a striking criticism on this period of Melic poetry.
as an equivalent of Lyric poetry in general. The natural results of this system of public competition are obvious enough. The composer was forced to consult the predominant taste of the period, and to aim rather at producing striking effects than at genuine merit; thus we find in Plut. de Mus. c. 12, the complaint made that writers seek τὸν φολκάνθρωπον τρόπον alone, i.e. the manner pleasing to the multitude. Poetry becomes more and more subordinate to the music, it being perhaps easier to form an immediate and superficial judgment on the latter than on the comparative merits of a series of poems. Lastly, the composer sought to attract the attention and enlist the sympathy of the audience who sat in judgment upon him by introducing into Lyric poetry practices really foreign to it. Thus dialogue between some individual and the chorus was often employed; while members of the chorus, dressed in appropriate costumes, represented dramatically characters which formed the chief subject of the poem; lastly the Myth, instead of forming an ornament artistically subordinated to the main subjective interest of the lyric poem, now became again, as it had been apparently in the hands of Stesichorus, the main topic, as is shown by the titles of poems of Melanippides or Philoxenus—the Danaids, Marsyas, Persephone, Artemis, etc.

As I am speaking elsewhere of this final period of Melic poetry, I need not now dwell further on the subject. From this time forward, in spite of isolated Paeans and other Melic passages that survive, we may with safety say that Lyric poetry was no longer cultivated by the literary. To affirm that songs were no longer written and sung would be absurd, especially in connection with

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1 Cf. p. 40.
2 Arist. Prob. xix. 15. speaks of Dithyrambic performers as μικτος. See also Bergk's Griech. Lit. vol. ii. p. 534, note 30, where he refers especially to Aristoph. Plut. 298, and to Athen. ix. 374 A, and points out that we have practically a return to the τραγωδος γορος of Arion.
3 See Introduction to 'Dithyrambic Poets.'
such a race as the Greeks. But song-poetry tended more and more to return to the humble position it had held before the 8th century B.C., when lyric poems were written for and by simple people, and in honour of the particular occasion rather than to win a literary immortality. Nevertheless it is likely enough that among the uncultivated song-poetry played as intimate and important a part as ever in their lives. In spite of the fact that literary artists, according to Plato's testimony above mentioned, no longer maintained the proper distinctions between the various types of Melic poetry, we can hardly doubt that the Greek race in general did not abandon the peculiar and agreeable practice of employing special kinds of song for all the interesting occasions of life; and indeed, as I have intimated on pages 11 and 12, it is not improbable that at least two of these types, the Wedding-Song and the Dirge, have survived to the present day.
Some explanation is perhaps required for including in a collection of Greek Melic poetry proper any of the fragments of Archilochus. In the first place it is quite certain that Archilochus was a composer not only of Iambic and Elegiac but also of Melic poetry proper. He himself speaks of his Dithyrambs and Paeans, Frag. XXI. α' and β', and the ancients undoubtedly regarded him as a lyric poet in the ordinary sense. Thus Horace places him side by side with Sappho and Alcaeus in the lines

Temperat Archilochi Musam pede mascula Sappho,
Temperat Alcaeus, etc.

and in several passages such expressions as λυρικὸς ποιητής and πρὸς λυρικὸς ἀνέδω are used of him. Secondly, although no passages from Archilochus survive which we can regard in quite the same light as the Odes of Sappho, Alcaeus, or Anacreon, yet we cannot altogether deny the title of 'Melic' at any rate to his Tetrameters and his Epodes. These poems alike in form and in spirit stand as it were midway between poetry suited for recitation on the one hand, such as Archilochus' Iambics, and poetry accompanied by melody on the other. Some passages, such as the tetrameters describing the ideal general, and to a less degree the fable-epodes, are in the plainest and most unimpassioned style; in others, as in the tetrameters in which he boldly faces his troubles, No. IX., and still more in the erotic fragments, an ardent passion breathes in the lines

1 See Nicephor. in Schol. ad Synes. de Insom. p. 427, and an Epigram of Theocritus on Archilochus.
which is essentially characteristic of Melic poetry. For these reasons I have had little hesitation in including the fragments of the Tetrarhymes and Epodes in this collection.

Archilochus was a native of the Ionian island of Paros, and was apparently of noble descent on the side of his father Telesicles,¹ though his mother Enipo was a slave. His father led a colony to Thasos, in which Archilochus took part, with a view to improving his fortunes.² The date at which this took place was probably 708 B.C., which is in agreement with the statement that the poet flourished 687 B.C., and was contemporary with the reign of Gyges³ (716-679 B.C.), whom he mentions in an Iambic line. He was thus contemporary also with Terpander and ranks among the earliest lyric poets. Dissatisfied with his expectations of gold at Thasos, which he abuses roundly in his Iambics, he appears from his fragments to have joined with the inhabitants in their attempts upon the neighbouring coast of Thrace, whither the gold-mines again attracted him. He obtained little beyond hard fighting, in the course of which he incurred the disgrace, if such it was, of casting away his shield, the loss of which he recounts with but little regret, and with characteristic frankness:

'Ασπίδι μέν Σκίων τις ἄγιλλεται, ἣν παρὰ Θάμνῳ
ἔντος ἀμφόμητον κάλλυτον οὐκ ἔθέλων
αὐτὸς δὲ ἐξέφυγον θανάτου τέλος: ἀσπίς ἐκεῖνη
ἐφεστὼ ἐξαύτες κυρίως οὐ κακίω.

It is conjectured that he returned from Thasos to his native island Paros, since he fell in a war between the Parians and Naxians. His life was an active one, and

¹ Bergk, on the strength of Pausanias x. 28. 3, thinks that Telesicles belonged to one of the priestly families of Paros. Archilochus indicates that he was of wealthy parentage in the line—Οὗ γὰρ μοι πανίᾳ πατρῴας κτ.λ.
² See Bergk 149 and Aelian V. H. x. 13.
³ Hdt. i. 12.
which place, be it remembered, was at this period not alone a centre of literary influence, but a strong fortress of Hellenic morality. We can trace his nobler nature in not a few of the surviving fragments. The passage beginning

\[\text{Θωμ. Θύμ. ὁμηράνωσι κήδεσιν κυκώμενε} \]

(No. ix.) is admirable in its firm and dignified resolution; in \text{Frag. xvi.} the words are those of a warrior who is calm and unflinching, though keenly alive to the danger of the coming struggle; and in the line

\[\text{οὐ γὰρ ἐστὶνό ἐκτικανοῦσι κρετομένην ἐπὶ ἀνδράσιν,} \]

he shows that for all his bitter animosity he is too chivalrous to continue it after the death of his adversary. But, whatever may be the nature of his sentiments, what calls most for our admiration is their entire sincerity and the earnestness with which they are enforced. In every clear incisive word he lays bare the eager thoughts in his heart, whether his mood be one of love or of hatred.

His reputation as a poet was extraordinarily high. He is constantly placed on a level with Homer, not on account of any particular similarity in their poetry, as was the case with Stesichorus, but simply from their common quality of great and original poetic power; and as Homer was the father of Epic poetry, so also was Archilochus of Iambic and even of Lyric, for he was the first to abandon the traditions of ideal heroic poetry, and to find in the realities of his own life a fitting subject for his great genius. Dio Chrysostom, 33. 11, says: \[\text{διὸ γὰρ ποιητών} \]

\[\text{γεγονότων ἔξ ἄπαντος τοῦ αἰώνος, οὔς οὐδένα τῶν ἄλλων συμβαλαῖν ἔξον, 'Ομηροῦ τε καὶ Ἀρχιλόγου;} \]

and Velleius, i. 5: \[\text{'Neque quemquam alium, cujus operis primus fuerit auctor in eo perfectissimum praeter Homerum et Archilochum reperiemus.'} \]

Cicero, \text{Orat. i.}, ranks Archilochus with Homer,

\[\text{1 Archilochus, however, imitated Homer in dialect, and more directly in not a few passages; and indeed it was on this score that Longinus, c. 13. 3, gave him the title of 'Ομηρικότατος. Yet, of course, on the whole the points of contrast between the two poets far outweigh any similarities in detail.}\]
Pindar, and Sophocles; and Quintilian, who speaks of his ‘powerful and terse throbbing phrases, full of blood and nerves,’ declares that he was inferior to none, apparently not even to Homer, except only in his choice of subject.  

Not only in the spirit of his poetry did Archilochus exhibit the originality of his genius, but also in many innovations connected with the mechanical side of his art. I need not dwell upon these now, as I have mentioned them elsewhere in connection with Greek music and Greek metre. I will only point out that the fact of the ‘invention,’ not only of Iambic metre and of dimeters and tetrameters being attributed to him, but also that of Trochaics, Choriambics, and even of the ‘Alcaic’ stanza, points to the important influence that he must have exercised on the development of Greek Melic poetry proper.

1 x. i. 60: Validae tum breves vibrantesque sententiae, plurimum sanguinis atque nervorum, adeo ut videatur quibusdam, quod quoquam minor est, materiae esse non ingenii vitium. Cf. Plut. T. vi. p. 163: μέμψατο δ' ἀν τις μὲν τὴν Ἀρχιλόχου ὑπόθεσιν.

2 See pp. 41, 47.
ARCHILOCUS

EPODES

I

[ Bergk, 84 ]

χιτώνιος ἐγκεκομικὸς πόθῳ
ἀψυχός, χαλεπῆς θεών ὀδύνησιν ἔκητι
πεπαρμένος δι’ ὀστέων.

II

[103]

Τοῖς γὰρ φιλότητος ἔρως ὑπὸ καρδίην ἐλυσθεῖς
πολλὰν κατ’ ἁμάν ὄμματων ἄχευεν,
κλέψας ἐκ στηθέων ἀπαιλὰς φρένας.

III

[85]

'Αλλὰ μ', ὁ λυπημέλης ὁ ταῖρε, δόλων τοῦθος

IV

TO LYCAMBES

[94]

(α) Πάτερ Λυκάμβα, ποίην ἐφράσω τὸδε;
τίς σάς παρήκυμες φρένας;
γὰς τὸ πρὶν ἠρήσεσθια; νῦν δὲ δὴ πολὺς
ἀστούσι φαίνει: γέλως.

1 The references throughout the text are to Bergk’s Poet. Lyr.
Graeci, Ed. iv. 1882.
[Bergk, 96]

(β) Ὅριον δ' ἐνοσφίσθης μέγιν.
 ἄλας τε καὶ τράπεζαν.

V
(TO NEOBULE)

-

Οὐκέθα ὁμοίς θάλλεις, ἀπαλλὸν γρών: κάρφετε γιαρ ἤδη
"Ογμος κακῶν δὲ γῆρος καθώρει.

VI

THE FOX AND THE EAGLE

[36]

(α) Λίνος τες ἄνθρωπον ὄδε
 ὡς ἄρ' ἀλωπής καίετος ζυνώνην
 δρίεχαν.

[37, 110]

(β) Ὅρξε ὑ' ἑστ' ἑκείνος ψηλὸς τάγος
 τρῆμες τε καὶ παλίγκοτος:
 ἐν τῷ κάθημαι σῆν ἐλαφρίζων μάχην.

*   *   *   *

Μν' τευ μελαμπύγου τύχος.

[38]

(γ) Ὁ Ζεῦ, πάτερ Ζεῦ, σὸν μὲν οὐρανοῦ κράτος,
 σὺ δ' ἔρρ' ἐπ' ἄνθρωπον ὄρξες
 λεωργὰ καθημιστὰ, σοὶ δὲ θηρίων
 ὢβρις τε καὶ δίκη μέλει.

VII

[89]

-

Ἐβραὶ τυ' ὑμῖν κίνον ὁ Κυριακὴ
 ἀγνοε预案ενακτὴνη
 Πέθηκος ἦσε θηρίων ἀποκριθεὶς
 μοῦνος ἐν ἐστὶν ἑστὶν.
ARCHILLOCUS

VIII

[ Bergk, 119 ]

HYMN TO HERCULES

Τήνελλα καλλίνικε:  
(ω) καλλίνικε χαῖρε ἄναζ Ἡράκλεσ: 
κύτος τέ κ' Ἰέληρε κιχύμηται δυο: 
τήνελλα καλλίνικε.

(ο) καλλίνικε χαῖρε ἄναζ Ἡράκλεσ.

TETRAMETERS

IX

[66]

Θυμέ, θύμι' ἀμηράνουσι νηδέσειν νυκώμενε,
ξάνεψε, δωμενών δ' ἂλεξει προσβάλλων ἔναντιον
στέρνον, ἐν δοχοῖσιν ἕγαρ' ἀλίσιν πλησίον κατασταθεῖς
ἀσφαλέως: καὶ μήτε νικῶν ἀμφόδην ἄγ' ἀλλο, 
μήτε νικηθεὶς ἐν οἴκῳ καταπετάσων ὀδύμεο' 
ἀλλὰ γρατοῦσιν τε γράпе, καὶ κακοῦσιν ἀσχάλα
μὴ λίθη γήρωςτι δ' οἰος ὕσμος ἀνθρώπους ἐγεί.

X

[56]

Τοῖς θεοῖς τίθει (τάλ) πάντα: πολλὰκις μὲν ἐκ κακῶν
ἄνθρωποι ὅρθούσιν μελαίνῃ κειμένους ἐπὶ γύδονι
πολλὰκις δ' ἀνατρέπουσι καὶ μᾶλ' εἰ βεβηρότας
ὕπτιος κλίνουσι: ἔπειτα πολλὰ γίγνεται κακά,
καὶ βίου χρήμα πλανάται καὶ νόσου παρίσχει.

XI

[74]

Χρημάτων ἄησπρα τοῦ οὐδὲν ἐστιν οὐδ' ἀπόμοιον,
οὐδὲ θαμμάσιον, ἐπειδὴ Ζεὺς πατήρ 'Ολυμπίων
ἐκ μεσημβρίας ἐδημε νῦν' ἀποκρύψας φῶς
ἥλιον λάμποντος: ὕπρον δ' ἤλθε' ἐπ' ἀνθρώπους δέος.
ἐκ δὲ τοῦ καὶ πιστὰ πάντα καλπέλται γίγνεται


XII

[ Bergk, 70]
Τοῦτος ἀνθρώποις θυμός, Γλαύκη, Λεπτίνεω πάι, γέννεται θυητοῖς ὀμοίην Ζεῦς ἐτ' ἡμέρην ἄγει, καὶ φορεῖσθι τοῖς ὀκούσις ἐγκυρώσωσιν ἐργυκαίν.

XIII

[58]
Οὐ φιλέω μέγαν στρατηγόν οὐδὲ δικηπελλυμένον, οὐδὲ βοστρύχους γαύρον οὐδὲ ύπεξυριμένον, ἀλλὰ μοι σημεῖος τις εὖ καὶ τερὶ κνήμικας ἔδειν ῥοικός, ἀσφαλέως βεβηκόδε ποσσί, καρδίης πλέος.

XIV

[54. 55]
Γλαύγ', ὅρα, βαθύς γὰρ ἡδη κύμασιν τυφάσαται: πόντος, ἀμφὶ δ' ἄκρᾳ Γυρεύων ὀφθαλὸν ἴσταται νέφος, σῆμα γεμισμός: κινήκαι δ' ἐξ ἀπελπίτίης φόβος.
* * * * *
καὶ νέους θάρσουν' νίκης δ' ἐν θεοῦ πεῖρατα.

XV

[63]
Οὐ τις αἰδοῖος μετ' ἀστιῶν καίτερ ὑφήμος θανῶν γέννεται' γάρν δὲ μάλλον τοῦ ζοοῦ διώκομεν.

XVI

[64]
Οὐ γὰρ ἐσθήλα κατὰξκνοῦσι κερτομέειν ἐπ' ἀνδράσιν.

XVII

[65]
ἐν δ' ἐπιστημαί μέγα, τὸν κακοῦς (με) δρῶντα δεινοῖς ἀνταμείβεσθαι κακοῖς.
ARCHILOCHUS

XVIII
[Bergk, 75]

Κλῦθ᾿ ἄναξ Ἡραίοτε καὶ μοι σύμμαχος γλυκομὲνῳ ἰλεώς γενέθ, γαρίκην δ᾿ οἴκτερ γαρίκεσι.

XIX
[69]

Νῦν δὲ Λεωφίλος μὲν ἄρχει, Λεωφίλος δ᾿ ἐπικρατεῖ, Λεωφίλω δὲ πάντα χαίτα, Λεωφίλου δ’ ἀκούεται.

XX
[71]

Εἰ γαρ ὡς ἐμοὶ γένοιτο χεῖρα Νεοβοῦλης θυγαῖν.

XXI
[77]

(a) Ὡς Διωνύσοι’ ἀνακτὸς καλὸν ἐξάρξαι μέλος οἴδα διθύραμβον, οἷνῳ συγκεραυνώθεις φρένας.

[76]

(b) Αὐτὸς ἐξάρχην πρὸς αὐλὸν Δέσιμον παύσει.

XXII
[59]

Ἐπτὰ γὰρ νεκρῶν πεσόντων, οὓς ἐμίσημεν ποσίν, γίλιοι φονῆς ἔσμεν.
MELIC POETRY AT SPARTA
TERPANDER

I
ON LACEDAEMON

[Bergk, 6]
"Ενθ' χίμή τε νέων θάλλει καὶ μόσα λίγειν
καὶ δίκα εὖρυχύνα, καλὸν ἐπιτάφροθος ἔργον.

II

[5]
Σοι δ' ἡμεῖς τετράγραμον ἀποστέρζαντες ἀουίν
ἐπτετόνῳ φόρμῃτι νέους καλαδήποτεν ὦμνους

III
LIBATION HYMNS

[1]
(α) Ζεὺς πάντων ἁρχὰ,
pάντων ἁγήτωρ,
Ζεὺς, σοι πέμπω
ταῦταν ὦμνον ἁρχάν.

[3]
(β) Σπένδωμεν τοῖς Μνάμαχ
πισῶν Μωσάκης
καὶ τῷ Μωσάρῳ
Λατοὺς ὑείς.

IV

[2]
PROCHEMION TO APOLLO
'Αμφι μοι κἀτις ἀναγ' ἐκατάβολον
ἀειδέτω φρύν.
TYRTAEUS

'Εμβατήρια μέλη

I

[15]

"Αγετ' οι Σπάρτακες εύκαθαρσὶ
κυροὶ πατέρων πολυταχὸν,
λατὶ χ μὲν ἵτων προβάλεσθε,
δόρω δ' εὐτύλμοις πάλλοντες
μὴ φειδόμενοι τὰς ζωὰς;
οὐ γὰρ πάτριον τὰς Σπάρτακς.

II

[16]

"Αγετ' οι Σπάρτακες ἐνοπλοὶ κυροὶ ποτὶ τῶν Ἀρεὼς κίνησιν.

SPARTAN DANCE SONGS

I

[p. 1303]

ΓΕΡΟΝΤΕΣ. 'Ἀμὲς πόλε! ήμες ὠλιγμοὶ νεκρίκι.
ΑΝΔΡΕΣ. 'Ἀμὲς δὲ γ' ἡμὲς κι δὲ λῆς, κυράσδεο.
ΠΑΙΔΕΣ. 'Ἀμὲς δὲ γ' ἐσσόμεσθι πολλῷ κάρρονες.

II

[ Ibid.]

Πόρρω γαρ, οἱ παίδες, πόλει
μετάβατε καὶ κοιμάχατε
βέλτιον.
ALCMAN

Fl. 670 B.C.

Our information concerning the events of Alcman's life is scanty enough, as might be expected from his early date. He came from Sardis, as we learn from Frag. iv., in which he playfully boasts of his connection with the centre of Lydian civilisation. Harting, it is true, declines to accept the poet's plain testimony, believing him to have spoken in jest; but this strange view and Bergk's assumption, from the name of Alcman's father, Damas or Titarus, that he was at any rate the son of a Greek residing in Sardis, seem to be due to a jealous reluctance to admit that the celebrated poet was not of genuine Hellenic origin. Suidas describes him, according to one authority, as Λυδός ἐκ Σάρδεων, according to others as Λάκων ἀπὸ Μεσσών; but the statements are reconcilable by supposing that when he became an adopted Lacedaemonian, Messoa was the district with which he was connected. He had attained to poetical notoriety, Suidas tells us, by the 27th Olympiad, or 671 B.C., a date which Müller regards as inherently improbable, its remoteness being, he thinks, hardly consistent with the comparative maturity displayed by his muse.

Müller's argument is not, I think, a strong one; for Melic poetry must have received considerable attention, especially at Lesbos, long before the close of the seventh century, when it displays itself to perfection in the poems of Alcaeus and Sappho. Alcman lived, Suidas adds, during the reign of Ardys, king of Lydia (652-615 B.C.)

1 Ἀλκμάν or Ἀλκμάθων, the former being a Doric contraction of the latter.

2 Suidas.
and Eusebius assigns the 42d Olympiad, or 612 B.C., as one period in his long poetical career. He somehow became a slave of the Spartan Agesidas, but his talents won him his freedom, and quite contrary to the later practice at Sparta he was received as an adopted citizen.\(^1\) He seems to have flung himself vigorously into the life and language of his new country; and the position he took as leader of the choral performances, which played so important a part in Spartan life, must have made him a prominent member of the state. Besides the passage in Eusebius, *Frag.* II. indicates that he lived to an advanced age. He died, according to Plutarch,\(^2\) from the same offensive disease as Sulla, and he was buried at Sparta.\(^3\)

I have already dwelt upon Alcman's relation to the δηντέρα κατάστασις at Sparta, and on the part he played in the development of Choral Melic and of the dance that accompanied it.\(^4\) It has also been remarked that life at Sparta as reflected in his scanty fragments by no means accords with our preconceived notions on the subject.\(^5\) Instead of being a species of barracks both for males and females, the town seems to be alive with bands of dancing maidens, engaged now in earnest supplication to the gods, now in mirthful poetic intercourse with each other or with their leader the poet; instead of the traditional black broth the tables are heavy with 'cakes and ale' in abundance and variety; while around the town and its pleasant life there extends the beautiful scenery of the mountains which for so many centuries secured to Sparta that peace which to the poet's eyes they typified in their outward form.\(^6\)

I mentioned that Alcman adopted the language, or rather the dialect, of his new city. This statement requires limitation. He employs Doric forms freely,\(^7\) and not a few Laconisms (*e.g.* σων = θεών, παρένος, σάλλει),\(^8\) but his dialect can in no way be called a popular or local one in the

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\(^1\) Hercul. Pont. *Polit.* ii., and see p. 100.  
\(^2\) *Sulla*, c. 36.  
\(^3\) Pausan. iii. 15.  
\(^4\) See pp. 29, 38.  
\(^6\) *Frag.* III. εὐδοκεῖν εἰ ὅρεον κυριεῖται καὶ χάραγγες κ.τ.λ.  
\(^7\) κέρεται Δωριδὶ διαλέκτῳ, καθέπερ Λακεδαιμονίος.  
\(^8\) See, however, p. 94, note 1.
same way as we speak of the Lesbian of Sappho and Alcaeus. As with the majority of the Lyric poets, the fundamental part of Alcman's dialect was Epic; and, besides the Dorisms, he introduces several Lesbian forms, e.g. ἀλενία, and the diphthong ὀῖ for the Ionic ὀ. Pausanias, III. xv. 2, is nearer the mark than Suidas: (Ἀλκμήνη) ποιήσαντι Ἀκμήνος ὀῦδὲν ἐς ἡδονήν ὠτῶν ἐλυμήνατο τῶν Λικόνοι ἡ ἱλιακή ἡμιστα ταχημεμένη τὸ εὐφωνον. That is to say, Alcman, while appealing to his auditors by a flavour of Laconisms, avoided all the harsher forms of that dialect.

Suidas tells us that Alcman was the 'inventor' of love songs, as if people had not fallen in love and committed their sentiments to poetry before the 7th century B.C. He may, however, have been among the earliest Melic poets proper who cultivated this time-honoured branch of the art. How much he was indebted herein to the influence of a possible Lesbian school, subsequently the headquarters of erotic poetry, we are not in a position to determine; though his employment of Lesbian dialectical forms is to a certain extent significant. We have a fine erotic couplet in Frag. XVI. Ἐρός μὲ δ' αὐτῇ κτλ., and another graceful passage in Frag. XVII. Ἀρρηδίτα μὲν ὤν ἕστι κτλ. In his Parthenia also a sentiment of romantic admiration for his beautiful maiden-choristers is prominent; and Aristides calls him 'the praiser of women'.

The extant fragments are scanty enough, and many of them are merely quotations in illustration of some kind of food or wine; but in addition to the interesting, newly-found Parthenion, there are two short passages of the highest poetical merit: I refer to Frag. III. εὐδοκειν δ' ὑρέων κορυφαί τι καὶ φράσκας κτλ., which for its loving sympathy with nature is almost unique in Greek poetry; and to the beautiful melic hexameters in Frag. II. ὁ μὲν ἐτή παρθενικά μελημάτως ἢμερόβων κτλ., charming in their rhythm and in the plaintive tenderness of the language. Such gems as these assure us that in losing the works of Alcman we have lost those of a great poet.

1 ὅμη ἐρωτικὸς πανό εὑρέτης γέγονε τῶν ἐρωτικῶν μελῶν.
PARThENION (discovered in Egypt 1855)

ll. 1-4.

11. 1-4. 

\[ \text{[Bergk, 23]} \]

ll. 5-8, repeat the metrical system of ll. 1-4.

ll. 9-14.

\( \text{also } -\infty -\infty -\infty \).
"Η οὐκ ὄρθ' ἦς;  ὦ μὲν κέλης
Εὐνεικός, ἥ δὲ γρίτα
τὰς ἐμάς ἀνεψίας
'Ἀγγειγόρας ἐπανθεῖ
(ἐ)ρυθός (ὡ)ς ἀνύχρωτος,
τὸ τ' ἀργύρων πρόσωπον
διαφάδαν—τι τοι λέγω;—
'Ἀγγειγόρα, μέν' ἀντικα—
ά δὲ δευτέρα πεδ' 'Αγμών τὸ εἰδώς
ἐπ' ἐνίθνω κόλαξ αἰείς δραμαίτα,
ταῖ πελεύδες γάρ ἁμῖν
'Ὅρθικ φάρος φεροίσαις
νύκτι δ' ἀμβροσίην ἄτε σε(ε)ρον
ἀστρον ἀνεφρομέναι μάγονταί.

Οὔτε γάρ τι πορφύρας
τύσσος κόρος, ὦστ' ἁμύνωι,
οὔτε ποικίλος δράκων
παχυρύσιος, οὔδε μίτρα
Λυκία νεκρίδων...
...
ον ἄγαλμα
οὔδε τκη Ναννώς κόρα
ἀλλ' οὔδε 'Εράτα σειδῆς
οὔδε Σύλλακς τε καὶ Κληρασόρα.

II

[Bergk, 26.]

Οὐ μ' ἔτι, παρθενικὴ μεληγάρφυς ἴμερόφοινοι
γριὰς φέσειν δύναται 'βάλε δὴ βάλε κηρύλος εἴην,
ὡς τ' ἐπὶ κύρικος ἀνθρεῖ ὅμ' ἀλκυόνεσσι ποτήτω
νηλεῖς ἳτορ ἰχνών, ἀλπόρφυρος εἴχρος ὄρνης.
Εὐδοὺσιν δ' ὄρεων καρυφαῖ τε καὶ φάραγγες πρώονες τε καὶ γαράδρας, 
φολαὶ τε Φέρπεθ᾽ ὅσα τρέφει μέλανη γαϊκ, 
θηρές τ᾽ ὄρεωμοι καὶ γένος μελισσῶν 
καὶ κνώδικλ᾽ ἐν βενθεῖσι πορφυρέες ἄλοις: 
εὐδοὺσιν δ’ ὁδώνων 
φολα τανυπτερύγων.

IV

[24]

Οὐχ εἰς ἄνηρ ἄγραμος, οὐδὲ 
σκιώτις, οὐδὲ πάρ σοφοῖς, 
οὐδὲ Θεσσαλὸς γένος, 
οὐδὲ 'Ερυμαγεῖος οὐδὲ ποιμήν, 
ἵλια Σκερίων ἀπὶ ἀχράν.

V

[66]

"OGRAPH ἔτε παιδες ἀμέων 
ἐντί, τὸν κισχριστὰν αἰνέοντι.

VI

[29]

 Zeus πάτερ, καὶ γὰρ ἐμὸς πόσις εἶη.
Mώσ' ἄγε, Μῶσα λίγεια πολυμιμελές
καεντοδε μέλος
νεομον ἁγε παρσένοις ἢείδεν.

VIII
[45]

Μώσ' ἄγε, Καλλιστα θύγατερ Διός,
ἤγη ἑφατὼν ἐπέων, ἐπὶ δ' ὕμερον
ὕμνῳ καὶ γαρίεντα τίθει γορόν.

IX
[7]

'Α Μῶσα κέλαγ' ἡ λίγεια Σειρήν.

X
[16]

TO HERE

Καὶ τὸν φύγμαν φέρουσα
τόνδ' ἐλεγόμω πυλεώνα
κηρατῶ κυπαίρω.

B. BANQUET SONGS.

XI
[22]

Φοίνικας δὲ καὶ ἐν θεάσοισιν
ἀνδρείων παρὰ δαίμονέσσιν
πρέπει ποιήνα κατάργειν.
XI
[Bergk, 74 B]

Ἑδη παρέξει πυάνιν τον πόλτον
γύρων τε λευκόν κηράν τ' ὁπώρον.

XII

Κλίνα μὲν ἐπτὰ καὶ τόσα πράττεσθαι
μακανώδων ἄρτων ἐπιστέφουσκα,
λίνῳ τε σασάμῳ κην πελίγχας
πέδεσα γρυσοκόλλα.

[75]

XIII

Καὶ ποικὰ τοῦ δόσω τρόποντος κύτος,
ὁ κ' ἔνι -- -- -- ἀνείρησε.
ἀλλὰ ἔτι νῦν γ' ἀπυρίας, τὰχα δὲ πλέος
ἐνες, οἶνον δ' παμφράγος Ἀλκμάν
ὑφάσθῃ ὕλερόν πεδά τκε τροπάς.
οὐτι γάρ ἡ' τετυμένον οὖθεν,
ἀλλὰ τα' κοινὰ γάρ, ὁστερ ὁ δάμος,
ζατεύει.

XIV

[76]

"Ὅρας δ' ἐσημε τρεῖς, Θέρος
καὶ γείμα νυπώρχον τρίτων,
καὶ τέτρατον τῷ Φήρ, ὅκα
σάλλει μὲν ἐσθίεν δ' ἄδειν
οὐκ ἔστιν.

XV

[34]

Πολλάκι δ' ἐν κορυφαίς ὁρέων, ὅκα
θεάσειν ἀδή πολύφρονες ἑορτά,
χρύσιον ἄγγος ἔχουσι μέγαν σκύφον,
oía τε ποιμένες ἀνδραίς ἔχουσιν,
χερσὶ λεόντειον γάλα θήσαν,
tυρόν ἐτύρησας μέγαν ἀτρυφὸν ὀργύριον τε.

C. MISCELLANEOUS

XVI

[Bergk, 36]

"Ερος με δ' αὖτε Κύπριος Φέκατι
γλυκῶς κυτείβων καρδίαν ικνει.

XVII

[38]

'Αφροδίτα μὲν οὖν ἔστι, μάρφος δ' "Ερως οἷς παῖς παῖσθει
ἀκο' ἐπ' ἀνθὴ καβαίνων, ἀ' μή μοι θύγγας, τῷ κυπαρίσκῳ.

XVIII

[21]

Κύπρον ἱμερτάν λιτοῦσα καὶ Πάρον περιρρύταν.

XIX

[37]

Τοῦθ' ἀδειὰν Μωσάν ἐδειξεν
δῶρον μάκκαρα παρθένοιν
ἀ ἡκάθα Μεγαλοστράτεια.

XX

GNOMIC PASSAGES

[62]

FORTUNE

(α') Εὐνομίας (τε) καὶ Πειθοῦς ἄδελφα
καὶ Προμαθείας θυγάτηρ.
A L C M A N  133

[Bergk, 42]

(β') Τίς (δ') ἄν, τίς ποικί ἄλλω νόον ἄνδρος ἐνίστοι;

[63]

(γ') Πειρά τοι μαθήματος ἀρχά.

[50]

(δ') Μέγα γείτονι γείτων.

XXI

[25]

(α)  0:—0—0—0—0

—0—0—0—0

—0—0—0—0

"Επη δέ τε καὶ μέλος 'Αλκμάν εὗρε, γεγλωσσακμένον
κακκαβίδων στόμα συνθέμενος.

[67]

(β) Οἴδα δ' ὅρνιχων νόμως
πάντων.

XXII

[48]

DEW

Οία Διός θυγάτηρ
ἐρακ τρέφει καὶ Σελάνας δίας.

XXIII

[6]

A CALM SEA

Χερσόγε διώροφ ἐν φύκεσσι πιτνεῖ.

XXIV

[35]

SPARTA

0:—0—0—0—0—0—0—0—0—0

"Εροει γὰρ ἀντα τῷ σιδόρῳ τὸ καλὸς κιθαρίσθην.
XXV

[Bergk, 28]

Αὔσκοι δ' ἀπρακτα νεάνιδες ὡστ' ὀρνείς ήροκχος ὑπερπταμένωι.

XXVI

[40]

Δύσπαρις, αἰνόπαρις, κακόν Ἑλλάδι βωτικνείρχ.

XXVII

[87]

Ἀνήρ δ' ἐν ἁρμανοῦν ἀλτρος ἦστ' ἐπὶ θάλκω κατὰ πέτρας ὀρέων μὲν οὐδὲν δοξέων δὲ.

XXVIII

[58]

Ῥυπᾶν ὄρος ἀνθέον ὑλῇ Ἡμικτὸς μελαίνας στέρνον.
ALCAEUS.

Fl. 600 B.C.

Our scanty knowledge of the life of Alcaeus is connected almost entirely with the restless political history of Lesbos at the time, which enters so largely into his poems. Of his birth we know nothing, except that he belonged to some branch of the old Lesbian nobility, whose decadence was now in rapid process. The earliest contemporary reference in his poems is to the tyranny of Melanchrus, who was overthrown in 612 B.C. by Pittacus. Since his two brothers Cicis and Antimenidas are mentioned as Pittacus' chief supporters, and nothing is said of Alcaeus, who was usually well to the front on such occasions, we may perhaps assume that he was then of immature age. Six years later, however, according to Eusebius, we hear of his playing a prominent part in the war between the Mityleneans, led by Pittacus, and the Athenians, with regard to the possession of Sigeum in the Troad.¹ It was in an engagement during this war that Alcaeus, after the fashion of Archilochus, Anacreon, and Horace, saved his life at the expense of his shield, an event to which he frankly alludes in Append. No. XIV. Some critics regard this as an indelible blot on his military character; others, on the contrary, argue that if his reputation as a gallant warrior had not been firmly established, he would never have alluded to the event with such composure. We need not attach too much importance to the incident; for the obligation on a brave man not to take part in a general rout is by no means universally recognised. However

¹ See Grote, vol. iii. p. 155, and 199 seq., and Hdt. v. 95.
this may be, the Athenians regarded the captured shield as a worthy offering to Athene in her temple at Sigeum; and this fact indicates that the poet had by this time acquired notoriety. Shortly after this Alcaeus appears among the champions of the Mitylenean constitution against the encroachments of Myrsilus and other short-lived demagogues and tyrants; and in Frag. XIX. he celebrates the death of Myrsilus with heartfelt joy. With this period the credit of his political career ceases, and the patriotic defender of the republic in his turn is engaged in intrigues for winning tyrannical power—in the words of Strabo xiii. 617, οὐδ’ αὐτὸς καθαρὲον τῶν τοιούτων νεωτερίσμων. The upshot of the struggle was that the poet and his brother Antimenidas were driven into exile, Alcaeus himself, according to his own testimony, wandering as far as Egypt, while Antimenidas served with great distinction in the armies of the king of Babylon. It was during this period that many of the so-called Stasiotica were written. Compare Horace Od. ii. 13, speaking of the subjects of Alcaeus’ odes: ‘Dura navis | dura fugae mala, dura belli’.

Eventually Alcaeus and his brother, with other exiled nobles, endeavoured to re-establish their position by force of arms. The people of Mitylene elected Pittacus as Αἰσιωμήτης or Dictator; the nobles were defeated and Alcaeus taken prisoner. His generous opponent, in spite of the insolent abuse heaped upon him by the poet (see Frag. xxvi.), paid a tribute to his genius by restoring him to liberty, with the remark that ‘mercy is better than vengeance’—συγγενοῦσα τιμωρίας κρέσσων. Under this wise and moderate ruler Mitylene once more enjoyed repose, and it is probable that Alcaeus lived to enjoy a peaceful old age (see Append. No. xvi.).

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1 Hdt. loc. cit., and see Grote iii. p. 155 for the probable mistake in the Greek historian’s chronology.
2 Strabo i. 37.
3 See on Frag. xxv.
4 Arist. Pol. iii. 14; Dion. Hal. Ant. Rom. v. 73; see on Frag. xxvi. and xvi.
5 Diog. i. 74. 3.
Such is a sketch of what we know or can conjecture of the circumstances of the poet's career. The story of his supposed romantic admiration for Sappho I have considered in the additional note on Frag. XI. Of his inward life and character we have a clear enough picture in the fragments. Whether the subject be love, wine, politics, or warfare, in every word there breathes a fiery and restless energy, which is in keeping with what is known of his history. His emotions were always strong and genuine, and therefore always possess poetical interest. He was keenly alive to the influences of nature, a vigorous drinker and boon-companion, a fiery warrior, and above all, an uncompromising hater of all his political opponents. If we hope to find exalted sentiments in a poet of such celebrity, we shall be disappointed. His opposition to the tyrants Melanchrus and Myrsilus was to his credit; but his own subsequent intrigues and his disparagement of the noble Pittacus mark him as anything but the lofty patriot. Yet we need not, with Col. Mure, put on modern spectacles and condemn him as a more or less despicable profligate and debauchee. His morality, private and political, was that of the Greek of his age, not too scrupulous, but yet healthy-minded. Devotee as he may have been of Bacchus and Aphrodite, his surviving poems exhibit no trace of sottishness or sensuality. In spite of his factious intrigues, it is hardly likely that the shrewd Pittacus would have extended pardon to him so readily, had he not seen in him the making of a good citizen for the future; and even in his excesses of love, or wine, or party-feeling, there is a freshness and impetuosity as of the early Homeric Greek, or of Voltaire's L'Ingénue.

As a poet he enjoyed the highest reputation among ancient critics. He was placed among the nine great lyric poets, and his works were deemed worthy of elaborate commentary by the Alexandrines Aristophanes and Aristarchus. He was notoriously a favourite model of Horace, who testifies to his renown in Od. ii. 13, where he remarks that Alcaeus, partly owing to the nature of his subjects, enjoyed even greater popularity than Sappho.
Quintilian, Bk. x., has the following criticism on him: 'In parte operis aureo plectro merito donatur (alluding to Horace l.c.), qua tyrannos insectatur multum etiam moribus confert; in eloquendo quoque brevis et magnificus et diligens et plerunque oratori (v. l. Homero) similis: sed in lusus et amores descendit, majoribus tamen aptior. Dionys. Hal.\(^1\) bestows still greater eulogy upon him: 'Αλκαῖον δὲ σκότει τὸ μεγαλοφυὲς καὶ βραχὺ καὶ ἥδυ μετὰ δεινότητος, ἐτι δὲ καὶ τοὺς σχηματίσμους μετὰ σχηματίσμους, ὅσον αὐτὸς μὴ τῇ διαλέκτῳ τι κεκάκωται, καὶ πρὸ ἀπάντων τὸ τῶν πολιτικῶν πραγμάτων ἡθος. He adds that in many passages the style, but for the metre, is that of a rhetorician. Modern readers, will, I think, fail to find in his fragments poetry of the highest order. His faultless style and the unflagging energy of his sentiments are worthy of the greatest admiration; but there is something we look for in great poetry which is wanting in Alcaeus. The poet's eye should 'move from heaven to earth, from earth to heaven,' but the gaze of Alcaeus remains fixed upon the earth, and he never transports us with him into an ideal region. His descriptive passages, for all their vivid realism, are not lit up by any radiance of the imagination; they have none of the glamour of Alcman's famous Εὐδοκοῦν δ' ὀρέων κυρωκὶ τε καὶ φάραγγες κ.τ.λ. or the rapture of the dithyramb in which Pindar celebrates the approach of spring. Even the line which has in it the truest ring of high poetry—'Ἡρος ἀνθεμοέντος ἐπάθων ἐχομένου—is but the prelude to an invitation to the wine-cup. In fact, Alcaeus makes manifest to us that poetry was the ornament or plaything of his existence rather than its vital essence. Most of his poems may be ascribed to the class of Paroedia or Scolia,\(^2\) and this alone would lead us to expect that the writer would aim rather at appealing to the sympathies of his boon-companions than to an exalted poetic standard. Nevertheless, his poetry is admirable of its kind, and in variety and rhythmical power surpasses that of his else more gifted contemporary Sappho. It is only

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\(^1\) De Vet. Scr. cens. ii. 8.  
\(^2\) See Introd. to Scolia.
when we look to find in Alcaeus a master-spirit among poets that we need be disappointed.

**The Alcaic stanza in Alcaeus and Horace.**

As most classical readers owe their acquaintance with the Alcaic stanza to the Odes of Horace, it is important for me to point out in what particulars the Roman poet deviated from his Greek model. The proper metrical scheme of the stanza in Alcaeus is, strictly speaking, as follows:

\[ \begin{align*}
\text{v} & : \text{v} \rightarrow \text{v} \rightarrow \text{v} \rightarrow \text{v} \rightarrow \text{v} \\
\text{v} & : \text{v} \rightarrow \text{v} \rightarrow \text{v} \rightarrow \text{v} \\
\text{v} & : \text{v} \rightarrow \text{v} \rightarrow \text{v} \\
\text{v} & : \text{v} \\
\end{align*} \]

This is varied by admitting an 'irrational' long syllable in certain places, so that the scheme becomes in practice:

\[ \begin{align*}
\text{v} & : \text{v} \rightarrow \text{v} \rightarrow \text{v} \rightarrow \text{v} \rightarrow \text{v} \\
\text{v} & : \text{v} \rightarrow \text{v} \rightarrow \text{v} \rightarrow \text{v} \\
\text{v} & : \text{v} \rightarrow \text{v} \rightarrow \text{v} \\
\text{v} & : \text{v} \\
\end{align*} \]

It will be noticed that whereas in the neutral places Alcaeus employs a long or short syllable more or less indifferently, Horace with rare exceptions employs a long syllable only; so that his regular scheme becomes

\[ \begin{align*}
\text{v} & : \text{v} \rightarrow \text{v} \rightarrow \text{v} \rightarrow \text{v} \rightarrow \text{v} \\
\text{v} & : \text{v} \rightarrow \text{v} \rightarrow \text{v} \\
\text{v} & : \text{v} \\
\text{v} & : \text{v} \\
\text{v} & : \text{v} \\
\end{align*} \]

In the anacrusis of the first three lines, Horace does indeed not infrequently employ a short syllable, there being some twenty instances in the Odes; but in the case of the fifth syllable, we find one single example alone of a short quantity, viz. *Od*. iii. 5. 17:

'Si non perirēt immiserabilis.'

It is not likely that these changes in the Alcaic stanza were made by Horace unconsciously. His Odes were
written not for melody, as those of Alcaeus, but for recitation; and the slower movement effected by the extensive use of the 'irrational' long syllables imparted a gravity and dignity to the rhythm admirably adapted in most cases to the nature of the subject.

There is another novel and important feature in Horace's Alcaics, namely the employment in ll. 1-2 of diaeresis after the fifth syllable or the second trochee, thus:

Caelo tonantem || credidimus Jovem.

In Alcaeus cases of such diaeresis are entirely accidental, but Horace admits of only four exceptions to the practice:

(1) Od. i. 16. 21. Hostile aratrum exercitus insolens.
(2) Od. i. 37. 5. Antehac nefas depromere Caecubum.
(3) Od. i. 37. 14. Mentemque lymphatam Mareotico.

Of elision between the fifth and sixth syllables I find no more than eighteen instances throughout the Odes of Horace.

Having slackened the natural movement of the rhythm by avoiding short quantities whenever it was possible to do so, he evidently found the line too long for a single colon. Indeed when we read the four examples above, where there is no diaeresis, we feel that, in declamation, if not in melody, the pause after the second trochee falls best on a final syllable.
ALCAEUS

A. Συμπτωμή and Ερωτικά.

DRINKING AND LOVE-SONGS

I

[ Bergk, 45 ]

SPRING

"Hròs ἀνθεμώντος ἐπάνω ἔρχομένου"

έν δὲ κήρνατε τῷ μελιάδος οὔτι τάχιστα κράτηρα.

II

[39]

SUMMER

Τέγγας πνεύμονα Φοίνω, τὸ γὰρ ἄστρον περιτάλλεται.

δ' ὁ θεά γαλάτα, πάντα δὲ δίψις ὑπὸ κυμάκτος,

ἄγει δ' ἐν πτέρυγον Φάδεα τεττιει, πτερύγων δ' ὑπὸ

κακοχείς λυγρύαν (πύκνον) ἀοίδικα, ὁπποτα.

φλόγιον καθέταν — — — — — —

ἀνθέι καὶ σκόλυμος' νῦν δὲ γύνικες μικρώταται,

λέπτοι δ' ἄνθρες, ἔπει καὶ κεφάλην καὶ γόνα Σεῖρος

άξει.

III

[34]

WINTER

Τει μὲν ὁ Ζεύς, ἐν δ' ὄρανῳ μέγας

χείμων, πτερύγωσιν δ' υδάτων φόνι

* * * *
Κάββαλλε τὸν γέμιον ἐπὶ μὲν τίθεις
tῷ, ἐν δὲ κίρναις οἴνον ἀφειδέως
μέλισσαν, αὖτερ ἄμφι κόρση
μάλθακον ἄμφιω — γνώφαλλον.

IV
[ Bergk, 35 ]
Οὐ γενὴ κάκοις Θὺμον ἐπιτρέπην
προκύψομεν γὰρ οὐδὲν ἁσάμενοι,
ὁ Βύκυς, φάρμακον δὲ ἅριστον
οίνον ἑνεικαμένοις μεθύσθην.

V
[41]
Πίνομεν τι τὰ λύγα ὁμμένομεν; Δάκτυλος ἄμερα.
καὶ τα ἀπερε κυλίγαναι μεγάλαις, ἡ ὡτα, ποικίλαις
οίνον γὰρ Σεμάλας καὶ Δίου ὑπὸς λαθυκάδεια
ἀνθρώπουσιν ἔδωκε: ἐγγεε κύρναις ἑνα καὶ δύο
πλέους καὶ νεράλας, ἄ τε ἔτερα τὰν ἑτέραν κύλις
οὐθήτω.

VI
[36]
'Αλλα' ἄνήτω μὲν περὶ ταῖς δέρασιν
περιθέτω πλέκτας ὑποθυμιᾶς τις,
καὶ δὲ κεφάτω μῦρον ἄδι κάτ τῶ
στήθεος ἄμμαι.

VII
[49]
— ο — ο — ο — | — ο — ο — ο — ο — ο — ο

*Ως γὰρ ὑποτ' Ἀριστόδημον φαίο' οὐκ ἄπαλκαυνον
ἐν Σπάρτῃ λογον
εἰπην' χρήματ' ἀνήρ, πένιχρος δ' οὐδεὶς πέλετ' ἐσός οὐδὲ τίμιος.
VIII

[Bergk, 92]

'Αργάλεων Πενία κάκων ἀγχοτον, ἄ μέγα δάμνις

λάθου 'Αμφαχινία σὺν ἀδέλφεσ.

IX

[53]

κόλυντα

Oίνος γάρ ἀνθρώποις δίσπτρον.

[57]

κόλυντα

Oίνος, οἱ φίλε παϊ, καὶ ἀλάθεα.

X

[46]

κόλυντα

Κέλομαι τινα τῶν γαρίζων Μένωνα κάλεσσιν,

καὶ γρὴ συμποσίας ἐπόνασιν ἔμοι γεγένησθαι.

XI

[55]

κόλυντα

'Ιόπλοξ ἀγνι μελλωμειδα Σάπτροι,

θέλω τι Φείπτην, ἀλλὰ με κοιλύς κιδώς.

XII

[56]

κόλυντα

Δέξι μὲ κωμάζοντα, δέξι, λίσσομικε σε, λίσσομικ.

XIII

[62]

κόλυντα

Κύλπω σ' ἐδέξαντ' ἀγναὶ Χάριτες, Κρίνω.
GREEK LYRIC POETS

XIV

[BERGK, 50]

*Εμε δείλαν έμε παισάν κακοτάτων πεδέγουσαν.

XV

[63]

Άεισον άμμι τάν ιόκολπον.

B. STASIOTICA.

XVI

[15]

ALCAEUS' ARMOURY

Μαρυκάρι τε μέγας δώμος γάλκων' παίσα δ' Άρη κενώσμητα: στέγα
λάμπροις κυνίσας, καττάν λεύκοι κατύπερθεν ἵππου λόφοι
νεόαιραν, κεράκισιν άνδρον άγάλματα: γάλκια δε πασσάλοις
κρύπτοις περικείμεναι λάμπροι κυνάμιδες, άρμος ισχύρω
βέλευς,
θάρρεις τε νέοι λίνω γάλκια δε κατ άσπιδες βεβλημέναι: 5
πάρ δε Χαλκίδικαι σπάθαι, πάρ δε ζώματα πόλα και
κυπάσιδες.
τών οὐχ ἐστι λάθεσθ' ἐπειδὴ πρώτιστ' ὑπὸ Φέργων ἐσταμεν
τόδε.

XVII

[18]

'Ασύνετημι τῶν ἄνεμον στάσιν
τὸ μὲν γὰρ ἐνθεν κῦμα κυλίνδετικ, 5
τὸ δ’ ἐνθεν άμμες δ’ ὅν τὸ μέσσον
ναὶ φοράμεθα σὺν μελκίνι,
χείμωνι ποιηθέντες μεγάλω μάλιστα
πᾶρ μὲν γάρ ἀντίλος ἱστοπέδαν ἔγειρεν
λαύρος δὲ πᾶν ζάδηλον ήδη
καὶ λάχυδες μέγαλαι κατ’ αὐτὸ
χόλικας δ’ ἔγκυροι.

XVIII
[Bergk, 19]
Τὸ δὴ ὡς κἂν τῶν προτέρων ὄνομα
στείχει, παράπεκαὶ δ’ ἄμμου πόλων
ἀντλην, ἐπεὶ κε νᾶος ἐμβεβέλατα

XIX
[20]
MYRSILUS
Νῦν δὲ μεθύσθην καὶ τῶν πρὸς βίν
πώνην, ἐπείδη κατῴκησε Μῦρσилος.

XX
[25]
\[\text{~} \]
"Ωνὴρ οὗτος ὃ μακάμενος τὸ μέγα κρέτος
ἀντρέψει τάχα τὰν πόλιν ἓ δ’ ἔχεται βότας.

XXI
[37 A]
PITTACUS
\[\text{~} \]
Τὸν κακοπάρηδα
Πίττακον πόλιν τὰς ἁγόλω καὶ ἑαυτούσιμον ἐστάσαντο τύραχον μέγα ἐπαυνέοντες ἄδελλες.

XXII
[21]
Mέλαγγρος κύδως ἡξιος εἰς πόλιν
K
C. HYMNS AND MISCELLANEOUS

XXIII

[Bergk, 5]

TO HERMES

Χαῖρε Κυλλάνας ὁ μέδεις σὲ γὰρ μοι
θόμος ὕμνην, τὸν κορόφαις ἐν ἀκροῖς
Μαῖα γέννατο Κροῦδες μύγεισα.

XXIV

[13 B]

TO EROS

εὐπέδιλλος Ἐρίς
χρυσόμορφον Ζεφύρον μύγεισα.

XXV

[133]

TO HIS BROTHER ANTIMENIDAS

Ἡλίκες ἐκ περάτων γὰς, ἔλεφαντιναν
λάβαν τῷ ξῖφες χρυσοδέταν ἐκχων,
μέγαν ἄθλον Βαβυλωνίων
κατάμαχος τέλεσας, φύσα τ’ ἐκ πόνων,
κτένναις ἄνδρα μαχαίτυν, βασιλῆων
παλαίσταν ἀπολείποντα μόνον μίχαν
παγέων ἀπ’ τέμπων.

XXVI

[27]

“Επταξίον εἰσ’ ὄρνηθες ὅχιν
αἰτεῖ τὸν ἐξαπίνας φάνεντα.
XXVII
[Bergk, 16]
Βλήθρων ἀνέμων ἀγείμαντοι πνῶμι.

XXVIII
[84]
"Ορνιθες τίνες οὐδ' ὠκεάνω γὰς τ' ἀπὶ περράτων ἤλθον πανέλοπτες ποικιλόδερροι ταυσίπτεροι;"

XXIX
[23]
"Ἀνδρες πόλης πύργος Ἀρείου.

XXX
[40]
Πίνομεν, τὸ γὰρ ἄστρον περιτέλλεται.
SAPPHO
Fl. c. 590 B.C.

The immense reputation attaching to the poetry of Sappho both in ancient and modern times has caused whole volumes to be written in the endeavour to arrive at a more intimate knowledge of her life and character. The results are not very satisfactory; for while we can glean only the scantiest details with regard to the events of her life, her personal character has been the subject of an acrimonious discussion which is both profitless, and, as readers of Col. Mure's *History of Greek Literature* will testify, decidedly disagreeable. Nevertheless, although we are likely to remain for ever ignorant as to whether the poetess leapt off the Leucadian rock, or as to the exact nature of her moral principles, we can perhaps gather from her own fragments, from our knowledge of the history of her age, and from a certain amount of authentic testimony, all, or nearly all, that it is important for us to know in connection with any great writer of antiquity. For we know closely enough the period at which she lived, the nature of her surroundings and position at Lesbos, and the general tenour of her life; above all, sufficiently typical fragments of her poetry remain to give us a clear impression of the particular direction and character of her surpassing genius.

Sappho was born either at Eresos or Mytilene towards the end of the seventh century B.C., and was thus contemporary with Alcaeus and Pittacus. Her father's name, according to Herod. ii. 135, was Scamandronymus, and her mother's Cleis (Suidas). We know that her family was of noble rank, since her brother Larichos was cup-bearer in the Mytilenean Prytaneum, and only youths of the highest birth were eligible to this office.¹ Not later than 592 B.C.

¹ Athen. x. 424.
according to the Parian marble, where the exact date is lost,\(^1\) Sappho was forced by political troubles to retire in exile to Sicily. We need not think this improbable; for though it is in the highest degree unlikely that the poetess herself took part in politics, it is quite possible that her aristocratic male relations were concerned in the factions and seditions rise at this period, and that she may have accompanied members of her own family into banishment. Her return to her native land is implied in Anth. Pal. vii. 14 and 17, and we may perhaps conjecture that Pittacus, when he had defeated and become reconciled in B.C. 590 with the aristocrats who were headed by Alcaeus,\(^2\) extended his clemency to the exiles in Sicily also. If Suidas be rightly informed in saying that she married a wealthy stranger from Andros, Cercylas by name, the event is likely to have taken place after her return to Lesbos, since otherwise she would hardly have fled so far as Sicily. To this Cercylas she bore a daughter Cleis; mentioned in Frag. xiv.

The next landmark in Sappho's biography is the mention made by Herodotus, Strabo, Athenaeus and others of her quarrel with her brother Charaxus for his frenzied devotion to the celebrated courtesan Rhodopis or Doricha.\(^3\) Charaxus came across this lady at Naucratis, to which he had sailed for the purpose of trading in Lesbian wine. Now this must have been not earlier than 569 B.C., for not only does Herodotus tell us that Rhodopis was at the height of her fame in the reign of King Amasis, who became king of Egypt in 569, but we also learn from the same authority, that it was Amasis who established Naucratis as a Greek commercial settlement.\(^4\)

Sappho then at the time of this last episode must have been upwards of forty or fifty years of age; and this among other circumstances would militate against the authenticity of the well-known story of her leap from the Leucadian rock through despair at the loss of Phaon's love. The account is given by Strabo x. 452; it was

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1 See Clinton's Fast. Hell. an. 559.  
2 See p. 136.  
3 See Hdt. ii. 135; Athen. xiii. 596.  
4 Hdt. ii. 134, 178; see Grote iii. pp. 327-8 for a contrary view.
current in the time of Menander, and recurs in many ancient authorities. Readers will find the question threshed out in Col. Mure’s History of Greek Literature, where I think that too much importance is attached by that writer to such late authorities as Strabo and Ovid, or even Menander, and too little weight to the absence of real historical evidence in support of a story so romantic, so likely to attach itself to an amatory poetess, and yet prima facie so highly improbable in the case of a lady of her age, and no novice in the tender passion. It will I think be safer to accept the testimony of the epigram in Anthol. l.c. to the effect that Sappho died in her native land, and Frag. XVII., if it be genuine, points irresistibly to the same conclusion.

I must recur to other more important and less dubious facts connected with Sappho’s life at Mytilene. She appears to have formed the centre of some sort of literary circle among the ladies of her city; she stood to the others partly in the relation of an intimate friend, partly in that of a teacher. Suidas mentions the name of three of her pupils (μαθητις) who came from distant cities, Angora from Miletus, Gongyla from Colophon, and Euneika from Salamis. Her instruction was probably not so much in the hardly communicable art of poetry itself, as in music and all the difficult technique so closely connected with Greek lyric poetry.¹

These circumstances bring us into connection with a state of society at Lesbos which, so far as our knowledge extends, may be described as unique in the Greek world. We find a number of ladies, seemingly of high birth, banding themselves together to assert their right to a life in which they could gratify to the full their craving for the keenest sensuous and intellectual enjoyment—a life removed both from the degradation of Ionic seclusion, and from the rigour of Spartan discipline. In fact the inde-

¹ Consistently with her character as a teacher in such subjects, we find ascribed to Sappho by Suidas the invention of the plectrum and of the Mixo-Lydian mode.
² See Plate II., and note, in connection with this subject.
Pendence they enjoyed was just such as, with the rarest exceptions, has in all ages been reserved for the male sex alone. Yet withal the life they lived was essentially that of a Greek woman, with none of that eager clamouring for masculine rights and activities which would so surely characterise any similar society of women in modern times. The cultivation of music and lyric poetry was, it would seem, the essential object of their union, and from such pursuits female talent has never been excluded. The poetry of their leader Sappho is full of delight in all the objects of nature, and the glorious similes and expressions which flash upon her imagination from this source own a grace which is exquisitely feminine. The prominence of the women at Lesbos is regarded by Müller¹ as a survival of ancient Greek manners, such as we find them depicted in their epic poetry and mythology, where the women are represented as taking an active part not only in social domestic life, but in public amusements; and he compares the association at Lesbos, over which Sappho presided, to a somewhat similar system among the Dorians.² Col. Mure, on the other hand, regards this trait in Lesbian customs, not as a survival but as a piece of notorious depravity; and, without indorsing his extreme views on this subject, we may reasonably assume that the freedom of an earlier age had, with the increase of luxury and refinement, lost much of its simplicity and was apt to border upon licence.

There is a curious circumstance, resulting apparently from Sappho's position as the leading member of a female coterie, which cannot be passed over without remark. I refer to the fact that in her most ardent love-poetry her passion is aroused by one of her own sex. Maxim. Tyrannus, xxiv. 9, compares her relation towards Atthis and others with that of Socrates to his disciples Alcibiades, Charmides, and Phaedrus. Of course such a circumstance offered a splendid handle to Athenian comedy, and has

given rise to a protracted discussion in modern times—Welcker especially, with some excess of chivalry, defending Sappho from all attacks made upon the purity of her character, while Colonel Mure takes the opportunity to enter into a detailed examination of the question, with which we could have well dispensed. We need not prosecute the subject further. Biographies, even of a contemporary, are notoriously inaccurate; in the case of a poetess in the seventh or sixth century B.C., concerning whom our direct information is almost nil, inquiries of this kind become little short of absurd. What rather concerns us in this and similar instances is not so much the morality of the writer's sentiments as their poetic depth and value. On this score there can be but one opinion of Sappho's merits; for when we read her portrayal of the passion of love, we feel that we can look for nothing nearer to perfection, or more intensely real.

There is one more circumstance in Sappho's life with which we gain acquaintance, not, I believe, from any external testimony, but from her own poems. All was not harmony in the Lesbian coterie. From several of Sappho's fragments we glean the fact that at one time she was engaged in painful hostilities with certain other Lesbian ladies, some of them being her own pupils. Max. Tyrann. Diss. xxiv. speaks of Andromeda and Gorgo as being rivals to Sappho, so perhaps the dispute owed its origin to professional jealousy. She scoffs at Andromeda with truly feminine raillery, and complains that the once beloved Atthis has deserted her and sided with her rival, an example which seems to have been followed by others of her pupils. A different kind of quarrel is indicated in No. vi. (καταδεσε εις την ἀνατολήν καταδεσε ανατολήν), which is written against a rich but vulgar woman (v. note ad loc.), whom she attacks with a stinging but beautiful upbraiding, which contrasts graphically with the often hardly poetical bitterness displayed in the invectives of her masculine contemporary Alcaeus. It should be noticed that in none of these

1 See xv. and notes.
passages have we any evidence of charges being brought against Sappho in her lifetime similar to those made at a later date.

In person we are told by Max. Tyr. xxiv. 7 that Sappho was 'small and dark.' Alcaeus pays her what is, perhaps, one of the highest of compliments, in addressing her as μεληθημένα, 'sweetly-smiling.' Sappho herself indicates that she was of a gentle temper (Frag. xv. e.), and a lover of elegance and refinement (Frag. xxv. and xv. d).

As a poetess her fame was unparalleled, according to the testimony of many passages in ancient literature. First comes the well-known story of her contemporary Solon, who, when his nephew had sung one of Sappho's odes, bade him teach it him before he died, ὅνα μαθῶν κὺτὸ ἀποθάνω (Aelian, Ap. Stob. Serm. xxix. 28). Plato (Phaedr. 235, c) instances the names of Sappho and Anacreon as examples of the most eminent writers of olden times, and he uses of Sappho the epithet καλή, referring apparently to the quality of her poetry. He also declares that she is the Tenth Muse (Anth. Pal. ix. 506). Aristotle places her on a level with Homer and Archilochus (Rhet. ii. 23), and Strabo (xiii. 617) speaks of her as θαύμαστόν, τι γρήγα, and adds οὐ γάρ ἢμεν ἐν τῷ τοσοῦτῳ γράμμῳ τῷ μημονευμένῳ φαινεσθαν τινα γυναῖκα ἐνίκμιλλον, οὐδὲ κατὰ μικρόν, ἐκείνη ποήσεως γέρων.

Plutarch (Erot. c. 18) declares that her utterances are 'truly mingled with fire,' and that her songs are penetrated with the ardour of her heart. Αὕτη δὲ ἀληθώς μεμημένα τυφι φθέγγεται, καὶ διὰ τῶν μελῶν ἄναρέει τὴν ἀπὸ τῆς καρδίας θερμώτητα. The same writer adds that the enchanting grace of her poems causes him to set aside the wine-cup in very shame.

Besides these and many more encomia upon the poetess we have valuable criticisms by Longinus, by Dionysius of Halicarnassus, and by Demetrius. The telling remarks of the first writer I have quoted in the notes on Frag. ii., that being the poem which he uses in illustration of Sappho's sublimity. Dionysius of Halicarnassus (De Comp. Verb., c. 23) takes Sappho as the most conspicuous example
among Melic poets of what he designates the γλαυκός καὶ ἀνθιμός γραμματήρ. He quotes the famous Ode to Aphrodite (No. I.) as an instance of her power, and remarks —τινής τῆς λέξεως ἢ άθέτει καὶ ἡ χάρις ἐν τῇ συνεπείᾳ καὶ λειτοτης γέγονε τῶν ἀρμονίων, κ.τ.λ.

Demetrius (De Eloc. 166) says—ἡ Σκαφιω τοῖς μὲν κύλλους ἱδοσα καλλεπής ἐστι καὶ ἡ δεικ. . . καὶ ὁπαν καλὸν ὄνομα ἐνφάνισει κάρης τῆς ποίησε.

Little as it is, enough of Sappho’s poetry still remains to enable us to feel that the ancients were amply justified in their enthusiastic admiration; and their laudations are echoed by modern critics from Addison (see Spectator, No. 223) to Swinburne (Notes on Poems and Reviews). Indeed the fragments display a perfection at all points which is little less than startling—a perfection too which is peculiarly typical of the Greek genius at its best. Intense poetical feeling, and an imaginative power exuberantly rich, are matched by an exquisite readiness and self-command in expression; while, to complete the effect, every line is pervaded with a charming and varied cadence, which is almost music in itself.

‘Sapphics’—Greek and Horatian

Familiarised as we are with the Sapphic stanza, as with the Alcaic, mainly by the Odes of Horace, it is important to bear in mind the details in which Horace has not followed the metrical system of Sappho’s own odes. Whereas in Alcaics, as I have pointed out, his deviations are not detrimental, and under the altered conditions perhaps desirable, in the case of his Sapphics it is hardly presumptuous to say that the clever Roman poet blundered, and seems in his latter days to have become conscious of his blunder. I refer especially to his rule of introducing a needless and objectionable caesura after the fifth syllable. A glance at the metrical scheme of a Sapphic line (‒‒‒‒‒‒‒‒‒‒‒‒‒‒‒‒‒‒‒‒‒‒‒‒‒‒‒) shows that the voice should not dwell upon this syllable, as being the first of the cyclic dactyl,
but should pass on rapidly to the sixth syllable. It is therefore desirable for ease in recitation that the fifth should not be a final syllable. Again the effect is still more awkward if the fifth be not only final, but preceded by a long vowel; for then, being forced to pause against our will, it is also difficult to give the fifth syllable the emphasis due to it from its position ‘in arsi.’ Consequently such lines as τὰς ἔλος κυδος ἀτόσα πηλια (- — — — | — — — —) are rare in Sappho, there being about twelve genuine instances out of some sixty possible cases in the fragments. Now in all these lines I think we experience a difficulty in reading them, so as to give the true rhythmic effect—an apparent fault however which is not due to defective workmanship on the part of the great poetess, since her lines were written not for recitation but for song, which is by no means bound to observe so closely as recitation the slight pauses at final syllables and the like. Horace, on the other hand, wrote, as modern poets do, to suit the requirements of recitation; and for some unfortunate reason he conforms nearly all his ‘Sapphic’ lines in the first three books of the Odes to the type which is exceptional in Sappho (- — — — | — — — —). There are but four instances in Books I.-III. (Bk. I. x. i, xii. i, xxv. ii; Bk. II. v. ii), out of some 450 possible cases where the fifth syllable is not final; and the second foot is invariably in the form of a spondee. As in the case of the Alcaic hendecasyllabic line (which is indeed only the Sapphic line with anacrusis and a catalectic instead of a full conclusion), Horace lost sight of the fact that the verse consisted naturally of a single colon only, and he chose the most unsuitable place for his artificial division to occur, thereby losing all the effect of passionate speed which is so conspicuous in the lines of Sappho.

In the Fourth Book of the Odes, and in the Carmen Saeculare, written in Horace’s later years, we find a considerable change for the better, there being no less than twenty-nine lines among 163 Sapphics where the caesura at the fifth syllable does not occur.

Catullus in his Sapphic Odes XI. and LI. is truer to the
genius of the Greek model. He makes no rule about the caesura at the fifth syllable; he admits a pure trochee freely in the second foot, and has no objection to the fourth syllable being final, or to the last word of the line being a monosyllable—in all of which characteristics he is at variance with Horace.
Ποικιλόθρον' ἀθάνατ' Ἀφρόδιταν
παῖ Δίος, δολόπλοκε, λίσσομαι σε,
μη μή ἄκοψαι μὴ δὲνίκαι δάμω,
τότει, ὁμον.  
'Αλλὰ τυίδ' ἦλθ', αἵτωτα κάτερωτα 
τὰς ἐμὰς αὔμως ἀίωσα πήλιν 
ἐκλεες, πάτρος δὲ δόμων λέποισα
χρύσων ἥλθες,
ἄρα ὑποζεῦξασθ' κάλοι δὲ σ' ἀγών
ἀκερῶς στροφὴν περὶ γῆς μελαίνας
πύκνα δινεῦτες πτέρν ἀπ' ὁράνω κῆθε-
-ρος διὰ μέσσων
οὕλα δ' ἐξίμοντο τὸ δ' ὡ μάκαρα 
μειμάσκεσθ' ἀθανάτω προσώπω,
ὑφε', ὅτι δημίατε πέπονθ' κατόττι
δημιοτε κύλημα,
καττ' ἐμὸ μάλιστα θέλω γένεσθ' 
μακάρη θύμω τίνα δημία Πείθω 
μάσ' ἀγάν ἐς σαν φιλότετα, τίς σ' ὡ
Ψάπφρ' ἄδυκήσει;
καὶ γὰρ αἱ φρεύγει ταχεώς δυσζει,
αἱ δὲ δῶρα μὴ δέκετ' ἀλλὰ δῶσει,
αἱ δὲ μή φίλει, ταχεῶς φιλήσει
κωκ' ἐθέλουσα.
GREEK LYRIC POETS

"Ελθε μοι καὶ νῦν, γαλατέων δὲ λύσον
εἰκ μεριμνάν, ὡσκὶ δὲ μοι τέλεσαι
θύμος ἤμερρει, τέλεσον’ σὺ δ’ αὖτα
σύμμορφος ἔσσο.

II

[Bergk, i]

Φαίνεται μοι κήνος ἱερὸς θέουν
ἐμμεν ὁμηρῷ, ὡστὶς ἐναντίος τοι
ιζάνει, καὶ πλακίον ἀδυ φονέων
—σας ὑπακούει,
καὶ γελαίος ἴμερός τοί, τὸ μοι μᾶν
χαρδίαν ἐν στῇθεσιν ἔπτυχεν
ὡς γὰρ *σ’ ἰδο* βρόχεσιν μὲ φώνας
οὐδὲν ἐτ’ ἔχει.

ολλὰ κάμ μὲν γλώσσα ἙΦαγε, λέπτον δ’
αὔτικα γραῦ τῷρ ὑπαδερόμχεν,
ὀππάντεσσι δ’ οὐδέν ὁρῆλ’, ἐπιφρόμε
—βειτ’ δ’ ἄκουι.

‘Α δὲ μ’ ἱδρως κακχέσατο, τρόμος δὲ
παῖσαν ἀγεί, γλωροτέρα δὲ ποίας
ἐμμε, τεθνάκην δ’ ὀλίγῳ *πτεύειν*
φάινομαι —

ολλὰ πάν τόλματον — — —

III

[3]

"Αστερες μὲν ἁμφί κάλικν σελάνων
αἰσ’ ἀποκρύπτοιοι φάεννον εἶδος,
ὀππάτα πλήθουσα κάλιστα λάμπη
(ἀργυρία) γὰν.

IV

[4]

‘Ἀμφὶ δὲ ψύχρων κελάδει δὲ ὀσδων
μαλίνων, κἄλυστομένων δὲ φύλων
κόμικ ακτάρρει.
V
[Bergk, 5]

-ἔλυεν Ἁρπαγην ἐν κυλίκεσσιν ἀβραμος
συμμεμεμμένον θαλάκισι νέκταρ
οίνῳ χαρέσσα.

VI
[68]

Καταθάνοισι δὲ κείσασθι, οὕδ' (ἔτι) τις μνημοσύνα σέθεν
ἐσσετ' οὐδέποτ' (εἰς) ὑστερον' οὐ γὰρ πεδέχεις βρέδων
τῶν ἐκ Πιερίας, ἄλλ' ἁράνης κην Ἀδὰ δόμοις
φοιτάσεις πεθ' ἁμαρτόν λειψών ἐκπεποτήσανα.

VII
[78]

Σιδὺ δὲ στεφάνοις, ὃ Δίκη, περθέσθ' ἑράτικας φόβασαν,
ὄρπανας 'νήτου συνέφοραι' ἀπώλειας βέσων.
ευάνθεσιν ἐκ γὰρ πέλεται καὶ χάριτος μακαμφάν
μᾶλλον προτέραν' ἀστεφχωντοι δ' ἀποστρέφονται.

VIII
[40]

"Εφος δικτέ μ' ὁ λυφηκόντα δόντι,
γλυκύπτικρον ἠμάχχον ὀφετέων.

(β')
[42]

"Εφος (μοι) φρένας (χυτ') ἐτίναξεν ὡς
ἀνεμος κατ' ὄρος δρύσιν ἐμπέσων.
IX
[Bergk, 52]

Δέδυκε μὲν ἐς σελήννα
καὶ Πλῆθος, μέσα δὲ
νύκτες, παρὰ δ’ ἐφητ’ ὕβα
ἔγω δὲ μόνα κατεύθω.

X
(ALCAICS).

[28]
Λί δ’ ἤγες ἐσλων ὃμερον ἢ κάλων,
καὶ μή τι Feίτην γάλασσ’ ἐκόμα κάκων,
κῆδος κέ σ’ οὐ κάτειχεν ὃμματ’,
ἀλλ’ ἔλεγες περὶ τοῦ δικτίους.

XI
[75]

'Ἀλλ’ έχων φίλος ἁμαίν λέγος ἄρνυσο νεώτερον,
οὐ γὰρ πλάσωμ’ ἐγὼ συν(F)οίκην ἐσσα γεφωτέρα.

XII
[29]

Σταθὶ κάντα φίλος...
καὶ τάν ἐπ’ ὅσσος ὁμπέτακεν γράμ.

XIII
[90]

Πλύκεικ μάτερ σύντοι
δύναν να ηρέην τόν ἵστον
πόθεν δάμεισα ποίδος
βραδίναν δε’ Ἀφροδίτην.
XIV

[Bergk, 85]

"Εστι μοι κάλα πάλις, χρυσίοισιν ἀνθέμισιν ἐμφέρην ἔχουσα μόρφων Κλης ἀγαπάτας·
ἀντὶ τὰς ἦγοι οὐδὲ Λυδίκην παῖσαν οὔδ' ἔφανεν . . .

XV

SAPPHO AND HER ENEMIES

[12]

(a) ὥρροις ἄττικα γὰρ
ὦ θεῶ, καθὼς μὲ μάλιστα σίννων—
ταυτοῦ—οὐ.

[14]

Ταῖς κάλαις ὑμίν (τῷ) νόημα τῶν
οὐ διήμερον.

(b), (c), and (d) SAPPHO, ATHIS, AND ANDROMEDA

[33]

(b) ᾿Ηράμχων μὲν ἔγοι θέθεν, ᾿Ατίθι, πάλαι ποτὰ.

[34]

Συμίρα μοι πάλις ἐμμεν ἐρᾶσειν κάραμις.

[41]

(c) ᾿Ατίθι, σοι δ' ἐμεθέν μὲν ἀπήγαθεν
φροντίσθην, ἐπὶ δ' ᾿Ανδρομέδᾳ πότη.

[70]

(d) Τὶς δ' ἄγροισις τοῖς θέλγει νόσον,*
οὐχ ἐπισταμέναι τὰ βραχὺς ἕλκην ἐπὶ τῶν σφῦρων;
(e) ᾿Εγεῖ μὲν ᾿Ανδρομέδᾳ κάλαιν ἁμοίζειν.
GREEK LYRIC POETS

[Bergk, 72]

(f) 

[27]

(g) 

Συνιδαμένας ἐν στήθεσιν ὀργάς
μασμέλας γέλασαν περάλαξο.

XVI

[37, 32]

(α) Ψυχήν δ’ οὗ δοκήσω τῷ θανάτῳ δύσι πάχεσιν.

* * * * *

Μνάσσεσθαι τινά φαμι καὶ οὐσίρον ἀμμέλων.

[10]

THE MUSES

(β') Λή με τιμίαν ἐπόησαν ἔργα
tά σφα δοίσκα.

XVII

[136]

SAPPHO ON HER DEATH-BED TO HER DAUGHTER

οὗ γὰρ θέμες ἐν μοισότολῳ οἰκίᾳ
θρήνον ἄμμεναι’ οὐκ ἄμμι πρέπει τάδε.

XVIII

Metre, cf. No. vi.

[169]

οὐδ’ ἦν δοκήσω τῷ προσίδοισαν φάσις ἄλλῳ
ἐσσεσθαι σοφίξαν πάρθενον εἰς οὐδένα πιο χρόνον
tοιχύταν . . .
XIX

[Bergk, 54]

\( \text{Κρήσσαι νῦ ποτ' ὀδ' ἐμμελέως πόδεσιν}
\( \text{ἀ' χεῦντ' ἀπάλοις ἀμφ' ἐρώνετα βιῶμον,
\( \text{πόλει τέρεν ἄνθος μύλακον μάτευσαι.}
\)

XX

[53]

\( \text{Πλήρης μὲν ἐφαίνετ' ἀ' σελάννα}
\( \text{αι δ' ὡς περὶ βιῶμον ἐστάθησκεν.}
\)

XXI

[62]

\( \text{Κατονάσκει Κυθέρη, ἰβρος 'Αδωνις, τί κε θείμεν;}
\( \text{καττύπτεσθε κόραι καὶ κατερείκεσθε χίτωνας.}
\)

XXII

TO HER LYRE

[45]

"Αγε δὴ γέλυ διὰ μοι
\( \text{φωνάσσα γένοιο.}
\)

XXIII

[60]

(a) \( \text{Δεῦτε νων ἰβραὶ Χάριτες, καλλίκομοι τε Μοῖσαι}
\)

(b) \( \text{Βροδοτάγες οἴναι Χάριτες, δεῦτε Δίος κόραι.}
\)
XXIV

[Bergk, 16]

DOVES

Ταῦτα (δὲ) ψυγγοϛ μὲν ἔγεντο θύμος,
πάρ δ' ἵναι τά πτέρα - - - .

XXV

[79]

长短音符标注

'Εγὼ δὲ φίλημι ἀφροσύναν, καὶ μοῖ - τὸ λάμπρον
ἔρος αἰχλῶ - - - καὶ τὸ κάλον λέλογγεν.

XXVI

[39]

'Ἡρος ἀγγέλος ἀμερόφωνος ἁγίδων.

XXVII

GNOMAE

[101]

(a)

长短音符标注

'Ὁ μὲν γὰρ κάλος ὅσσον ὑδην πέλεται (κάλος)
ο δὲ κάγαθος κύτως καὶ κάλος ἐσσεται.

(b)

长短音符标注

'Ὁ πλοῦτος ἄνευ (τὰς) ἀρέτας οὐκ ἀκίνης πάρωκος.

XXVIII

[9]

Ἀίθ ἐγὼ, χρυσοστέρᾳ' Ληφόδιτα,
tόνδε τὸν πάλον λαγὸν.
XXIX
[Bergk, 19]
Πόδικε δὲ
ποίκιλος μάσλης ἐκάλυπτε, Λύκι-
-ον κύλον ἔργου.

XXX
[36]
Οὐκ οἶδ᾽ ὧτι Θέων δύο μοι τὰ νοῦματα.

XXXI
[38]
'Ως δὲ ταῖς πεδαῖ μάτερα πεπτερύγωμαι.

XXXII
[111]
tάδε νῦν ἐπτάρχομεν
tαῖς ἐμπαιτήτα τερτίαν κύλος ἑαυτῷ.

BRIDAL SONGS

XXXIII
[91]
(a) Metre, see Pop. Songs, i., note.
"ἲφι τὸ μέλαθρον
Τυμήνω
ἀέρετε τέκτονες ἄνδρες":
Τυμήνω
γάμβρος ἐσέρχεται ἵσος Ἐρευ
(Τυμήνω)
ἄνδρος μεγάλῳ πόλιμ μεῖξον.
(Τυμήνω).

(b) Πέρρογος, ὡς ὦτ' ἄνδρος ὁ Ῥεθύμος ἀλλοδάπαιν.
XXXIV

[Bergk, 104]

\[ \xi \imath \mu \rho \epsilon \beta \tau \alpha \nu \varepsilon \delta \varsigma \delta \theta \]

Τιω σ', ὦ φίλε γάμβρε, κυλώς εἰκάσδιω; ἄρπαι βραδίνω σε κύλιστ' εἰκάσδιω.

XXXV

[105]

γαίρε, νύμφη,
γαίρε, τίμιε γάμβρε, πόλις.

XXXVI

[99]

ἔκτετέλεστ' ἐπὶ δὲ
πάθθενον ἦν ἄραο.

XXXVII

[93-4]

Maidens. Οἴον τὸ γυνωκάλον ἐφεύθετι ἀκρω ἐπ' ὑσδῷ ἀκρον ἐπ' ἀκρότατον λεκάθουντο δὲ μαλοδροπῆς, οὐ μᾶν ἐκλεκάθουντ', ἀλ' οὐκ ἑδύνατ' ἐπίκεςθαι.

Youths. Οἴκαν τάν ἕκκινθοιν ἐν οὐραὶ ποίμενες ἄνδρες πόσι καταστείβουσιν, γάμμικι δὲ τε πόρφυρον ἄνθος . . .

XXXVIII

[109]

Bride. Παρθενία, παρθενία, ποῖ δὲ λίπους' (ἀπ)οίχῃ; Parthenia. Οὐκέτ' ἥξω προτὶ σ' οὐκέτ' ἥξω.
XXXIX
[Bergk, 95]

Fέσπερε πάντα φέρων δυσφαίνολις ἐσκέδασ' Ἀδως,
φέρεις ἄλοιποι, φέρεις σίγα, φέρεις μάτερ ταῦτα.

XL

[98]

Θυμώρω πῶδες ἐπτορόμενοι,
τὰ δὲ σάμβαλα πεμπεθῶν,
πίσυγγοι δὲ δὲν ἐξεπόνασαν.

XLII

[51]

Κῇ δ' ἀμβροσίας μὲν κράτηρ ἐπέκρατο,
'Ερμᾶς δ' ἐλεύθερον ἱερὸς ὠνομάζει:
χήνδαι δ' ἠρίστης κορώνακα (τ') ἦμον,
κάλλιβοι ἄφασκατο δὲ πάμπαν ἐσάλη
τῷ γάμβρῳ . . .
TISIAS, or Stesichorus as he was subsequently called from the progress he effected in Choral Melic, was an inhabitant of Himera, which was founded about 650 B.C., and he and his family may have come from the Locrian town Mataurus. He was born about the year 640 B.C., and became a prominent citizen at Himera, if we may form an opinion from the rather doubtful story of his allegorical warning given to his fellow-citizens against the tyrant Phalaris. Suidas tells us that he was forced to go into exile perhaps as a result of this action of his, or, as Kleine suggests, owing to civil factions promoted by the intrigues of Phalaris; and he spent the rest of his days at Catana. Cicero mentions a statue of him at Himera, as an old man, and he died at the age of eighty-five, being buried at Catana.

Stesichorus, so far as we know, was the first to develop lyric poetry among the western Greeks in Sicily and Italy. Chronologically he succeeds Alcman, but, although he must have profited by the advance made by that poet and by Thaletas in the choral strophe, he turned his genius in a very different direction. His own taste seems to have inclined him towards Epic, and, according to Müller's explanation of the myth which described him as the son of Hesiod, he was brought up in the traditions of the Hesiodic school. But as he could not resist the fashion of

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1 Thucyd. vi. 5. 2 Suidas.
3 Comparing Lucian de Macrob. c. 26. with the testimony of Suidas and Eusebius to the time of his death.
4 Arist. Rhet. ii. 20.
5 Cic. Verr. ii. 35, 87; Lucian l.c.; Anth. Pal. vii. 75.
his age, he endeavoured to effect some sort of compromise between Epic and Lyric. That is to say, while the form of his poetry was undoubtedly that of Choral Melic, the subjects were those of Epical mythology. In the well-known words of Quintilian, he sustained the weight of Epic poetry on the lyre—‘epici carminis onera lyra sustinens’. Nor was the mythical narrative merely an important adjunct to his poems, as is the case in the Odes of Pindar; it was the essential part, as we discern from the titles of his poems—‘The Destruction of Troy’, ‘The Oresteia’, The Helena’, etc. I have mentioned that the objective element enters largely into Greek Lyric; in Stesichorus’ poems the subjective, so far as we can judge, was excluded altogether. They may perhaps, in their union of the lyric and narrative style, be compared with our longer ballads, which were also in early times accompanied by the dance. Some critics, taking a different view, infer from a passage in Clem. Alex. Strom. p. 133, ὑμον ἐπενόησε Στηρίγμος, that his poems were in the form of hymns, and that the narrative element, like the myth in Pindar’s Odes, was in some way connected with the occasion. There can indeed be little doubt that Pindar was much influenced by the example of Stesichorus, and the long poem, Pyth. iv., which might be entitled ‘the Argonauts’, will perhaps give us some idea of the nature of one of Stesichorus’ compositions. Yet it must be admitted that we are at a loss to comprehend how any strictly lyrical composition could reach such proportions as to be divided into two books, as is said to have been the case with Stesichorus’ Oresteia.1

Stesichorus did not confine himself to mythology. Athen. xiii. 601 A. tells us that he was one of the ‘inventors’ of love-songs. These again were not of the proper subjective kind, but narrative, anticipating in poetry the novelette of later times. To this class belonged the poems ‘Calyce’ and ‘Rhadina’ (see Frag. vi. note).2 Athen. vi. 250 B. also

2 For the prevalence among the early Greeks of romantic and sorrowful love-stories, see Welcker, on Stesichorus, in his Kleine Schriften.
mentions a Paean by Stesichorus, popular as an after-dinner song in the time of Dionysius the younger; and some species of monodic composition appears to be indicated in the story that Socrates, after his condemnation, heard a man singing a poem by Stesichorus, and begged to be taught it before he died.¹

The important addition of the Epode to the choral system is usually ascribed to Stesichorus, mainly on the strength of the proverbial expression οὔδε τα τρία Στεσίχορον γνώσεις, employed against any person at a wine-party who could not take his part in the singing.² Hartung, however, points out that the song required on such an occasion would not be choral but a scolon or a paean; and O. Crusius,³ who refers the Epode to Alcman, explains the proverb as 'you don't even know three verses of Stesichorus.' If this be correct, I suppose that the force of the article before τρία is to be explained thus: 'You don't even know the proverbial three verses,' etc.

The extant pieces from Stesichorus are so scanty that we must take it on trust from ancient critics that he was a great poet. By them he is spoken of in terms of the highest praise. Quintilian, in the passage I have already referred to, observes: 'Stesichorum quam sit ingenio validus materiae quoque ostendunt, maxima bella et clarissimos canentem duces, et epici carminis onera lyra sustinentem Reddit enim personis in agendo simul loquendoque debi-tam dignitatem: ac si tenuisset modum videtur aemulari proximus Homerum potuisse; sed redundat atque effun-ditur, quod ut est reprehendum, ita copiae vitium est.' The comparison of Stesichorus to Homer is found also in the Greek critics Dionysius of Halicarnassus and Longinus. The former ⁴ declares that among Melic poets Stesichorus and Alcman come nearest to Homer in the 'Common or Middle style' (ποιητῆς εἶτε μέσης συνθέσεως γραμματηρό) which stands between the austere (αὐστηρὰ ἀρμονία) and the ornate (γλαυρὰ καὶ ἀνθηρὰ σύνθεσις). In Longinus, Περι

¹ See Marcell. xxxviii. 4. ² See Hesych. and Suidas. ³ Commentationes Ribbeckianaec. ⁴ De Comp. Verb. § 24.
"Ἰφος, we read: οὐ γὰρ μόνος Ὅρῶδος Ὄμηρος Ὅμηρος Ὅμηρος Ὅμηρος Ὅμηρος Ὅμηρος Ὅμηρος Ὅμηρος ἡγένετο, Στησίχορος ἦτο πρότερον, ὦ τε 'Ἀργηλόχος' πάντων δὲ τούτων μάλιστα ὁ Πλάτων κ.τ.λ. Similarly, Dio Chrysostom\(^1\) says that Stesichorus was a devoted disciple of Homer, and that there was great resemblance between their works; and an epigram\(^2\) declares that the soul of Homer dwells again in Stesichorus—Ἀ πρὶν Ὅμηρον | ψυχ' ἐνι στέρνοις δεύτερον φιλόστο. Finally, the fable of a nightingale sitting upon the lips of the infant Stesichorus singing is a beautiful tribute to his poetical reputation.

I can hardly agree with Colonel Mure that ‘the comments are all more or less borne out by the remains of the Himeraean poet’. Some of the lines are, it is true, stately and sonorous, and we have one or two poetical expressions, e.g. the graceful reference in \textit{Frag. I. β.} to the silver mines at the source of the river Tartessus—(παγὰς ἀπείρονας ἀργυροῖς), and to the approach of spring (\textit{Frag. VII.}) ἄβρος ἀγρομένου. There is no small beauty in \textit{Frag. IX. β.}, ὥστοτε ἄνδρὸς κ.τ.λ., and the beginning of the Rhadina (\textit{Frag. VI.}) is promising in its delicacy of touch and attractive metre. But most of the lines remaining are so exceedingly plain, not to say dull, that their preservation is not a very great boon. We must remember that Stesichorus was hardly a lyric poet in the ordinary sense; and that therefore his business was not so much to work up each detail and line to perfection, as to provide for the poetic development of his narrative, and the artistic delineation of his characters.\(^3\) Consequently we cannot form a proper estimate of his poetry from isolated lines and fragments. His metres show a considerable advance on those of Alcman, being very similar to those of many of Pindar’s ‘Dorian’ Odes. Compare especially \textit{Ol. III.}, which is described by one MS. as Στησιχορέεις.

\textsuperscript{1} Vol. ii. p. 284 (Reiske).
\textsuperscript{2} \textit{Anth. Pal.} vii. 75.
\textsuperscript{3} Cf. Dion. Hal. \textit{de Vett. Scrip.} who calls attention in the case of Stesichorus to ἡ μεγαλοπρέπεια τῶν κατὰ τὰς ὑποθέσεις πραγμάτων, ἐν οἷς τὰ ἠθη καὶ τὰ ἀξιώματα τῶν προσώπων τετήρηκεν.
STESICHRORUS

I

From the Гηρωνης.

(α)

[Monk, 5]

\[ \text{Translation:} \]

'Αέλιος δ' 'Ταρσμονίδας δέπακε ἐσπακτέβικεν χρύσεως, ὁφρα δ' Ὅμερῳ περάσας ἀρίσκοιο ἵππας ποτὶ βένθεκ νυκτὸς ἑρμήνεις ποτὶ ματέρα κουριδίκεν τ' ἄλογον παιδάς τε φίλους· ὁ δ' ἐς ἄλογοι ἐβα δάφναισι κατάσκοιν ποσσὶ πάξος Διός.

(β)

GERYON'S HERDSMAN.

[5]

(γεννηθεὶς) Ἀντίπεραν κλεινὰς Ἐρμύθείας Ταρταροῦ ποταμοῦ παρὰ παρῆς ἀπειρόνας ἀργυρόβιους, ἐν κεφθυμὸν πέτρας.

(γ)

HERCULES.

[7]

Σκύπερσιν δὲ λαβὸν δέπακε ἐμπετρον ὡς τριλάγυνον πίνειν ἐπισκόμενος, τὸ ὥς οἱ παρεῖθηκε Φύλος κεφάσας.
II

(a)

ODE AND PALINODE.

[Bergk, 26]

—○○—○—○—○—○—○— ○
—○—○—○—○—○—○— ○
—○—○—○—○—○—○— ○

. . . Οὐνέκα Τυνδάρεος ἐξειν τοτέ
πᾶς ὢνας μοῦνας λάθετ' ἤπιοδόρῳ
Κυπρίδος κείνα δὲ Τυνδάρεου κούρασιν χολωσμένα
διγάμους τε καὶ τριγάμους τίθησιν καὶ λυπεσάνορχε.

(b)

[32]

—○—○—○—○—○—○— ○
—○—○—○—○—○—○— ○
—○—○—○—○—○—○— ○

Οὐχ ἐστ' ἔτυμος λόγος οὕτως:
οὐδ' ἔβας ἐν νησίν εὐσέβημος,
οὐδ' ἔκει πέργυμα Τροίας.

III

BRIDAL OF HELEN AND MENELAUS (?)

[29]

—○—○—○—○—○—○—○—○—○—○
—○—○—○—○—○—○—○—○—○—○
—○—○—○—○—○—○—○—○—○—○

Πολλὰ μὲν Κυδώνια μῦλα ποτὲρμπτον ποτὶ δίφρον ἄνακτι
πολλὰ δὲ μύρρινα φύλλα
καὶ ἰχνίους στεφάνους ὦν τε κορονίδας οὐλας.
IV

DREAM OF CLYTEMNESTRA.

[Bergk, 42]

Τῇ δὲ δράκων ἔδοξησε μολέιν κάρα βεβροτωμένος ἄκρον
ἐκ δ᾽ ἄρα τοῦ βασιλεὺς Πλεισθενίδας ἐφάνη.

V

EPEUS.

[18]

"Ωικτειρε γὰρ αὐτὸν ὕδωρ αἰεὶ φορέοντα Δίως κούρα βασιλεῖσιν.

VI

From the 'Ραδών.

[44]

"Ἀγε Μοῦσα λίγει ἄρξον ἀοιδὰς ἐρατωνύμου
Σαμίων περὶ παιδών ἑρατῇ φθεγγομένα λύρα.

VII

From the 'Ορεστεία.

[37]

Τούτῳ γὰρ Χαρίτων δαμάματα καλλικόμων
ὑμνεῖν Φρύγιον μέλος ἐξευρόντας ἁβρώς ἢρος ἐπεργομένου.

. . . . ὅταν ἢρος ὤρχεναδὴ γελαίῳ.
VIII
[Bergk, 50]

Μάλα τοι (μάλιστα)
pαιγμοσύνας τε φίλει μολπάς τ' Ἀπόλλων
κιδέα. δὲ στοναχάς τ' Ἀθάς ἔλαγεν.

IX
(α)

[51]

Ἀτελέστατα γάρ καὶ ἁμήχανα τοὺς θανόντας
κλαίειν.

(β)

[52]

Θανόντος ἄνδρός πᾶς ἀπόλλυται ποτ' ἄνθρώπων γάρς.
IBYCUS
Fl. c. 530 B.C.

IBYCUS was an inhabitant of Rhegium, a city whose population consisted of Ionians from Chalcis and Doriants from Messene. The latter for a long time retained the supreme power in the state; and Ibycus apparently belonged to one of the chief Dorian families, if we can trust the statement that he had the chance of becoming Tyrant of the city. Instead of doing so, he betook himself to the court of Polycrates, who was a distinguished patron of literature; and this to a certain extent determines the date of Ibycus' poetical career, since Polycrates became Tyrant about the year 532 B.C. At his court Ibycus met Anacreon (see p. 104), but there is not the slightest apparent affinity in the style of their poetry.

The well-known story of Ibycus and the cranes who revealed his murderers is unfortunately consigned by modern scepticism to the list of those romantic folk-lore legends, where a blank, as it were, is left for the insertion of the name of the hero, as from time to time found suitable. It is supposed to have attached itself to Ibycus perhaps because of the resemblance of his name to the word ἰδος, or ἵδος, defined by Hesychius as ὁρέιος ἵδος.

In one branch of his poetry Ibycus followed closely in the footsteps of Stesichorus. This we assume partly from the fact that a very large number of the references in eminent authors to his writings are in connection with

1 Strab. vi. i. p. 257.
2 Diogen. ii. 71, in explanation of the proverb ἄργιοτέρος ἕβου.
3 See Clinton's Fast. Hell. vol. ii. note B.
mythology, and more directly because in many cases the ancients themselves were in doubt whether to assign a poem or passage to Stesichorus or to Ibycus. So far as chronology goes it is not impossible that, as a young man, he was a pupil of Stesichorus. It is not, however, as a composer of Epico-Lyric, if indeed he was such, but as an erotic poet that Stesichorus is known to us from his fragments. Suidas speaks of him as ἔρωτορυφεστατος, and the epithet is well borne out in his poems. Herein he departs entirely from the traditions of the Himeraean poet, whose love-poems were merely narrative and in no way connected with his own sober feelings. It is with the Lesbian school that, in this respect, Ibycus has the closest affinity, and it is possible that, on coming to Samos, he fell more directly under its influence. The fiery intensity of his feelings and language and the perfect beauty of his expressions vividly recall the spirit of Sappho's poems. He resembles her too in his keen appreciation of the beauties of nature; see Frag. I.; VII. α′, β′, γ′. On the other hand he is strongly distinguished from the Lesbian and indeed all other lyric poets by the somewhat remarkable fact that his love-songs are not monodic but choral. This is manifest from the nature of the metre; and it is not easily intelligible how such purely personal feelings as his poems appear to express could be the subject of an ordinary choral representation. Welcker has an ingenious conjecture—i.e. it is little else—that the odes were sung at beauty-contests by choruses of boys. If so, we could to some extent compare them with the choral songs of Alcman, in which, as we have seen, the poet often breaks off from his proper subject to pay compliments to his girl-choristers. Apparently, however, the love-songs of Ibycus were not mere digressions of this kind, but the main theme, as we gather from the mention of an Ode to Gorgias, and from the address to Euryalus in Frag. III. A far closer com-

1 See Bergk 16, 52, 55, 62.
2 See Welcker, Kleine Schriften, p. 241.
3 Cf. Cic. Tusc. iv. 33, 71: Maxime vero omnium flagrasse amore Rheginum Ibycum apparex scriptis.
parison is afforded by Pindar's choral scolion to Theoxenus (Pind. *Frag.* IX.).

Unsuited as choral poetry may be for love-songs, the irregular movements of its rhythm are most skilfully employed by Ibycus to give expression to the tremor and frenzy of his restless passion. Aristoph. *Thesmoph.* 162 speaks of Ibycus as 'softening melody' (πωμίζων ἢμονίζων), and assuredly the accompaniment which followed such metre as that of *Frag.* II., ἔφος αὔτε μὲ καυνέουσα κ.τ.λ., must have been of a peculiarly sweet and appealing nature, which sterner critics might condemn as enervating. The extant fragments are only too scanty; but as the most important, *Frag.* I., II., III., are quoted not to illustrate some curious point of grammar or mythology or the like, but apparently with approval of their poetical merit, they are perhaps specimens of his best work, and we have only to regret that no more has been preserved. It is strange that the poems of Ibycus, though he was ranked as one of the nine great lyric poets, seem to have attracted so little attention among ancient critics. Probably he was outstripped by Stesichorus in the sphere of Epico-lyric, and perhaps his experiments in choral love-poetry were on the whole unsatisfactory. At the court of his patron Polycrates it is easy to understand that the lighter and more playful verses of Anacreon won greater popularity.
IBYCUS

I

[Bergk, 1]

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10

"Ηρι μὲν αἱ τε Κυδώνιαι
μαλίδες ἀρδόμενι χοῦν
ἐκ ποταμῶν, ἤνα παρθένον
κῆτος ἀκήρατος, αἱ τ' οἰκνιθῆς
αὐξόμεναι σκιερῶσιν ὑπ᾽ ἔρεσιν
οἰκρέσις θηκέθουσιν ἐμοὶ δ' ἔρος
οὐδεμίαν κατάχωντος ὦραν, ἡθ' ὑπὸ στεροῦσ' φλέγων
Θρησκίος Βορέας, ἀκίσσων παρὰ Κύπριδος ἄκαλέχις
μανίσασιν ἐρεμώσθ' ἄθαμβῆς
ἐγχακτέως πυκνὸθ' ἐφιλάσσει
ἀμετέρας φρένας."
"Ερος αυτός με κυκνέοσι υπὸ βλεφάροις τακτοί ομμασι δερχομένος
κηλήμασι παντοδαποῖς ες ἀπειρα δίκτυα Κύπριδος με βάλλει.
Ἡ μαν τρομεῖ νιν ἐπεργόμενον,
όστε φερέσμαν ὅππος άειθλοφόρος ποτὶ γήρχ
ἀέκων σὺν ὑγεσθρὶ Ὑοῖς ες ἀμύλλαν ἔβα.

Εὐρύαλε γλυκεῖαν Χαρίτων ἁλος,
καλλικόμων μελέθημα, σὲ μὲν Κύπρις
ἄ τ' ἁγανοβλέφαρος Πειθώ ῥοδέουσιν ἐν ἀνθέσι θρέψιν.
V
[ Bergk, 9 ]

Γλαυκώπιδα Κασσάνδραν ἐρασιτελώκομον κόυραν Πριάμου φάμις ἔχησι βροτῶν.

VI
[24]

Δέδομαι μή τι παρὰ θεοῖς αἵματικών τιμὰν πρὸς ἀνθρώπων ἱμείσω.

VII
(α’)
[6]

Μῦρτα τε καὶ ἵκ καὶ ἑλίγρυφος μᾶλλ’ τε καὶ ἰόδα καὶ τέρεινα δίφνω.

(β’)
[7]

Τάμος ἄυπνος κλυτὸς ὄρθος ἐγείρθησιν ἀγήδονας ...

(γ’)
[3]

Φλεγέθην, ἵππει διὰ νύκτα μακρὰν σείρα παμφρακνῶντα.

VIII
[27]

Οὖν ἐστὶν ἀπορθημένος ζωᾶς ἐτὶ φύρμακον εὑρεῖν.
ANACREON
Fl. c. 530.

In the fragments from Anacreon we have poetry very distinct in character from that of any of his predecessors. As a monodic poet, who writes chiefly of love and wine, he is the successor of Alcaeus and Sappho, and the three together are almost the only Greek representatives of Lyric poetry, as we understand it, namely of the subjective and personal order. But beyond this Anacreon has little in common with the Lesbians. He alone of all the Melic poets proper employed the Ionic dialect, though we must remember that in avoiding the Epico-Doric of ordinary choral Lyric, and in keeping to his own dialect for the inartificial expression of his own feelings, he is still at one with Alcaeus and Sappho. In metre, although his individual lines are of a similar character to those of the Lesbian poets, he usually abandons the four-line stanza which they employed with such effect, and leaves himself more liberty for the expression of his less concentrated thoughts.

But it is not in these external characteristics alone that he differs from the other Melic writers. He is the only genuine court poet; that is to say, while plenty of Greek authors found patrons among the Tyrants, none of them exhibit in their writings the influence of their environment to anything like the same extent as is done by Anacreon. His poems transport us far from the life of a Hellenic citizen, with its eager activity in peace and in war. The favourite of a Tyrant has no burdensome rights or duties; he has simply to drink, love, be merry, and to write grace-ful poetry.

Finally, Anacreon is the only Melic poet whose writings
reflect vividly the temperament of the Ionic Greeks, who dwelt upon or close by the coasts of Asia Minor, and who were thus subject to the relaxing influence of the East. He would never have vexed his mind and body, like Alcaeus, in struggling for political mastery; still less would he have dreamt of abandoning daily comfort and life itself at the call of duty, like the typical Spartan. His was just the calibre of those Ionians who flung away the prospect of victory before Lade, because a few days’ discipline and hard work were quite intolerable to them.

An inhabitant of Teos, we hear of Anacreon as among those who, when the reduction of their city by Harpagus was imminent, escaped slavery by fleeing to a new home at Abdera, about the year 540 B.C. It was probably at this time that he made his acquaintance with the evils of warfare, an acquaintance which brought him little credit, if we may judge from an apparent confession in Frag. xxix. d. (v. note ad loc.). Neither was his love of freedom so great as to hinder him from accepting the invitation of the Tyrant Polycrates to Samos, and he lived in close friendship with his patron until the murder of the latter in 522 B.C. Anacreon had long since established a Hellenic reputation; and Hipparchus invited him to add lustre to his princely household, sending a fifty-oared vessel to escort him to Athens. Here he must have been in intimate acquaintance with Simonides, and also on terms of friendship with many of the great Athenian families, and the citizens in general showed their appreciation of the poet by raising a statue in his honour.

His movements after the death of Hipparchus (514) or the expulsion of Hippias (510) are uncertain. It is not likely that he remained in or revisited Athens, like Simonides, for his poetical style and general temperament were little suited to the taste of a democracy. An epigram

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1 Hdt. iii. 121, and Strabo, xiv. 638.
2 Plat. Hipp. 228 C.
3 Plat. Charmid. 157 e.
4 Pausan. i. 25. 1.
5 Compare Append. Anac. 8, where he speaks of himself as οὐδ' ἀστοίσι προσηνῄς.
ascribed to the poet himself (Bergk, No. 103) speaks of a votive offering of a Thessalian prince, Echecratidas, from which the rather unsafe but not improbable conjecture is drawn, that Anacreon on leaving Athens, like Simonides, enjoyed the hospitality of the Aleuadae.¹

Lucian, de Macrobr., c. 26, tells us that he reached the age of eighty-five, and he himself speaks of his grey hairs which yet have not abated the ardour of his passions, and similarly we find him represented on Tean coins as an aged voluptuary.

The character of Anacreon is readily discernible in his extant verses. He presents us with an excellent and agreeable type of the refined man of pleasure. He studiously avoids all things earnest or serious, and all things painful even in word (v. El. 94, Bergk). He is not a hedonistic philosopher, who, dissatisfied with the brevity and the trouble of existence, betakes himself on principle to the studied pursuit of enjoyment; rather it was a matter of pure inclination and good fortune with Anacreon not to be touched by the sorrows of life, and to take a fresh and joyous delight in its pleasures. He dreads death, which will bring an end to his gay, ephemeral existence; but his feeling is not one of heartfelt terror, and he can speak of the subject in the same careless, graceful tone (No. XXII.) with which he might describe an unsuccessful flirtation. Even in his favourite pursuits of wine and love there is no trace, I will not say of the terrible earnestness of Sappho, but even of strong emotion.

¹ Cf. infra, Biog. of Simonides, p. 199.
battle' (No. XIV.). Similarly his Bacchic songs are written, we are told, in sobriety, and Aelian deprecates the notion of his being a debauchee, Μή γάρ τις ... τὸν ποιητήν τὸν Τήιον ... ἀκόλουθον εἶναι λεγέτω. If we feel disposed to quarrel with Anacreon as a poet without poetic fire, and to draw invidious comparisons between him and the more ardent song-writers of Greece, we are withheld by the charm of his marvellous ease and grace. It is not so much that he falls behind other Melic poets; he stands apart from them in an entirely different sphere of poetry, and in that sphere it is hardly too much to say that he attained as near as may be to perfection.

Anacreon was a hater of all things unrefined or excessive. He detests persons of a jarring and difficult disposition, and loves the easy-tempered (No. XIX.); he admits that, probably for this reason, he is not friendly to the common citizens (Append. Anac. 8). He dislikes a man, who over his wine-cups neglects the Muses and talks of quarrels and 'tearful war' (Eleg. 94). He despises sottishness as barbaric, and looks for wine to quicken and not to stultify his wits. Ath. xi. 463A speaks of Anacreon as ὅ γνωρις, and the epithet is well-deserved. This quality, the poet himself says (No. XX.), is the foundation of his popularity, and he reserves his love only for those who exhibit a similar character (No. XXI.). As with the man so also in his poetry it is the γνωρις, its grace and refinement, which chiefly delights us; and all the more because these good qualities come with the most complete spontaneity. There is no trace of his employing laborious care and workmanship to produce his effects; whatever Anacreon wrote was sure to be pleasing and faultless of its kind. Plato speaks of Anacreon as the Wise. He can hardly have applied the epithet to him in the same sense as he does to Simonides (v. p. 202) or as it is applicable to any of the poets who dealt with the

1 Athen. x. 429 B, and cf. note on XVI.
2 'Sa grâce infinie et sa légèreté charmante.'—Burnouf.
3 'Non elaboratum ad pedem,' Hor. Epod. xiv. 12, of Anacreon.
4 Ἀνακρέοντος τοῦ σοφοῦ, Phaed. 235 C.
great subjects of life. Anacreon, so far as we can infer and judge, carefully abstained from anything of the kind; and in his instance the epithet probably signifies that he was a man of consummate poetic taste and skill.

His genius was not one-sided, as might appear from the Melic fragments; he also wrote elegies and epigrams, some of those which remain displaying no small merit (e.g. Bergk, Nos. 101, 113). We have besides in No. XXIII. an example of powerful stinging satire, which shows that the pleasure-loving poet could prove himself on occasion no mean antagonist. His skill is nowhere more apparent than in his command of metre. His favourite Glyconics and Pherecrateans might easily tend to monotony, were it not for the slight but effective varieties which he introduces. In the lines 'Ανακρέων δὴ πρὸς Ὀλυμπὸν πτερύγεσιν κούρας, ν.τ.λ., the impression of an angry flutter of disappointment is admirably conveyed by the metre; while in Frag. XIX. ἔγω δὲ μασέω, ν.τ.λ., where the poet is in a comparatively reflective mood, the metrical effect is correspondingly calm, the dactyls being followed by the slower trochees. But it is in the song beginning Πώλε Θρηκίη τι δὴ με, ν.τ.λ. (No. V.) that the poet surpasses himself. Here the rhythmical movement, simple and easy as it appears, is a brilliant work of art in itself; and we are readily able to appreciate the force of the expression applied by Aristophanes, Thesm. 162, to Anacreon as to Ibycus, that he softened melody 'γυμνέων ἀρμονίας.'

There are certain peculiarities in Anacreon's treatment of this branch of his art which deserve attention. As I have mentioned above, although he makes use of a variety of the usual lyric metres, such as the logaoedic, choriambic, and Ionic, he seldom employs the four-line stanza so common in Sappho and Alcaeus. The distinguishing feature in his poetry is the 'system', or series of short and not wholly independent lines, generally wound up by a clausula; and one of the most important of these systems consists of Glyconics (−ο−ο−ο−), with a Pherecratean (−ο−ο−ο−) as a clausula, the latter recurring, not at regular intervals, but as best adapted to the nature of the
subject or the demand for rhythmical variety. Each of
the lines before the clausula is so far independent, in that
the 'wortschluss' is in all cases observed, and all but very
slight elisions avoided; on the other hand no certain cases
of hiatus occur, nor is the final syllable treated as 'anceps';
for in the three instances where it appears to be short (viz.,
Frag. Π. l. 1 έλαφραμέλε, Append. 1 κεκορημένε, Append. 3
κολάσεως), it is really prolonged by being succeeded in
the next line by the double consonants ζ, σμ, στ respectively.
In the Glyconics the first foot was probably
originally treated as the 'basis;' and hence assumes no
less than three forms, -ό, -ό, and -ό. Of these the Iamb
occurs very rarely, the trochee is equally uncommon,
wherein we may contrast the Glyconics in Catullus LXI.
in which the pure trochee is almost universal; so that in
Anacreon, as in the choriambics of Horace, the basis
nearly always assumes the form of the sponde, or, to
speak more precisely, of the irrational trochee. The Phere-
cratean in Anacreon ends in a long vowel without excep-
tion, and there is little doubt that it is not an acata-
lectic tripody, -ό-ό-ό, but a brachycatalectic tetrapody,
-ό-ό-ό-ό. In Catullus l.c., on the other hand, the final
syllable is frequently short, e.g. 'Hymen, O Hymenaee,'
'Prodeas nova nupta.'

Another favourite system with Anacreon, in which also
hiatus, elision, and the 'syllaba aniceps' at the end of the
line are avoided, consists in a series of what are called
'broken dimeters' (δύμετρα ἀνακλώμενα) thus: ो-ό-ό-ό-ό-ό,
each line being a 'broken' or resolved form of an Ionic
dimeter, ो-ό-ό-ό-ό-ό. (See Frag. XIV, XV, XVI., etc.)
The Ionic dimeter itself frequently occurs either as a
clausula (e.g. Frag. XVI. 1 l. 11, υποποίνοντες ἐν ὑπονοί), or as a
mere variety (e.g. Id. l. 5). The 'broken dimeters' should
probably be regarded as brachycatalectic, while in the Ionic
there is a pause after the last syllable equivalent to two
short syllables, as indicated in the scheme.

1 Contrast Catull. Ixi. 86. 2 See W. Christ's Metrik. p. 517.
3 Frag. XIX. 1; Append. Anac. 4 and 8. 4 Append. 1, 6.
ΑΝΑΚΡΕΟΝ

I
[Βερκ, 89]

το το ἑρώτε κνώκ ἑρώ
καὶ μαίνομαι κνῷ μαίνομαι.

II

TO ΑΡΤΕΜΙΣ

[1]

Γοινομνικόν σ' ἐλαφρότολην,
ἐκενθὴ παὶ Διὸς, ἄγριων
dέσποιν' Ἀρτέμι Θηρῶν
ἡ κου νῦν ἐπὶ Δηθαίον
δύνης θρασυκράδιον
ἀνδρῶν ἐσκατοκῆς πόλιν
χαίρουσι' οὐ γὰρ ἁγιμέρους
ποιμαίνεις πολυητάς.

III

TO ΒΑΣΙΛΗΣ

[2]

'Ονεικ' ὁ δαμαλίης Ἠρως
καὶ Νύμφας κυκνώποδες
πολυφρένη τ' 'Αφροδίτη
συμπαλίζουσιν ἐπιτάρεομεν ὁ'
ὑψηλῶν κορυφῶν ὄρεων,
γουνούμαι σε' σύ δ' εύμενής ἐλθ' ἡμῖν, κεγκρυφεμένης δ' εὐγωλῆς ἐπακουέιν.  
Κλεοβοῦλω δ' ἄγαθος γενεῖ σύμβουλος τὸν ἐμὸν δ' ἔρωτ',  
ὦ Δέσποινα δέχεσθαι.

IV

[Bergk, 65]

(Τὸν) Ἐρωτα γὰρ τὸν ἄβρον  
μέλομαι βρόντα μίτρας  
pολυανθέμοις ἀείδειν  
όδε γὰρ θεῶν δυναστής  
όδε καὶ βροτοὺς δαμαξεῖ.

V

[75]

Πώλε Θρηκίῃ, τί δ' με λοξὸν ομμασιν βλέπουσα  
νηλεῖς φεύγεις, δοκέεις δὲ μ' οὐδὲν εἰδέναι σοφὸν;

Ἰσθι τοι καλοῖς μὲν ἄν τοι τὸν χαλινὸν ἐμβάλομι,  
ἡνίας δ' ἐχὼν στρέφομι (σ') ἁμφή τέρματα δρόμου.

Νῦν δὲ λειμωνίς τε βόσκειν κοῦρα τε σκιρτῶσα παίζεις:  
dέξιον γὰρ ἰπποσείρην οὐκ ἔχεις ἐπεμβάτην.

[76]

Κληθί μεν γέροντος εὐθείᾳ χρυσόπετλε κοῦρα.

VI

[14]

Σφαίρῃ δὴντε με πορρωτῇ  
βάλλον χρυσοκόμης Ἡρως  
νήν ποικίλοσφαμβάλω  
sυμπαίζειν προκαλεῖται.
GREEK LYRIC POETS

η δ', ἐστὶν γὰρ ἀπ' εὐκτίτου
Λέσβου, τὴν μὲν ἐμὴν κόμην,
λευκὴ γάρ, καταμέμφεται,
πρὸς δ' ἄλλην τινα χάσκει.

VII
[Bergk, 47]
Μεγάλῳ δητέ μ' Ἐρως ἐκοψέν ὡστε γαλαξὺς
πελέκει, χειμερίᾳ δ' ἐλουσεν ἐν χαράδρῃ.

VIII
[46]
'Αστραγάλαι δ' Ἐρωτός εἰσὶν μανίκι τε καὶ κυδομοι,

IX
[24-5]
(α) Ἀναπέτομαι δ' ἐρωτ' Ὀλυμπον πτερύγιον κρύφας
διὰ τὸν Ἐρωτ' οὗ γάρ ἔμοι παῖς ἐθέλει συνηθῶν.

(b) Ἐρως ο' ἐσιδῶν γένειον
ὑπότυλον γρυσσοφαέννων πτερύγων ἕγεταις
παραπέτεται.

X
[4]
Ω παῖ παρθένων βλέπων
δίχραμαι σ' σοὶ δ' οὐκ' ἀλεις*
οὐκ εἰδὼς ὅτι τῆς ἐμῆς
ψυχῆς ἑννιοχεύεις.

XI
[3]
Κλεόβουλον μὲν ἔγωγ' ἔρωτι
Κλεόβουλος δ' ἑπιμακίνωμαι,
Κλεόβουλον δὲ διοσκέω.
XII

[Bergk, 8]

'Εγὼ δ' οὐτ' ἀν 'Ἀμαλδύης
βουλοῦμην κέρκυς, οὐτ' ἐτεκνῄ
πεντήκοντα τε καὶ ἑκατὸν
Τυρτῆσσος βασιλεύσας.

XIII

[19]

'Ἀρθεῖς δητ' ἀπὸ Λεωκάδος
πέτρης ἐς πολυόν κύμα κολυμβῶν μεθύουν ἔρωτι.

XIV

[62]

Φέρ' ὑδωρ, φέρ' οἶνον, ὡ πταῖ,
φέρε δ' ἀνθεμοῦντες ἦμῖν
στεφάνους, ἔνειχον, ὡς ἄγ' ἑτ
πρὸς Ἡρωτα πυκναλίζω.

XV

[61]

Παρὰ δητε Πυθόμανδρον
κατέδιων Ἡρωτα φεύγων.

XVI

[63]

'Αγε δ' φερ' ἦμῖν, ὡ πταῖ,
κελέβην, ὡς ἄμυστων
προπίω, τὰ μὲν δέχ' ἐγρέχες
ὑδατος, τὰ πέντε ἡ' οἶνον
κυάθους, ὡς ἀνυβρίστως ἀνὰ δηύτε βασσαρίσω.

"Ἄγε δηύτε μηκέθ' οὕτω πατάγι ς τε κάλαλήτω
Σκυθικὴν πόσιν παρ' οἴνῳ μελετώμεν, ἄλλᾳ καλοῖς
ὑποτίνοντες ἐν ύμνοις.

XVII

[Bergk, 93]

ο: ροοοοοοοοοοοοοοοοο

Μήδ' οὕτε κῦμα πόντιον λάλαξε, τῇ πολυκρότῃ
οὖν Γαστροδότῳ καταχύδην πίνουσα τὴν ἐπίστιον.

XVIII

[17]

=ροοοοοοοοοοοοοοοοοο

(a) Ἡρίστησα μὲν ἱτρίον
λεπτοὺ μικρὸν ἀποκλάς,
οἴνου δ' ἐξέπτιον καθὼν,
νῦν δ' ἁβρῶς ἐρύσσομι
ψάλλω πῆκτιδα τῇ φίλῃ
κυμάζων παιδ(ι) ἁβρῇ.

[18]

(b) Ψάλλω δ' εὔχοσι (Λυδόν)
χορδήσιον μαγάδην ἐχοῦν
οὶ Λεύκαστι, σὺ δ' ὤβηξ.
XIX

[Bergk, 74]

Εγώ δὲ μισέω πάντας, ὦτοι χθονίους ἐχουσι ἐμθυμούς καὶ γρίπτοις μεμάθηκα σ', ὁ Μεγίστη, τοῦ ἅβκκιζομένων.

XX

[45]

Ἐμὲ γὰρ — λόγων εἶνεκα παῖδες ἂν φιλοῖεν χαριέντα μὲν γὰρ Ὄδω χαριέντα δ' οἴδα λέξαι.

XXI

[44]

Ἔρχομαι (δὲ) τοι συνηβάξν, χαριτοῖν ἔχεις γὰρ Ἡθος.

XXII

[43]

Πολλοὶ μὲν ἡμῖν Ἡθή κρότωροι κάρη τε λευκῶν, χαριέσσα δ' οὐκέθι ήβη τάρα, γιράολεοι δ' οἴδοντες.

Ῥικηροῦ δ' οὐκέτι πολλός βιῶτον χρόνος λέειτταιν διὰ ταύτι ἀνασταλέως ἢμικ Τάρταρον δεδουκώς.

Ἀθάνατον γὰρ ἐστὶ δεινός μυγὸς, ἄργιλλέθη δ' ἔσ κτων κάθισιος καὶ γὰρ ἔτοιμον καταφάντα μη ἀναβήναι.
Ξανθῆ (δέ) γ’ Εὐφρυπῆ λέει
ο περιφόρητος 'Αρτέμων,
πρὶν μὲν ἔχων βεβήρωσιν κάλυμμά τ’ ἐσφηκωμένον,
καὶ ξυλίνους ἀστραγάλους ἐν ὠσὶ, καὶ ψιλὸν περὶ
πλευρήσα — 0 — βοῶς;
νήπιυτον εἶλημα κακῆς ἀστίδος, ἀρτοπώλισιν
κάθελπόρνοισιν ὀμίλεών ὁ πονηρός 'Αρτέμων,
κῖβδηλον εὐρίσκων βιόν,
pολλά μὲν ἐν δουρὶ τιθεὶς αὐγένα, πολλά δ’ ἐν τροχῷ,
pολλὰ δὲ νῦτον σκυτίνη μάστιγι θωμαγείς, κόμην
πώγωνά τ’ ἐκτετυλμένος.

νῦν δ’ ἐπιβαίνει σκατινέων, χρύσαι φορέων καθέρματα
παῖς (ὁ) Κύκης, καὶ σκυλιδίσκην ἐλαφρατίνην φορεῖ
γυναῖξιν αὐτώς — 0 —.

'Αγαννῶς οὐκ τε νεβρὸν νεοθηλῆα,
γαλαξηνὸν, ὅστ’ ἐν ὑλῇ κεροσσῆς
ἀπολειφθεῖς ὑπὸ μητρὸς ἐπτούθη.

Μεῖς μὲν δὴ Πώσιδηκών
ἔστηκεν, νεφέλας δ’ ὕδωρ
βαρύνει, Δία τ’ ἄγαροι
χειμωνίς κατάγουσιν.
ΑΝΑΚΡΕΟΝ

XXVI

[Bergk, 41]

(Ὁ) Μεγίστης δ' ὁ φιλόφρων δέκα δὴ μηνες ἐπεὶ τε
στεφανοῦται τε λύγω καὶ τρῦγα πίναι μελιηδέα.

XXVII

[20]

(l. 2) Τις ἐφασμίην
τρέψας θυμόν ἐς ἕβην τερένων ἕμισπον ὃπ' ακλόν
ὄργεται.

XXVIII

[54]

(a) Ἐπὶ δ' ὁφρύσιν σελίνων στεφανίσκους
θέμενοι θάλειαν ὄρτήν ἁγάγομεν
Δεούσω.

(b) Πλεκτάς δ' ι ποθυμίδας
περὶ στήθεσι λουτίνας ἐξεντο,

XXIX

[70]

(a) Ὅρσόλοπος μὲν Ἄρης φιλέει μενιχίμαν.

(b) Νῦν δ' ἀπὸ μὲν στεφάνως πόλεσ δίκωλεν.

(c) Ἀλκίμον σ', ὁμιστοκλείδη, πρῶτον οἰκτείρῳ φιλῶν,
ὁλεσχος δ' ἐβην ἥμισιν πατρίδος δουλήθην.

(d) ἔγω δ' ἀητής φύγον ὡστε κόκκυς
ἀπίδα ψής ποταμοῦ καλλιφόρου παρ' ὕψωκα.
XXX
(Bergk, 48]

\[ \text{Ἀπέκειρας δ' ἀπαλής κόμης ἁμωμον ἀνθος.} \]

XXXI

[33]

\[ \text{Στεφάνους δ' ἀνήρ τρεῖς ἐκαστος εἶχεν τοὺς μὲν ῥοδίνους, τὸν δὲ Ναυκρατίτην.} \]

XXXII

[32]

\[ \text{Ὡνοχεῖ δ' ἀμφίτολος μελιγρὸν οἶνον, τρικύλῳ διον κελέβην ἕχουσα.} \]
SIMONIDES

B.C. 556-467.

The life of Simonides is of great interest, if for no other reason than that with his eighty-nine years of vigorous manhood he is linked on the one hand with the older and simpler Greece, to which all our Melic poets have so far belonged, and on the other with that new world of thought which, for good and for evil, developed so rapidly after the Persian wars. We are now no longer in the region of conjecture or of pure ignorance, but have the opportunity of attaining to something like historical accuracy with regard to the most important details of the poet's life and work. We are approaching the period when really authentic Greek history begins; for the first Greek historian, Herodotus, was born in 484 B.C., seventeen years before the death of Simonides. The poet's career was intimately associated with such tangible characters as the Pisistratids, Themistocles, Pausanias, and Hiero; and some of the best of his surviving poems, especially those of a non-Melic order, relate to the great events of the Persian wars. Finally we have ample testimony from various sources with regard to facts bearing upon his life.

It is fortunate that we are able to form this comparatively close acquaintance with the poet's career; for his name marks an epoch in the history of Greek Lyric poetry. The Elegy, the Threnos, the Dithyramb, the Epinician Ode, and in particular the Epigram, take a new departure in the hands of Simonides. Above all, the vocation of a lyric poet now assumes a very different character; for he first made of his art a paid profession, and discarding local ties and sympathies placed his genius at the command of all
who could afford to pay for it. For the time he raised the art of choral poetry to the highest pedestal; but he had fatally sapped its foundations, and although it was upheld in all its splendour by the magnificent genius of Pindar, it was soon to degenerate and collapse.

Simonides was born at Ioulis in Ceos in the year 556,\(^1\) a date which he himself verifies in an Epigram stating that he was eighty years old in the Archonship of Adimantus.\(^2\) Ceos was inhabited by Ionians, and those who believe in marked distinctions of character between the various branches of the Hellenic race, may trace in Simonides much of the readiness and shrewdness, and not a little of the want of depth and lofty principle often ascribed to the Ionic temperament. His vocation as a choral poet found an opportunity of developing itself in his own island in connection with religion, for he appears\(^3\) to have taken some official part in the cult of Bacchus, and Athenaeus \(l.c.\) speaks of him as 'teacher of the chorus' (διδάσκειν τοῖς χοροῦς) at a neighbouring city Carthaea, which was devoted to the worship of Apollo. His ambition, however, impelled him to seek a wider sphere for his talents, and we must assume that he had already won something like an Hellenic reputation when we hear of him at the court of the Pisistratids, where Hipparchus, consistently with his active patronage of literature and the arts, showed special favour to Simonides.\(^4\) He now became associated with Anacreon and Lasus of Hermione; and with the latter he was on terms of unfriendly rivalry,\(^5\) as he was subsequently with Pindar at the court of Hiero.

Lasus' special province was the Dithyramb, and enmity may well have arisen between the two poets as rivals in this branch of lyric poetry, for since the Dithyramb was particularly connected with the chief public festivals of the Athenian citizens, and since it was the aim of the tyrants

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1 Schol. Ar. \(Wasps\), 1402.  
2 Epigram 147, Bergk.  
3 Athen. x. 456.  
4 \(ἀξὶ περὶ αὐτοῦ εἶχα, μεγάλους μισθοὺς καὶ δώροις πείθον\), Plat. \(Hipparch.\) 228 C.  
5 Schol. \(Wasps\), \(l.c.\)
to educate their subjects as much as possible (Plat. l.c.) it is likely that Simonides, who subsequently attained great distinction in Dithyrambic poetry, first gave his attention to it under the patronage of the Pisistratids.

The next patrons of Simonides were the Scopadae and Aleuadae, the great Thessalian families to whom he betook himself probably on the fall of the Pisistratids in 510 B.C., or perhaps on the assassination of Hipparchus in 514. He celebrates a member of the house of Scopadae in a well-known ode (No. IX.), in which with admirable adroitness he avoids censuring a notorious villain, and yet does no violence to his own moral principles; and a familiar anecdote concerning Simonides and the Scopadae is told by Cicero¹ and other authorities in connection possibly with this or at any rate with a similar poem in honour of that family. They complained that Simonides dwelt too much on the praise of the Dioscuri and not enough on the glory of his patrons; and they accordingly paid him only half the stipulated reward, recommending him to apply to the Dioscuri for the rest. Presently, while they were still sitting at the banquet in honour of the occasion for which the song was composed, a message came in that two strangers wished to speak with the poet outside. No sooner had he left the banquet-hall than the building collapsed with a crash and buried the impious revellers, while to Simonides the Dioscuri had paid their debt. The kernel of truth in the story seems to be that some sudden disaster certainly did overwhelm the Scopadae;² perhaps, as Schneidewin suggests, the result of a successful conspiracy on the part of the oppressed Thessalians. Simonides, however, bore no grudge against them, as the story would imply, since he lamented their fate in a Threnos, of which a fine specimen still remains (Frag. III.).

From Thessaly he returned to Athens, probably because he prudently foresaw the amplest employment for his great talents in a state which was rapidly coming to the front. The fact that he had been a favourite of the now much-abused Pisistratids in no way impaired his popularity with

¹ Orat. ii. 86. ² See on Frag. III. and Athen. x. 438.
the new democracy; and with a truly laudable impartiality he sang the praises of the assassins of his former patrons. (Epig. 156, Bergk.)

"Εικήμενοι θεατέροι, δίδω τις ταλάντα, "Ερυθραίοι, "Ερυθραίοι," Άριστος γενέθλιοι," Άριστος γενέθλιοι!"

He threw himself, whether or not with a genuine enthusiasm, into the patriotic spirit of the anti-Medising Greeks, and it is in connection with the victories over the Persians that the poet won his greatest renown. The style of composition that he selected was not, with some exceptions, Melic, but the Elegy or the Epigram, for which the particular bent of his genius admirably fitted him. His elegy upon the victory at Marathon won him the prize, although he had no less formidable a competitor than Aeschylus; and the two extant lines (Bk. 133) in which he tells how the Athenians 'fighting in the vanguard of the Greeks laid low the might of the gold-bedizened Medes', show that the prize was not ill-bestowed. The long roll of successes at Artemisium, Salamis, Mycale, Plataea, etc., all earned their meed of praise from the skilful poet; but it is when he speaks of those who fell in the conflicts at Thermopylae that he reaches his highest strain. On this subject, besides a Melic passage of great power (Frag. 1.), we have the well-known and immortal epigram:

"Ω ξείν ἄγγελλεν Λακεδαιμονίως ὅτι τὴν
Κειμένα τοῖς κεῖνων ῥήμασι παιδόθρημοι,

and many others of conspicuous merit. Thus we read (Bergk 99 and 100) how the comrades of Leonidas to 'win glory unquenchable for their country clad themselves in a dark cloud of death, and yet though dead have not died (οἵδε τεθνάσας θανάντες), but 'lie in the enjoyment of glory ever young (κεῖμενοι ἀγαράντωι χρόμουνοι εὐτυχίᾳ).

As the poet-laureate of the Persian wars, Simonides was intimate with the great generals who led the Greeks to victory. His friendship with Themistocles is mentioned by Plutarch (Them. v.) in connection with an anecdote of the statesman refusing him an unreasonable request; and we read in Plat. Ep. II. of his intimacy with Pausanias, to
whom he gave the pithy and appropriate advice μέληγγόν ἀνθρώπος ὦν, Aelian adding that Pausanias during his last hours in the temple of Chalkioikos lamented that he had not heeded the poet's words.

In Melic poetry proper he appears to have devoted himself during this period chiefly to the Dithyramb, for he records (Bergk 145) that he won no less than fifty-six oxen and tripods, the prizes for the Dithyramb; and he is able to boast that he was successful even when he had reached the age of eighty (Bergk 147), in the archonship of Adimantus, B.C. 476. He introduced, or adopted, a considerable innovation in this class of poetry by extending it to subjects other than those connected with Dionysus, as is shown by one of his titles, 'Memnon'.

Very shortly after the above date he retired to the court of Hiero at Syracuse, for we hear of him in 475 B.C. successfully intervening between Hiero and Theron of Agrigentum, who were on the point of war. Hiero in his old age had followed the example of so many prominent Greek tyrants in attracting men of genius to his court, and Simonides with his nephew Baccylides was in the company of Aeschylus and Pindar. At this time, apparently, began that enmity between Pindar and the two kinsmen, which is supposed to exhibit itself so frequently in the writings of the Theban poet. They were not only rivals contending in the same branch of poetry for the favour of their patron, but as men also they were in strong contrast, and it is likely that Pindar's temperament could not brook the easy self-complacency, the shallow principle, and adroit versatility of Simonides, which enabled him to adapt himself so readily to the caprice of the hour in poetry, in politics, and in morals. Simonides appears to have enjoyed the special favour of Hiero, and to have often stood to him in the relation of an influential counsellor, as in the affair with Theron; and similarly Xenophon represents the poet and the monarch as discussing together the nature of tyranny. Hieronymus tells us that he maintained his poetic activity

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1 Strab. xv. 728 b.  
2 Schol. Pind. Ol. ii. 29.
to the last, and several of his epigrams belong to the latest period of his life. At the age of eighty-nine (467 B.C.) he died at Syracuse, as we gather from Callimachus 71, where the ghost of Simonides inveighs against the Agrigentine general who during a war with Syracuse had violated his grave.

There must have been something singularly attractive about the man who could win the favour of such diverse patrons as the Pisistratids, the rude Scopadae, the arrogant Pausanias, and the Athenian democracy withal. To secure such success qualities more genuine were needed than mere clever insincerity, artfully adapting itself to all changes of persons and circumstances. Doubtless Simonides was not without the latter useful quality, but the universal popularity and esteem which he enjoyed were probably much more due to an amiable and tolerant disposition which naturally won for him the affection of his associates and friends, and led him to regard their shortcomings with laxity. He himself says, or Plato says for him, οὐ γὰρ εἰμι φιλόμωμος (Frng. IX., l. 5 note); and that σωφροσύνη, or moderation, for which he became proverbial, was exhibited not only in his own life but in his judgments of men. The worst charge brought against his personal character is that of avarice, to which there is an abundance of testimony. Thus we have it recorded by Suidas that he was the first poet who wrote each composition for a fixed charge (cf. above), and Athen., xiv. 650, brings forward as an example of his greed the story of his selling the greater part of the allowances supplied to him by Hiero, a shrewd transaction for which the poet made a clever apology to his detractors (v. p. 204).

The reputation of Simonides did not rest entirely upon his poetry, he was also regarded by the ancients as a sage. For this statement we have ample authority inter alia in the works of Plato. Thus in Rep. i. 335 E, he speaks of Simonides, or Bias, or Pittacus 'ἡ τινὶ ἄλλον τῶν σοφῶν τε καὶ μακάριων ἄνδρῶν,' and a little before (331 E) on Simonides’ definition of justice being given, Socrates remarks, ἀλλὰ μέντοι Σιμωνίδη γε οὐ ἕξδιον ἀπιστεῖν σοφὸς γὰρ καὶ

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1 Aristid., peri parapth., iii. p. 645.
In Plat. Ep. ii. 311, the intimacy of Simonides with Hiero and Pausanias is given as one of several illustrations of the natural tendency of great wisdom and great power to come together (πέρικε ξυνέναι εἰς τωτό φρόνησις τε καὶ δύναμις μεγάλη). Again in Protag. 316 D, Homer, Hesiod and Simonides are spoken of as ancient professors of ή σοφιστική τέχνη, who imposed their art upon mankind under the attractive disguise of poetry; and still more emphatic is the passage in Protag. 343 seq., where Simonides, in his ambition to win a reputation for wisdom, is described as trying to prove himself a better man than Pittacus by attacking a dictum of that sage (see Notes on Frag. IX.). Indeed by the time of his birth Simonides almost belongs to the period in which the sages flourished, and though he made poetry his chief vocation, he often imitated in his poems and elsewhere the short pithy utterances characteristic of those early Sophists, if we may call them such.

The actual principles of his philosophy were not of a very elaborate nature. He accepts without question the simple religious and moral views of the early age in which he was born. The gods are omnipotent and ever-active rulers of the universe (ἀπαντά γὰρ ἐστι θεῶν ὑσσω, XX. i. 5); mankind alike in virtue and in happiness is frail and entirely dependent on the will of the gods (κατίπλευστον ἄριστοι τούς ὄσι θεοί φιλεόσων, Frag. IX. i. 14). Yet in a fine passage elsewhere (No. x.), in writing which presumably the poet had not to consider the dubious character of his patron to the same extent, he tells us that ἄρετή is to be attained only by the most strenuous efforts of mortals—his standard herein being far higher than that mediocrity which in Frag. IX. he pronounces to be satisfactory. In the Threnoi he gives expression to particularly gloomy views of man’s lot on earth, such as are not uncommon in Ionic writers; nor does he, like Pindar in similar compositions, hold out hopes of a brilliant after-life.

The wisdom and shrewdness of Simonides were not entirely the gift of nature. He gained much from his travels and extensive experience of widely different men
and governments, and much too from careful study. This is apparent from Pindar’s invective \((Ol. \text{ ii. } 86)\), aimed, it is supposed, at Simonides, against poets who rely not upon natural genius, but on acquired knowledge and training. Indeed the greater part of Simonides’ fragments bear the character of self-conscious finish rather than of spontaneity.

He was famous too for his ready wit, of which several examples are handed down to us. For example he declared that he sold Hiero’s allowances in order to exhibit his patron’s generosity \(\text{(μεγάλοπρέπεια)}\) and his own moderation \(\text{(κοσμότητα)}\). He assured Hiero’s wife that it was better to be rich than wise, for you see the wise at the rich men’s doors; \(^1\) he remarked to a stranger who sat silent at a wine-party, ‘Friend, if you are a fool you are acting like a wise man, but if you are wise, like a fool.’ \(^2\)

In his poetry he probably excelled above all in that part which does not here concern us—his Elegiac and Epigrammatic poems. For this difficult work his admirable tact, the terseness of his expression, and his self-restraint peculiarly fitted him, and it is greatly to the credit of Greece to have produced a poet who could celebrate her victories over the barbarian without one word of superfluous vain-glory. The most salient characteristics commented on in his Melic and other poetry are its exactitude and delicacy of expression, its sweetness, and its pathos. Thus in Dion. Hal. Vett. Scrip. Jud. we read Συμωνίδης παρατηρεῖ τὴν ἐκλογὴν τῶν ὄνομάτων, τῆς συνθέσεως τῆς ἀκρίβειαν. Similarly Quintil. x. 64, says, ‘Simonides sermone proprio et jucunditate quadam commendari potest,’ and Dion. Hal. de Comp. Verb. c. 23, selects Simonides and Anacreon as the most conspicuous examples, next to Sappho, of the ‘finished and decorative style \(\text{(ὁ τῆς γλαυραξ καὶ ἀνθρώπις συνθέσεως)}\).’ As an illustration of these criticisms we may take the Ode in honour of the heroes of Thermopylae \(\text{(No. I)}\), which is a masterpiece of appropriate expression.

Simonides himself speaks of his songs as τερπνότατα,

\(^1\) Ar. Rhet. ii. 16.

\(^2\) \(\text{Ὅ ἄνθρωπε, εἶ μὲν ἥλιδιος εἶ σοφὸν πράγμα ποιεῖς: εἶ δὲ σοφὸς ἥλιδιον.}\)
and the critics are in agreement with him. He is said to have been called Μελικέφτης διὰ τὸ ἄθροι,¹ and in Anth. Pal. ix. 571, he is thus contrasted with Pindar:

"Ειλικρίνει εἰς Οθηβὼν μέγα Πώδαρος ἐπνεε τερπνά Ἡδιμελυφθόγγον Μοῦσα Σιμώνιδεω.

As a further criticism upon Simonides' composition we may apply his own remark that 'painting is silent poetry and poetry is speaking painting,'² for he excels in close realistic description. He brings before our eyes the swelling waters high above the head of the mother and child as they lie in the trough of the waves (Frag. II. 1. 9, ὑπέρθε τεθν νομήν, κ.τ.λ.); and a mere casual comparison of his hyporchem to the movement of a hunted stag is full of life in the picture he summons up of the averted neck of the prey in his last struggle for escape. Similarly Longinus de Subl. c. 15. 7, in speaking of the treatment of visions in the poets, gives the palm to Simonides for realism (ἐνεργεστερος).

But the quality for which his poems received the most enthusiastic praise was their 'pathos.' 'Cea Naenia' (Hor. Od. ii. i. 37), and 'lacrimae Simonideae' (Cat. 38. 8) were proverbial expressions. A grammarian in a life of Aeschylus says that Simonides surpassed the tragedian τῇ περὶ τὸ συμπαθητικά λεπτότητι. Dion. Hal. Vett. Scrip. Jud. ii. vi. 420, places him above Pindar in the the same respect —καθ' ὁ βελτίων εὐρείωσε χαὶ Πωδάρου τὸ οἰκτικεκτονέ μὴ μεγαλοπρεπῶς ὁς ἐκεῖνος ἄλλα παρηγητικῶς. And Quintilian, x. 64, says that he excelled all others 'in commovenda miseratione.' Fortunately we have one immortal specimen of his pathetic style remaining. I refer to the Danae passage, No. ii., which is always regarded as a fragment from a Threnos. When we read this exquisitely touching poem we do not wonder that mourners sought the consolation of Simonides' simple pathos rather than of the majestic and exalted thoughts of Pindar.

Another branch of Melic composition in which he is said

² Τὴν μὲν ἡγγαγίαν ποίησαν σιωπῶσαν... τὴν δὲ ποίησαν ἡγγαγίαν καλῶσαν. Plut. de Glor. Athen., c. 3; cf. Lessing's Laocoon, passim.
to have excelled was the Hyporchem. 1 We have only two or three scanty fragments of this description remaining (No. xxiv. a, 1 and 2), in which he speaks of his skill at mingling dance and song, and of the intricacy of the movements he invented.

He was a very popular writer of Epinician Odes, 2 although his glory in this respect paled before that of Pindar. Probably in his hands the Epinician Ode first took the elaborated form which it exhibits in the Odes of his younger and greater rival. It was Simonides who raised it beyond the narrow limits of the particular occasion by introducing digressions, mainly into the region of mythology, a practice which he himself justifies in the words ἄ Μοῦσα γὰρ οὐκ ἀπόρως γεύει το πάρον μόνον, ν.τ.λ. (No. xxiv. b), and which is referred to by Schol. Pind. Nem. iv. 60, Σιμωνίδης παρεξέφασεν χρήσθαι εἰς θεῖαν. In illustration there is the story already mentioned of the Epinician Ode on one of the Scopadae, in which he devoted so large a portion to the praise of the Dioscuri; and the long ethical discussion still extant (No. ix.), is generally, if incorrectly, supposed to be from an Epinicion (see note ad loc.). In this species of composition he appears to have been far from always maintaining the dignified tone which characterises Pindar's Odes. Thus we have in No. xviii. a rather ungenerous punning allusion to a defeated antagonist, and Suidas remarks, οὗτος πρῶτος δοξαί μικρολογίαν εἰς ἐννεακεῖν εἰς τὸ ἄσμα.

It is difficult to estimate the loss that we have suffered in Simonides' poems. His genius was lacking perhaps in grandeur and in depth, but its perfection at all other points, and its universality, mark him as foremost among the Greek Lyric poets. Contemporary as he was with the period of the Drama, a further knowledge of his writings would have been of the highest value and interest in the study of the literature and the thought of his age.

1 Plut. Quæst. Symp. ix. xv. 2.
2 See Ar. Clouds, 1356; Knights, 407.
Των ἐν Θερμοπυλαίοις Ἱανόντων
εὐκλείης μὲν ἣ τύχη, καλὸς δ’ ὁ πότιμος,
βιωμῖς δ’ ὁ τάφος, πρὸ γόμων δὲ μνάστις, ὃ δ’ οἴκτος ἔπικνος.
ἐντύφων δὲ τοιοῦτον οὕτ’ εὐρωίς
οἵ’ οἱ πανδημάτωρ Ἀκαμάρσει γενόντος.
'Ανδρῶν ἀγαθῶν ὁδὲ σαχῆς οἰκέταιν εὐθετέαν
'Ελλήνως εἰλετο’ μαρτυρεῖ δὲ Λεωνίδας
ὁ Σπάρταις βασιλείας, ἀρετῶς μέγαν λεοντινὸς
χόσυνον ἀίνιχόν τε κλέος.
"Οτε λάρνακι (δ') ἐν διαδολέᾳ
ἀνεμός τὲ μιν πνέων κινηθεῖσά τε λίμνα
dείματι ἤριπεν, οὐχ ἀδικής τοις παρέῖσι,
ἀμφί τε Περσεί βάλλε φίλαν χέρ', εἰπέν τι, "Ω τέκος,
οἶν ἔχω πόνον σὺ δ' αὐτῶς
γαλακθηνοῖ στήθηκε κνώσσεις ἐν ἀτερπεί
dούρατι γαλακθεομόρφῳ, νυκτῖλαμπεῖ
κυκάνεω τε ἄνόφω ταῦτες'
ἀλμαν δ' ὑπέρθε τεάν κομαῖν βαθεῖαν
περίόντος κύματος οὐκ ἄλεγεις,
οὐ δ' ἀνέμου φθόγγον πορφυρέχ
κείμενος ἐν γχανιδί πρόσωπον καλὸν (Ο-Ξ)
Εἰ δὲ τοι δεινὸν τὸ γε δεινὸν ἤν
καὶ κεν ἐμῶν ὑμάτων λεπτῶν ὑπείγες οὐκε
cέλομαι· εὖδε βρέφος, εὐδετώ δὲ πόντος,
eὐδετώ δὲ ἀμέτρον κακῶν
μεταβουλία δὲ τὶς ρανείη, Ζεῦ πάτερ ἐν σέθεν
ὅτι δὲ θερασίλεον ἑπος εὐχομαι
tεκνόφιν δίκαιν σύγγνωθί μοι.

III
ON THE SCOPADAE
[Bergk, 33]

"Ἄνθρωπος ζων μήποτε φύσης ὅτι γίνεται κάριον,
μηδ' ἄνθρωποι διὸν ὁλίγον ὡσον γρόνον ἑσσεται;
ὡσείκ γάρ οὔδε ταυναπερύγου μυίκες
οὕτως ἀ μετάστασις.

IV
[62]

Oὐκ ἔστιν κακῶν
ἀνεπδοξήμουν ἄνθρωπους, ὠλίγοι δὲ γρόνοι
πάντα μεταφέρρει θεός.

V
[39]

'Ἄνθρωποι ὡλίγοι μὲν κάρτος, ἀπρηματῖν δὲ μελημένες,
αἰώνι δὲ παύμω ρόνως ἀμφὶ τόνως
ὁ δ' ἄρχων σῷμως ἐπικηρέµατι θάνατος
κεῖνον γὰρ ὅσων λάχον μέρος οὐ τ' ἀγαθῶι
όστις τε κακῶς.

O
VI
[Bergk, 36]

Οὐδὲ γὰρ οὐ πρῶτον ποτ’ ἐπέλοντο,
θεῶν δ’ εῖς ἀνάκτων ἐγένοντ’ οὐες ἤμιθεοι,
ἀπονον οὐδ’ ἀρχιτον οὐδ’ ἀκλινδυνον βίον
ἐς γῆρας δεξίοντο τελέσαντες.

VII
[38]

Πάντα γὰρ μίαν ικνεῖται διαπλῆτα Χάρυβδιν,
αἱ μεγάλαι τ’ ἀρεταὶ καὶ ὁ πλοῦτος.

VIII
[577]

Πολλὸς γὰρ ἀμῖν εἰς (τὸ) τεῖνανα κρόνος, ἵνα μὲν δ’ ἀριθμὸς
πχῦρα κακοῖς ἔτειξ.

ETHICAL SUBJECTS
IX

"Ανδρὶ ἄγαθὸν μὲν ἀληθεὶς γενέσθαι
γχλεπὸν γέρον τε καὶ ποσὶ καὶ νόον τετράγωνον
ἀνευ ψόγου τετυγμένον."
ος ἀν ἡ κακὸς μηδ' ἀγαν ἀπάλαμνος, εἰδὼς γ' ὑνασίπολιν
dικαν

υγίνες ἀνήρ· οὔδε μή μην ἐγώ
μοικάσομαι· τῶν γὰρ ἀληθίων
ἀπέρων γενέθλια.
πάντα τοι καλά, τοσί τ' αἰσχρὰ μή μέμικται.

Οὐδὲ μοι ἐμμελεώς τὸ Πιττάκειον

νέμεται, καίτοι σοφοῦ παρὰ φοτός εἰρημένον·
χαλεπτὸν φατ' ἐσθιόν ἐμμεναι.

θεὸς ἂν μόνος τοῦτ' ἔχοι γέφας· ἀνήρ δ' οὐκ ἐστὶ μὴ οὐ 10
κακὸν ἐμμεναι,

ὁν ἀμάχανον συμφορὰ καθέλη·
πράξεις γὰρ εἰ τὰς ἀνήρ ἀγαθός,
κακὸς δ' εἰ κακὸς (τι)·

κατάπτειστόν ἄριστοι τοὺς κε θεοὶ φιλέωσιν.*

Τοῦνεκεν οὐποτ' ἐγὼ τὸ μή γενέσθαι

δυνατὸν διδήμενος, κενελθὸν ἐς ἄπραχτον ἑλπίδα

μοῖραν αἰώνος μέλεω,

πανάμωμον ἀναίρετον, εὐφανέρους ὅσοι καρπὸν

κινάμεθα χθονός·

ἐπί δ' ὑμμῖν εὐρον ἀπαγαγελέω.

πάντας δ' ἐπαίνημι καὶ φιλέω,

ἐκὼν ὡστις ἤρωθη

μηδὲν αἰσχρόν, ἀνάγκη δ' οὐδὲ θεοὶ μάχονται.

Χ

[Bergk, 58]

"Εστι τις λόγος
tὰν 'Αρετὰν ναίειν δυσαμβάτοις ἐπὶ πέτρας,

νῦν δὲ μν θεῶν χβόν ἄγνον ἀμφέπαιν"
GREEK LYRIC POETS

οὐδὲ πάντων βλεφάροις ὑνατῶν ἔστοπος,
εἰ μὴ δακέθυμος ἴδρως ἐνδοθεὶν μόλις,
ἄκη τ' ἐς ἀκρον ἀνδρείας.

XI
[Beck, 61]

Οὗτος ἀνεῖθε θεῖον
ἀρετὴν λάβειν, οὐ πόλις, οὐ βροτὸς;
θεὸς ὁ πάμμητις ἀπήμαντον δὲ
οὐδὲν ἔστι θανάτῳς.

XII
[71]

Τοις γὰρ ἄδοναῖς ἂτερ
θανάτων βίος ποθεῖνος ἢ πολεῖ τυραννίς;
τάς δ' ἂτερ οὐδὲ θεόν ἔλοιπος κιόν.

XIII
[70]

Οὗδε καλὰς σοφίας ἐστὶν γάρις,
εἰ μὴ τις ἔχει σεμνὰν ὑγίειαν.

XIV
GNOMAE

(a)

'Ο δ' αὖ θάνατος κλίξε καὶ τὸν φυγόμαχον
SIMONIDES

[213]

(b) \( \omega-\omega-\omega-\omega-\omega \)

To γὰρ γεγενημένον οὕκετ’ ἀρεκτον ἦσται.

[66]

(c) \( \omega-\omega-\omega-\omega-\alpha \)

"Εστι καὶ σιγὰς ἀκίνδυνον γέρας.

[42]

(d) \( \omega-\omega-\omega-\omega-\alpha \)

'Ρεῖα θεοὶ κλέπτουσιν ἀνθρωπὸν νόσον.

[76]

(e) \( \omega-\omega-\omega-\omega-\omega \)

Τὸ δοκεῖν καὶ τὰν ἀλάθειαν βιάται.

[67]

(f) Πόλις ἄνδρα διδάσκει.

EPINICIAN SUBJECTS

XV

TO GLAUCUS THE BOXER

[8]

\( \omega-\omega-\omega-\omega-\alpha \)

\( \omega-\omega-\omega-\omega-\omega-\alpha \)

Oúde Πολυδεύκης βία
ἐναντίας τὰς χεῖρας αντείναιτ' ἂν ἀκτιῷ
οúde σιδήρους Ἀλκμάνος τέκος
XVI
TO ASTYLUS
[Bergk, 10]

Τίς δὴ τῶν νῦν τοσάδε
πετάλους μύρτων ἡ στεφάνοις ρόδων ἀνεδήσατο νίκας
ἐν ἁγώνι περικτιόνων;

XVII
MELEAGER
[53]

"Ος δορί πάντας
νίκας νέους δινάεντα βαλών
"Αναψεῖν ὑπὲρ πολυβότρυος εξ 'Ηώλκου'
οὔτω γὰρ "Ομήρος ἦδε Στασίγμας άείες λαοῖς.

XVIII
[13]

'Επέξεκαθ' ὁ Κριός οὐκ ἄεικέως
ἐλθὼν ἐξ (εὖ)δενδρίν ἄγλαχν Διὸς
tέμενος.

XIX
A MULE-VICTORY
[7]

Χαίρετ' ἀκλοπόδων θύγατρες ἵππων.
SIMONIDES 215

MISCELLANEOUS

XX

CLEOBULUS CRITICISED

[Bergk 57]

Τίς κεν' αίνησει νῦν πίσυνος Δίνδου ναέταν Κλεόβουλον, ἀενάοις ποτηροῦσιν ἄνθεσί τ' εἰμινοῖς, ἀελίου τε φλογὶ χρυσῆς τε σελάνας, καὶ θαλασσαίοις δίναις ἁντιδέντα μένος στάλας; Ἀπαντᾷ γὰρ ἐστὶ θείων ἥσσων λίθον δὲ καὶ 'θερότεσσι παλάμμι θραύσωτι μυροφὶ φωτὸς ἀδε βουλά.

XXI

ORPHEUS

[40, 41, 12]
GREEK LYRIC POETS

ουδὲ γὰρ ἐννοοῖρος ἁλτα τῷ ὄρτ᾽ ὁνέμων
ά τις κατεκαύλει κυδαμένην μελοπήπα γὰρ
ἀφαίν ἀκούσει βροτῶν,
ὡς ὁποτὲν γεμάρον κατὰ μὴν πινύσκῃ
Ζεὺς ἡμὰτα τεσσαρακχίδεαι, λυθόνεμον δὲ μην ὄραν
καλέουσιν ἐπιχθόνιοι
ιὰν παιδοτρόφον ποικίλας ἀλκυόνας.

XXII
[bergk, 25]

TO THE BREEZE

(a) \( \infty:---\infty---\infty---\infty---\infty---\)
\( \infty:---\infty---\infty---\infty---\infty---\)

'Απαλὸς δ' ὑπερ χυμάτων γεμέμονος
πορφυρᾶ σχῆς περὶ πρόφαν τὰ κύματα.

[51]

(b) \( ---\infty--\infty---\infty---\)
\( ---\infty--\infty---\infty---\)

"Ἰσχεὶ δὲ μὲ πορφυρὲς ἄλος
ἀμφιτραχασσομένας ὄρμαχγδός.

XXIII
[74]

(a) \( \infty:---\infty---\infty---\infty---\)
\( \infty:---\infty---\infty---\infty---\)

"Ἀγγέλε κλυτὰ ἐχρος ἄθυοδμου,
χυανέα χελιδοῦ.

[73]

(b) \( ---\infty--\infty---\infty---\infty---\)
\( ---\infty--\infty---\infty---\)

Δεῦτ' ἄρδόνες πολυκώτιλοι
χλωφικύγενες εἰκρύνναι.
XXIV

ON HIS OWN POETRY

A. SONG AND DANCE

[ Bergk, 31 ]

*Οπα δὲ γραφκοι
σὺν τ' ἑλκφρον ὀργήμα ποδῶν οἴδα μηγνύμεν*

Κρητά μην καλέουσι τρόπου, τὸ δ' οργανὸν Μολοσσόν.

[ 29, 30 ]

\[ \text{\(\ldots\)} \]

'Bαπέλαγτον ἵππον ἡ κύικα
'Bαμυκλάκαν ἡ γωνίω

ἐλελιζόμενος ποδὶ μήμεο κόμπυλον μέλος διώκων,
οἶς ἀνα Δώτιον ἀνίθεμέον πεδίον πέταται ἡράκτον

κεροέοσσι

εὕρεμον ματεύον ἑλάφων:

*τὰν δ' ἐλ' αὐχένι στρέφοισαν ἐτέρωσε κύκα

πάντ' ἄτολμον* . . .

B. VARIETY OF SUBJECT

[ 46, 47 ]

\[ \text{\(\ldots\)} \]

'Α Μοίσια γὰρ οὐκ ἀπόρως χεῦει τὸ πυρὸν μόνον, ἀλλ' ἐπέργεται
πάντα θερίζομένα· μὴ μοι κατατάσσετ’ ἐπείπερ ἄρξατο
tερμνοτάτων μελέων ὁ καλλιφάς πολύχορδος αὐλὸς.

*  *  *  *  *

ὅμιλεί δ’ ἀνθεσίν μέλιττα
ζηνθῶν μέλι μηδομένα.

XXV

[Bergk, 52]

\[ \frac{1}{2} \text{ - } \frac{1}{2} \text{ - } \frac{1}{2} \text{ - } \frac{1}{2} \text{ - } \frac{1}{2} \text{ - } \frac{1}{2} \text{ - } \frac{1}{2} \text{ - } \frac{1}{2} \text{ - } \]

(Εὐρυδίκας)

ἰοστεφάνου γλυκείαν ἐδάκρυσαν
ψυγὰν ἀποτελέοντα γαλακτηνὸν τέκνος.

XXVI

EROS

[43]

\[ \frac{1}{2} \text{ - } \frac{1}{2} \text{ - } \frac{1}{2} \text{ - } \frac{1}{2} \text{ - } \frac{1}{2} \text{ - } \frac{1}{2} \text{ - } \]

Σχέτλε παῖ δολόμηδες Ἀφροδίτας,
tὸν Ἀρεὶ δολομηχάνῳ τέκνην.

XXVII

[60]

\[ \frac{1}{2} \text{ - } \frac{1}{2} \text{ - } \frac{1}{2} \text{ - } \frac{1}{2} \text{ - } \frac{1}{2} \text{ - } \frac{1}{2} \text{ - } \]

"Ωνθρώτα, κεῖσαι ζῶν ἐτί μᾶλλον τῶν ὑπὸ γὰς ἐκεῖνων."
TIMOCREON

Fl. 471.

TIMOCREON was a lyric poet of Rhodes, of whom we know little more than is made apparent from his fragments. He was banished from his island on the charge of Medism, and as Athen. x. 416 speaks of him as a friend and guest of the king of Persia, no doubt his punishment was deserved, and in fact he confesses his guilt in Frag. II. 3. He had formed a friendship with Themistocles, whom he attacks so fiercely, probably in Athens; and it was presumably in Athens that he came across Simonides. From whatever cause, the two poets were bitter rivals, as appears from Suidas and from their surviving poems. Thus Timocreon parodies a rather inane couplet of Simonides (see on IV.); and Simonides wrote a bitter epitaph for him, probably during his lifetime, in which he satirised his huge appetite and his slanderous tongue:

Πολλ' ραγών καὶ πολλ' πιδ' καὶ πολλ' κάκ' εἶπόν ἀνθρώπους κεῖμαι Τιμοκρέων Ῥόδιος.

We learn from Athen. x. 415 that he was distinguished as an athlete in the Pentathlon, and he imparts much of his physical vigour to his verses. It will be noticed that his poetry is distinct from that of his contemporaries in being almost entirely personal, and that too although he appears to use the choral and not monodic style. Now Timocreon was known as a writer of Scolia, of which No. III. is an example, and I would suggest that the other passages also, particularly No. I., are also Scolia, written like those of Pindar in the choral form.
TIMOCREON

I

ON THEMISTOCLES

[Bergk, i]

---

Epode

---

στροφ.

'Αλλ' ει τύγε Παισανίνα η και τύγε Ξήνθιππον κίνεις
η τύγε Λευτυρίδην, έγιο δ' Ἀριστείδην ἐπαίνεσ
ἀνδρ' ἱερὰν ἀπ' Ἀθηναῖ
ἐλθεῖν ἐνα λύστον, ἐπεὶ Θεμιστοκλῆ' ἐχθάριε Λατώ,
ἀντιστρ.

ψεύτατον, άδικον, προδόταιν, ὡς Τιμοκρέοντα ζεῖνον ἐόντα 5
ἀργυρίοις κοβαλικοῖσα πεισθείς οὗ κατάγεν
ἐς πυτρὶδ 'Ἰάλυσον'

λαβών δὲ τρὶ' αργυρίου τάλαντ' ἔβα πλέων εἰς ὀλέθριον,
ἐπεδρ.

tοὺς μὲν κατάγον άδικοι, τοὺς δ' ἐκδιωκοι, τοὺς δὲ καίνον,
ἀργυρίων υπότλεος' Ἰσθμοὶ δ' ἐπενδύκεσε γλυκῶς 10
ψυχρ' κρέα παρέγον·
oi δ' ἵππουν κρύγοντο μὴ ὃραν Θεμιστοκλῆς γενέσθαι.
II

THEMISTOCLES DISGRACED
[Bergk, 2]

(α)

Μοῦσα τοῦδε τοῦ μέλεως
κλέος ἢν Ὁ Ἑλληνας τίθει,
οἷς ἐοικός καὶ δίκαιον.

[3]

(β)

Οὐκ ἐφι Τιμοκρέων μοῦνος Μήδοις ὄρκιατόμει,
ἀλλ’ ἐντι καλλοὶ δὴ πονηροῖ:
οὐκ ἐγὼ μόνα κύλουμις:
ἐντι καὶ κάλλοι ἀλώπεκες.

III

SCOLION
[8]

"Ὤ ρελέν σ' ὦ τυφλὲ Πλοῦτε, μήτε γῇ μήτ' ἐν θαλάσσῃ
μήτ' ἐν ᾦπείρῳ φωνήμεν,
ἀλλ’ Τάρταρον τε ναίειν κακέροντα: διὰ σὲ γὰρ πάντ’
(ἐστ’) ἐν ἀνθρώποις κακῶσι.

IV

[10]

Κήρα με προσῆλθε φλυαρία οὐκ ἔθέλοντα.
οὐκ ἔθέλοντα με προσῆλθε Κήρα φλυαρία.
We have but few details of the life and career of Bacchylides, nor does it appear to have possessed much independent interest for us. He was born at Iulis in Ceos,¹ and was the nephew on his mother’s side of Simonides. We do not know the date of his birth, but he had evidently reached manhood before the year 476 B.C. when he went with his uncle to the court of Hiero; and since he is mentioned by Eusebius under the date 431 B.C., I have adopted as the approximate period of his lifetime 500-430 B.C. This agrees with the fact that he was younger than Pindar, who was born in 518 B.C., and with the statement of Eusebius that Bacchylides flourished in 450 B.C. His patron Hiero is said to have preferred the poems of Bacchylides to those of Pindar,² and it is supposed that considerable enmity existed between the two poets. After the death of Hiero he appears from a passage in Plutarch³ to have gone to live in the Peloponnesus, and we know nothing further of his life.

He was no doubt greatly influenced by the example and instruction of his celebrated uncle, and in the technique of his art he was probably content to follow his footsteps without attempting independent innovations of his own. Nevertheless, as Hartung remarks, the fact that he enjoyed a considerable reputation side by side with such giants as Pindar and Simonides, implies that his talents were of no mean order. An epigram (Anth. Pal. ix. 184) testifies to the fascination of his style, in designating him λαλός Σερην,

¹ Strabo x. 486, Suidas. ² Schol. Pyth ii. 167. ³ De Exilio c. 14, p. 605.
and similar praise is bestowed upon him in Jacobs' *delect. Epig.* iv. 19.

Δαρά δ' ἀπὸ στομάχων φθέγξατο Βακχυλίδης.

Longinus (p. 101) has an interesting criticism upon him, in which, while denying entirely to him any claims to real greatness as a poet, he testifies to certain other high qualities which are conspicuous in his extant fragments. Comparing poets such as Bacchylides and Ion with Pindar and Sophocles, the former, he says, are ἀδιάπτωτοι καὶ ἐν τῷ γλαρῳ πάντῃ ἑκαλλυφρημένοι, whereas Pindar and Sophocles, in their mighty efforts, do not always keep up the high standard they set before themselves, καὶ πίπτωσιν ἀτυχείς. The surviving fragments exhibit considerable merit, and are perhaps, many of them, specimens of his best style, a large proportion being obtained from Stobaeus' *Florilegium*. Those that deal directly with the 'criticism of life' do not betray any distinct originality of thought, but repeat the sentiments found in Simonides and in Ionic elegy generally. Yet, though the matter may be slight, the manner is excellent, the expression and the rhythm being usually full of charm; while in the lines αἰτὶ τέκους ὑμήτερον, κ.τ.λ., *Frag.* XVIII., there is a pathos worthy of Simonides himself. But it is in passages where the note is one of pleasure that he is at his best. His Paean on the delights of Peace, when 'the din of the brazen trumpet resounds no more and sweet-thoughted sleep is not ravished from our eyelids', rings with joyous enthusiasm; and there is a beauty and a humour in his song on 'the sweet compulsion of wine' (No. II.) which, combined with the fascinating metre, are, I think, far more pleasing on such a subject than Pindar's sublimer flight.¹

¹ See note *ad loc.*
BACCHYLIDES

I

[Bergk, 13]

Τίκτει δὲ τε θνατοῖσιν εἰράνα μεγάλα
πλούτων καὶ μελημάδων ἅυδαν ἀνθεκα,
δαιμονίων τ’ ἐπὶ βωμῶν θεοίσιν αἰθεσθαι βοῶν
ζυμώθη φλογὶ μῆρα τινυτρίγων τε μῆλων,
γυμνασίων τε νέοις αὐλῶν τε καὶ κώμων μέλειν.
’Εν δὲ συναρθέτοις πόρπαξιν αἰθάν
ἀρχγνῖν ἵστοι πέλονται:
ἐγγέξα τε λογικῶτα ξιφές τ’ ἄμφακε’ εὐράφες δύμναται,
γαλακεῖν δ’ οὖν ἔστι σκληρίγγιων κτύποις
οὐδὲ συλάται μελίφρον ὑπνός ἀπό βλαφάρων,
ἄμον δ’ θάλπει κέαρ
συμποσίων δ’ ἐρατῶν βρύσων’ ἄρμικ, παυδικοί θ’ ὑμνοὶ
φλέγονται.
II

PAROENION

[Bergk, 27]

Γλυκεί' ἀνάγκη
σευμενή κυλίκων θάλπης θυμόν,
Κυπρίδος' κ' ἐλπίς δικαϊώσει φρένας

ἀμαιγμενὴ Διονυσίου δύροις,
ἀνδραί' δ' ὑψωτάτω πέμπτει μερίμνας
κύτι', ὃ μὲν πόλεων κρίδεμαλα λύει,
πάσι δ' ἀνθρώπως μοναρχήσειν δοκεῖ.

γρυσῷ δ' ἐλέφαντι τε μαρμαρίουσιν ὁικοι
πυροφόροι δὲ κατ' αἰγλέντα (πόντον)
νῆς ἀγούσιν ἀπ' Λιγύπτου μέγιστον
πλοῦτον' ὥς πίνοντος ὦρμαίει κέχρ.

ETHICAL SUBJECTS

III

[36]

Θνατοίς δ' οὐκ ἀὐθαυξῆτεν
οὔτ' ἐλβος οὔτ' ἀκαμπτος "Αργή,
οὔτε πάμφθερας στάσις,
ἀλλ' ἐπιγρίμπτει νέρος ἀλλὸν ἐπ' ἀλλαν
γαίην ὧ πάνθορος αἰσχ.
IV

EPINICIAN ODE

[Bergk, 1-2]

"Ολβιος ὤτινι θεὸς μοῖραν τε καλῶν ἔπορεν
σὺν τ’ ἐπιζάλω τύχῃ ἀφρειόν βιοτάν διάγειν
οὐ γὰρ τις ἐπιγείοις πάντα γ’ εὐδαίμων ἔρυ.

Θνατοῖσι μὴ φύναι φέριστον
μηδ’ ἀελίου προσῳδίαν φέργας
ολβιος δ’ οὐδεὶς βροτῶν πάντα χρόνον.

V

Παύροις δὲ θνατῶν τὸν ἀπαντὰ χρόνον δαίμων ἐδωκεν
πράσσοντας ἐν καιρῷ πολιορκόταρον
γῆρας ἴκνείσθαι, πρὶν ἐγκύρσαν ὕμφ.

VI

PROSODION

Πάντεσσι θνατοῖσι δαίμων ἐπέταξε πόνους ἄλλοις ἄλλους.
Εἰς ὅρος, μία (δὲ) βροτοῖς ἐστὶν ἑυτυγίας ὁδός, θυμὸν εἰ τις ἔγον ἄπενθη διατελεῖν δύναται βίον. 
*γ' δὲ μέριμν' ἀμαρτολεί φρενί, 
tὸ δὲ παρ' ἀμάρ τε (καὶ) νῦκτα μελλόντων χάρων ἐδώ ἱπτεται κέλρ, 
ἀκαρπον ἔχει πόνον. 

Τι γὰρ ἐλαφρὸν ἔτ' ἐστ' ἀπρηκτ' ὀδυρόμενον δονεῖν καρδιάν;

Ω Τριώτες ἀρηγόλου, Ζεὺς ὑψιμέδων, ὡς ἀπαντᾷ δέρκεται, 
οὐκ αἰτίος θυντοίς μεγάλων ἁγέων ἄλλο ἐν μέσῳ κείται κχεῖν 
πᾶσιν ἄνθρωποις Δίκαιον ὅσικν, 
ἀγνὰν Ἑὐνομίας ἄκουλουθον καὶ πινυτὰς Θέμιδος' 
διβίον παθὲς νιν εὐρόντες σύνοικον.
IX

HYPORCHEM

[Bergk, 22]

Λυδία μὲν γάρ λίθος μανύει γρυσῶν,
άνδρῶν δ' ἀρετὰν σοφίαν τε παγκόσμιας ἐλέγχει ἀλάθεια.

X

[30]

Πιστὸν φάσομεν
κύδος ἔχειν ἀρετὰν πλοῦτος δὲ καὶ διέλθοισιν ἀνθρώπων ὀμίλει.

XI

[4]

'Ως δ' ἀπαξ εἶπεν, φρένα καὶ πυκνῶν
χέρδος ἀνθρώπων βιάται.

XII

[44]

'Οργαί μὲν ἀνθρώπων διεκκερμέναι
μυρίαι.
MISCELLANEOUS PASSAGES

XIII

TO THE DIOSCURI

[Bergk, 23]

Οὐ βοών πάρεστι σώματι, οὔτε χρυσός, οὔτε πορφύρωι τάπητες,

ἀλλ' θυμός εὐμενής

Μοῦσ' τε γλυκεῖα καὶ Βοιωτίουσιν ἐν σκύροισιν οἶνος ἕδυς.

XIV

[9]

... -ω-ω-ω...

-ω-ω-ω-ω-ω-ω-ω-α

-ω-ω-ω-ω-ω-ω-α

Νῦν γλυκύδωρος...

ἐν πολυγρύσῳ δ' Ὄλυμπῳ Ζηγίλ παρισταμένα κρίνει τέλος

κλαυνάτουσί τε καὶ θανατοῖς ἀρετάς.

XV

PAEAN

[14]

"Ετέρος ἐξ ἐτέρου σοφὸς τὸ τε πάλαι τὸ τε νῦν.

οὐδὲ γὰρ ἓχοστον ἀρρήτων ἐπάεων πῦλας

ἐξεμφεῖν."
XVI
HYPOCHEM
[Bergk, 93]

Οὖν ἐδραὶ ἔργον οὐδὲ ἀμβολᾶς, ἀλλὰ χρυσαυγίδος Ἰτωνίας
χρή παρ' εὐδαιμονίαν ναὸν ἐλθόντας ἄβρόν τι δεῖξαι,

XVII
HERCULES AT THE HOUSE OF CEUX
[33]

"Εστι δ' ἐπὶ λάϊνον οὐδόν, τοι δὲ θοίνας ἐντυνον, οὐδὲ τ' ἔφα:
Αὐτόμαχοι δ' ἄγαθῶν δάκτυς εὐφύειοι ἐπέρχονται δίκαιοι
φῶτες.

XVIII
HYMN
[11]

Λίθι τέχος ἀμέτερον,
μείζον ἡ πενθεῖν ἑράνῃ κακῶν, ἀφθηραγματισμῶν ἵσον.

XIX
CORINTH
[7]

"Ω Πέλοπος λιπαρὰς νάσοις θεόδματοι πύλαι.
XX
[Bergk, 40]

Οὐ νύκτις ἀνθρώποις
μεγάλοκύλπου θύγατερ.

XXI
[24]

... Ἐπεὶ τὴν ἀπ' ἄγρυλης ὑπὸ τοῖς νεκρίς
λευκὸν ἄντείνασκα πῆμαν.

XXII
THE EAGLE
[45]

Νομάται δ' ἐν ἀτρυγήτω χάει.
BANQUET-SONGS—THE SCOLIA.

Among the remains of Greek Melic poetry not the least interesting are these Banquet-songs. They reveal to us how intimate a part was played by poetry in the life of the ordinary Greek citizen, and remind us that monodic song, which seems to us the most natural form for lyric poetry to adopt, little cultivated as it was by the great Melic poets, received its full share of attention in the daily social life.

I have mentioned, on p. 12, that convivial poetry in its earliest stage was probably of a sacred character. Whether the later secular songs were simply a departure from the hymnal style, or of independent origin, is uncertain and of little importance; but we may perhaps trace the moralising vein which predominated in the Scolia to an early connection with religion. Not a few also of the surviving Scolia are in the form of prayers to some deity.

According to Athenaeus, xv. 694 seq., and Dicaearchus ap. Suidas, convivial songs were of three kinds. First came the Paean, sung in unison by the whole company—προωτον μὲν ήδον ὁδήν τοῦ θεοῦ κοινῶς ἀπαντεῖ: μίχ φωνή παιανίζωτες. It was sung after the banquet and as an introduction to the wine, as we gather from Plat. Symp. 176 Α. It was addressed to some appropriate deity, and was distinguished, Athenaeus says, by the refrain 'Ἰ Παεάν. We may assume that the Paean usually took the character of thanksgiving to the god; and for this and other reasons that he mentions, Athenaeus is right in protesting against the application of the term Paean to such a poem as Aristotle's Ode to Virtue (Miscell. vi.). An early reference to the banquet-paean occurs in Alcman, Frag. xi.; and see on Miscell. Frag. v.
Secondly come the Paroenia, or ‘songs sung over the wine-cup.’ These were monodic and sung by each member of the company in turn. They might either deliver a composition of their own, whether improvised or not, or apparently sing or recite some passage from any famous poet. Thus we read in Ar. Clouds 1355 seq. of quotations from Simonides, Aeschylus or Euripides as suitable for such occasions, and Alcaeus and Stesichorus were popular for the same purpose. Ilgen\(^1\) decides that most of the songs of Alcaeus and Anacreon belonged to this class of Paroenia, and it is obvious that the practice gave the poet an excellent opportunity for securing an audience.

The proceedings were conducted with due ceremony. We are told that a lyre, a myrtle-bough and a cup were handed round to the right, not to the left as we pass our decanters.\(^2\) The lyre was probably intended only for those who were skilful enough to accompany their own songs; the myrtle-bough for others, or for any who were reciting non-melic passages. Thus in Ar. Clouds, loc. cit. Strepsiades gives his son the lyre when he wishes him to sing a song from Simonides (\(\hat{\text{\varepsilon}}\sigma\omega\ \Sigma\upsilon\mu\omega\nu\delta\sigma\omega\ \mu\epsilon\lambda\omega\)), but substitutes the myrtle-bough when he asks him to recite a passage from Aeschylus (\(\tau\delta\nu\ \Lambda\iota\sigma\gamma\upiota\lambda\upsilon\nu\ \lambda\varepsilon\zeta\xi\iota\ \tau\iota\ \mu\omicron\nu\ \kappa\tau\omicron\tau\iota\iota\). The cup was passed round the company like our loving-cup, and probably retained by each man in his turn while he was singing.

The Scolia, according to the account which I am at present following, form the third and most important class of Banquet-song. In these, which like the Paroenia were monodic, only the most accomplished took part;\(^3\) and indeed no small strain was imposed on the poetical inven-

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\(^1\) De Scoliorum Poesi, the introduction of which is usually accepted as the standard authority on the subject of Scolia.

\(^2\) Pollux.vi.108 and cf. Ath. xi. 503. The myrtle-bough, or \(\mu\upsilon\rho\rho\iota\nu\gamma\), is called by Plutarch \(\alpha\iota\sigma\alpha\xi\alpha\omega\), which Hesychius defines as \(\delta\ \tau\iota\ \delta\alpha\phi\upsilon\nu\mu\alpha\lambda\alpha\delta\sigma\ \\
\)\(\nu\ \kappa\alpha\tau\omicron\gamma\nu\\nu\tau\iota\epsilon\upsilon\zeta\nu\ \upsilon\mu\nu\\nu\ \tau\omicron\upsilon\zeta\upsilon\upsigma\upsilon\upsigma\ \tau\omicron\sigma\upsilon\upsigma\upsigma\upsigma\ \theta\epsilon\omicron\upsilon\zeta\) (as if he were speaking of the Paean); so that it would appear that the laurel sometimes took the place of the myrtle.

\(^3\) Athen. xv. 694, \(\delta\ \mu\epsilon\tau\epsilon\gamma\nu\ \omega\nu\kappa\epsilon\tau\iota\pi\acute{\alpha}\tau\iota\epsilon\), \(\acute{\alpha}\lambda\lambda^\prime\) \(\omicron\varsigma\ \sigma\nu\nu\epsilon\tau\omicron\ \dot{\delta}\omega\kappa\omicron\upsilon\tau\iota\epsilon\varsigma\ \dot{\epsilon}n\acute{\iota}\ \mu\omicron\nu\omicron\upsilon\.)
tion or memory and the ready wit of the performers. The leader started by singing a short verse on a subject and in a metre of his own choice. He then passed on the lyre or myrtle-branch, not necessarily to his neighbour, but to any person who was ready to accept it, or, if Plutarch's account be right, the first man of one couch was succeeded by the first of the next, and so on until the game began afresh with the second of each. The main feature and difficulty of the Scolion, as thus described, was that each singer was bound to follow his predecessor not only in subject but in metre also, and was thus precluded from preparation beforehand. Original improvisation was, however, not always enforced, and quotations from famous poets or slight variations upon well-known passages were often substituted; but while in the Paroenion the nature of the quotation was left to the choice of each member of the company, who might thus come ready primed with his recitation or song, in the Scolion presumably it had to continue or cap the verses of the preceding singer. We have an illustration of the Scolion-singing, as thus described, in the song on Harmodius and Aristogeiton, if at least we follow Ilgen and others in regarding each verse as a separate Scolion in itself. The simple yet effective repetitions, relieved by a sudden change of expression, are supposed to reveal to us the manner in which the game was carried on. The same is said to be true of No. xvi. α' as compared with No. xvi. β', and of No. xvii. α' as compared with No. xvii. β', also perhaps of the second strophe or verse of Hybrias' Scolion (No. x.) as compared with the first. A still better example of the game, or rather an imitation of it, occurs in Ar. Wasps, 1220 seq. Here the leader makes several quotations which the next man caps in each instance with some appropriate passage altered if necessary to suit his own purposes, the composition being in no case wholly original. It would appear also from this passage that two performers were enough for the game.

Such is the description usually given of the nature of the

1 Quæst. Symp. i. 1.
Scolia, in accordance with Ilgen's interpretation of the ancient authorities. On the other hand, in certain important respects Engelbrecht forcibly urges that Ilgen's views are misleading. Engelbrecht's main contention is, that whatever may have been the case in the time of Dicaearchus who wrote towards the end of the fourth century B.C., the distinction between Paroenia and Scolia, the second class and the third, did not exist in the Melic period proper (c. 700-450 B.C.), and that the term Scolion had a much wider application than is given to it in the above account. In Hesychius and Suidas σκολίον 2 is explained simply as παροινος φωνη, while in Schol. Wasps 1231, what Ilgen would entitle Paroenia are spoken of as 'Scolia', so that the two terms seem more or less convertible, or rather σκολίον appears to be the proper name for a certain species of Melic poetry, namely all Banquet-songs other than the Paean, while παροινος is simply an adjective used in conjunction with μέλος or φωνη to describe the Scolion. There is no mention in any authorities contemporary with the Melic period of the peculiar kind of Scolion-game described above; and Engelbrecht very reasonably maintains that to attribute the repetitions in 'Harmodius and Aristogeiton' or in the song of Hybrias to the 'capping' system is merely an unwarrantable conjecture on Ilgen's part; 3 and indeed similar iterations are common enough in our own ballad poetry. Certainly the large majority of the surviving Scolia exhibit no trace of the game; and in Pindar's choral Scolia such a notion is absolutely out of the question.

What then was the exact meaning in earlier times of the term Scolion? and what were the characteristics of this species of Melic poetry? In answering these questions, the less closely we attempt to define the less likely we are to fall into error. Greek-lyric poetry, as I have often men-

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1 De Scoliorum Poesi, 1883, being one of the most recent works on the subject.
2 For the accentuation see Engelbrecht, ad init.
3 Particularly unjustifiable is Ilgen's statement that the single four-line stanza was the form regularly assumed by the Scolia.
tioned, was classified according to the occasion for which it was intended; and apparently Scolia were the poems composed for convivial meetings. But in addition many well-known poems, or passages from well-known poems, originally designed for some other purpose, earned the name of 'Scolia' because they were often sung or recited at convivial meetings. Of this kind would be the passages from Simonides or even from Aeschylus mentioned in Ar. Clouds l.c.; while such poems as those of Alcaeus, classified by the grammarians as στασιωτικά, ἔρωτικά, συμποτικά, etc., were probably all written as Scolia, or παρόνιοι φιδί, and the same is true of the odes of Anacreon. Even Sappho appears to have written Scolia, judging from the fact that No. xi. was ascribed to her by some authorities. Her odes in general, though intended no doubt rather for meetings of friends of her own sex, were also made use of as Scolia at the wine-feasts of men.\footnote{Cf. Aelian \textit{ap. Stob. Flor.} xxix. 58, speaking of Solon—παρὰ πότον τοῦ ἀδελφιδοῦ ... μέλος τι Σαπφοῦς ἄσταντος, and Plut. \textit{Quaest. Symp.} vii. 8. 2.}

With regard to the second question—as to the characteristics of the Scolion—we can again give no very definite answer. In form the Scolia were, with rare exceptions, monodic, and written frequently in four-line stanzas. Eleven of the surviving Scolia are uniform in their metre, but they are quoted as the 'Attic Scolia', and we cannot infer that the type was anything like general. The rest of them exhibit considerable metrical variety, many of them being in couplets, and one even in Elegiac metre. In subject, such topics as love or wine were likely to predominate, as is the case in Pindar's Scolia, but the range was very wide. Among Alcaeus' Scolia, if we are right in so calling them, the 'Stasiotica' play the chief part, and many of those passages specially quoted by Athenaeus as Scolia are on political subjects. Again, the gnomic or moralising tone predominated widely (see Nos. \textit{VIII.}, \textit{XII.}, \textit{XIII.}, etc.), often not unmixed with humour, e.g. Scol. \textit{XIX.}; and Athenaeus \textit{l.c.} calls special attention to the good moral influence supposed to be exercised by the Scolia. It is a note-worthy fact that wine-songs should
bear this character, and we are supplied with one more proof of the sobriety of Greek gentlemen.\(^1\) Eustathius, \textit{Od.} p. 1574, speaking of the different kinds of Scolion, says—\(τὰ \ μὲν \ σκωπτικά, \ τὰ \ δὲ \ πρὸς \ ἔρωτα, \ πολλὰ \ δὲ \ καὶ \ σπουδαῖα.\) To the last class, which Eustathius indicates to be the largest, would belong these political and moral Scola. The expression \(σκωπτικά\) signifies, I think, ‘jeering’ or ‘scroffing,’ and not simply ‘jesting’ or ‘comic,’ for it seems to recall the phrase \(παραξιδία \ κερτομέουσι\) in the Homeric hymn to Mercury,\(^2\) and to imply good-humoured personalities on the part of the boon-companions. The singers often endeavoured to deliver a clever home-thrust at each other; thus in \textit{Ar.} \textit{Wasps} 1226, Cleon is supposed to begin quoting a line from a popular Scolion—\(οὐδεὶς \ πόστοι' \ κνήρ \ ἔγεντι' \ 'Αθέναις—\) and Philocleon immediately supplies—\(οὐ \ οὖτο \ γε \ πανδορφὸς \ οὐδὲ \ κλέπτης—\) doubtless pointing significantly at his butt. We have but little illustration of this in the surviving Scola, for I think that Colonel Mure exercises some over-ingenuity in detecting personal hits and inferior puns in passages which rather belong to the class of \(σπουδαῖα.\)^\(^3\)

Briefly, then, we can with safety say little more of the Scolia than that, so far as we can judge, the term was applied primarily to all poetry designed for no more special occasion than the convivial meeting; and that accordingly there was room for a practically unlimited range of subject and style, although we find, as is natural, that certain characteristics, such as I have described, predominated. If the works of certain grammarians who wrote on the Scolia had survived, our knowledge of the subject might have been materially increased.

After the Melic period, according to Engelbrecht’s view, the term ‘Scolion’ acquired its more limited significance of a kind of poetry-game, as above described, while other

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\(^1\) See Anacr. \textit{xvi.} note.

\(^2\) \(Εξ \ αὐτοσγείδης \ πειρόμενον, \ ζῆτε \ Κοῦροι \ ήβηται \ θαλῆσι \ παραξιδία \ κερτομέουσι.\)

\(^3\) Cf. note on Scol. \textit{II}.\)
convivial songs retained their generic title of Paroenia (παροινικά μέλη), and no doubt there are traces of the game as early as Aristophanes, in the passage from the *Wasps* to which I have already referred.

About the origin of the expression Σχολιών, 'crooked', as applied to a certain class of songs, there is no little dispute. The commonest explanation is, that it arose from the irregular order in which one singer followed another. ¹ Others ascribe the term to the irregularities in metre permitted in the case of improvisations; or again the songs may have been 'crooked' or 'oblique' from the *double-entendres* not uncommonly made use of. Of course none of these explanations are consistent with the view taken by Engelbrecht of the nature of the Scolia in the Melic period. His own conjecture is ingenious, that σκολιά μέλη were originally opposed to ὀφθια μέλη, that the latter term was applied to hexametric composition, and that thus σκολιά μέλη at first included all Melic poetry. ² It became, however, limited to convivial songs, because these were probably the first to adopt the Melic style and metre—religious lyric retaining the hexametric form to a later period.

1 κατὰ τίπον τινὰ εἰ τύχῳ εὕντες, Athen. xv. 694.  
² This explanation would render intelligible the expression in Schol. Ar. *Wasps*, 1231, σκολιὰ καὶ πενθήτηρ γίόντο μέλη, applied to the songs which induced Proserpine to give back Alcestis.
SCOLIA, ETC.

I.-V. ATHENIAN SCOLIA

I

[Bergk, 9]

\((\alpha')\) 'Εν μύρτου χλαδὶ τὸ ξίφος φορήσω, ἀστερ' Ἀρμόδιος κ' Ἄριστογεῖτων, ὅτε τὸν τύραννον κτανέτην ἵσονόμος τ' Ἀθήνας ἐποιησάτην.

[10]

\((\beta')\) Φίλταξ' Ἀρμόδιος' οὗ τί που τέθνηκας, νήσοις δ' ἐν μακάρην σὲ φασιν εἶναι, ἵνα περ ποδώκης Ἀχιλλέας, Τυδείδην τέ φασιν Διομήδης.

[11]

\((\gamma')\) 'Εν μύρτου χλαδὶ τὸ ξίφος φορήσω ἀστερ' Ἀρμόδιος κ' Ἄριστογεῖτων, ὅτ' Ἀθηναίης ἐν θυσίας ἀνδρα τύραννον Ιππαργον ἐκχυνέτην.

[12]

\((\delta')\) Αἴει σφῆν κλέος ἔσσαται κατ' αἶχν, φίλταξ' Ἀρμόδιος κ' Ἄριστογεῖτων, ὅτι τὸν τύραννον κτάνετον ἵσονόμος τ' Ἀθήνας ἐποιησάτων.
II
[Bergk, 14]
Αἰαὶ Λευσίδρων προδοσέταιρον,
oίους ἄνδρας ἀπωλέσας, μαχεσθαί
ἀγαθοὺς τε καὶ εὐπατρίδας
οὗ τότε ἔδειξαν οἶνον πατέρων ἔσαν.

III
[6]
Ἐνεκήσαμεν ὡς ἔβουλομεσθα, καὶ νίκην ἔδοσαν θεοὶ φέροντες παρὰ Πανδρόσου ὡς φίλην 'Αθηνᾶν.

IV
[2]
Παλλὰς Τριτογένει ἄνασσ 'Αθηνᾶ, ὄρθου τύνδε πόλιν τε καὶ πολίτας ἀτέρ ἀλγέων καὶ στάσεων, καὶ θησάτων ἁφρῶν σὺ τε καὶ πατήρ.

V
[3]
Πλοῦτου μητέρ', 'Ολυμπίαν άείῳ Αὔριτα στεφανηρόροις ἐν ὄραις, σὲ ταῖς Διός Φερσεφόνῃ γιόρτων, εὐ δὲ τάνδ' ἀμφέπτετον πόλιν.

VI
[5]
Ἰδ' Πάν, 'Αρκαδίας μεθέων κλεενάς, ἀφροτά, Βρομικὸς ὀπακὴ Νύμφαις, γελάσειας, ὡ Πάν, ἐπ' ἐμαῖς εὐφροσύναις, ἀσίας κεχαρημένος.
VII
[Bergk, 4]

'Εν Δήλω ποτ’ ἐτύκτε τέχνα Δατω',
Φώσιος χρυσοκόμμων ἀναχτ' 'Απόλλω,
ἐλαφρημόλον τ’ ἁγροτέραν
'Ἀρτέμιν, ὧ γυναικῶν μέγε' ἔχει κράτος.

VIII
[7]

Εἴν' εξήν ὁποίος τις ἢν ἔκκαστος,
τὸ στήθος διελόντι, ἔπειτα τὸν νοῦν
ἔσπειράντα, κλείσαντα τήλιν,
ἄνθρα φίλον νομίζειν ἄδολο φενί.

IX
[8]

Τηχίνειν μὲν ἄριστον ἀνθρό όνατον,
δεύτερον δὲ φυλὸν καλὸν γενέσθηκεν,
τὸ τρίτον δὲ πλούτειν ἄδολος,
καὶ τὸ τέταρτον ἦβαν μετὰ τῶν φίλων.

X

SONG OF HYBRIAS THE CRETAN
[28]

-○-○-○-○-○-○-○-○
-○-○-○-○-○-○-○
○:○-○-○-○-○-○
○:○-○-○-○-○-○-○
-○-○-○-○-○-○-○ or -○-○-○-○-○-○

'Εστι μοι πλούτος μέγας δόμυ καὶ ἕφθος,
καὶ τὸ καλὸν λασόμον πρόβλημα χρωτός:
τούτω γάρ ἄρισ τούτω θερίζω,
τούτω πατέω τὸν ἁθόν οἶνον ἅπ' ἀμπέλῳ,
τούτω δεσπότας μνοίς κέκλημαι.

Q
Τοί δὲ μὴ τολμῶ ἤνειν δόμῳ καὶ ζήφος
καὶ τὸ ἀκλὸν λαύσημον πρόβλημα χρωτός,
pάντες γόνυ πεπτημότες ἁμόν
καὶ μέγαν βασιλῆα φωνέοντι.

ΧΙ

PRAXILLA

[Bergk, 21]

'Αδμήτου λόγον, οὗ ταῖρα, μαθίων τούς ἄγχοιος φίλει,
tῶν δειλῶν δ' ἀπέγου, γνοὺς ὧτι δειλοῖς ὀλιγχ γάρμε.

ΧΙΙ

[23]

'Τὸ παντί λίθῳ σκορπίος, ὃν ταῖρ, ὑποδύεται
φραζει μή σε βάλη τῷ δ' ἀφανεῖ τάς ἐπεται δύλος.

ΧΙΙΙ

[26]

'Ὅστις ἄνδρα φίλου μὴ προδίδωσιν, μεγάλην ἔχει
tιμήν ἐν τε βροτοῖς ἐν τε θεοῖσιν κατ' ἐμὸν νόσον.

ΧΙΒ

[22]

Σὺν μοι πίνω, συνήβα, συνέρα, συστερανηφόρει,
sὺν μοι μενομένῳ μαίνεο, σὺν σαύρον σωφρόνει.

ΧΙΒ

[24]

'Α ἵδε τῶν βάλανον τῶν μὲν ἔχει, τῶν δ' ἔρατοι λαβεῖν
κάγω πτίδα καλὴν τὴν μὲν ἔχω, τὴν δ' ἔραντο λαβεῖν.
BANQUET-SONGS—THE SCOLIA 243

—ο—ο—ο—ο—ο—ο—^ —ο—ε—ο—ο—ο—ο—ο—^  

XVI
[ Bergk, 19 ]

(α') Εἰθε λύρα καλὴ γενούμην ἠλεφαντήνη, καί με καλοι παιδες φέροιεν Διονύσιον ἐς γυρὸν.

[ 20 ]

(β') Εἰθ' ἄρτορον καλὸν γενούμην μέγα χρυσίον, καί με καλὴ γυνὴ φοροῖη καθαρὸν θεμένη νύον.

XVII
[ 17 ]

ALCAICS

(α') Πατὶ Τελαμώνος Αίκν αἰχμητα, λέγουσι σὲ ἐς Τροῖκν ἄριστον ἐλθεὶν Δαννόδων μετ' Ἀγιλλέα.

(β') Τὸν Τελαμώνα πρῶτον Αίκνα τῇ δεύτερον ἐς Τροῖκν λέγουσιν ἐλθεὶν Δαννόδων μετ' Ἀγιλλέα.

XVIII
[ 15 ]

ALCAICS

υ : — ἐκ τῆς χρῆ κατιδεὶν πλόν, εἰ τις δύνατο καί παλάμην ἔχων ἐπεὶ δὲ κ' ἐν τόντι γένηται, τὸ παρέστω τρέχειν ἀνάγικη.

XIX
[ 16 ]

υ : —ο—ο—ο—^  

υ : —ο—ο—ο—^  

—ο—ο—ο—ο—υ  

υ : —ο—ο—ο—^  

'Ὁ καρκίνος ὕδ' ἔφα γαλα θ' τὸν ὅριν λαβὼν εὐθὺν χρῆ τὸν ἐταύρον ἐμεν καὶ μὴ σκολιά φονεῖν.
GREEK LYRIC POETS

XX
[Bergk, 30]

Oushedon, all' arx t'olla ph'yn o' xwrous.

PYTHERMUS

XXI
[1]

SCOLIA ATTRIBUTED TO THE SAGES

XXII
[1]

BIAS

[1]

APTOIGIV apTa

XXIII

PITTACUS

[1]

"Egouata dei tyozon kai iodoxon xfrerpx

steixein poti fowtix xoxon' p toasted xan

oudei' flogossax die xtomato xaloei

dighomythou egousa xaraxi' xonaxa.
XXIV

SOLON

Περιλαμβανόμενος ἀνδρα ἔκκεις τὸν ὄρα
μὴ κρυπτὸν ἔγχος ἔχων κραδή
φαινομή πρὸς σ' ἐννέα τρισώτω
γλώσσα δὲ οἱ διγράμματος
ἐν μελαίνας φρενὸς ἱερωνή.

XXV

CHILO

[Bergk, 969]

Ἐν λιθίναις ἀκόντις ὁ χρυσός ἐξετάζεσθαι
didous βάσισθαν φρενέαν'
ἐν δὲ χρυσῷ νοῦς ἀγαθῶν τε κακῶν τ' ἀνδρῶν ἔδωκ' ἐλεγχον,

XXVI

THALES

[ p. 970]

Ὤ τι τὰ πολλά ἐπι φρονίμης ἀπεφήγκτο δόξαν
ἐν τι μάτευσε σοφόν'
ἐν τι κεδνόν κύροι.
λύσεις γὰρ ἀνδρῶν κωτίλων γλώσσας ἀπεραντολόγους.
XXVII
CLEOBULUS

ο:—ο—ο—ο—ο—ο—ο—ο

'Αμουσίκ τὸ πλέον μέρος ἐν βροτοῖσιν
λόγον τε πληθος· ἄλλ’ ὁ κυρος ἀρκέσει.
(φρόνει τι κεδύνον ἡ μάταιος ἄχρις γινέσθω.)

XXVIII

[Bergk, 27]

"Εγγει καὶ Κήδωνι, διάκονε, μηδ' ἐπιλήθου,
i ὑπ' τοῖς ἄγχαθοίς ἀνθρώπιν οίνογραφῖν."
POPULAR SONGS

I

LINUS SONG

[Bergk, 2]

\[ \text{or} \ - \ - \ - \ - \ - , \text{or} \ (\ - \ - \ - \ - \ - , \text{or} \ (\ - \ - \ - \ - \ - } \]

\( \Omega \) Λίνε πᾶσιν θεοῖσιν

τετύμενε, σοὶ γάρ ἔδωκαν

πρῶτον μέλος ἀνθρώπους

φωναῖς λυρικαῖς ἀκίνητοι

Φοίβος δὲ κύριον σ＇ ἀναφέρει

Μούσηι δὲ σε Θηργεσσών.

II

SWALLOW-SONG

[41]

(Metre, see Notes.)

'Ἡλίō ᾿Ηλ.θε χελιδών,

καλὰς ὀφρας ἄγουσαν,

καλοὺς ἐκωτοῦς,

ἐπὶ γαστέρα λευκά,

ἐπὶ νώτα μέλανα.

Παλάθαν σὺ προκύκλαι

ἐκ πίνους οἴκου,

οἴνου δὲ δέκαστρον

τυρών τε κόμωστρον.

καὶ πύργα χελιδών

καὶ λεκυθίται

οὐκ ἀπωθεῖται. Πότερ’ ἀπίστωμε, ᾿Η λαβωμέθα; εἰ μὲν τι δεῖτες; εἰ δὲ μή, οὐκ ἔκσομεν.

Ἡ τὰν ὑφάνεν φέρωμεν ᾿Η τοῦπέφημον; ᾿Η τὰν γυναῖκα τὰν ἐσοὶ καλημέναν;

μικρὰ μὲν ἔστι, ἐξαίσις µιν ὀξύσομεν' ἂν δὲ φέρης τι

μέγας δὴ τι φέροιο.

"Ανοιγ' ἀνοιγε τὰν ὑφάνεν χελιδών;

οὐ γὰρ γεροντες ἐσμεν, ἀλλὰ παυδίς.
CHILDREN'S GAMES

IV
TORTOISE SONG
[21]

Χόρος. Χελι γελούνη τί πολεις ἐν τῷ μέσῳ;
Χελώνη. Μαρφύμα ἔριξα καὶ κρόκαν Μύλησιαν.
Χορ. Ὅ δ' ἔκγονός σου τί πολών ἀπώλετο;
Χελ. Δευκάν ἄρ' ἵπποιν εἰς ὁλίκασιν ὕλατο.

FLOWER SONG
[19]

A. Ποῦ μοι τὰ ὅδε, ποῦ μοι τὰ ἵα, ποῦ μοι τὰ καλὰ σέλινα;
B. Ταδὲ τὰ ὅδε, ταδὲ τὰ ἵα, ταδὲ τὰ καλὰ σέλινα.

VI
BLIND MAN'S BUFF
[20]

Ὁ Περιστεφόμενος. Χαλκὴν μύξαν ὑγράσω.
Χόρος. Ὑγράσεις, ἀλλ' οὐ λήψει.

VII
[22 A]
ΠΑΙΔΕΣ. Ἐξεχ' ὁ φίλ' Ἡλιε.
VIII

MILL-SONG AT MYTILENE

[Bergk, 43]

"Αλει μύλα, άλει
καὶ γὰρ Πίτταξος άλει
μεγάλας Μιτυλένας βασιλεύων.

IX

TO DEMETER

[1]

Πλεῖστον οὖλον ίεί, ίουλον ίεί.

X

[24]

Μακροὶ δρύες, οἱ Μέναλκα.

THE GAMES

XI

(a') THE SUMMONS

[Bergk, 14]

— — — — — — — — —
— — — — — — — — —
— — — — — — — — —
— — — — — — — — —
— — — — — — — — —
— — — — — — — — —

"Αρχει μὲν ἁγών τῶν καλλιστῶν
ἀθλον ταμίας, κακός δὲ καλεῖ
μηκέτι μέλλειν.

(β') THE START

[15]

Βαλξιδί πόδας θέτε πήρ πόδα πόδα.
(γ') THE FINISH

[Bergk, 16]

Δήσει μὲν ἀγών τῶν καλλίστων ἀθλων ταμίκες, καφός δὲ καλεῖ μηκέτι μέλλειν.

RELIGIOUS

XII

ELEAN WOMEN TO BACCHUS

[6]

Ἐλθεῖν, ἥρω Διόνυσε,
"Ἀλον εἰς ναόν,
ἀγών σὺν Χαρίτεσσιν, εἰς ναὸν τῇ βοῶι ποδὶ θύων.
"'icon ταῦρε, 'icon ταῦρε.

XIII

PHALLOPHORI TO BACCHUS

[8]

Σοι, Βάκχε, τάνδε μοῦσαν ἀγλαίζομεν.
ἀπλοῦν ὑμιὸν χέοντες αἰών μέλει,
καὶνάν, ἀπαχθένευτον, οὕτι ταῖς πάροις
κεχρημέναν οἴδασιν, ἀλλ' ἀκήρατον
κατάφρομεν τὸν ὑμνὸν.

XIV

[5]

Δραούγος  Καλεῖτε θεόν'
Χορός  Σεμελή; Ἦκανε πλουτοδότα,"
XV

AT THE LIBATION

[Bergk, 11]

Τίς τῇδε; πολλοὶ κἀγαλῶι.

'Εκκέγυται κάλει θεῶι.

XVI

[14]

'Ανάβαλ' ἄνω τῷ γῆρας,
οὐ καλὰ 'Αφροδίτα.

XVII

[26]

Στρίγγ' ἀποπομμεῖν
νυκτιβόου—
στρίγγ' ἄπο λαοῦ,
ὅριν ἀνοώμιον
ἔκυιπόρους ἐπὶ νῆσος.
"Τψιτε θεῶν
πόντιε χρυσοτρίανια Πόσειδον,
γαυήν', ἐγκύμον' ἀν' ἄλμαν'
βράγχιοι περὶ δὲ σὲ πλωτοὶ
Θῆρες χρησύοις κύκλῳ,
χούρσου ποδῶν ἐμμακαν
ἐλάφῳ ἀναπαλλόμενοι, συμοί,
φρίζαγγες, ἑκατέροι σκύλαικες, φιλόμοισοι
dελφῖνες, ἐναλα ἂρεμματα
κοιρὰν Νηρεύδων θεᾶν,
ἀς ἐγείνατ' Ἀμφιτρίτα:
οἱ μ' εἰς Πέλοπος γὰν ἐπὶ Ταῖναρίαν ἀκτάν
eπορεύοντε πλαζόμενον Σικελῷ ἐνι πόντῳ,
χυτοτόι νότοις ὑγέοντες,
άλοξα Νηρεῖχς πλυκός
tέμνοντες, ἀστείῃ πόρον, φῶτες δόλιοι
ὁς μ᾽ ἄφ᾽ ἄλιπλόου γλαφυράς νεώς
eἰς οἴδιμ᾽ ἁλιπόρφυρον λίμνας ἐρυφαν.

II

CORINNA
[Bergk, Corinna, 21]

(a)

Μέμρομη δὲ καὶ λιγοῦραν Μουρτίδ' ἱώνας,
ὅτι βανα φοῦς' ἔβα Πινδάροιο τοτ' ἔριν.

(b)

Νίκαιο' ὁ μεγαλοπρέπης
'Ωφρυν, χόρκην τ' ἀπ' ἐσοῦς
πᾶσιν ὁνούμανεν.

(c)

"Η δικασχοὺς σύδεσ; οὔ μάν πάρος ἦςθα Κόριψα;

III

PRAXILLA

ADONIS

Кάλλιστον μὲν ἐγώ λείπω φάος ἤρλιον,
δεύτερον ἄστρα φαινὰ σεληνίζης τε πρόσωπον
ηδὲ καὶ ὠρχίους πικύους καὶ μῆλα καὶ ὑγράκες,
GREEK LYRIC POETS

IV

PRAXILLA

"Ω διὰ τῶν θυρίδων καλῶν ἐμβλέπουσα, παρεύξεν τὰν κεφαλὰν, τὰ δ' ἐνερηθε νύμφα.

V

ARIPHRON (?)

PAEAN TO HYGIEIA

"Τγίειχ πρεσβίστα μακάρων, μετὰ σεὶ ναιόμι τὸ λειπόμενον
βιοτάς, σὺ δὲ μοι πρόφρονν σύνοικος εἶης:
εἰ γὰρ τις ἤ πλούτου γάρις ἢ τεχέων,
ἡ τὰς ἑσοδικήμονος ἀνθρώπους βασιλείδος ἄρχεις, ἢ πόθων
οὐς κρυφίοις Ἀφροδίτες ἐρκασιν θηρεύόμεν,
"Ει τις ἀλλὰ ἡθούθεν ἀνθρώπους τέρψις ἢ πόνων ἀμφων
πέραντι,
μετὰ σεὶο, μάκαρ' Τγίειχ,
τεθάλε πάντα καὶ λάμπει Χαρίτων ἔχρ,
σέθεν δὲ γοωὶς οὕτως εὐδοκίμων (ἔφυ).
Ἀρετὴ πολύμορφη, γένει βροτείω
θήραμα κάλλιστον βίω,
σὲς πέρι, παρθένε, μορφάς
καὶ θενείν ζηλωτός ἐν Ἑλλάδι πότιμος
καὶ πόνους τλῆναι μαλαροὺς ἀκάμαντας
τοῖον ἐπὶ φρένα βάλλεις
καρπόν τ' ἀθάνατον χρυσοῦ τε κρείσσο
καὶ γονέων μαλακκαμήτου ὣ' ὑπνοῦν
σεῦ δ' ἐνεγ' οὐ 'ν Δίδῳ Ἡρακλέης Λήδας τε κοῦροι
τόλλ' ἀνετλασαν ἔργοις
σάν ἀγρευόντες δύναμιν
σοῖς δὲ πόθοις Ἀγαλέῃς Λίας τ' Ἀδαχο δόμους ἡλθον
σὰς δ' ἐνεκεν φιλίου μορφάς
καὶ Ἀταρνέου ἕντερος ἀείλου χήρωσεν αὐράς.
τουγάρ ἄοιδμον ἔργοις ἀθάνατον τε μν ἱερήσουσι Μοῦσαν
Μυθοσύνας θύματρες, Δίως ξενίου σέβας* αὐξουσί* φυλίας τε
γέρας βεβαῖον.
VII
[Bergk, Frag. Odes, p. 139]

ΤΤΥΧΗ

Τύχα, μερόπων
άργα (τε) και τέρμα, τυ και σοφίας θαυμείς ἔδρας
και τίμαν βροτέως ἐπεθηκας ἔργους;
και τὸ καλὸν πλέον ἢ κακὸν ἐν σέθεν, α τε χάρις
λάμπει περὶ σὰν πτέρυγα γρύσεων
καὶ τὸ τεξ ἄρανσιν δοθὲν μακαριστότατον τελέσθει:
τὸ δ' ἀμαγχανίας πόρον εἴδες ἐν ἀλγεσιν,
καὶ λαμπρὸν φῶς ἀγαγας ἐν σκότω, προφητεστάτα θεοῦν.

VIII

PRAYER TO THE FATES
[II. 140.]

Κλωθω Λάγεσις τ' εὐφέλενοι:
κοῦραι Νυκτός, εὐγομένων ἐπαχοῦσατ', οὐράνιαι γῆθονι τε
dαιμονες ὃ πανδείμαντοι:
pέμπετ' ἀμμιν ροδάκολπον
Εὐνομίαν λυπηροδόρόνους τ' ἀδέλφεις, Δίκαιον
καὶ στεφανηγόρολν Εἰρήναν
πόλιν τε τάνδε βαρυφρόνων
λελάθοιτε συντυμίζν.

IX
FRIENDSHIP
[Bergk, Frag. Adesp. 138]

Οὐ χρυσός ἀγλαός σπανιώτατος ἐν θνατών δυσελπάστω
βίο, οὐδ' ἀδάμας,
οὐδ' ἀργύρου κλίνατι, πρὸς ἀνθρώπον δοκιμάζομεν' ἀστράπτει πρὸς ὠψις,
ὁ σε γάλας εὐρυπέδου γόμυμοι βρέθωντες κύττάρκεις γύσι,
ὡς ἀγαθῶν ἄνθρωπον ὁμοφασδόμοι νόησις.

X
EURIPIDES. EPINICION TO ALCIBIADES
[Bergk, vol. ii. Eurip. 3]

Σὲ δ' ἀείσομαι ὁ Κλεινίου παῖ
καλὸν ἄ νίκι, κύλλιστον, ὁ μιθής ἄλλος ὸ Ἐλλάνων (λάχεν),
ἀρματε πρῶτοι δρικείν καὶ δεξυερα καὶ τρίτης,
βῆ ναί τ' ἀπονητῇ, διέ στερθέντα τ' ἔλαίχ
κάρυκι βοῶν περαδοῖναι.

XI
[Frag. Adesp. 96]

"Επειτα ἀείσεται βαθυδέδροφ
ἐν γηνοὶ συμποσίων τε καὶ λυραῖν ὁμοιοφ, ἵκυδις τε παντερπέος κυλῶν."
XII
[Bergk, Frag. Adept. 97]

"Ως ἄρ' εἰπόντα μιν ἀμβρόσιον τῆλαυγεῖς ἐλασίππου πρόσωπον ἀπέλυτεν ἀμέρας.

XIII
[ib. 87]

Ναὶ τὰν "Ὀλυμπον καταδερκομέναν σκαπτούχον Ἡραν, ἐστί μοι πιστὸν ταμιεῖον ἐπὶ γλώσσας.

XIV
[ib. 86]

Οὐ γὰρ ἐν μέσοις κεῖται δῶρα δυσμάγχητα Μοισάν τῷ 'πιτῦγοντι φέρειν.

XV
[ib. 89]

"Ω γλυκεί' εἰράνα
πλουτοδότειρα βρότους'

XVI
NIOBE
[ib. 98]

Οὐχ οιεὶ θαλέθοντι βίῳ
βλάστας τε τέκνων βριθομένα γλυκερ'ν
φός ὁρῶσα.
XVII
DEATH OF ADONIS

[79 Α]

Κάπρος ἤνιον ὁ μακρύλης
οδόντι σκύλακοκτόνῳ
Κύπριδος θάλος ὠλέσεν.

XVIII

[101]

HECUBA

χροπάν κύκλῳ γάλαξεον δέ οἱ
γναθημὸν ἐκ πολίαιν φθεγγομένας ὑπάκουε μὲν Ἰδᾶ,
Τένεδος τε περιφρύτη
Θρήκιοι τε (πάγοι) φιλάνεμοι τε πέτραι.

XIX

[90]

Προβάτων γάρ ἐκ πάντων κελάρυζεν,
ὡς ἀπὸ κρανίῳ φέρτατον ὕδωρ,
θάλεον γάλακτο τῷ δ’ ἐπίμπλεον ἐσάλμενοι πίθους’
ἀκός δ’ οὐδὲ τις ἁμφορεὺς ἐλιν’ ἐν ὁδοίοις,
pέλλαι γάρ λίθοι τε πίθοι πλασθεὶν ἄπιντες.

XX

[62]

Ἐξ Σάπρως τόδ’ ἁμελγόμενος μέλι τοι φέρω.
XXI

[53]

Ἐγὼ φιμι ἵπποκόμων Μουσάν εὖ λαχεῖν.

XXII

[99]

Ἀλλον τρόπον ἀλλον ἔχεις 

φοντίς ἀνθρώπων.

XXIII

[104 A]

Ποιαίλεται μέν γαϊκ πολυστέρανος.

XXIV

[104 B]

Οὐ μὲν ποτε τὰν ἀρετὰν ἀλλάξομαι ἀντ’ ἀδίκου κέρδεσ.

XXV

[116]

Τίν’ ἁκτάν, τίν’ ὑλὰν δράμω; ποιὶ πορευθῶ;

XXVI

[141]

Μισεῶ μνάμονα συμπόταν.

XXVII

PAEAN TO LYSDANDER

[Carm. Porph. 45]

Τὸν Ἐλλάδος ἄγαθέν μοι 

στρατηγόν ὅπ’ εὐφυγόρου 

Σπάρτας ὑμνήσομεν, ὦ 

Ἰῃ Παιάν.
Ithyphallic Hymn to Demetrius Poliorcetes

[VI. 46]

'Ως ο Μέγας τον Θεόν καὶ φιλτατοί τῇ πύλῃ πάρεισαι,

ἐνταῦθα (γὰρ Δήμητρα καὶ) Δημήτριον ἀμικ περιγ' ὁ κυρός;

γὰρ μὲν τὰ σεμνὰ τῆς Κόρης μυστήρια ἔρχεθ' ὑνα ποιήσῃ,

ὅ δ᾽ ἰλαρος, ὠσπερ τὸν Θεόν δεῖ, καὶ κυλὸς καὶ γελῶν πάρεστιν,

σεμνὸς ὡν φίλεσθ', οἱ φίλοι πάντες κύκλῳ ἐν μέσοις δ᾽ αὐτὸς,

ὁμοιόν, ὠσπερ οἱ φίλοι μὲν ἀστέρες, ἡμοὶ δ᾽ ἐκείνος.

'Ω τοῦ κρατίστου πατὶ Ποσείδώνος θεοῦ γάις κυροδίτης;

ἀλλοι μὲν ἡ μακρὶν γὰρ ὠπέχουσιν θεοί, ἡ οὐκ ἔχουσιν ὀτα,

ἡ οὐκ εἰσίν, ἢ οὗ προσέχουσιν ἑμῖν οὐδὲ ἐν, σὲ δὲ πιερὸνθ' ὁμοῖον,

οὐ διηλινον, οὐδὲ λίθινον, ἀλλ' ἀληθινὸν οὐχόμεσθι δὴ σοι;

πρὸτον μὲν εἰρήνην ποίησον, φιλτάτη, κῦμοις γὰρ εἰ σὺ:

τὴν δ᾽ οὐγ' Θηβῶν ἄλλ' ὸλες τῆς Ἐλλάδος Ἐρίνης περικρατοῦσιν—

Αἰτωλόν, ὡστε ἐπὶ πέτρας καθημένος,

ὀσπερ ἡ παλαιά,

τὰ σῶμαθ' ἡμῶν πάντ' ἀναφέρομες φέρει, καὶ ἐγὼ μάχεσθαι,

(Αἰτωλίαν γὰρ ἀρπάζοι τὰ τῶν πέλας, τὸν δὲ καὶ τὰ πύρινον)—

μάλιστα μὲν ἀδικλαστὸν κατάκρημνι ἐστὶ δὲ μή',

Οἰδίπους τιν' εὑρέ, τὴν Ἐρίνην ὡστε ἡ κατακρημνεῖ ἡ σπῶνον ποιήσει.
XXIX

PAEAN OF THE CHALCIDIANS TO T. FLAMININUS

Πίστιν δὲ Ῥωμαίων σέβομεν
tάν μεγαλειοτάταν ὄρκους φυλάσσειν.
Μέλπετε κοῦριν
Ζηνα μέγαν Ῥώμην τε Τίτον θ' ὄμω Ῥωμαίων τε
πίστιν ἴῃ Παιάν:
ὁ Τίτη σώτερ.

XXX

SAPPHIC ODE TO ROME BY MELINNO OF LOCRI (?)
I have already described on p. 106 seq. the general characteristics of the last or Dithyrambic period in Greek Melic poetry, and I have also on p. 40 and p. 107 dwelt upon the tendency at the time of the musical accompaniment to become more and more important at the expense of the poetry. It remains for me to sketch briefly the development of Dithyrambic poetry, and to give some account of the poets from whom passages appear in this collection.

From the latter part of the seventh century B.C., when it was first raised to the position of a branch of cultivated Melic poetry by Arion (see p. 102), to the end of the sixth century, when it took a new departure in the hands of Lasus of Hermione, the Dithyramb proper appears to have received but little attention. It was not, so far as we can judge from the silence of authorities, patronised during this period by the great Lyric poets, and we have more positive evidence in the words of Pindar (Frag. 47, Böckh)

\[\text{Πρὶν \ μὲν \ εἰς τα \ συμμοτένεια \ τῇ \ ἀνθρώπῳ τῆς\] θυράμβου καὶ τὸ σαῦ \ ξίδαλον \ ἀνθρώπωσιν \ ἀπὸ \ στομάτων.\]

So great were the alterations effected by Lasus that he is described as the 'inventor' of the Dithyramb. He was probably more a musician than a poet, and his innovations appear to have mainly consisted in bringing the musical accompaniment, hitherto plain and monotonous, into better agreement with the excited tone supposed to characterise a Dithyrambic song. For this purpose he made a free use of the flute, and from this time we may date the commence-

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1 Clem. Strom. i. 365: διθύραμβον δὲ ἐπενόησε Λάσσος Ἑρμονεύς. Cf. a Scholiast on Pindar, ἑστηκε δὲ αὐτὸν (διθύραμβον) πρῶτος Ἀρίων . . . ἔπτα Λάσσος.

2 Schmidt, Diatribe in Dithyr. p. 128 seq., points out that the flute had not always been the appropriate instrument of the Dithyramb. Thus Arion was a ἄθρομος.
ment of the quarrel between the advocates respectively of the flute and the lyre, of which we have such a lively illustration in *Frag.* i. It must not, however, be thought that the new or more typical dithyrambic style, as ridiculed by the comedians, belonged to this date. Lasus falls rather within the last period of the great Lyric poets, and Simonides probably and Pindar almost certainly adopted his improvements. From the latter poet we have a long fragment, No. vi., which we may regard as a type, though a favourable one, of the 'Lasian' dithyramb. 'The rhythmical structure of the fragment is bold and rich, and a lively and almost violent motion prevails in it, but this motion is subject to the constraint of fixed laws, and all the separate parts are carefully incorporated in the artfully constructed whole'.

However great may have been the improvements introduced in the music, they certainly had not yet detracted from the excellence of the poetry. Nevertheless the corrupting influence was already beginning to make itself felt, as we gather from the lines of Pratinas (*Frag.* i.), written about the beginning of the fifth century B.C.; and during the course of the next hundred years the new style came rapidly to the front. Its progress is described in a lively passage from the comic writer Pherecrates, quoted in Plutarch's *de Musica*, where Ποίησις is complaining of her wrongs:

'Eμοι γ'χρ' ἠρεῖ τὸν κακὸν Μελανιππίδης ἐν τούτι πρῶτοις, ὡς λαβὼν ἁνήκε με γναθωτέραν τ' ἐπουργείς γράδευς δῶδεκα. Ἀλλ' οὖν ὀμος οὕτος μεῖν ἡν ἀπογρῶν ἁνήρ ἔροιγε πρὸς τὰ νῦν κακὰ. Κινησίας δὲ, ὁ κατάφις Ἀττικός, ἐξερμονίους καμπάς ποιῶν ἐν ταῖς στροφαῖς ἀπολούλεκε μ' οὕτως κ.τ.λ. * * * * *

Φρύνις δ' ἓνον στρόβιλον ἐμφαλῶν τινα κάμπτων με καὶ στρέφων, ὅλην διέφθορεν ἐν πέντε γράδευς δῶδεκα' ἀρμονίας ἔχων.

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1 Müller, *Hist. of Greek Lit.* c. xxx. ad fin.
We thus see that the first step in the direction of the new style is attributed to Melanippides, and Suidas is in agreement, who says of him—ἐν τῇ διθυράμβῳ μελοποιῇ ἐκκινο-
tόμησε πλεῖστα. One of the chief innovations assigned to him is the substitution of the ἀναβολή for the antistrophical system.¹ The ἀναβολή originally signified a mere prelude before the full commencement of the song, and the term was now applied to the whole musical composition, apparently because it partook of the nature of what was once only the prelude, in observing no fixed laws and regular periods. Aristophanes speaks of these ἀναβολοῖ as being collected among the clouds (Peace 830) or floating about the void air (Birds 1385); and Aristotle l.c. appears to condemn them as exhibiting no distinct τέλος. The effect upon the poetry was certainly disastrous, as we gather partly from the passage quoted by Aristotle from Democritus in condemnation of Melanippides:

Οἱ τ’ κυττάρικα τεύχει ἀνήρ ἄλλος κυκά τεύχον ἔδε μελοποιεῖ ἀναβολὴ τῷ ποιήσαντι κακίστῃ.

Melanippides flourished in the latter part of the fifth century,² and his pupil Philoxenus (435-380), of whom Pherecrates makes no mention, followed in his wake, many innovations being attributed to him by Plutarch. Yet his music and poetry were regarded as severe when compared with the still more elaborated and ornate style of the next generation.³ There is a long passage surviving from his Δείπνου, but the nature of the composition, whatever may

¹ Arist. Rhet. iii. 9.
² Suidas describes him as younger than Diagoras, who, as he says, flourished 468 B.C.
³ See Antiphanes ap. Athen. xiv. 643.
have been the class of Lyric poetry to which it was assigned, is so essentially un-melic, that I have not included it in this collection.

Little is known of Cinesias 'the accursed Attic' and of Phrynis, who appear next on the charge sheet of Pheres-ocrates. Aristophanes ridicules the empty, unsubstantial style of the former, in the *Birds* 1352; and Phrynis is still more strongly condemned by Pheresocrates. The latter is said by Plutarch (*de Mus.* c. VI.), to have altered the ancient form of Terpander's nomes. Aristophanes ridicules the empty, unsubstantial style of the former, in the *Birds* 1352; and Phrynis is still more strongly condemned by Pheresocrates. The latter is said by Plutarch (*de Mus.* c. VI.), to have altered the ancient form of Terpander's nomes.

Next to these comes Timotheus, who attained to very great renown as a Dithyrambic poet. Plutarch calls him φιλόκανος, and accuses him of being addicted to τὸν φιλόκανθρωπον τρόπον, and Suidas speaks of his enervating the ancient musical style—τὴν ἄρχαν μουσικὴν ἐπὶ τὸ μουσικότερον μετήγαγεν. He made important alterations in the Nome, giving up for the most part the use of the hexameter, long regarded as essential in this branch of Melic poetry, and effecting a still more radical change in what had once been regarded as a calm and sedate style of composition by giving it the opposite characteristics of the Dithyramb. He speaks with pride of his own innovations in *Frag.* 1. ε', Οὐκ ἔδω τὰ παλαιὰ α.τ.λ.

Contemporary with Timotheus in the first half of the fourth century was Polyeidus, who is spoken of by Plutarch *de Mus.* c. xxi., as surpassing even Timotheus in the intricacy of his musical style.

From the silence of authorities with regard to later Dithyrambic poets we may conclude that the flourishing period of this last product of the lyric muse came to a close about the middle of the fourth century.

Of the real character of the later Dithyramb we have but little means of judging except from the criticisms of the comedians and others, since the surviving fragments are insignificant. After making due allowance for exaggeration there can be no doubt that the poetry at any rate was of an inferior order. All those who won distinction were renowned not for their poetic genius but for their musical skill; and the very fact that such
meagre fragments survive from so many poets living at so late a period, indicates that their writings owned but small literary merit. Nor indeed was the Dithyramb intended for a literary composition; it was a lively mimetic representation of more or less dramatic scenes, in which imitative gestures and clever instrumental effects were of far more importance than the diction. Dithyrambs were intended for prize competitions, and written to win the immediate favour of a public of a somewhat vitiated taste, and by no means to endure as monuments of literature. They probably consisted, according to a good description in Müller's *Hist. of Greek Literature*, in a 'loose and wanton play of lyrical sentiments, which were set in motion by the accidental impulses of some mythical story, and took now one direction, now another, preferring however to seize on such points as gave room for an immediate imitation in tones, and admitting a mode of description which luxuriated in sensual charms.'

I append in their chronological order a short account of the poets from whom fragments appear in the text.

**PRATINAS**

Fl. 500 B.C.

Pratinas is known to us in connection with the rise of the drama, and it would of course be misleading to speak of him as a Dithyrambic poet. Nevertheless at this early period it is by no means easy to separate dramatic from dithyrambic poetry, and the satiric drama itself, the 'invention' of which is ascribed to Pratinas, was probably in particularly close connection with the Dithyramb. Moreover the fragment in the text, quoted by Athenaeus as a

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1 See Plat. *Rep.* iii. 396, where Socrates speaks with contempt of the imitation of the neighing of horses, the lowing of bulls, the roaring of the sea, and the crash of thunder.
hyporchem, appears to partake rather of the dithyrambic nature, and it will be noticed that it is addressed not to Apollo, as we should expect in the case of a hyporchem, but to Bacchus the patron of the Dithyramb. In any case, the connection of the subject of the fragment with the history of the later period of Greek Melic poetry completely justifies its insertion in this place.

Suidas, from whom our scanty information about Pratinas is obtained, tells us that he came forward with Aeschylus and Chaerilus about the year 500 B.C., and that he was the first composer of satiric dramas, thirty-two of his fifty plays being of this nature. Pausanias (ii. 135) speaks of his fame as a satiric poet, and Athenaeus (i. 22) testifies to his reputation as a master of the dance.

LAMPROCLES

Lamprocles is mentioned as a dithyrambic poet by Athenaeus (xi. 491), and probably belongs to the earlier part of the fifth century, being described as the pupil of Agathocles and the teacher of Damon, the latter of whom maintained that simplicity was the highest law of music, and numbered Pericles and Socrates among his pupils. Thus Lamprocles belongs to an early period of dithyrambic poetry, and was not open to the charges brought against its later cultivators.

MELANIPPIDES

Fl. c. 440 B.C.

I have spoken above of Melanippides and his innovations, and, if Suidas be right in distinguishing between an elder Melanippides, born 520 B.C., and his grandson, what has been said applies to the younger poet. Many critics think that Suidas was mistaken, but G. M. Schmidt in his Diatribe in Dithyrambum not only accepts his testimony but attributes Frag. I. β' in the text to the elder. If, on the contrary, we are to regard the later Melanippides
as the author of the attack on the flute, it is difficult to accept Plutarch's statement with regard to that poet (de Musica, c. 30) that from his time onwards the flute-player in importance took precedence of the poet himself. Melanippides the younger, according to Suidas, was later than Diagoras, who flourished, according to that authority, 468 B.C., and must have died before 414 B.C., since his death took place at the court of Perdicas II. of Macedon, whose reign extended from 454-414 B.C.; with this monarch he is said to have spent a great part of his life. Melanippides is given the first place among dithyrambic poets by Xenophon (Mem. I. iv. 13), and Plutarch classes him with Simonides and Euripides as one of the greatest masters of music.

DIAGORAS

Diagoras of Melos is described by Sextus Empiricus (ix. 204) as δισείκτησις, but he is better known as a philosopher of atheistical tendencies who earned the title of Ἀθεός. His date is uncertain, for Suidas can hardly be right in saying that he flourished in 468 B.C., if at least it is true that he was taken prisoner at the fall of Melos in 411, and ransomed by the philosopher Democritus. He is said by Sextus Empiricus to have been originally a man of great piety, as the fragments of his poetry indicate, but, according to the story, he was impelled to atheism by the injustice of the gods in not punishing a fellow-poet, who fraudulently published as his own a Paean written by Diagoras. His atheism took the aggressive form of attacking the popular religion in its most hallowed quarter, the Mysteries; and he is said to have diverted from their purpose many who were about to be initiated. The Athenians retaliated by outlawing the poet, and put a price upon his head.¹ He escaped to Corinth, where he took up his abode; and we also hear of him at Mantinea. His position as a poet seems to have been one of but little prominence, and he probably abandoned his art for philosophical speculation.

TIMOTHEUS

Fl. 398 B.C.

Timotheus of Miletus was born in 454 B.C., since Suidas says that he lived to ninety-seven years of age, and he died, according to the Parian marble, in 357 B.C. The flourishing period of his career is placed at 398 B.C. by Diodorus (xiv. 46,) but, as Clinton points out, he must have attained to eminence and effected the innovations already referred to before that date. He was a voluminous writer and became one of the most celebrated of the dithyrambic poets, his reputation surviving long after his death. Thus Athenaeus (xiv. 626 C) speaks of the Nomos of Timotheus and Philoxenus being studied as the last stage in the education of the Arcadian youth; and a Cnossian decree in the second century B.C. speaks of him in terms of the highest praise. On the other hand, the most wholesale condemnation of his style is to be found in the pseudo-Lacedaemonian decree, which summarises in its charges against Timotheus all the sins of all the dithyrambic poets. He doubtless flung himself boldly into the spirit of the age, which delighted in luxuriant expression and realistic pantomime; and in a surviving fragment (No. 1. ε') he bids defiance to the admirers of the older style.

TELESTES

Fl. 398 B.C.

Very little is known of this poet. He came from Selinus in Sicily, and flourished, according to Diodorus l.c., in 398 B.C., the Parian marble mentioning him as victorious in a dithyrambic contest in the year 401. His poems are said to have been particularly admired by Alexander; and Aristatus, Tyrant of Sicyon, raised a monument in his honour.² The fragments that remain are insignificant enough, and are excellent illustrations of the vapidity of dithyrambic poetry.

¹ Fast. Hell. an. 357.
² Plut. Alex. c. 6. Plut. H. N. xxxv. 36. 22.
LICYMNIUS

Licymnios was a dithyrambic poet of Chios whose date is uncertain. He is spoken of by Arist. (Rhet. iii. 2.) as ἀναγνώστικός, 'fit for reading,' and the few surviving lines attributed to him are not without literary merit. A rhetorician of the same name is mentioned by Aristotle (Rhet. iii. 2), and is identified by some critics with the poet.

Of Lycophronides, from whom two passages are quoted by Athenaeus, we have no information.
DITHYRAMBIC POETS

I

Passages referring to Flute-playing and the New Musical Style.

(φ)

PRATINAS. HYPORCHEM

[Bergk, 457]

...
DITHYRAMBIC POETS

(*)

Melanippides. Athene rejects the flute
[Bergk, p. 590]

(γ')

Telestes. Defence of the flute
[p. 627]

δὲ οὕτως θύμευν μετὰ Ναιάδων
οίκα τε κύκλον ἥγοντα ποικιλότερον μέλος.
Τὰν θυσίαν κατέστησε Πειρής βασίλεισιν ὁ δ' θυέλος
ὑστερον γορεμέτω, καὶ γὰρ ἐσθ' ὑπηρέτας;
καῦμον μόνον θυρεκάμης τε πυρκαγίασι νέων ἀθέλει παρόνων
ἔμμενεν στρατηγίκας.

*Παίε τὸν Πυθικίου ποικίλου προκνέγοντα*
φλέγε τὸν ὀλεθριακόλαμον,
καλοβιβοῦτα πυρκαγιοφόμος τ᾽ ὑπαίρτι
τυπάνω δέμαξ πεπλασμένον.

η'ν ἱδον' ἀθαν σοι δέξάς
καὶ ποδός διαρριφά, θριαμβοδικήρυμβε.

Κυιπόγητ' ήνος χίουε τὰν ἔμπλη Δώμινον γορείκυν.

(β')

MELANIPPIDES. ATHENE REJECTS THE FLUTE

[BERGK, P. 590]

Α μὲν Ἀθήνα

ὁρκαν' ἐφευρέσθαν θ' ἱεράς ἀπὸ γεμάς,
εἰπέ τι: Ἐφεστ' κύσγεα, σώματι λύμα:

ὁ μὲ τὰν ἐγὼ κακοῦτατ' διδωμή.

(γ')

TELESTES. DEFENCE OF THE FLUTE

[P. 627]

ὁν σοφὸν σοφὴν λαβοῦσιν οὐκ ἐπέλπομεν. νωπ
GREEK LYRIC POETS

(Teles'tes, from the 'Aсклеп'иус'

[π. 628]

... Ἡ Φρύγα καλλιτυπών αὐλῶν ἱερῶν βασιλῆς,
Δυδῆν ὡς ἀρμοσε προῖτος
Δορίδοις ἀντίπολον μοῦσας νόμων αἰώνον ἀμφῇ
πνεῦματος εὐπτερον αὐραν ἀμφιπλέκων καλόμοις.

(ζ')

Τιμοθέως. Praise of the new style

[π. 624]

Οὐχ ὃδε τὰ παλαιά,
καὶνι γὰρ ἄρματα κρείσσω
νέος ὃ Ζεὺς βασιλεύει
τὸ πάλαι δ' ἦν Κρόνος ἄργων
ἀπίτω Μοῦσα παλαιά.
Πάντες δ' ἀπεστάγον ὕδωρ
τὸ πρὶν ἐόντες ἁθαρίς οἴνου,
tάχα δ' ἕτα τάχα τοῖς μέν νοῦν ἀπόλοντο,
tοῖς δὲ παράπληκτον γέον ὄμφαν.

(β')

Κλείθ᾽ μοι, οἱ πάτερ, ἡκύμα βροτῶν,
tὰς ἀειζώου ψυχάς μεδέον.

III

DIAGORUS

(α')

Θεός, θεός πρὸ πάντως ἔργου βροτείου
νομὰς φρέν' ὑπερτάτυχιν,
κύτοδχῖς δ' ἄρετὰ βραχὺν οἴμον ἔρπει.

(β')

Κατὰ δείμονα καὶ τύχαν
τὰ πάντα βροτοτίθην ἐκτελεῖται.
IV

(L'

LAMPROCLES

[p. 554]

Πάλλαδα περαύτολιν δείναν θεόν ἐγραφιذὸνοι
ποντικῆς πολέμαδέων, ἀγνὼν
παῖδα Δίας μεγάλου δημακιστρου.

(L'

THE PLEIADS

[p. 556]

... αἶτε ποταμαῖς
ὁμογένειοι πελεκάσθην αἰθέρι καῦσθε.

V

TO HYGIEIA

[Bergk, p. 599]

... μητέρη, ὑψίστων θρόνων
σαιμνών Ἀπόλλωνος βισύλεια ποθεωνά,
προὐγγέλους Ἡγίειν.

* * * *

... γὰρ πλούτου χρόνῳ ὥ τεκέων,
τὰς ἰσοδένων ἀνθρωπίας βισύλημος ὀργάζων;

* * *

σέσεν δὲ χωρίς οὕτως εὐδαίμων ἔρυ.
SLEEP AND ENDYMION

[598]

"Τπνος δὲ, γάριον ὀμμάτων αὐγαῖς, ἀπατεταμένους ἐσσοίης ἐκοίμησε κοῦρον.

VII

(α’)

Δυάπεπτος
Μυρίας παγώσει δαχρούν
'Αγέρων ἄγερων τε βρίσι.

(β’)

'Αγέρων ἄγερα
βροτοῦσι πορθμεύει.

VIII

PHILOXENUS

[p. 611]

Ω καλλιπρόσωπε
χρυσοβουστρυχε Γαλάτεια
χαριτόρων κάλλος ἔρωτων.

IX

TIMOTHEUS

[p. 624]

Σὺ τ᾽ οὐ τὸν ἥει πόλον οὐράνιον
ἀκτίσα λαυμαράξ "Αλης βάλλων,
πέμπον ἐκαθάρλον ἐγαθροῖσιν βέλος
σὰς ἀπὸ νεφράχ, οὐ ἢ Παιάν.
X
FROM THE 'CYCLOPS'
[p. 621]

"Εγέες δ' έν μὲν δέτας κύστινων μελημάς
σταχύνως ἄμφωτας ἀφρώδεις βρασθέντων
σῶσμεν δέ μέτοικ' ἀνέγερεν ἐκποτής δ' έκ
αἷμα Βαχύ' οὐ φρύστοις δικρύοις Νυμφάν.

XI
FROM THE PERSAE
[p. 622]

(α')
Κλεινών ἐλευθερίας τεύχον μέγαν Ἑλλάδι κόσμον.

(β')

Σέβεσθ’ κινδύν σύνεργον ἱερῶς δομημάχοι.

XII

"Αρης τύραννος' χρυσόν Ελλάδι οὐ δέδοικεν.

XIII
[p. 621]

Οὗτοι τῶν γ' ὑπεραμείγοντα
οὐρανὸν ἔσκυψαμβήσει.
XIV

[p. 623]

Μακάριος ἢσθα, Τιμόθεε, καρυζ ὃτ' εἶπεν:
Νικᾶ Τιμόθεος Μιλήσιος
τὸν Κάμιονος τὸν ἱονοκάμπταν.

XV

TELESTES

[p. 630]

"Αλλος δ' ἀλλαν κληργάν ἰδίς
κερατόφωνον ἐφέθης μάγαδιν,
ἐν πενταράβιῳ χορδάν ῥύθμῳ
γείραν νυμφιδίκυλον ἀναστρωφῶν τάχος.

XVI

[630]

Πρῶτοι παρὰ κρατηραῖς Ἐκλάνων ἐν αὐλοῖς
συνοπταῖοι. Πέλοπος ματρός ὅρεις
Φρύγον ἄλκεν νόμον:
τοῖ δ' ὄζυμον ἰωνικὴ πηκτίδοις ψαλμοῖς κρέκον
Λύδιον ὕμνον.
ΧVII

LYCOPHRONIDES

[p. 633]

Ω: Ννινί-ν-ν
Ω: Ννινί-ν-ν-ν
ν: Ννινί-ν-ν-ν-ν-ν

Τὸδ᾽ ἀνατίθημι σοι ρόδον
καλὸν ἀνάθημα καὶ πέδιλα καὶ χυνέαν
καὶ τὰν θηροφόρον λογιμῷ, ἐπεῖ μοι νῦν ἄλλα κέμυται
ἐπὶ τῶν Χέρισι φίλαιν πίειδ' καὶ καλάν.

ΧVIII

Ο: Ννινί-ν-ν-ν-ν
Ω: Ννινί-ν-ν
ο: Ννινί-ν-ν-ν
ν: Ννινί-ν-ν-ν-ν-ν

Οὔτε παιδὸς ἄρρενος οὔτε παρθένων
τῶν γυροφόρων οὔτε γυναικίων βαθυκόλπων
καλὸν τὸ πρόσωπον, ἂν μη' κόσμιον περύκη
τ' ἄφον αἰδίως ἄνθος ἐπιστείρει.
This book professes, as I have explained in the Introduction, to be a collection of the readable fragments of the Greek Melic poets other than Pindar. I have nevertheless admitted by way of supplement the more important of the fragments of that poet also, and the addition hardly requires justification. No collection of Greek songs would be complete without the splendid specimens of the Threne, the Dithyramb, the Hyporchem, and the Scolion to be found among Pindar's surviving poems, for apart from their great poetical merit, such ample illustrations of the different branches of Melic poetry add considerably to our knowledge of their several characters. On the other hand, I have not thought it necessary to include all the readable passages from Pindar's fragments, but have selected only the most important. Of the works of the other Melic poets so little remains that nothing of value can be spared; with Pindar this is fortunately not the case, and in addition whatever I have omitted in this collection is readily accessible to English readers in the various editions of Pindar. I must leave to these latter any detailed remarks on Pindar's life and works, contenting myself with a brief biographical sketch and a few general remarks chiefly in connection with the fragments. Beyond this I would refer all readers to excellent articles on Pindar in the *Hellenic Journal*, vol. iii., by Professor Jebb, and in the *Quarterly Review*, January 1886, to Professor Gildersleeve's and Mr. Fennell's introductions to their editions of Pindar's Odes, and to M. Alfred Croiset's *La Poesie de Pindare*, in which
the chapter entitled 'La Destinée Humaine dans Pindare,' p. 201 seq., should especially be read, containing as it does good criticisms on the fragments of Threnes, which are included in this text.

Pindar was born in the year 522 B.C., and lived, it is said, till the age of eighty (442 B.C.). He was thus contemporary with the old age of Simonides (556-468 B.C.), with Lasus, who instructed him in the technique of lyric poetry, and with Bacchylides, and he may also have profited by the advice or example of the Theban poetesses Corinna and Myrtis. He belonged to the great family of the Aegidae, branches of which existed not only in Thebes, but among the Dorians of Sparta, Cyrene, and Aegina. The Aegidae also held high office among the cultivated and devout priesthood of Delphi, a fact probably not without influence on Pindar's career and poetry. At an early age Pindar left Thebes for Athens, where he received instruction from Lasus, Apollodorus, and Agathocles. His first great Epinician Ode, the tenth Pythian, was composed by him at the age of twenty, and, considering the importance attached to such occasions as victory in any of the great games, we must infer that he had established his reputation in Greece even at this early age. We have two other odes, Pyth. vi. and xii., composed in 494 for citizens of Agrigentum, marking the commencement of Pindar's connection with the Sicilian magnates; and many odes follow closely upon this in date for victors from various Hellenic cities. The period of the Persian wars now succeeds, and Pindar had a difficult part to play. His profession, and, if we may judge from his later utterances, his own sympathies were entirely Hellenic; while, on the other hand, as a member of the Theban aristocracy he was expected to adhere to the Persian cause. The course he adopted in his poetry was to abstain from reference to the delicate topic at any rate till later times; and soon after the battle of Salamis he was able to withdraw himself from the troubles in Greece by accepting Hiero's invitation to his court at Syracuse. He was apparently held in great esteem in all
the Sicilian cities,\(^1\) and his fame spread as far as Cyrene,\(^2\) which he is even supposed to have visited in person. Judging from *Frag.* vi, he had returned to Thebes by the year 463 B.C., but of the later period of his life scarcely anything is recorded. He speaks of himself in *Frag.* cxxvi. (Böckh) as in the contented possession of a modest estate, and the lines may refer to a time when he had quietly settled down in his native city after his travels, and after the Thebans had freed themselves from the difficulties in which they were involved subsequently upon the expulsion of the Persians. He composed an Epinician Ode, *Ol.* iv., as late as 452 B.C., when he was seventy years of age, and died, it is said, at the age of eighty, his death being sent to him by the gods in response to his prayer for their greatest boon. He received after his death almost divine honours at Delphi, and when the Lacedaemonians, and subsequently Alexander, sacked Thebes, Pindar's house was regarded by them as sacred.

Pindar could hardly have lived through a period more favourable to the production of great poetry. Melic poetry as an art had been brought to its full development by Simonides and his predecessors, and the musical accompaniment had attained to what was considered by many Hellenic judges as its prime; finally lyric poetry in general was never in greater demand or esteem than at this period, when it enjoyed practically a monopoly in literature. It was not indeed long before there came rapidly to the front that new and perhaps greatest offspring of Greek poetic genius the Drama, which was soon to cast lyric poetry proper entirely into the shade. We are struck with the rapid advance of Dramatic poetry, and attribute it in great part to various contemporary circumstances; but we must also remember that it was no sudden revival of poetic inspiration that took place at this period, such as was to a certain extent the case in our own Elizabethan age; rather the existing poetical talent, owing to certain causes, was directed to a new channel, and thus lyric poetry at the period which practically marks its close, so far from

\(^{1}\) See *Ol.* 2, 3, 4, 5, 12, etc.

\(^{2}\) See *Pyth.* 4.
being in a state of decay, was in full vigour. It is to this final period that Pindar belongs, and his writings exhibit all its characteristic features. Stamped as his poems are with his own individuality, the directly personal or subjective element has all but disappeared. His compositions were intended for public representation, and his existing poems without exception are in the choral form which he extended even to his Scolia.\(^1\) He writes throughout as the professional poet, whose duty it is to devote his talents to the occasion for which his services are required; but his estimate of his profession is a high one, and he places before himself a lofty standard in language and in thought which he seldom deserts, and he notoriously avoids allowing the narrow limitations of his special subject to curtail the range of his genius. The Epinician Odes are full of narrative, but besides this they are pervaded with an earnest religious and moral tone, upon which I lay stress here, since it is very noticeable in many of the fragments before us. His sentiments on religious matters are particularly elevated. Attached as he was to mythology, he exercises a purifying eclecticism in his acceptance of its legends; and his test of truth in such matters is the consistency of the story with godlike character. Instances of this might be multiplied from the Epinician Odes; in the fragments those which I have grouped together under No. XII. exhibit Pindar's reverent appreciation of the mystery and of the ever-active omnipotence of the gods. Similarly on ethical subjects, bound as he was by his profession to speak words not unpleasing to his patrons, there is yet no trace in the Odes of the sophistical compromising found in Simonides; his tone is throughout earnest and lofty and almost austere. The moral atmosphere is that of the tragedies of Aeschylus and Sophocles,\(^2\) and in

\(^1\) See on Frag. ix.

\(^2\) See M. Jules Girard (Le Sentiment Religieux en Grèce, p. 348) on the epoch of Pindar and Aeschylus, which he regards as the highest in Greek religion:—'C'est le moment où leur religion sous l'influence orphique est le plus près de s'épurer sans se détruire, où elle allie le mieux le sentiment de la dignité humaine avec le respect de la divinité.'
reading Pindar's Odes we at once perceive that the ethical and didactic character of so many choral passages in the tragedians is but an inheritance from their predecessors the lyric poets. It is only in the Fragments that Pindar appears to unbend, and not only condescends to utter shrewd precepts on social tact and manners, but to sing of love and wine.

His appreciation of nature is great, and a fine example occurs in *Frag. vi.* descriptive of the approach of spring. Here again he relaxes the grand magnificence which in the Epinician Odes characterises, for example, the splendid description of Aetna, and assumes an exquisitely light and graceful tone both in rhythm and language.

On the whole the surviving fragments indicate that, if we knew more of Pindar's writings, our estimate of his poetical qualities, gathered as it is almost entirely from the Epinician Odes, might undergo not a few modifications.
ΠΙΝΔΑΡΟΣ ΠΑΡΑΚΟΛΟΥΘΗΣΕΙΣ

ΘΡΕΝΟΙ

I

[Βöckh, 971]

Θρήνος ο Θρήνος μετά τους θυσίαν υποδεικνύοντας την ανάγκη του· εκ τούτου εκείνη την αλήθεια, εντούτω σελίδα. Ψυχή του εν τούτω παρασκευαστήκει· 

II

1951

Τούτο λέμει μήν μένος χελίον τῶν ἐνθύθει νύκταν κάτω, 
φοινικόρδος τ' ἐν' ἄλκην ἀλλιών προάστον κάτων 
καὶ λιθάνῃ σκιαρᾷ καὶ χρυσοῖς καρποῖς βέβαιειν.
καὶ τοι μὲν ἵππως γυμνασίοις (τε), τοι δὲ πέσσοις,
tοι δὲ φορμίγγεσσι τέρποντι, παρὰ δὲ σφυαν εὐκνθής

οδμάκ δὲ ἑρατὸν κατὰ γάιρον κινηταὶ
καὶ θύκα μυγώντων πυρὶ τηλερχεῖ τεντοῖα θεῶν ἐπὶ

βωμοῖς.

* * *

Ἐνθὲν τὸν ἄπειρον ἔβρυγνοντι σκότον
βληχῷ αὐθαραξία νυκτὸς ποταμοῖ . . .

ΙII

1971

Ψυχαὶ δὲ ἀσεβέων ὑποστραγγοὶ
γαῖς ποτῶνται ἐν ἀλγεσιν φονίως

υπὸ θυγαλίας ἀριστοῖς κακῶν

εὐσεβέων δὲ ἐπουράνιοι ναίσσοι

μολιτίς μάκαρα μέγαν αἰείδοντι ἐν ὑμνοῖς.

ΙV

1981

Οἰσι δὲ Φερασρόνη ποινὰν παλαιοῦ πένθεος

dέξεται, ἐς τὸν ὑπερθέν ἁλινον κείνον ἐνάτῳ ἔτει

ἀνθυδοῦ πυγμὸ πάλιν

ἐκ τῶν βασιλῆς ἄγκυροι καὶ σιήευσι κρατιννοι σοφίς τε

μέγιστοι

ἀνδρεὺς κύδοντι: ἐς δὲ τὸν λοιπὸν γρόνον ἐρώτε ἄγνοι

πρὸς ἀνθρωπὸν καλεῦνται.
"Ολιβνος ὡστις ἰδὼν ἐκεῖνη κοιλίν
εῖν ὑπὸ χθόνιον οἶδε μὲν βίον τελευτάν
οἴδεν δὲ δυσδότον ἄργαν.

DITHYRAMB

"Ιδετ' ἐν χορόν, Ὄλυμπιοι,
ἐπὶ τε κλυτᾶν πέμπτε τε γάρ χόριν, θεοί,
πολύβατον οὔτ' ἄστεος ὄμφαλον θυόμενοι
ἐν ταῖς ἱεραῖς Ἀθάνασις
οἰγνεῖτε παναχιδικόν τ᾿ ἐκλείφον ἀγοράν"
ιοδέτων λάχετε στεφάνων, ταῦτ' ἐκριδρόπων
λοιμάν, Διόθεν τε με σὺν ἄγλαίξ.
ιδετε πορευθέντ' ἐς κοινάν δεύτερον
ἐπὶ τε κισσοδέταν θεόν,
τὸν Βρόμων τὸν Ἐφεσών ταῖς βροταίς καλέσμεν.
Γόνιον ὑπάτουν μὲν πατέρουν μελπέμεν
γυναικῶν τε Καθμείνην ἐμολούν.
Ἐν Ἀργείας Νευέχ μάντιν οὐ λανθάνει
φοινικευόνοιν ὅπότ' οἰγυδέντος Ὁμίλον θαλάμου
εὐδομὸν ἐπαύσασιν ἐχρ φυτὰ νεκτάρει.
Τότε βάλλεται, τότ' ἐπὶ ἄμβροταν χέρσον ἐφαται
ἰὼν φόβοι, ἔσοδα τε κόμκια μῆγνυται.
ἄγεται τ' ὁμφαῖ μελέων σὺν αὐλοῖς
ἀγεται Σεμέλαν ἐλικάμπτως χοροὶ.

VII

HYPORCHEM

[84]

\[ \begin{array}{cccccccccc}
\times & - & - & - & - & - & - & - & - & - \\
\end{array} \]

'Ακτίς 'Αελίου, τί, πολύσκοπος' ἐμάξες θέας ὃ μάτερ ὀμμάτων,
ἀστρον ὑπέρτατον ἐν ἀμέρῳ κλεπτόμενον,
ἐθηκας ἀμάχανον ἱσχὺν πτανόν ἀνδράσιν
καὶ σοφίας ὀδόν, ἐπίσκοπον ἀτρικτὸν ἐσσυμένα.
GREEK LYRIC POETS

290

VIII

PROSODION

(α') DELOS

[58]

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\begin{align*}
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\end{align*}
\]

Stroph.

χαίρε ώ θεοδμάτα, λιπαροπλοκάμου
παίδεσσι Δαυτούς ιμπρέστατον ἔρνος,
pόντου θύγατερ, χθονός εὐρέις άξιόνιτον τέρξει,

\[\text{άντε βρωτοί}\]

Δάλων κυκλόκοσσιν, μάκχρες δ' ἐν 'Ολύμπῳ τιλέρατον
κυκνέχος χθονός ἀστρον . . .

5

Antistroph.

\[\text{ήν γὰρ τοπάροις φορητὰ κυκλότεσσιν παντοδαπῶν τ' άνέμων}\]

\[\text{ώστε}\]

\[\text{στυγήματος τοιοί παντοδαπῶν τίμησαν}\]

\[\text{τοιαύτα}\]

\[\text{στυγήματος τοιοί παντοδαπῶν τίμησαν}\]

\[\text{τοιαύτα}\]
(β) at Delphi

[60]

Πρὸς Ὠλυμπίου Διός σε,
χρυσὰ κλυτῶματι Πυθαῖ,
λίσσομαν Χαρίτεσσι τε καὶ σὺν Ἀρρόδίτης
ἐν ζαθέω με δέξαι γώμῳ αἰώνίου
Πειρίδων προφάταν.

XI

scolion

To Theoxenus of Teneds

Epod.

Stroph.

Χρήμ μὲν κατὰ καρδὸν ἐρωτῶν ὅρπεσθι, Θυμέ,
σὺν ἀλυσία
τὰς δὲ Θεοζένου ἀκτινάς (τις) ὕσσων μορικρύζοισις ἀχαῖες
ός μὴ πάθως κυμαίνεται, ἐξ ἀδάμαντος
η̄ σιδώρου κεφυλίκευτοι μέλαιναν καρδιάν

Antistroph.

ψυχῆς φλογὶ, πρὸς δ' Ἀφροδίτης ἀτιμασθεῖς ἐλικοβλεφάροιο 5
η̄ περὶ γρήμασι μοχυθείς βιαῖος, η̄ γυναικεῖω θράσει
ψυχάν φορεῖται πάσαν ὑδόν θεραπεύων.
'Ἀλλ' ἐγὼ τάσσω ἐκτι σιρὸς ὡς δαχθεῖς ἐλχ.

Epod.

ιοῦν μελισσῶν τάκουναι, εὖτ' ἀν ἰδὼ παιδῶν νεόγυμνον ἐς ἥβαιν.
ἐν δ' ἄρα καὶ Τενέδῳ Πειθώ τε ναίει 10
καὶ Χάρις* υίον 'Ἀγησίλα* . . .

X

SCOLION (?)

[339]

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(─)------------

'Ανιξ' ἀνθρώπων καματώδεσσεις οἴχονται μέριμναι
στηθέων ἐξω, πελάγει δ' ἐν πολυχρόσιο πλούτου
πάντες ἵπτε νέομεν ψευδή πρὸς ἀκτόν
ὅς μὲν ἀχρήμων ἀφνεῖς τότε, τοῖ δ' ἀλ' πλούτιοντες

άξιοντες φρένικες ἀμπελίνους τούς ὀλχέντες.

XI

SOCIAL PRECEPTS

(a') AMPHIARAUS TO HIS SON AMPHILOCHUS

[173]

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"Ω τέχνον,
ποντίου θήρος πατρίδου χρωτὶ μάλιστα νόον
προσφέρων πάσαις πολίσσειν ὃμιλει· τῷ παρεύντι·
ἄλλοι' ἄλλοιχ φρόνει.

(β')
[172]

Μὴ πρὸς ἀπαντᾶς ἀναρρήξατι τὸν ἀγρεῦν λόγον·
ἐσθ' ὅτε πιστοτάτα συγάς ὁδὸς· κέντρον δὲ μάχας
ὁ κρατιστέων λόγος.

(γ')
[171]

'Ἀλλοτρίοισι μὴ προφαίνειν τις φέρεται
μόνιμοις ἀμμίμι' τοῦτο γέ τοι ἔρεω·
καλῶν μὲν ὧν μοιρᾶν τε τερπνῶν ἐς μέσον χρῆ παντὶ λαῷ
δεικνύσι· εἰ δὲ τις ἄνθρωποις θεόσθοτος ἀτλάτω κακότας
προστήμη, ταύταν σκότει χρύστειν ἐσοικέν.

XII

THE GODS

(α') PAEAN
[33]

Τί δ' ἔλπεις σοφιάν ἐμμεναι, ἡ ὄλγον τοι
ἀνθ' ὑπὲρ ἀνθρώπος ἵσμει;
GREEK LYRIC POETS

οὐ γὰρ ἐσθ' ὅπως τὰ θεῖαν βουλεύματ' ἐφευνάσει βρατέχ
φρενί' θνατᾶς δ' ἀπὸ ματρός ἔφυ.

(β') HYPORECHM

[75]

[γ']

[106]

[δ']

[105]

[ε']

[107]

Κεῖνοι γὰρ τ' ἄνοσοι καὶ ἄγ'ρακοι
πόνων τ' ἀπειροὶ βαρυβόαν
πορθμὸν πεφυγότες Άγέροντος.
XIII
THEBES

Κεφρότηται χρυσέα κρήτις ιεράσιν ἄοιδαίς;
εῖα τειχίζωμεν ἤδη ποικίλον
κόσμον αὐθαίνα λόγων;
δὲ καὶ πολυκλειτόν περ ἑοίςαι ὄμως Θήβαν ἔτι μᾶλλον
ἐπισκηφθεὶσι θεών
καὶ κατ' ἀνθρώπων ἄρμαχις.

XIV
ATHENS. DITHYRAMB

Ω ταῖς ὁπαξὶ καὶ οιστέρανοι καὶ ἀοίδαιμοι,
Ἐλλάδος ἔρεισιν, κλείσα ό Ἀθάναν, δαμιόνον πτολεύθορον.

βὴν πτιδεῖς Λακεδαιμίων ἐβάλοντο φεκνάν
κρήτιδ' ἔλευθερίς.

XV
SPARTA

Ἐνθα (καὶ) βουλαὶ γερόντων καὶ νέων ἀνδρῶν ἄριστουσιν
αἰγυπτί,
καὶ χοροὶ καὶ Μοῖσα καὶ Ἀγκάθ.
ARCHILOCHUS

EPODES

For Epodic metre, see Schmidt, Rhythmic and Metric, p. 93 seq. It is peculiar in frequently changing the nature of the rhythm in the second line of the couplet as compared with the first. Thus in Frag. I. the first line is in dactylic or \( \frac{3}{8} \) time, and the second in trochaic or \( \frac{3}{8} \) time, while in Frag. VII. we find the reverse.

I. Stob. Flor. lxiv. 12. ‘Woe-begone I am enwrapped half-lifeless in desire, by the will of the gods pierced to the very marrow with sharp pangs.’

Ἀδην, apparently Aphrodite and Eros. For the use of ἔκπιτος cf. Κύπριδος Φίκατη, Alcman xvi.

II. Τότος γάρ υπέλα.

Stob. Flor. lxiv. 11. The metre of this Epode is imitated by Horace, I Od. iv., Solvitur acris hiemps, etc. For the 3-time dactyls – ω, see Metre, p. 63, and for an entirely different metrical arrangement of the Epode, see Schmidt, p. 96.

Notice the languishing effect, appropriate to the words, produced by the ‘falling’ or brachycatalectic close.

Compare closely with the passage Sap. ii. : ‘Ὀππάτεσσι θ' οὔδ' ὅρημ' ἐπιρρέομεν θ' ἄκουσα, and Apoll. Rhod. iii. 962, of Medea in the presence of Jason:

'Εκ θ' ἄρα οἱ κραδὶς στηθὸν πέτεν, ὅμοια τ' αὐτοὺς

'Ἡλυσαν.

III. 'Ἀλλὰ μ' ὄ λυξ. Hephaest. 90.

Ἀυσιμελής is applied to Eros, Sap. viii., and Hesiod, Theog. 911.


I. 1. We should probably restore the Ionic νῦν.
I. 2. παρ' εἰς cf. X. 5, νόμον παρ' ἀρχομοις.
I. 3. \( \frac{7}{8} \) Schneidew., for mss. \( \frac{7}{15} \), Bergk \( \frac{8}{2} \) (Walz).
(b) *Orig. adv. Cels. ii. 74*: 'Ὁ Πάριος ἱαμβοποιὸς τῶν Λυκάμμην (ὀνειδι-ζον), cf. Dio Chrys. ii. 746. Huschke thinks that this passage belongs to the same poem as the Fable of *The Fox and the Eagle*, No. vi. If so, this is the application of the story to the case of Archilochus and Lycambes, the words ἀλας τε καὶ τράπεζαν matching ξυνωνήν ἔμεζαν (vi. α.).

V. Οὐκεῦ’ ὑμῖος ο.κ.λ. Hephaest. 35 and 30. The two lines are not unsuitably placed together by Elmsley, and the passage may perhaps be sneeringly addressed to Neobule.

For the position of ἂζ cf. on No. XI. 9.

VI. *The Fox and the Eagle.* Huschke (*Miscell. Philol. ed. Matthiae t. i. p. i.*) concludes that this and the next Fable (No. vii.) are directed against Lycambes. *Philos., Imag.* 766, says: ἐμέλησε μῦθον καὶ Ἀργυλόγωρ πρὸς Λυκάμμην, and Julian, vii. 227 Α, speaks of Archilochus employing fables for purposes of this sort. The story, which is found in Aesop i., was that the eagle, after contracting an alliance with the fox, devoured its cubs. Vengeance however overtook her, for her nest was burnt by a spark from an altar from which she had stolen some meat; her young ones fell to the ground and were eaten before her eyes by the fox.

Between (α') and (β') there is a considerable gap, in which the crime of the eagle is related. In (β') the eagle is jeering at the fox from her own inaccessible crag, concluding, if my arrangement be accepted, with a sarcastic expression of hope that the fox will not come across any more eagles. The last passage (γ') is either the fox's prayer to Zeus to punish the offender whom she cannot reach, or her song of grateful triumph after the punishment has been inflicted.

(α') Quoted by Ammon. 6, ed. Valck., and many other authorities.

For the use of ἐξα equivalent to ἔξα cf. Pind. *Pyth.* iv. 78, and see Hartung on the Particles, i. 456.

(β') I. 1-3. Atticus ap. Euseb. *Praep. Ev. xv.* 795 Α, with reference to this same fable. Obviously, as Meineke pointed out, the passage is from Archilochus, though his name is not given.


I. 4. Schol. *II. xxiv.* 315, εἶναι καὶ ὁ Ἀργυλόγος μελάμπτων τοῦτον (the eagle) καλεῖν. Hesychius also gives the line, with τύχους for τύχης, and he explains μελαμψ. without reference to the eagle. Schneidewin conjectured that the line belongs to the fable, and I have accordingly placed it in the taunting speech of the eagle.

(γ') Stobaeus, *Ecl. Phys.* i. 122, attributes this passage to Aeschylus; but Clem. Alex., *Strom.* v. 725, and Eusebius to Archilochus.
VII. The Ape and the Fox. Ammon. 6, and elsewhere.

In this fable Archilochus is supposed by Huschke to be attacking the pride of Lycambes, Aesop narrating (14 Schneider) how an ape boasted about his ancestry to a fox. Or the story may be that of Aesop 69, where an ape who had attained to royal power was entrapped by a fox.

1. 1. 2. 'I, an angry messenger, will tell a tale to you, O Cerycides.' If Huschke be right, Κηρυκ. must be applied to Lycambes, and as it was a gentile name in the Ionic cities Athens (Photius) and Miletus (Hesych. s.v. κηρυγίδαι), it may perhaps also have been that of the Parian family to which Lycambes belonged; in this case, Archil is jeering at his boasted descent, and is therefore probably employing the former of the two fables mentioned.

The metaphor in σκυτάλη is of course suggested by Κηρυκίδη, 'Herald's son'. Somewhat similarly Pindar, Ol. vi. 91, speaks of the man to whom he has consigned (probably verbally only) his choral song and its musical and dance-accompaniment as ἄγγελος ὀρθός, ἱμάχων σκυτάλη Μοισάν. See especially Fennell's remarks, Introd. to Pindar, p. xxviii.

It is hard to see how ἀγν. σκυτ. can mean 'a messenger of evil tidings', as Liebel takes it.

1. 3. ἀποκρεθές, i.e. he was too proud to associate with his fellows.

1. 4. ἄρα, cf. on No. vi. α'.

κερδαλέη (trisyll.) cf. Plat. Rep. 365, referring to this passage.

VIII. Τῆνελλα καλλίνικε κ.τ.λ.


I have adopted the arrangement suggested by Bergk in his note, though not employed in his text. It not only imparts a very lively effect, but brings the song into accordance with the description in the Scholia—τοῦ μέλος ἵν τριστροφὸν . . . τρίς ἐπεκλάδου τὸ Καλλίνικε. The song was a hymn to Hercules in honour of his victory over Augeas (Schol. Birds, l.c.), after which occasion he founded the Olympic games (see Pind. Ol. x.). Hence the lines were appropriately employed as an informal Epinician ode by victors. Compare Ol. ix. 1.: Τὸ μὲν Ἀργυλόγον μέλος | φωνέαν Ὀλυμπία, Καλλίνικες ὁ τριπλόνος κεχλαδῷς ἄρκεσε κ.τ.λ. Cf. also Aristoph. Knights, 1254.

Archilochus himself, we are told, was the first to use it for purposes of this kind—δοκεῖ δὲ πρῶτος Ἀργυλόγος νικήσας ἐν Πάρῳ τὸν Δήμητρος.
GREEK LYRIC POETS

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ομνον (i.e. 'having been victorious with his hymn to Demeter', v. Bergk 120), ἑαυτῷ τὸν τοῦτον ἐπιπερωνήκαιναι.

ςνέλλα was a cry employed when there was no music at hand, in imitation of the notes of the lyre (cf. ὀξετενέλο, Ar. Plutus, 290). It was uttered by the leader, ὀ ἐξερέρε, while the band of revellers, ὀ τῶν κωμάτων γόρος, followed it up with the words καλλίνει ν.τ.λ. (Schol. Ol. ix. etc.). Ο has little authority, but is supplied by Dindorf in the Schol. Arist., and seems desirable for the completion of the metre, though not essential.

1. 4. Bergk leaves αἰμητά; but Fick points out that if the dual were employed at all it would assuredly be αἰμητή.

TETRAMETERS

1. 1. κυκόμενε. Cf. Solon. 11, 61, κακάς νοτοσι κυκόμενον.
1. 2. ἄνεγα. So Grotius for MSS. ἀναδευ, or ἐναδευ, confusion having apparently arisen with the succeeding syllable in θυμενον.
1. 3. ἐν δοκαίνα ν.τ.λ. If the word means 'spears', we must translate: 'Firmly taking thy stand close up amidst the spears of the enemy.' In that case, however, the words πλησίων and ἐν are hardly reconcilable. It has been suggested to me that δοκαί is possibly used for 'expectation' (i.e. of the enemy). In the singular, at any rate, the word has a meaning similar to this; see Liddell and Scott. The interpretation 'ambush' for δοκαία is not so well suited to the context.

1. 7. δυσμός or δυθμός in this passage is regarded by all the commentators as signifying 'disposition, character, nature,' and they compare Anacr. xviii. ὄσοι γλυκοίς ἔρωσι δυθμοῦς, and Theogn. 964, ὀργῆν καὶ δυθμῶν ν.τ.λ. With this interpretation I fail to see the force of the words in a passage relating to the alternations of human fortune, and I would suggest that the meaning is rather: 'Consider what an even ebb and flow of destiny governs the affairs of men, tempering good with evil fortune and evil with good.' Cf. No. X.

These lines express the same sentiment as No. IX.: 'Remember that our fate is in the hands of the gods, who can reverse it at any moment.'

1. 1. Grotius supplies τά. For τίθεν, Bergk compares Aesch. Pers. 424, τάτα ... πάντα θήσομεν θεότα. For the sentiment cf. Hor. 3 Od. vi. 5: 'Dis te minorem quod geris imperas | Hinc omne principium huc refer exitum.'

1. 3. μάλ' εὖ βεβηκότας: 'those who have taken a firm stand.' Cf. Hdt. vii. 164, τὴν τυραννίδα εὖ βεβηκόταν, and for the phrase in its literal sense No. xiii. 1. 4.
XI. Χρημάτων ἀελπτον οὐδὲν κ.τ.λ. Stob. Flor. cx. 10, 1. i being also quoted by Ar. Rhet. iii. 17: ('Ἀργήλογος) τοιεί τὸν πατέρα λέγοντα περὶ τῆς θυγατρὸς κ.τ.λ., from which Schneidewin conjectures that Lycambes is commenting on the change in Archilochus from ardent love for Neobule to violent hatred.

Stobaeus quotes the passage as if it were written on the occurrence of an eclipse; but from Aristotle’s words we should rather gather that Archilochus is merely taking the power of Zeus to change day into night as a crowning instance of his omnipotence, ἡθηκει in that case being the gnomic aorist.

1. 1. ἀπωμιστον: explained by Etym. Mag. δὲ ἂν τις ἀπωμιστει γεγονόνα: ἦ μὴ γενέσθαι: ζεινοὶ δὲ ἀνελπιστον. It can hardly express the notion here, as, in Soph. Antig. 388, 394, of ‘swearing not to do a thing’; although that passage seems to allude to Archilochus’ line. Possibly the watchman there is playing upon the signification of the word. In the famous speech of Ajax (Soph. Aj. 646), "Ἀτανοθ' ὁ μαχρός κ.τ.λ. Sophocles again seems to have had the lines of Archilochus in his mind.

1. 4. ύγρων, Valckenaer for mss. λυγρόν, which is unmetrical. Bentley ύγρων. Ilgen explains ύγρων with reference to the misty feeling in the eyes caused by extreme fear; rather perhaps ‘faint’, ‘languid’, as in Soph. Antig. 1235, ύγρων ἄγκονα, and Eur. Phoen. 1437, ύγρων γάρα. As applied to the eyes the word signifies usually the ‘languishing look of love’.

1. 5. ἐκ τοῦ, ‘ex hoc tempore’, ‘after this’, that is to say, unless we refer the passage to an actual eclipse, ‘(Since Archilochus has proved fickle) from this time forth (all nature may prove fickle), and everything become credible and to be expected.’ Or we may take ἐκ τοῦ to mean simply ‘therefore’, just as ἐκ τίνος; = ‘wherefore?’ Καὶ πιστὰ πάντα Liebel, for υἱὸν ἀπίστα πάντα. Ilgen reads ἐκ δὲ τοῦ ἀπίστα πάντα κ.τ.λ., referring τοῦδε to ὅδε, so that the passage would mean ‘Fear will make a man believe the most incredible things’. But surely this is out of harmony with the context.

1. 7. ἔλν, Valckenaer for ἵνα, Bergk ὅταν.

1. 9. For the corrupt τοῖς δ' ἣδ'/ ὦν Gaisford reads τοῖς ἥδιον δ' ὅδος. For the position of δ' cf. No. v. 2, ὦμος κακόν τοῦ, in which case, however, it is justified by the close connection between the two nouns. For other instances see Hartung’s Particles i. 190-1, in all of which there is more justification for the transposition than there would be in Gaisford’s version. With ll. 7-9 cf. Hor. 1 Od. ii. 7.
XII. Τοῦς ἀνθρώποις χ.τ.λ. Theo. Progymnasm. i. 153 (Walz) quotes II. 1-2 with the remark that Archilochus is paraphrasing Homer, Od. xviii. 136—

Τοῦς γὰρ νόσος ἐστὶν ἐπιγιθοῦνον ἀνθρώποιν,
οὖν ἐπὶ θηραὶ ἀγγεια πατήρ ἀνδρῶν τε Θεῶν τε.

l. 1. Glaucus appears again in No. xiv. as Archilochus’ companion in arms. He is also spoken of slightly in Bergk 57 as τὸν κεροπλάστην, explained by Plut. as φιλόκοσμον περὶ κύμην.

l. 2. ὀκουλίν: i.e. men’s feelings vary with the fortune (ἡμέρην) Zeus brings to them. With the reading ὀκουλίν, which has less authority, ἐπὶ must of course be taken not, as in the former case, with ἀγει in tmesi, but with ἡμέρην, ‘men’s feelings are such as Zeus brings them daily’. For ἀγει Stob., who quotes the passage, Ecl. Phys. i. 38, has ἀγγει, which might perhaps be expected in imitation of the Homeric construction above.

l. 3. Supplied from the Platonic Eryxias 397 E.

ἐπὶ ἡμέρην: we should perhaps read ἐπὶ ἡμέρην, as an example of Ionic Psilosis. Cf. Anacr. ii. 6, ἐπατορφιζ note, and see Fick in Bezzenberger’s Beiträge, vol. xi. p. 246 seq.

XIII. Οὗ φιλέω μέγαν χ.τ.λ. II. 1-2 Dio Chrys. ii. 456; II. 3-4, Galen in Hippocr. de Artic. III. T. xviii. 1. 537.

l. 1. διαπετελημένων Hemsterhuyx, for διαπετεχμένων or διαπετελημένων.


l. 4. δοξάζεις has somewhat more authority than ἐξερείζεις. Both have the same signification, ‘with the knees bent inwards’, ‘knock-kneed’, a physical peculiarity favourable, according to Galen, to firmness of stand.

Καρδίς πλέων: so Galen ; while Dio has a totally different version, καὶ ἐπινοηματίς δασύς, according to the common reading. Schneidewin follows Bergk’s older version, κατινομασιν δασύς, and interprets ‘consilium abundantem, oppositum ὑπεξημένων’, ‘bristling with plans’. Emperius reads κατι κνήμαισιν δασύς (mss. Dio καὶ ἐπὶ κνήμαιστι), hair about the limbs and body being often, if erroneously, regarded as a sign of strength.


l. 1. Γλαῦκ’ ὄρα, perhaps ὄρα; cf. on No. xii. l. 3.

l. 2. Γυρεων. Rocks of this name are mentioned in the Odyssey iv. 500, but as they were near Naxos (Scholl. ad loc.) they can hardly be those referred to by Archilochus. Schneidewin conjectures that the latter were ‘πέτρας quasdam stragylas non procul Thaso’. Liebel, γυρεων (with νέρος) ἓν γυρόν or κυρτόν, ‘nubes convexa’, a cloud
pregnant with rain. But he has possibly overlooked the fact that 

\[ \gamma ρ\epsilon\omicron\omicron\omicron\sigmaν \] is the Ionic form of the gen. plur. fem. from \[ \gamma\nu\rho\omicron\sigmaς, \] not \[ \gamma\nu\rho\omicron\sigmaς. \] Compare Anacr. xxiii. 1. 12, \( \sigma\tau\tau\nu\epsilon\omicron\omegaν, \) etc.

1. 3. \[ \varepsilon \ \\varepsilon\lambda\lambda\tau\nu\epsilon\nuς = \varepsilon\lambda\lambda\tau\nu\epsilon\nuς \] (Hesych.).

1. 4. Clem. Alex. Strom. vi. 739. I have conjecturally placed this line with ll. 1-3. Archilochus is apparently imitating Homer II. vii. 102.

\[ \nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\n
GREEK LYRIC POETS

μεθη. We see from this and the following passage that Archil. was a composer of Melic poetry proper (cf. Biog. Archil. p. 111).

ἐξαφηκαί, see p. 7, and cf. Ar. Poet. i. 30, where it is stated that Tragedy arose from τοῦ ἐξαφήντων τοῦ διδύμου.

(β) αὐτός ἐξάργυον, Athen. v. 160 E.

Δέσμιον. The epithet points to the early existence of a Lesbian school of Lyric poetry, see p. 100.


MELIC AT SPARTA

TERPANDER

I. "Ἐνθ' ἀγμα κ.τ.λ. Πλυτ. Lyc. c. 21. (Τέρπανδρος) οὕτως πεποίηκα περὶ τῶν Δακεδαμινων. See Art. viii. p. 101, and compare the passage from Pindar there quoted (No. xv. in this text), also Alcman xxiv.

ἀγμα νῦν, cf. Pind. Nem. c. 23: ἑρέφη δ' ἀγμαν Ἀρχιλοχοῦς, where, as in this passage, Dissen explains ἀγμα as 'warlike spirit'. Μῶσα, Dor. Dial. p. 79.

Δίγξα. If Chappell (Hist. of Music, p. 107) is right in saying that Greek music was pitched extremely high, we can more readily understand why λίγα, properly 'shriil', is so often used for 'sweet-toned', 'musical'. Cf. Alcman viii. and ix. etc.

ἐφιραγγεῖα, Schneidew. conjectures εῦ ἀφαγγεῖα, Bergk thinks that εὑραγ. may be explained by Aratus 105: Δίκη ... ἀγειρομένη δὲ γέρνατες ἥν ποὺ εἰν ἁγορῇ ή ἐφιραγγίῳ ἐν ἀγγῇ. I should take it to signify, like ἐφιραγγεῖα, 'easily accessible', 'open to all'.

11. Σοὶ δ' ὡμεῖς κ.τ.λ. Quoted by Strabo xiii. 618, to show that Terpander was the inventor of the heptachord, discarding the older tetrachord. See, however, Music, pp. 35, 36, and Ath. xiv. 635, where the use of many-stringed instruments is spoken of by Euphorion as παμπάλαων. Some (e.g. Bergk, Hist. Gr. Lit. p. 211) understand by τετράγωναν ἀοίδ. the old Nome of 4-parts (see p. 36).

ἀποστερέζαντες, so Eucl. Introd. Harm. 19; Strabo, ἀποστερέζαντες. The dialect is given as it appears in these authors.

III. (α) ζεῦ πάντων ἄργα κ.τ.λ. Clem. Alex., Strom. vi. 784, quotes this for the solemnity of the rhythm.

1. πέμπω perhaps implies that the passage is from a processional hymn. Bergk alters to σπένδω.

(β') Keil, Anal. Gramm. 6. 6. Conjecturally attributed to Terpander by Bergk, who has restored the Doric forms Μῶσας, Μῶσάρχω.
It is, however, hardly safe to tamper with a word so familiar in Epic poetry as Μούσα.


TYRTAEUS

These, if we may include No. II. (v. below), are the only extant passages from Tyrtaeus of a Melic description.

I. 'Αγετ' ὁ Σπάρτας εὐάνδρω κ.τ.λ. Quoted by Dio Chrys. i. 34 (Emp.) as an instance of an ἐμβατήριον or march-song, and by Tzetz. Chil. i. 692.

1. i. εὐάνδρω. I have restored the Doric genit. in ω, v. Dor. Dial. p. 94.

1. 4. ὄφε υ', i.e. δεξίως ὄφε ὄφ, κ.τ.λ., δεξ. being implied in ὄφ. πάλλοντες, so Thiersch for βάλλεται, βάλλοντες.

II. 'Αγετ' ὁ Σπάρτας ἐνοπλοι κ.τ.λ. Quoted by Hephaest. 46, without the name of the author, and conjecturally assigned to Tyrtaeus. It is a brilliant example of spirited metre. χίναισιν: Hephaest. has χίναισιν, but this is with little doubt a hyper-Dorism of later times.

SPARTAN DANCE SONGS

I. Plut. Lyce. 21 and elsewhere. Bergk thinks that it may be attributed to Tyrtaeus on the strength of Pollux iv. 107. Τριγοριῶν ὃς Τύρσταν ἔστιν, τρεῖς Λακώνων γρώς, .. παιός, ἀνήρ, γέρωντας. It is worth noticing that the Spartans did not regard dancing as inconsistent with the dignity of old age.

1. i. ἀμεσ, Bergk (Dor. Dial. p. 95). Plut. gives the Lesbian ἀμεσ (ἀμεσ in one passage), but the pure Doric is more probable in a song of this character.

ὡς = ἡμεν, but ὡς in l. 2 = ἔμεν, Dor. Dial. p. 96. ὡς is restored by Ahrens for the 'milder' Doric εἰμέσ. λῆς from λά-ες; pp. 92, 93. αὐγάσθενο = αὐγάσθεο, Lesb. Dial. pp. 83, 84. αὐγάσθεο is read in two out of the three passages in Plutarch where these lines occur, παρὼν λαβ: in the third.

ἀι is an old form of ε', found in early Doric and Lesbian inscription, and in Homer when accompanied by ἐ or γαρ; v. G. Meyer, Gr. Gram. 113.

κάρποντες (= κρέπτοντες) from *κάρτιν, *κάρτιν. For the assimilation of ρς cf. θαρρεῖν as compared with θαρρεῖν, etc. (v. Meyer, 271).

ALCMAN

A. PARTHENION

The discovery of this fragment, from which I have taken nearly all that is intelligible, is an incident of considerable interest, not only from the literary value of the rescued poem alone, but because of the possibilities thus opened out of the further recovery of lost Greek literature.¹

The parchment containing this Parthenion (see p. 9), was found among the Egyptian tombs by Mariette in 1855, and handed over by him to Egger, who published it in Mémoires d'histoire ancienne et de philologie; Paris, 1863. Since then it has been edited by Ten Brink, Bergk, Ahrens, Blass, who revised the papyrus with a magnifier 1869, and Canini, who adds a full commentary and French translation (Paris, 1870).

The poem is universally acknowledged as Alcman's, not only from the nature of the composition and from the Laconian dialect, but because no less than four passages in it are quoted elsewhere as his. To Ahrens belongs the credit of detecting the strophical arrangement of the poem, this being the earliest known example of the kind in Greek literature (see Prefat. Art. v. p. 38, and vi. p. 49).

Unfortunately, of the three pages of which the parchment consists the second only can be said to be in a state of decent preservation. As regards the rest it is almost hopeless to try to disentangle the meaning, and even in page 2 the task is often far from easy; nor is this to be wondered at, since this page is occupied mostly with very personal jests and compliments, addressed to one or other of the choral band of virgins. Notwithstanding, the fragment is of great value and interest. In the history of Greek poetry the song ranks as the earliest choral ode worthy of the name; many of the passages, even when imperfectly intelligible, are not without poetic beauty; and above all we have a delightfully fresh and quaint picture from Spartan life in the seventh century B.C. Particularly striking also is the rapid transition from a religious subject (for the poem is a hymn) to matters exceedingly secular (v. text ad init.), clearly illustrating for us how far were the Greeks from isolating religious ceremonies and sentiments from the everyday life and thoughts of the worshippers.

It is usually considered that the poem is a hymn to the Dioscuri; for the fragment in the original begins with the word Ἡλιόμουσας, and

¹ Compare the recent discovery of a fragment, probably from a Greek Comedy, in a tomb in Egypt, announced by Professor Sayce in the Academy, October 11th, 1890.
seems at the commencement to be celebrating the slaughter by these deities of Hippocoon and his sons: and Canini further urges that among the Spartans Σωλ (=Θωλ, v. text l. 3) would stand pur excellence for Castor and Polydeuces (cf. Xen. "Hell. iv. iv. 10, να τι τι Σωλ). Another suggestion is that it is in honour of Diana Orthia (v. on l. 28 and Bergk, p. 25), in which case the Dioscuri might be mentioned incidentally as tutelary deities of Sparta.

For further information I recommend readers to consult Bergk’s remarks, and especially his copy of the ms., and Canini’s separate edition of the Parthenion. The text closely follows the ms. as given by Bergk, the letters in brackets being conjecturally inserted by the commentators.

1. l. 1 etc. A recountal has preceded of the well-earned punishment of the family of Hippocoon at the hands of the Dioscuri. The connection with what follows seems to be: The gods ‘hold vengeance in their hands’. Happy is he who escapes it and leads a peaceful life, as I do who sing, etc. Πάσον=ιτό Θόον, Dor. Dial. p. 94.

l. 3. For σιΰν = Θόον see Doric Dialect, p. 94.

ll. 6-30. General Sense.—Alcman begins by complimenting Agido, when suddenly Agesichora (ἄ ηλενά γοραγός) engages his attention (ll. 10-24). In ll. 25-30 he makes amends to Agido, and declares that the two maidens run level in the race for beauty.

l. 7. Ἀγίδος (genitive for οὖς). See Doric Dial., p. 95.

l. 8. Ἀλεός Bergk for ἀλεων. The ceremony is taking place in the night (cf. I. 29, νύξτα δι' ἀναροσίαν), but ‘Agido,’ the poet says, ‘makes us believe that the sun has risen.’ Cf. Romeo and Juliet, ‘It is the morn, and Juliet is the sun.’

l. 10. φάλενει, ἐπικελεύν (Ahrens, επικελεύν). See Doric Dialect, p. 93.

l. 11. ηλενά Canini on the authority of Hesychius takes in the sense of ‘beautiful’. For the form see Lesb. Dial. p. 82. Perhaps we ought to adopt the Lesbian accentuation ηλενα. See Athen. xiv. 633 Α, for γοραγός in the sense of ‘leader of the band’.

Seq.: οὔδε λοίδι ηῆ is Bergk’s ingenious conjecture. He declares that the original has ΩΥΔΕΛΩΣ, and the change from Α to Λ is very slight. Blass thinks he can trace ΩΥΔΑΜΩΣ, which would avoid the harshness of οὔδε.

Δοσα is given by Hesych. = Θέλουσα (cf. Spartan Dance Song No. 1. ελ' δε λης). For ηῆ from εξ'-ει see Dor. Dial. p. 92-3.

The meaning of the passage, whether we follow Bergk or Blass, appears to be: ‘The beauty of our leader (Agesichora, l. 20) withholds me from dwelling further upon the qualities of Agido’ (νον l. 11). Canini refers γοραγός to Agido, and explains: ‘She is above all praise or blame.’ But surely ll. 10-16 must refer to the same lady as ll. 17-22, namely Agesichora.

l. 12. ηῆν = ελνα. See Dor. Dial. p. 96.

l. 14. ΒΟΤΟΙΣ Bergk gives up as insoluble, since a man of Alcman’s
gallantry would never have been guilty of so invidious a comparison with the other ladies as would be implied by the reading βοταί.

1. 15. The word παγόν (="πηγόν") in the comparison seems to imply that Agido was of fine stature, doubtless a claim to beauty among the Spartans; or it may be simply a stock epithet borrowed from Epic.

1. 16. Blass professes to trace τὸν in the original. ὕποπτερίδιον (="ὑποπτερίδιον") is a syncopated form of *ὑποπτερίδιον. It is referred to in Et. Mag. 783. 20. 'The meaning is apparently 'a horse such as the fancy sees in winged dreams'. This seems hardly a Greek thought, but the Scholiast appears to have understood the passage in that way:—ὅτι τὰ θαύματα καὶ τερατοῦδ οἱ ποιηταὶ εὐθυθασὶ τῶι ὄνειροι προσ-κτειν. Bergk supplies Νῦμ(α) = νόμιμα, Ahrens Σαῦμ(α) = θαῦμα. I suggest οὖν ὑποπτερίδιον, if at least it is permissible to combine the last two syllables for metrical purposes.

1. 17. ὧρης. See Dor. Dial. p. 92-3.

1. 18. Ἐνιτικζ, i.e. 'the horse of my comparison is of the highest breed'. Venetian mules were famous as early as Homer; see II. ii. 852. Compare Append., Misc. and Anon., No. 12, Ἐνιτικζ πόλως τετρακάφως, and Strabo v. 4.

1. 23. ἀκαφάκην, etc. The adverb accompanies some verb never uttered by the poet. If Bergk's somewhat fanciful reading μέν(ε) for μὲν be right, the poet is saying 'to what shall I liken her countenance?' (τι τοι λέγω;) when Agesichora, who is becoming embarrassed, begins to retire. Alcman reassures her (μέν αὔτα, 'remain'), and though continuing his compliments (l. 25 seq.) couples her name with that of Agido. Αὔτα in this case must be taken in the sense of the Latin 'Heus tu!'. Cf. Ord. Col. 1627.


1. 26. The reading in the text is that of Blass (excepting αἰς, Blass αἷς, although ἀ in the original), 'will keep pace ever like horse attending upon hound', alluding apparently to the dogs called πάριπποι, trained to run exactly with the horse (Pollux, v. 38), though here the emphasis is rather upon the horse not suffering itself to be outstripped. Κόλας is explained by Ahrens and Blass as θεραιπών. Εὔρηνος seems to be the same as ἐρήνος, which Hesych. interprets as ἀλωτσεκεῖς, a Laconian hound, half-fox half-dog (Poll. v. 39).

Bergk reads χολαξίας, 'a horse belonging to Kolaxis', king of Scythia (Hdt. iv. 5 and 7), as if his horses had become proverbial for swiftness.

II. 27-30. 'For these doves (Agesichora and Agido), rising before us like Sirius as we bear the garment to Artemis through the ambrosial night, contend (in beauty).' This has occurred to me as the least improbable rendering of this very doubtful passage, adopting the above text. For a variety of other versions consult Bergk and Canini, as they transcend the limits of these notes. That which I have offered has the merit of connecting the passage closely with what precedes.

'Οξυξ, a Laconian epithet of Artemis, is Bergk's conjecture for
which the original gives. (Compare above, p. 309.) See Pausan. iii. 16. 6.

Patelaides is taken as 'Pleiads' by some (see Canini), as if the chorus of girls were compared to that constellation.

άροσ or φάρος is explained by the Schol. ad loc. as ἀρότρων, 'a plough', and this meaning is mentioned by Herodian as occurring in Alcman. Nothing, however, is known of any such offering in connection with Artemis, whereas φάρος, 'a robe', was a common offering to goddesses. Cf. II. vi. 90, where Hecuba presents her best garment to Athene.

Σέιρον ἄστρων is constantly used for 'the sun', compare passages quoted in Liddell and Scott. But no more than Sirius, the Dog-star, the brightest of all the stars, need be meant here, a rendering which avoids the repetition of the simile in ll. 7-8.

Δύετομέναι from 'Δέωμενάι (Δέροι = Δέρμα, see King and Cookson's Sounds and Inflexions, p. 408). The change from F to φ is probably Lesbian; see Lesb. Dial. p. 82. Possibly we should read Δέωμενάι, retaining the digamma; otherwise we must treat the diphthong φω as short.

I. 31 seq. The argument seems to be, either, 'We have but few fine garments or ornaments, but yield to none in beauty'; or else, 'just as one is never weary of such good things as purple robes and golden ornaments, so the beauty of these maidens never palls'.

'Αμώναι. Schol. to II. v. 206 quotes this passage (with ἀμώνασθαι) to show that ἀμώνεσθαι = ἀμεθασθαί, and Bergk compares γλαύνα ἀμοβάς, Od. xiv. 521, 'a cloak for a change'. The difficulty lies in the necessity of reading the active ἀμώνα here on account of the metre. There is, however, a somewhat similar usage in Oed. Col. 1128, ἀμώνω τοῖς τοῖς λόγοις τάδε.

The meaning apparently is, either, 'We have not sufficient purple garments for a change' (cf. Bergk 'non tanta est copia purpurearum vestium ut mutare liceat'), or, 'There is never such satiety of purple garments that we wish to change them'.

I. 33. δράκων, of a serpent-shaped bracelet or armlet; see Lexicon. "Οφίς is said by Hesychius to be similarly used.

I. 34. Λυδία μιτρα, the Lydian snood, evidently famous. Cf. Pind. Nem. viii. 15, where Pindar, φέρον | Λυδίαι μιτραν καναγρήδα πατο- κληρίνναι, metaphorically applies the expression to his own Ode in Lydian measure. Lydia was famous in all matters relating to costume. Cf. Sappho xxix. note, of Lydian dyes.

I. 38. σειδής = θεασίδης, v. on l. 13. Similarly in l. 39 Κλειστήρα is the Laconian form, according to Bergk, of Κλεισθήρα.

The rest of the fragment is hardly intelligible enough for insertion here. See Append. Alcman, No. 12.

II. Οο μ' ἐτο παρθεναλίκας. Antig. Caryst. Hist. Mir. 27, who explains that Alcman, now too old to join in the maidens' choruses, wishes
that he were a κηρύλος, or male halcyon, which when enfeebled by
old age is borne on the wings of the females. The poet, who is said
by Suidas, though incorrectly, to have first introduced τὸ μὴ ἐξαμιτροις
μελῳδεῖν, here retains the hexametric style. Notice, however, the
lyrical movement imparted to the lines by the employment of dactyls
exclusively. (Cf. p. 62). The whole rhythmic effect of this beautiful
passage is singularly melodious.

1. 1. ζηρόφωνοι, accepted by most commentators for MSS. ἱερόφωνοι.
2. The word βάλε = utinam, is of uncertain origin, for it is hard
to see how it can be the imperative of βάλλω as Liddell and Scott
say. It is more likely to be connected with βουλομαι, and to signify
'(Heaven) grant that . . .'
3. For the use of the particle τε in a general instance, see
on Anacr. xxiv., Sappho xxxvii. 5.
4. άπι κωμάτος άνθρωπ. Buchholz very aptly compares the French phrase
'à fleur d'eau', 'between wind and water'.
5. 'τοτήςα for ποτήςα, Dor. Dial. p. 92.
6. νηλεμες Bergk, for νηλες. Boissonade νηλες.

I have placed this well-known passage conjecturally among the
fragments of Parthenia. It is evidently choral, and its solemnity is
well suited to religious lyric. It is not unpleasing to think that it
was sung in a midnight Parthenion (cf. No. i. 1. 29). The graphic
personification of natural objects in these lines is strongly suggestive
of the spirit of modern poetry.
1. 1. Εὐδοσιςιν. Bergk suggests that Alcman employed the Lesbian
form Εὐδοσιςιν. See, however, p. 97; ad fin.
2. 3. I have adopted Schneidewin's reading for MSS. φυλα τε ἐπετά
θε οτα κ.τ.λ. Bergk reads φυλλα θε ἐπετά θε οτα κ.τ.λ.; but such an
abrupt introduction of φυλλα would be very bald, and the quick
succession of θ, θ, τε would have been far too great a strain upon
Laconian vocal organs (see Dor. Dial. p. 94).
3. 5. κνιδαλα is said by Apoll. l. c. to be the appropriate term for the
monsters of the deep, τά θαλάσσια κῆτη, such as whales, etc.
4. 6. διονυσιιν Bergk, for διονυσιιν.

IV. Όυ αξις ἰνή κ.τ.λ. Steph. Byz. (v. 'Ερωτήγια) παρ' Ἀλκμάνι ἐν
ἀργυτο τοῦ δευτέρου τῶν Παρθενειῶν ἀναμέτα. These words, like those
of the next passage, are evidently addressed to Alcman by the maidens
1. 2. Πάρ σοφόταϊ. This is usually regarded as unintelligible, and the
commentators propose various emendations—Jacobs παράσοφος,
Welcker παρ' ἀσφόταϊ. It is not, I think, impossible to retain the
words as they stand; for the maidens are perhaps rallying Alcman on
a fit of poetical modesty, and reminding him that he is not 'amidst a
critical audience'. A different and highly probable translation of the
line has been suggested to me: 'You are no fool, no, not even in the eyes of clever critics.'

Σωφής, σωφία, constantly relate to poetic skill. Cf. Pind. Ol. i. 9; iii. 44; Pyth. i. 42, etc.

1. 4. 'Ερραψάς. 'Ερραψάς was a city in the middle of Acarnania (Steph. Byz., and Strab. x. 460), taken as a typically rustic district.

The ancient authorities are doubtful whether in this passage we should not read ἔρραψας, 'trailing a shepherd's crook'.


V. "Οσκι δὲ παίδες κ.π.λ. Apoll. de Pronom. 381 B. Cf. No. IV. ad init. οιθαί δὲ . . . ἔντι, 'all maidens who belong to our band?'.

κελάρματάν, in early times more or less synonymous with κέλαρμαδός (Aristox. ap. Ammon. p. 81).

ἀμέων, Dor. Dial. p. 95; ἔντι, αἰνέοντι, Ibid.

VI. ζεῦ πάτερ κ.π.λ. Schol. Od. vi. 244 (Nausicaa) log. αἱ γὰρ ἔμοι τούτων δότις κ.π.λ.).

'Ἀλκμάν παραθένων λεγούσας εἰσάγων—so that this line is in all probability from a Parthenion.


1. 1. λύγεια, cf. on Terpander 1.

l. 2. αἰνάνωδε, Bergk's conjecture for ἄει δὲ, or αἰνέ, αἰνόδε, etc., Hartung αἰνανωδέ.

παράσενος, Dor. Dial. p. 94; ἄειδεν, p. 93.

VIII. Μῶσ' ἁγε Καλλιώπα. An instance of Alcman's strophical system (cf. p. 49); for Hephaest. 40, where the passage is quoted, tells us that he composed whole strophes in this metre.

II. 2-3. ἠλ . . . γόρων, a good instance of zeugma, being equivalent, as Welcker points out, to ἑπταποτε θηρόν θηρων καὶ τίθει γόρων γαρίτα τα. 

IX. 'Α Μῶσα κέλαλγη'. Aristid. ii. 508: τοῦ Λάχωνος λέγοντος εἰς αὐτον τα καὶ τὸν γόρων. He further implies that the words belong to the same song as No. VII., as if the line showed that the prayer in No. VII. had been answered, the chorus being poetically regarded as the muse.

For κέλαλγη' Bergk reads κέλαλγη, but κέλαλγη' may be retained, as due to Epic influence; v. p. 78.

X. Καλ ἁν εὐχέρουσα κ.π.λ. Athen. xv. 681 A.

Τῦν = τοῖ. Dor. Dial. p. 95, genitives in -ο, p. 92, εἰρωνεῖα, Lesb. Dial. p. 83. We may conclude from the fem. partic. that this is from a Parthenion, and that the leader of the chorus is speaking; and we gather that the hymn is addressed to Here from Athen. xv. 678 A, Πολίοιο . . . ὁ στεφάνος ὅν τῇ Ηθαι περιτιθέκατιν οἱ Λάχωνες.

l. 2. πολίονα, trisyll.
B. BANQUET SONGS

XI. Φόινας κ.τ.λ. Strabo x. 482.

1. Φόινας = Θοίνας, Lesb. Dial. p.83. This is the only certain instance in Alcman's fragments of the shorter form of the dative; see Lesb. Dial. p. 86.

2. ἀνδρέην, Cretan and anc. Laconian term = παττία (Strabo l.c.). Cf. Müller's Dor. ii. p. 294.


XII. Κλίναι μὲν ἔπτα, Athen. iii. 110 f.

This and the following passages, as written by a Spartan citizen for a Spartan audience, by no means accord with our notions of the black broth regimen. Similarly in Bergk 117 we find a fragmentary passage dilating on the varieties of Laconian wine. It would appear that in this as in other respects the rigid Spartan discipline was not yet fully established (v. p. 100). See Lesb. Dial. for ἐπιστέφωσα, p. 83, τράπεζας, pp. 83-84, κήρυ = καλ ἔν, p. 92.

II. 3-4. Various conjectures are made for this corrupt passage; it is simplest, I think, to adopt Schneidewin's λίνο τε σακάμο τε (genit. after ἐπιστέφωσα), and Bergk's πέτεστι (= μέτεστι, p. 88), such an usage of μέτεστι as impersonal not being without parallel; see Liddell and Scott. Welcker prefers Schweighäuser's πέδεσσα, suggesting that the word applies, as in No. v., to the maidens of the chorus. The form πέδεσσα (i.e. πέλεσσα) occurs in Athen. 495 β, where the cup is described. γρυσσόκολλα is explained by Athen. as a mixture of honey and linseed.

II. 5-6. Athen. xiv. 648 β. I have taken them with II. 1-4, on account of similarity in subject and metre. Some subject must be supplied for παρέξειον.

κηρ. ὀπώριον, i.e. τὸ μέλι, Athen. l.c. v. Liddell and Scott, ὀπώριον.

XIII. Καὶ τοιά τοι δώσω κ.τ.λ. Athen. x. 416 c. Ἀλκμάν... ἐκείνον ἄντραγόν ἐναὶ παραδίδωσιν.

1. τρίπ. κυτ., cf. Eur. Supp. 1202, τρίποδος ἐν κοῦλῳ κυταί. Welcker explains the phrase not as 'a three-footed caldron', but as 'a caldron on a tripod', the two being separable, and compares γάτηρν... τρίποδος, II. xviii. 348.

2. 1. 2. It is hardly possible to supply the gap. Welcker reads ὅ' χ' ἐν λέα τριτής ἄλλη ἐπὶ ἑντι γε νῦν κ.τ.λ. He thinks that τριτής, a kind of cup (see Athen. xi. 500), was used as a ladle for the caldron.

3. τριβάγος. Welcker objects to the interpretation of this word given by Athen. ἄντραγόν, and by Aelian πολύφορος ταῦτα, urging that it means rather 'an eater of all kinds of diet' (ὁπερ ὁ δάμος), no doubt a praiseworthy quality at Sparta. Welcker compares
Ar. Pol. i. iii. 3, τὰ μὲν (ζώα) ζωοφάγα, τὰ δὲ καρποφάγα, τὰ δὲ παμφάγα; but we need hardly take the word in its strict scientific sense, and it seems safer to follow the ancient critics, and translate 'omnivorous', which is loosely equivalent to 'greedy'.

1. 5. γλεφον̄ πεδά. Casaubon's conj. for γαλεφον̄ παίδα. Πεδά = μετά Lessb. Dial. p. 88. For the shortened acc. plur. τροπάς; see Dor. Dial. p. 93.

ιάμαθη 'has ever loved,' Gnomic Aorist. 'After the (winter) solstice; i.e. when winter has fairly set in; unless we can read περί τὰς τροπάς, 'about the time of the (winter) solstice', i.e. in the depth of winter.

1. 6. ἴδα, a correction by an unnamed commentator for MSS. οὐ.

1. 7. κακάνιν̄ Casaub., for κακάνιν̄. ἄλλα ... γὰρ 'meets what has preceded not by a simple opposition, but by going back to a reason for the opposite' (Monro's Hom. Gram. p. 254. q.v.).

XIV. "Ορα̂ς; ἓ̄ ἕστηκε τρεῖς υ.τ.λ. Athen. l.c., as a further example of Alcman's gluttony.

ἕστηκε sc. ζεῦς. See Dor. Dial. for ἕρ, p. 92, σάλλει = σᾶλλει, p. 94, ἐσθίειν, p. 93.

Σᾶλλει must be used impersonally like ἤστε, etc.

XV. Πολλα̂σι ἓ̄ αὐ̄ροφάς υ.τ.λ.

Bergk and other commentators explain this passage by referring it to a Maenad or Bacchante; and the words ἓ̄ αὐ̄ροφάς ὁρέων, and still more those in line 5, if the reading be correct (see below), point forcibly to the same conclusion. Welcker, however, finds a difficulty in γρύσιον γίγνος as the natural utensil of a Maenad; and, altering line 5 as below, he applies the passage to some Spartan woman who is carrying a cheese-offering to the gods in a golden vase. Compare for the golden vase on such an occasion Scol. xvi. 5', and for a cheese-offering Athen. xiv. 658. His objections, however, to the first explanation are not strong, for the epithet γρύσιον is merely ornamental, and appropriate enough, as Hartung says, in connection with a being more than human, such as a Maenad; and it is very difficult to dissociate the words of Aristides, given below, from this passage.

1. 2. θεοτίν̄ ἄδη Hermann, for θεοτί̄ς ἄδης χαλφόμος; Fiorillo, for πολύφανος, which according to Welcker is a Dorian form of πολύφωνος —a view discountenanced by Ahrens. It has been suggested to me that πολύφανος may possibly be a compound from φανός a torch, signifying 'lit with many torches', which would be very appropriate of a midnight Bacchic festival.

1. 4. ἔγοντι. Possibly ἔγοντι or the Doric ἔγοντι should be restored; but there can be no certainty about such cases (see p. 97), and perhaps ἔγοντι is more in keeping with the Epic tone of πολύνες ἄνδρες.

1. 5. In this line the MSS. read γερῆ̄ λεοντέον ἐπαλαθέσσα. The restoration is due to Fiorillo, who most aptly compares Aristides i. 49:
GREEK LYRIC POETS

C. MISCELLANEOUS

XVI. Ἑρος με ἀνυε α.τ.λ. Athen. xiii. 600 F, where Alcman is spoken of as ἁγεμόνα τῶν ἔρωτικῶν μελῶν. Cf. p. 126.

XVII. Ἀφροδίτα μὲν οὐκ ἐστὶν α.τ.λ. Hephaest. 76.

As Meineke remarks, ‘sensus non plane liquet’. The curiously sharp contrast drawn between Aphrodite and Eros can hardly be explained without further knowledge of the context; nor do I understand the force of the words ἐὰν μὴ μοι θητήσα, ‘prithee touch them not’. The passage would certainly be improved if we were bold enough to accept Canini’s wholesale revision of the text in l. 2: ἄφρ' ἤτινα βαίνον τε κωπτοί σίγετ τὸ κυμαρίσκο, ‘il ne touche pas même aux corolles’; cf. Hes. Frag. 156: ἄφρον ἔτι ἀνθρεψάν κάρπον θεόν οὐδὲ κατέκλα, and Aen. vii. 808. See Lesb. Dial. for παίχθαι, p. 83, καβάινων, p. 95.


XIX. Τοῦ θ' ἄδεων Μοσταὶ παστ. Athen. xiii. 600 F, where it is mentioned that Megalostrate was a poetess of whom Alcman was enamoured.

Il 1-2. ἄδεων Bergk (earlier ed.) for ἄδειν. Τοῦτο . . . ἄδεων, apparently a song or hymn by Megal, poetically described as a gift of the Muses, being composed under their inspiration.

μάκειρα παρθένων ‘blessed among virgins’; cf. the familiar ἐκ θείων, ἡ γυναικίων. The genit. in these cases is perhaps due to the fact that the epithet used is so strong as to be equivalent to a superlative. Μακείρα παρθένω has also good authority: ‘to the blessed virgin-goddess’, i.e. Diana or Athena.
XX. I have placed these four passages together on account of their sententious character, which may possibly indicate that they are fragments from Scolia (cf. p. 236).

(a') A clever poetical genealogy of Tύγη (Plut. de fort. Rom. 4), without, of course, any foundation in mythology. Cf. No. XXII. and on Alcaeus XXIII.

Παιδος, probably as the spirit opposed to blind obstinacy, which prevents men from listening to the dictates of reason. Perhaps we should correct to the Doric Παιδος:

(b) Apollon. de Adv. in Bergk An. II. 566. II. Πεπλ τοι τ' ΠΑ.

6' inserted by Schneidewin. Bergk, for ζα, explaining it as the neut. of an old form ΠΑΙΣ, whence ζητους.

ευπτος Bergk for επτος.

(γ') Schol. Pind. Isth. i. 35 : ὃ ποιήσας δὲ νῦν καὶ προμάθειαν φέρει. Ποιεσαι Bergk for ποιησαι.

(δ') Schol. II. xxii. 305, to illustrate the use of μέγα = μέγα ἀγαθόν.

XXI. The next four passages are illustrative of Alcman's familiarity with nature. That he learnt his power of song from birds seems to indicate that he went further than his lyric predecessors in casting off the stiffness of semi-epical lyric and in cultivating freer rhythm and melody.

(a') Athen. ix. 390 ἥι ποιήσας δὲ τε Ἡαρτον κατὰ Παιδος δὲ καὶ Παιδος τάδε particularises too closely. For δὲ τε cf. on Sappho xxxvii. i. 4.

I. 2-3 restored by Meineke from εὐφη τε γλῶσσα . . . οὐνα σωνθ. γηλωστα, which is nowhere else found, is apparently a participle from a verb γλωσταω, whence γηλωστηκα.


XXII. Οἶα Δίος ἔμπληταρ κ.τ.λ. Quoted by Plut. Symp. III. x. 3, to illustrate the remark that dew is most abundant at the full moon. Δίος he explains as ἀφεως.

XXIII. γερσόνδε κ.τ.λ. Quoted for the long quantity of the seventh syll. by Priscian de Metr. Terent. 251, immediately after a line from Alcman (Append. Alcman 3); hence this also is attributed to that poet; 'Upon the beach (the wave) falls hushed amid the sea-weed.'

XXIV. Ἑρπετι γάρ ἄντα κ.τ.λ. Quoted by Plut. Lyc. 21, as the words of ὁ Λακωνικός ποιητής, possibly Alcman. Cf. Terpander 1. (note).

Τώ στίχῳ and καὶ τρισίδευν (Bergk -ην) Welcker for -ω and εἰν.

XXV. Ἀῦσαν ὁ ἀπρακτα κ.τ.λ. Athen. ix. 373 E.

Ἀῦσαν Bergk (in earlier ed.) for Ἀῦσα, which Welcker retains, sc. γραςειν, as if the lines referred to a panic amidst maidens performing a choral dance. Bergk supposes that the reference is to the alarm
caused by Ulysses among the maidens of Nausicaa; he reads Δῦσαν in ed. 4, which, as Welcker says, would be a very inappropriate expression of frightened maidens. Compare Alcaeus xxvi.

XXVI. Δύσατες κ.τ.λ. Schol. on δύσατε in II. iii. 39, presumably imitated by Alcman in these appellatives.

XXVII. Ἀνήρ δὲ ἐν ἀρμίνοισιν κ.τ.λ. Schol. Pind. Ol. i. 60, in illustration of the story of a stone hanging above the head of Tantalus.

II. 1-2. ἀρμίνοισιν, Bergk and others for ἀσμίνοισιν (see below); the words may be either neuter, 'in bonds', or masculine, 'among those bound'; Ἡλκὼ (Dor. genit.) Hermann and Bergk, for Ἡλκάς.

1. 3. Welcker explains this line as signifying that it was no real stone that hung above his head, but a mere phantom of his disordered mind, comparing Eur. Bacchae 918, Verg. Aen. iv. 468 seq., etc. With our text, however, the meaning is rather that Tantalus is so chained that the danger, though not unknown to him, is unseen and thus all the more terrible. Welcker's version of the whole passage is entirely different: "Ομοὶ (from Schol. Pind.) ἀνήρ δὲ ἐν ἀσμίνοισιν ἀλτρόφος ἕστ' ἐπὶ Ἡλκας κατα, πέτρας ὄρεων μὲν οὐδέν, δοξέων δὲ. He regards the incident as taking place not in the Inferno but in heaven when Tantalus was admitted to the presence of the gods (see Athen. vii. 281 B). The rendering would be, 'Like a sinful man he sat down upon his seat among the blissful gods, seeing naught of the stone, but deeming that he saw it.' This is certainly strained, and we should expect rather a word for reclining.


The lines are conjecturally emended by Lobeck from Ρητάμον ὄρος ἐνθυτον ὀλαι ν. μ. στείρων.

ALCAEUS

1. Ἡρος ἀνθελμένης κ.τ.λ. This and several of the succeeding passages are quoted by Athenaeus x. 430, to illustrate the remark: κατὰ πάσαν ὀραν καλ ἐπιστάσαι πάνω ὁ ποιητής (Alcaeus) ἑσφαλκεῖται.

The dactyls in these lines, following upon an initial trochee, should be regarded as 'choreic' (see p. 63); and thus, though only one short syllable is wanting to give us the form of a complete hexameter, an entirely different movement is effected, admirably adapted to the spirit of the passage.


ἐργομένω, for Lesbian genitive in -ω, is probably due to the influence of Epic tradition.
For ἐπαίνον, the beauty of which ‘nonnemo’ (see Gaisford’s note) endeavours to spoil by correction, compare Pind. Frag. XLV. 14 (No. vi. in this edition):—

οἰρθέντοις Ὑβᾶν ἃλαμον,
εὐδομον ἐπαίωσιν ἔαρ φυτὰ νεκτάρεα.

II. Τέγγε πνεύμονα χ.τ.λ. Lines 1–3 (part) in Proclus on Hesiod, Works 584, and Athen. x. 430 b, and i. 22 E; lines 6, 7, 8 in Proclus only; the end of 1. 3, and II. 4 and 5 are quoted anonymously by Demetrius de Eloc. 142, and a comparison with the passage in Hesiod shows clearly enough that the lines belong to this poem of Alcaeus:

Ἡμος δὲ σύλυμός τ’ ἄνθεί καὶ ἵμετα τέττις
Δενδρέω εφεζυμένος λιμφήν καταχώμεν’ ἀοιδήν
Πυκνὸν ὑπὸ πτερύγων, θέρεος καματώδεος σφή.

For the metre see Metre pp. 67, 68.


1. 1. τέγγε πνεύμονα Φοῖνοι is the simple correction of the commentators for the unmetrical ὕλη, πνεύμονα τέγγε (Procl. l.c., and Athen. i. 22). Bergk prefers πνεύμονα from Athen. x. 430 τ. πλεύμονας ὅλων: but ς may well have crept in through inattention to the F, by which hiatus is avoided.

άιτρον, i.e. Σείρος (l. 7). cf. also Theognis 1040:—

"Αφρονες ἄνθρωποι καὶ θήπιοι οὕτινες ὅλων
Μὴ πίνους, ἀίτρον καὶ γυνὸς ἀγρομένον.

Cf. Hor. 3 Od. xxix. 18.

1. 2. ἄδεα, Alcaeus follows the example of Homer in employing the plural verb with πάντα, there being clearly in this passage a ‘notion of distinct units’. See Monro’s Hom. Gram. 172.

1. 3, etc. For the appreciation of the grasshopper by the Greeks, see Liddell and Scott under τέττις. Plat. Phaedr. 262 D calls it Ὀ Μουσῶν προφήτης.

II. 4 and 5. κακής if correct does not follow the usual Lesbian conjugation of the contracted verbs (v. pp. 90–91); πῦκνον is suitably supplied by Bergk from the passage in Hesiod. The succeeding words are very corrupt; ἐπίποτα is Ahrens’ reasonable conjecture for ΟΤΙΠΟΤΑΝ, but no conjectures can satisfactorily restore I. 5, where we have after καθέτω—ΕΠΙΠΠΑΜΕΝΟΝΚΑΤΑΤΑΥΔΕΙΗ. The words, whatever they once were, appear to have been an amplification of Hesiod’s θέρεος καματώδεος σφή.

1. 7. γόνα, so Seidler for γόνατα, Bergk γόνα, but Schneidewin quotes Steph. Byz.: γόνα τί Αἰσθές τα γόνατα.

III. "Υεί μὲν ὦ Ζεύς χ.τ.λ. Athen l.c. This ode is imitated by Horace, chiefly in 1 Od. i. 9.
GREEK LYRIC POETS

For κάββαλλε, κίρναις, see Lesbian Dialect, pp. 88, 83; for ὀράνος where we should expect ὀράνος (Doric ὀφρανὸς), cf. Lesb. μόνος, κάλος, p. 82, and see on Sappho I. 1. 11.

1. κάββαλλε: 'Dissolve frigus', Hor. l.c.
1. 8. ἀμφί: commentators suggest -τίθη (-τίθει) -βάλων, etc.

IV. οὗ γρη κάκοισιν κ.τ.λ. Athen. l.c. For ἐπιτρέπτων and μεθύσθην, see Lesb. Dialect, p. 89; ἀσάμενοι, p. 90.
1. 1. ὅμοιον, an emendation by Stephanus for μεθυιον.
1. 3. Βύχις, Lesbian form of Βάκχος. A grammarian compares ἰππίς and οἰκίς (the capitals are Bergk's) for ἰππος and οἰκος; and for the use of ὦ, βύθις = βάθος.

V. Πνεύμαν κ.τ.λ. Athen. l.c. For metrical scheme see No. II.

This poem should be compared with the more sober lines of Anacreon xvi. From that passage, and from the remarks of Athenaeus we gather that the potations of Alcaeus and his friends were in excess of those sanctioned at ordinary Greek wine-parties (cf. note on Anacr. l.c.).

1. 1. Athen. x. 481 a gives τὸ τὸν λύγον ἀμμίνομεν. Porson emends to τὰ λύγι(α), Ahrens ἀμμίνομεν (see Lesb. Dial. p. 85), Welcker, whom Bergk follows—τὸ τὸ λύγον μένομεν; but the neuter form of λύγος, if authentic, is at any rate far less common in the singular than in the plural. Δάκτυλος ἀμέρα: these words in connection with the preceding have been variously explained; Δάκτυλος seems to express a minimum of time as in δάκτυλος ἀος (Anth. Pal. xii. 50), and Matthiae interprets thus: 'Why wait for evening (the usual time for revelry)? Let us enjoy the little left of the day'. The words may, however, I think, be regarded in the light of an apology for an early commencement of the drinking-bout. 'The day has only a finger's breadth to run. We shall not be much too soon.' Or we may accept Schweighäuser's rendering, 'punctum est quod vivimus', i.e. 'let us eat, drink, and be merry, for to-morrow we die'.
1. 2. ἀρεπε: so Ahrens for ἀφερε; cf. Sappho XXXIII. I. 2. Possibly, however, ἀρεπε should be retained as another instance of Epic influence on the literary dialect.

'ἐπία is the reading boldly adopted by Schneidewin as a Lesbian variation on ἐπία; it has at least the merit of keeping closely enough to the original ἐπία ποικιλίς, or ποικίλα.
1. 4. ἐν (sc. ἥσυχον), καλ ὤσ, i.e. one of water to two of wine; for Athen. x. 430 speaks of this as a drunkard's mixture, whereas in Anacreon l.c. we find the proportion of two parts of water to one of wine regarded as suitable for a sober reveller—τὰ μὲν δὲν ἑγγέας |
Judging from these and other passages (e.g. Ar. Knights 1184), it appears to have been customary to mention the water first.

1. 5. κᾶκες κεφάλας, adopting Porson’s punctuation (v. Bergk, note ad loc.), implies that the cups were to be brimming over; for κεφάλη in this sense cf. Theocr. viii. 87, ύπερ κεφαλής, of a milk-pail. It is hardly so likely that κατά κεφαλάς can be used in the sense of ἔνα κεφαλήν, ‘headlong,’ praecipitanster (Bergk). For κᾶκες Bergk suggests ἦς (= ἠς).

VI. Ἀλλ’ ἄνιτο, x.τ.λ. Lines 1-2 in Athen. xv. 674 c; ll. 3-4, Athen. xv. 687 c, the two fragments being united by Bergk into a single stanza. For metrical scheme see Sappho i.

See Lesbian Dialect for genitives ἄνιτο, τὸ, p. 84; accus. πλέκται, p. 83; περίπέτεω ( = περιπέτεω), p. 88; the dat. ἀμµό, p. 87; and the form γεκάτο, where ὑ represents an original F, p. 82.

These luxurious banquet-customs of wearing garlands round the neck, and anointing both head and breast with perfumes, are described by Plutarch Sympos. iii. 1, with a reference to some similar passage in Alcaeus—κελέσων καταγέα τὸ µύρον κατὰ τὰς πόλλας παθολέας κεφαλάς καὶ τὸ πόλιον στῆθος (Append. Alcaeus, No. 12), cf. Anacr. XXXVIII. β'.

'Ἀνίτο: Galen says that this was employed at banquets, as it was supposed to assist the digestion.


See Lesb. Dialect for ἄπτεψ, p. 84, and φασί (= φασί) p. 90. In this fragment and in the next Alcaeus appears to be lamenting alike his own poverty, a natural result of his combative spirit, and also the increasing importance of the commercial classes among the Asiatic Greeks at the expense of the old aristocracy (see Art. viii. p. 99). With this passage compare Pindar l.c., where the proverb is attributed to a ‘man of Argos’, without any name being given. A Scholiast informs us that a Spartan Aristodemus was by one authority reckoned among the Seven Sages.

'Εσλός is found in Lesbian, and ἐσλός in Doric, or other dialects for ἐσθλός' cf. µάσλης = µάστιγῆς, Sap. xxix.

VIII. Ἀργάλεσον Πεύκα, x.τ.λ. Stob. Flor. xcvi. 17.

Metre.—If the second line be complete it should probably be scanned:

-ο-ο-ο-ο-ο-

but very likely it is a fragment of a hexameter, the last syllable of ἀστήρια being shortened before a succeeding vowel. For hexameters in lyric poetry see Metre, p. 62.

Δάμνας (see Lesb. Dial. p. 90), or the middle δάμνας, is Bergk’s emendation for δαμής.
GREEK LYRIC POETS

ἀδελφίς (cf. Epic) should perhaps be written ἀδελφίζω, since it is an adjective (ἀδελφε-ως) of the same kind as γυμνος, Lesbian γυμνος. See Lesb. Dial., p. 85.

IX. οὐσος γαρ κ.τ.λ. Tzetz Lyco phr. v. 212; Schol. Plat. p. 377. (Bek.)
For ἀλαθεξ (= ἀλίθεια) see Lesb. Dial. p. 85.
These two lines recall the apophthegmatic or sententious character common in convivial songs (see Introduction to Scolia).

X. κελομαὶ τινα κ.τ.λ. Κάλεσσα, Lesb. Dial. p. 82.
The passage is quoted by Hephaestion 41 as Ἀθλιος, and is attributed by Bergk to Alcaeus.
For ἀιὲὶ see note on Spartan Dance-song 1.

Metre.—Apparently Alcaeus out of compliment to Sappho has chosen her own favourite metre, but has imparted to it a little masculine energy by the addition of the Anacrusis. For Sappho's retort in Alcaics see Sappho Frag. x., and refer especially to Additional Note A.
In the second line κελομαί is usually treated as a case of 'synizesis', and scanned κελομαὶ ἀθλιος = ἀθλιος. Bergk, however, reasonably urges that κελομαί should be treated as a dactyl, ηι being shortened before the succeeding diphthong. The same applies to Sappho i. 11, ὕφανω ἀθλιὲ | ὅς ὀδὰ μέσσω. We have no other cases in Greek Sapphics of a dactyl in this position, but as similar licences are found in Seneca and other Latin poets, Bergk thinks that they must have been imitating Greek models.
See Lesb. Dial. p. 82 for the double liquid μελλυρύμεια and for Φιλην p. 82, and p. 89.
I have adopted Blomfield's reading μελλυρύμεια for μελλυρύμεια, for Hesychius gives the nominative in -ης, and not in -ς, and we have the analogous χιλουμείης. A Lesbian vocative in -η (for -ες) on the model of the first declension in -ης is quite conceivable.

XII. Δέξαι με κομάζοντα κ.τ.λ. Hephaest. 30.
The tetrameter with Anacrusis is well suited to a tone of earnest entreaty. The line is evidently from a serenade, see Art. I. p. 8, on Κομός.
Compare Hermesianax:

 Δέξαις Ἀλκαιος ὅς πότος ἀνεδείξατο κομός
 Σαπφεώς φορμίζων ἠμερίντα γάμον.

XIII. Κόλπω μ᾽ ἐδέξαντι κ.τ.λ. Quoted by Hephaes. 59, where there is some doubt whether this beautiful line is ascribed to Alcaeus or to Alcman.
Κρίνοι (voc. of the fem. name Κρίνο) is Bergk's excellent emendation for Κρένω. He aptly compares Theocr. xvii. 36.
XIV. Ἡμεῖς ὁδόλαυν κ.τ.λ. A solitary instance of the striking metre Ionicus a minore, in which Alcaeus composed many poems (Hephaestion 66). Compare 3 Hor. Od. xii., possibly in imitation of the poem of Alcaeus to which this line belongs.

See Lesb. Dial. 88 for the prep. πεδά (=μετα) in πεδόμοισθν, and for παστάν (=πασίν), p. 83, and p. 84.

XV. Ἀλεισθον ἀρμικ. κ.τ.λ. Apollon. de Pron. 384 B.

Liddell and Scott give ἱὸκολπόνον ἱόξονον, ‘purple-girdled’; why not ‘dark-bosomed’, of some Southern beauty?

XVI. Μαρμαίρει ὃς μέγας ὑμειος κ.τ.λ.

Metre. Each of these lines consists of two (if not three) Colae, both of which are introduced by the Basis (see Art. vi. p. 58), which we therefore find employed not only at the beginning of a line, but also of a new Colon (see Boeckh’s de Metris Pindari p. 188, and p. 138).

This passage is quoted by Athen. xiv. 627 A, to show that Alcaeus was μάλλον τῶν δίόντων πολεμικος, and esteemed his military higher than his poetic career. Mr. Jevons, in his History of Greek Literature, thinks that the passage betrays more military foppery than befits the stern warrior, and we cannot perhaps help being reminded of Paris, περινάλλεα τεύχη έποντα, II. vi. 321. The Duke of Wellington however, I believe, remarked that the greatest dandies were often his finest officers.

That the description is intended not for itself alone but mainly as an incentive to war is shown by the last line.

See Lesb. Dial. for κυνλαίας, γάλκιαι (p. 85), κατάν (=ξαθρ’ δόν), p. 84, p. 88, νεροσμίων, παστάλων (acc. plur.), κριπτόσμιων, p. 83, the genitives ἱγμόν, λίνον (p. 84), βίλεως = βίλης (p. 84), πάρ = παρά, etc.

l. 1. Ἀρεὶ (for Ἀρπεῖ) ‘in Martis honorem’ (Jahn).

l. 3. γάλκιαι, etc., ‘brazen greaves bright-gleaming hide the pegs on which they hang.’

κναμίδες. Lesbian for κνημίδες.

l. 5. κώλας, I have adopted Seidler’s emendation for κάλας (from κά(Η)-λας), the two short syllables being permissible in the ‘Basis’ (see p. 58). Possibly the F should be retained, see Lesb. Dial. p. 81.

No apostrophe is necessary after κάτ, which is the usual Lesbian form, see p. 88.

βεβλημένων, Casaub. reads βεβλημένοιν (two MSS. βεβλημένον) ‘=occisorum’, as if these were trophies from slain adversaries.

Χαλκίδικας. According to Stephanus the name Χαλκίδας was given to the people διά το γάλκουργεα προϊτον παρ’ αυτοίς οἰδήναι.

XVII. Ἀσυνήτημι τῶν ἀνέφων κ.τ.λ. That the apparent description of a storm is rightly placed among the Stasiotica, is shown by the fact that it is quoted as an allegory by Heracleides, Alleg. Homer. c. 5, who explains thus: Μυσόλος ὁ ὀκληρόμενος ἔτη καὶ τυφρακή κατὰ Μυτιληναίον ἐγειρομένη σύστασις.
Cf. Hor. 1 Od. xiv. Soph. Oed. Tyr. 23. Antig. 163, etc.
See Lesb. Dial. for ἄμμες (ήμης), p. 87; ὄν (= ἀνά), p. 85; πὲρ (περί), p. 88; μέσσου, p. 82; ἄσωνετμη, φορῆμεθα, μογθεῦτες, γόλαιτι (γαλοστι), pp. 89-90.
1. 1. ἄσωνετμη is Ahrens’ conjecture for ἄσωνετμη καλ. The lengthening of the ν in arsi is for metrical purposes and not dialectical. Cf. on Sap. xi.

With ἄνυμον τάσιν comp. Aesch. Prom. 1087. τάσιν ἄνυμνον, ‘strife of opposing winds.’ Alcaeus plays upon the word τάσις.
1. 6. πὲρ is said by Ahrens to have the force in this passage as in others (see Lesb. Dial. p. 88) of ὑπὲρ; but surely the usual meaning gives excellent sense here: ‘the water encompasses the mast-box’.
1. 7. ζάδηλον (= διάδηλον, Lesb. Dial. p. 84) is usually interpreted ‘something you can see through’; the next line then is merely an amplification of this epithet.
1. 9. Bergk objects to the mention of anchors, when the ship is being driven by the tempest in mid-ocean (l. 3), and he accordingly emends. Such a confusion, however, is excusable enough in allegorical or figurative language.

XVIII. Το δήτε κύμα κ.τ.λ.
A similar allegorical attack upon a tyrant (Heracleides l.c.). Bergk suggests that reference is made to this passage by the Schol. Pind. Isth. i. 32: ΄Αλκαίος τὴν δυστυχίαν γειμόνα καλ τρίκυμίαν λέγει. If this be so, Alcaeus is possibly referring to Pittacus as the third tyrant, worse than his predecessors Myrsilus and Melanchrus. It must, however, be admitted that according to Heracleides the words of the text apply to Myrsilus.
See Lesb. Dial. for ὄνο (= ἀνό) p. 85; and the infin. ἄνδαλπν p. 89. The text is very corrupt in Heracl. and has been emended mainly by Bergk and Seidler.
1. 3. νάος ἐμβά, MSS. ναός ἐμβαίνει. Νάος is probably dependent on some noun coming after ἐμβά. Ἐμβαίνο however takes the genitive in Oed. Col. 400, τῆς δὲ μὴ ἐμβαίνη θρον.

XIX. Νῦν γραμμάται μεθύσθην κ.τ.λ. Quoted by Athenaeus x. 430 as a further illustration of the readiness of Alcaeus to seize upon every occasion for wine-bibbing. See on No. 1.
See Lesb. Dial. for μεθύσθην (μεθυσθήναι), and ποίνην (= πίνειν) p. 89.
This passage is imitated by Horace (1 Od. xxxvii.): ‘Nunc est bibendum,’ etc. Hartung attacks the reading τινα πρὸς βιάν ποινη (Ahrens for ποινη) as being mere tautology after μεθύσθην. He therefore adopts a suggestion founded on Horace’s ‘pede libero Pulsanda tellus,’ γάρ να πρὸς βιαν κρούνη (or ποίειν). Matthiae defends the reading in the text, explaining πρὸς βιαν not as ‘violentius’ but in its usual sense of ‘invitum,’ i.e. ‘We must drink whether we wish it or not.’
XX. Ὅντρ οὖν ὀτός κ.τ.λ. This passage is applied by Aristoph. Wasps, 1234 (v. Schol. ad loc.) against Cleon.


ῥόπας (ῥόπας?) is of course Lesb. for the gen. ῥοπῆς, for the accusative would be ῥόπαις. "Ἡμέτεροι ῥόπας, 'Keeps ever on the brink of ruin.'

XXI. Τὸν αὐτοπάτριον κ.τ.λ. Quoted by Aristot. Pol. iii. ix. 5, to show that the Mytileneans chose Pittacus as their champion against the exiles headed by Alcaeus and Antimenes (v. Introd. to Alcaeus).

For metre cf. Frag. II.

Lesb. Dial. for πόλιος, p. 87; ἄγριλος, p. 84.

For ἄγριλοι Bergk reads ἄγριλοι, i.e. 'discords,' but surely ἄγριλος 'chicken-hearted' is most appropriate, when Alcaeus is rebuking his fellow-citizens for voluntarily putting their necks beneath the yoke of the tyrant.

For ἐπαινεόντες, which is here quadrisyllabic, we should expect ἐπαινεὐόντες, Ahrens ἐπαινεὐόντες. Lesb. Dial. p. 91.

XXII. Μελαγγρος κ.τ.λ. Hephaest. 79. It is generally supposed that Alcaeus is ironically praising his old enemy Melanchrus in comparison with some other tyrant such as Pittacus, whom the poet regards as casting all Melanchrus' vices into the shade.

The construction of εἰς after καὶ, though hard to parallel, is intelligible enough in this instance. 'M. showed himself towards the city as worthy of respect,' i.e. he acted towards the city in a manner worthy of respect.

XXIII. Χαίρε Κυλλάνας κ.τ.λ. Hephaest. 79. Lesb. Dial. for ἱματινή, p. 89; γέννατο, p. 82.

1. 1. Bergk is in favour of retaining the accent on ὕ = ὕς and treating μεθαί as second pers. sing. (v. Bergk on Alcaeus, 5). Others read ὅ μεθαί (partic.) = ὅ μεθαῖον, as if from μεθήμα, Lesb. for μεθειόω (a form implied by the participle μεθείον); see Lesb. Dial. p. 90.

ὃματινή, Bergk in this and one or two other instances, apparently by an oversight, does not carry out his plan of universal Psilosis.

1. 2. Meineke's correction for κορυφαίαν αὐγαίας.

1. 3. Bergk's correction from γέννα τῷ χρονίῳ μαίεια.

XXIV. Δεινότατον θεῶν κ.τ.λ. See Lesb. Dial. for εὐπιδίλλος, ἐγέννατο, p. 82.

The well-known line 'In the spring (which should be the season of the west wind and the rainbow) a young man's fancy lightly turns to thoughts of love,' gives us the explanation of the graceful allegory of the Greek poet (as is implied in Etym. Gid. 278. 17, quoted by Bergk). The genealogy of course has no foundation in mythology. Cf. Alcman XXII.
XXV. Ἡλίθες ἐκ περάτων κ.τ.λ. Lines 1-2 are given by Hephaestion. The rest has been reconstructed from a paraphrase in Strabo xiii. 617 ; ll. 3, 4 by Bergk, ll. 5-7 by O. Müller.

The passage is usually placed among the Stasiotica, since it was civil strife at Lesbos which caused Antimenidas to enter the service of the king of Babylon. (Introduct. to Alcaeus p. 136.) Hartung points out that he may have aided Nebuchadnezzar in the siege of Tyre, or the conquest of Judaea, or Cyaxares in the conquest of Nineveh.

See Lesb. Dial. for τῶ, p. 84, κτένας (= κτένας) pp. 82-3, the participle συμμαγέως, p. 90.

ἀπό = ἀπό, as δείπνο for δείπνο (v. on Sap. vii. 4): πέιμπον = πέντε, for in Lesbian the declension of the numerals is extended beyond the first three; cf. ὄνοκαϊδέκαν, Append. Alcaeus No. 35.

1. ἐκεφαντίαν λάβαν... γρυσσοδέταν: Mr. Murray has pointed out to me a sword in the Bronze Room of the British Museum belonging approximately to this period, which affords a beautiful commentary on this passage. The handle is composed, not, as is often the case, of one solid piece of ivory hollowed out to receive the metal, but of two pieces divided lengthwise and bound together by a golden thread running round the whole length of the hilt.

1. 4. τέλεσσα, aor. indic. (the participle would be in -αί). We should rather expect τέλεσσα, but we find e.g. κάλεσσα, as well as κάλεσσα. See Lesb. Dial. p. 82.

1. 5. The form μαχαίταν for μαχαίτην, is curious. We find, however, a Dorian form μαχαίτας, pointing to a stem μαχα-., side by side with μαχε-. From μαχα- Lesbian, retaining the Spirant ḷ of the termination ṯ, may have formed a verb μαχαίω, or possibly μάχαιμι (see p. 90), from either of which the derivative μαχαίτας could be obtained.

βασιλείων, etc., ‘But one span short of 5 royal cubits’, i.e. the man’s height was about eight feet four inches. Müller reads βασιλείον with μαχαίταν; Bergk βασιλείον with παχίον, quoting Herod. i. 178 to the effect that the royal cubit exceeds the Greek τρίς δακτύλως. The epithet, otherwise prosy, thus enhances the glory of the achievement.

βασιλεί-ιος preserves the ancient diaeresis, while in Attic we have the diphthong βασιλείος.

XXVI. Ἐπαξίον ὀστὶ κ.τ.λ. Herod. περὶ μον. λέξ. xxiii. 9.

Lesb. Dial. παξίω = πτήσεω. One or two other instances are given in Liddell and Scott of the accusative following this verb in the sense of ‘cower for fear of’.

Assigned by Bergk to the Stasiotica as if describing a sudden panic among the enemy.

XXVII. βλήγοιον ἀνέμου κ.τ.λ. Schol. II. viii. 178.

This also is placed by Bergk among the Stasiotica, as if it were an allegorical picture of peace. Cf. Nos. xvii. and xviii.
SAPPHO

I. Ποικιλόθρον', v. l. ποικιλόθρον': this, however, has less authority, and is tautological as compared with δακτύλοκεκ in the next line, unless we follow Ahrens in regarding ποικιλόθρον' as Lesbian for ποικιλόθρον (cf. Lesb. Dial. p. 83). The word is ἀπτος λεγόμενον, and, in the sense of 'goddess of richly-carved throne', is a little unsuited to the context. Welcker conjectures that it refers to some contemporary work of art at Lesbos (cf. Jebb, Hell. Journ. III. i. 117, on εὐθρόνοι ἔφρων in Pind. Pyth. ix. 62). But Aphrodict, although I must admit that she is called εὐθρόνοι by Pindar (Pyth. i. 28), is nearly always, especially in early art, represented as erect. Consequently another conjecture of some commentators (e.g. Wustmann Rhein. Mus. No. 23, P. 238) is worthy of attention, who connect the word with the Homeric θάνατον (II. xxiii. 441, where Helen embroiders θάνατον ποικίλα on her robe). Aphrodict may thus be described as 'goddess of the spangled flowers', just as at Cnosus she was called Ἀνθεία (v. Hesych. s.v. Ἀνθεία). The epithet in this sense would be particularly appropriate from the lips of Sappho, whose love of flowers is conspicuous. Cf. Frag. vi. VII. xxxii., etc.

II. 3-4. μὲ . . . θάνατον, Schema καθ' ἔλον καὶ μέρος.
I. 5. ἐπιστοτα = ὑπανθι. See p. 85.
I. 6. αὐδώς (Lesbian for αὐδόν), apparently from a form (αὐδόω =
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With the Meister Moebius: but 17—psu? 15. the Aristoph.
This conjunction, signifies while has ttva suggests rather wpavw Romans goddess.

^FopFavo?, while in active MSS.
traction.

724. 'Aioiaa—xXu'w, The With perhaps Sappho, perhaps to Homer's Peitho:

The Latin poets have familiarised us rather with swans as the chariooteers of Venus (v. Hor. 3 Odes xxviii. 14; 4. i. 10, etc.). The Romans seem not to have been satisfied with the simplicity of the Lesbian picture.

\[\text{πεφ} = \text{ϋφερ}, v. Lesb. Dial. p. 88.\]

\[\text{μελαίνας: Moebius directs attention to the Homeric character of this epithet.}\]

1. 11. For the scansion cf. note on Alcaeus XI. Gaisford reads \(\text{όφρανω} \text{θέ}|-\text{ρευς} \text{δι} \text{α} \text{μέσω},\) from an MS. reading \(\text{άπωρανωθέρεως} \text{δι} \text{α} \text{μέσω};\) he compares Vergil's 'nare per aestatem liquidam'. With \(\text{θέρευς} (= \text{θέρους})\) cf. βίλυς, Lesb. Dial. p. 87.

\[\text{όφρανω = όφρανος. We should expect in Lesbian òρρανος from *FορFανός, and G. Meyer is inclined to discredit όφρανος, which is rather Dorian. Cf. on No. XVI.}\]

1. 14. \(\text{μελιτάτατι} \text{μ.λ.} \) recalls Homer's \(\text{φίλομεσιθ' Άρροδίτα.}\)

1. 15. \(\text{κόπτε}=\text{κάλ} \text{όττι} ( = \text{καλ} \text{όττι}), v. Lesb. Dial. p. 88.\) Meister suggests \(\text{κόπτε} \) òττι, since we should expect \(\text{α} \) and not \(\text{ω}\) in such a contraction. Compare, however, \(\text{θυρήνω}\) in Sap. XL.

1. 17. \(\text{κόπτε} \text{έμοι}, \) Bergk substitutes \(\text{κόπτε} \text{μοι},\) without, however, any MSS. authority.

ll. 18-19. \(\text{Tίνα μ.λ.}\) Notice the effective transition to the goddess' own words.

The reading here is very doubtful, for the MSS. have something like \(\text{τίνα} \text{δευτε} \text{παθόμασσαγίνεσταν.}\) The text is Bergk's, being a slight variation upon Seidler's. Transl. 'Whom dost thou wish Peitho to bring to thy love?'

\(\text{Μαῖς} (= \text{μαύς}, \text{Lesb. Dial. p. 90})\) is objectionable, since the pres. active is not elsewhere found, \(\text{μάουα}\) on the contrary being employed in Sappho, App. No. 10; Seidler's \(\lambdaαίς\) (cf. Spartan Dance-song No. 1) has no MS. authority. Among many other readings that of Blass is worthy of attention. \(\text{παπάδωρ}|-\text{μαι} \text{σ' ἀγγιν \text{μ.λ}}, \text{i.e. σοι ἀγγιν};\) but we have no other instance in Sappho of the first or second line in the stanza to which she has given her name, ending in a non-final syllable.

For Peitho as the attendant of Aphrodite cf. Ibycus III., and Sappho 135 (Bergk), where she is called the daughter of the great goddess. Unknown to Homer, Peitho appears first in Hesiod in the legend of Pandora. Her prominence in later literature and worship is perhaps due to Sappho, Ibycus, and other lyric poets. From the seventh century onwards she is usually the familiar of Aphrodite, and
sometimes a mere attribute, as it were, of her; although at Sicyon and at Athens Peitho appears to have had a separate worship.

I. 20. Ψάρος. Hermann regards this as an endearing diminutive for the vocat. Ψάρος (τῶν ὑποκοριστικῶν); it is, however, not unlikely that in this case, as in some others (v. p. 87), Lesbian is influenced by the analogy of a different declension. Ψάρων is given in Max. Tyr. from Γυρινα, which is found in Et. Mag. 243. 51.

I. 25. Vide Bergk's note on the accent of γαληστάν, etc., in which he is inclined to think that here too, and in the adverbs αὐτὰρ, ἀτάρ, etc., Lesbian kept to its practice of casting back the accent.


II. Φαίνεται, etc. Quoted by Longinus de Sublim. c. 10, and his criticisms deserve notice. After commenting on the realistic character of Sappho's description (ἐν τῆς ἀληθείᾳ αὐτῆς) he points out that she exhibits her power mainly in combining in a single picture all the most violent symptoms of the love-complaint (τα ἄκρα αὐτῶν καὶ ὑπερτετευμένα δινή καὶ ἐκλεξεί καὶ εἰς ἀλλήλα συνδόται). He continues—οὐκ ψύχεται, καίτε, ἀλογιστεῖ, φρονεῖ... ἵνα μὴ ἐν τι περὶ αὐτῆς πάθος φαίνηται, παθῶν δὲ σύννοδος.

Plutarch refers to the poem, Moroll. ii. 762 F., etc., remarking that Sappho ἀληθείας μεγαλήμαν πολὶ ψυχεῖται.

Catullus' rendering of this Ode is well known, 'Ille mi par esse deo videtur.' Cat. I.i.

See Lesb. Dial. for the double liquid in ἄμεν (= σιν), ἄμι (= σι, v.), p. 82; τοι (= σοι), p. 87; φωνεύταις, γέλαις, ἐπιρρήμασι, pp. 90, 91; τό for the relat., p. 87; βροχεῖς, ὑπαδιδρόμακες, p. 85; καῦ, κακί, for κατά, p. 88; τεινακί, p. 89; άλγοι, for the genit. p. 84; etc.

I. 1. Μο,. Apoll. de Pron. 336 Α quotes from Sappho the words φαίνεται Φοι κήνος, a version which is adopted by some commentators; but since all authorities have μοι in this passage, and Catullus renders the line 'Ille mi,' etc., and since Apollonius himself quotes μοι in this line a little before, 335 Α, we are almost forced to accept Bergk's explanation that in 336 Α the grammarian was referring to some other poem.

That the reference in κήνος is quite general is shown by ἄστις in 1. 2 (= si quis).

1. 1. κήνος, Lesbian and Dorian for (ἐ)κήνος. Cf. κῆ = (ἐ)κῆ, Sap. xli.

1. 2. 'Ωμηρ. = οὐ κήνορ.  

1. 4. ἔπαχοοί, 'Attente et cum silentio audit,' Weiske.  

1. 5. γέλαις, so Buttmann and Neue ( MSS. γελαῖς or γελαῖς ὅ), and the reading is supported by Catullus, 'dulce ridentem,' and by Horace's apparent imitation in 1 Od. xxi. 23, 'Dulce ridentem Lālgen amabo | Dulce loquentem.' The reading in the text supplies us with a good example of zeugma, αἰτθάνεται being implied in ἕπαχοοί, as Schneidewin points out. For μᾶν (= μην) Hartung reads 'μᾶν (= έμην).
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I. 6. ἐπτύκησεν, gnomic aorist.
From πτός we should of course expect ἐπτύχησεν in Lesbian as in other dialects; ἐπτύκησεν is from the collateral form πτόσῳ; cf. on ὀφθαλμοι l. 11.

I. 7. I have given in the text the MSS. reading. (One MS. βροχεῖος, the rest βροχεῖος.) Endless conjectures have been made to restore the line, the nearest to the original being Neue's ὠςς γὰρ τῷ κ.τ.λ. Ahrens suggests ὤς ἐν γὰρ Ἐθεό κ.τ.λ.; Bergk, with undue disregard of the MSS., ὤς γὰρ οἴνοι (= κακοῖοι, οἴνοι) βροχεῖος σε. I suggest as possible ὤς καὶ γὰρ τῷ κ.τ.λ.

I. 8. ήκε, if it be right, must be ἵππος. the Doric ἱκε with Lesbian psilosis = ἵκε, 'it no utterance comes to me.' Toup reads ἵκε.

I. 9. Φίλαξ (p. 82), similarly we speak of 'broken accents,' etc. Compare Lucretius' imitation of this passage, iii. 155:

Sudores itaque et pallorem existere toto
Corpore, et infringi linguam vocemque aboriri,
Caligare oculos, sonere aures, succidere artus.


I. 11. ὤμματέσσα is the reading given almost unanimously for ὤμματέσσα, and, if it be correct, the change of πι to πι, and not to μι, is probably without parallel. ὤμματα, on the contrary, is given by the MSS. in Sap. x.

For ὀργή we should expect ὀρχύμ (Lesb. Dial., p. 84), but the form is due to the collateral ὀρχὺ, frequent in Herodotus.

I. 3. Bergk ἄ δέ μίδρωσ, quoting μάλιστα in Alcaeus as another instance of μ from F, Schneidewin ἄ δέ μίδρωσ, with some authority for ἄ δέ, but scarcely any for the omission of μ'. If ἄ δέ μ' μίδρωσ be right, μ' must stand for μοι. Cf. II. vi. 165, xiii. 481, etc. 'Μίδρως is given as feminine in ' Aeolic ' Cram. An. Ox. i. 208.


I. 15. τικεύτην (Lesb. Infin. = τικεύτω) so Ahrens from τικεύτην, τικεύτων, etc. 'I seem to lack but little of dying;' cf. the paraphrase in Longinus I.c. παρ' ὁλίγον τεθνήκειν. It is true that this use of the active instead of the middle ἐπτυχέσαμαι is without any certain parallel, but Hermann's reading 'τικεύτης (the adjective) is against the MSS., all of which have the letter ν.

II. 16-17. To fill up the gap Bergk conjectures ζηλα = 'ῆλη, demens; Hermann Ἀτθῆ, etc.

II. 17. The unmetrical words ἐπεῖ καὶ τικεύτα follow in the MSS., and Bergk supposes that they belong to Longinus' remarks with regard to the passage. In any case they probably indicate the sense of what followed in the original poem.

III, Ἀστερεῖς κ.τ.λ. Eust. II. 729. 20.
I. 4. ἀγγεια is mentioned as occurring somewhere in this or a very similar passage by Julian Epp. xix.; and is conjecturally placed as in the text by Blomfield. Neue, remarking that λάμπη requires a preposition, rather boldly reads γὰν ἐν τὰσαν, from a comparison with the phrase πᾶσαν ἐπι αὐν in II. viii. l. 1 and xxiv. 695.

Possibly λάμπη γὰν is used transitively for ‘causes the earth to gleam’, ‘lights up the earth’; but in all other instances of the transitive use the object is something whose very nature it is to shine, e.g. ἀστήρ, σλάς, φέγγος, and not something which is illumined by a foreign light.

With the whole passage cf. Hor. 1 Od. xii. 46: ‘Micat inter omnes | Julium sidus velut inter ignes | Luna minores;’ and Pindar Isth. iii. 42, Ἀντφύρος Θατύς ὡς ἄστρος ἐν ἀλλοις.

IV. Ἀμφι δὲ κ.τ.λ. Quoted by Hermog. Walz. Rhet. iii. 315 as an example of a beautiful description of nature. Bergk suggests that the passage refers to the gardens of the Nymphs (cf. Ibycus l.), which, as we learn from Demetrius Eloc. cxxxii., were often introduced into Sappho’s poems, cf. Od. xvii. 209, Theocr. vii. 135, and Hor. Epod. ii. 27: ‘Frondesque (Markland for ‘fontesque’) lymphis obstrepunt manantibus | Somnos quod invitat leves’.

1. 1. ὄφωρ is interpolated, according to Neue, for the sake of explanation. He adds that ψῷρὸν κελᾶδει = ψυχρὸς ἐστι κελᾶδος.


1. 3. the word καταφέει is against Lesbian usage in two respects: in the employment (1) of the contracted form instead of κατάφητη, (2) of the full form κατα- (see Lesb. Dial. pp. 88, 90); consequently Ahrens reads καταφέεια, treating this line as the third and not the fourth in the ‘Sapphic’ stanza.

V. Ἔλθε Κύπρε. Athen. xi. 463, κατὰ τὴν καλὴν Σαπφο, and the quotation certainly justifies the epithet he uses. Bergk’s suggestion that these words occur in the song in which Sappho spoke of her brother as cup-bearer (cf. Introd. p. 140) is far-fetched and apt to mislead; for Sappho is speaking figuratively of the nectar of love, just as Pindar describes his poetry as νίκται γυμνόν, Ol. vii. 7.

Lesb. Dial. for γρωσίαι, p. 85; οὐνομεὺσα (Bergk for -οῦσα, Neue -εύσα), p. 91.

συμφ. Ἐκλ. ‘mixtum voluptate’, Neue.

VI. Καταθάνοισα κ.τ.λ. An attack upon a rich but uncultivated woman who had probably provoked Sappho (v. Introd. p. 152). Stob. Flor. iv. 12, Σαπφος πρὸς ἀπαίδευτον γυναίκα; Plut. Pracc. Config. c. 48, πρὸς τνα πλωσίαν; and Plut. Symp. iii. i. 2, to show that rose-garlands were sacred (ἐπιπεφήμισατ) to the Muses.

See Lesb. Dial. for καταθάνοισα, p. 83; ποτα, p. 85; πεδά for μετα, p. 88; βράδον for ἴδον, p. 82.

1. 1-2. ὑστερον. The reading here is very doubtful. Stob. l.c. has κατὰ πεδα καίτεκα οὐδέποκα μν. σέθεν ἕπ. οὐδέποτε ὑστερον. Plut, however,
gives ἀπὸ τις μν. σεθεν ἔσται ὦ γὰρ κ.τ.λ. In l. 1 I have given Spengel's simple but ingenious addition to Plutarch's text, ἐν implying 'you will no longer enjoy the reputation your wealth now gives you'. In l. 2 Grotius conjecturally adds ἐς; οὐδέποτε has been replaced by the commentators for οὐδέποτε, which is not Lesbian.

l. 3. For ἄν̃ ( = καὶ ἄν̃), which is a Dorian contraction (v. 93), we should certainly have expected ἄν̃ρ. Meister suggests that ἄν̃ρ was employed to avoid confusion with καὶ ἄν̃ = καὶ ἄν̃ (ἀν̃ρ). I believe that we should either read καὶ ἄν̃, or else κὰ ἄν̃, the latter of which would account for the reading in one MSS—καϊν. The Epic form ἄν̃ might suitably be borrowed in this Epic expression, and we find καὶ ἄν̃ elided elsewhere, e.g. Scol. i. 2.

VII. Σύ δὲ στεφάνος. Quoted, Athen. xiv. 674 E, as Sappho's simple reason for the custom of wearing garlands at sacrifices.

See Lesb. Dial. for στεφάνος (acc. plur.), p. 53; περὶθεσθοῦ (= περὶθεσθώ), p. 88; συνέρραται (= συνέρρατα), pp. 82, 83; the infin. προτερήν, p. 89.

l. 1. ὁ Δίαξ, Welcker's conjecture for ὁδικα. (For ἀ in the voc. sing. v. Lesb. Dial. p. 86.)

περὶθεσθοῦ (Seidler for παριθεσθώ) after σύ must stand for περὶθεσθωία, the infinitive for imperative, such an elision being not unfrequent in Epic.

l. 2. ἀνήτως: so Ahrens and Bergk (metri causa) for the usual Lesbian gen. ἀνήτω. Cf. Alcaeus i. note.

ἀπάλλατι, Casaubon for ἀπάλλαγείσι, Cf. Alcaeus i. note.

l. 3. Athen. has ἐλάνθα γὰρ π.κ. ἡ ἐριτής μάκαρα. Bergk's text, which I have followed, is sufficiently far from the original, but does not perhaps present more difficulties than the various conjectures of other commentators, and at least gives us the sense required. Trans. 'It is the lot (cf. ἐκπέλαι in Antig. 478) of the flower-bedeked to be further in the favour of the goddesses', there being perhaps special reference to Aphrodite. Cf. on No. i. 1.

l. 4. ἀποστρέφοντα = ἀποστρ. Cf. Appendix, Sap. No. 18, ἀπο. δεῦρο is also said to occur in Lesbian, though Sappho has δεῦρο (Appendix, No. 84). In the cases found the syllable is usually a very unemphatic one, except in the instance of ὄψος = ὀψος (ὀψος) in Sap. iv. 1. See G. Meyer's Gr. Gram. 62.

The dative after ἀποστρέφ. in the sense of 'are averse to', is intelligible enough, but not easy to parallel. In both the Greek and the English phrase the verb seems to have lost the thought of motion and acquired that of hostility.

VIII. (a) Hephaest. 42, where xv. (c) is also quoted, Schneidewin and others joining that passage with this.

The epithet λυσιμέλησ seems to be borrowed from Epic. It is applied to Sleep in Homer, e.g. Od. xx. 57, and to Love in Hesiod, Theog. 911. Cf. λυσιμέλησ . . . πῦθος in Archil. III. ἡλυκυπνοφρ, cf. Catull. lxviii. 18, 'dulce amarus'.


(b) I have adopted Hartung's conjecture in 1. 1. The passage is quoted or paraphrased in Maxim. Tyr. xxiv. 9 thus, τὴ δ' Ἐπιφανίζετε ἐστὶν Ερώς ἔξω ὑστεράτης ταχάς ὑπὸ τοῦ νυκτὸς. For the treatment of Eros in these passages see Additional Note B.

IX. Αἰσθήσεως ἀναφορά. Hephaest. 65. The lines are attributed to Sappho by Stephanus. Schneidewin remarks 'aura cantilenae popularis afflavit'. Lesb. Dial. p. 82, for σελάννα. Bergk restores Psilosis in κατευθύνω for καθευθύνω.

Μέσα νύκτες for 'midnight,' ο. Blomfield Gloss. Aesch. Choeph. 282. He quotes Hdt. viii. 76, Thuc. viii. 101, Xen. Anab. 1. vii. 1, for the same phrase. Klausen remarks that the plural in such cases implies some notion of universality, and Peile explains μέσα νύκτες as 'the period at which all nights, whether long or short, are half gone.' We are hardly justified in saying that νύκτες = 'the watches of the night' (ο. Liddell and Scott), unless some instance can be found of Νυξ in the singular being used for 'a watch of the night.' The nearest parallel to this case is τῶν, 'the parts of a bow,' i.e. a bow, though τῶν never = a single part of it. Whatever be the explanation, it would seem that the plural came to be used exactly in the same sense as the singular in such phrases as ἐν νυκτῶν, τῶν νυκτῶν, etc.

X. Εἴ δ' ἦν Ιωνίας ἀναφορά. Quoted by Aristotle. Rhet. i. 9, as Sappho's response to Alcaeus' addresses. See Alcaeus xi. note, and Additional Note A.

See Lesb. Dial. ἦν Ιωνίας (= ἦν ἦν), p. 84; Φαίητη (= εἰπείν), pp. 82 and 89; ἔχος for ἔχος ὁδός is found in Lesbian, and ἔχος in Dorian and other Dialects; cf. μᾶσλης=μ.άσλης, Sap. xxix.

1. 1. αἴ (= αἴ); see note on Spartan Dance-song, I.

2. μή τι Φαίητην, Blomfield from μηττερετήν; the words of course scornfully repeat Alcaeus! τι Φαίητην.

3. I have adopted Mehlhorn's conjecture for μέν σε οὐκ ἐγείρην, or κεκατευθυνόμενον. We should expect κατευθυνόμενον in Lesbian. Bergk proposes κεκατευθυνόμενον. For ὅμωμα Blomfield reads ὃπωμα for MSS. ὅμωμα (ο. on II. 11). Notice Schema καθ' ὀλον καὶ μέρος.

4. Τῷ δικαίῳ, 'thou wouldst speak of it straightforwardly.' So Bergk and Ahrens for τῷ δικαίῳ, which would be ridiculously tame.

XI. 'Ἀλλ' ἔδω. Stob. Flor. lxxx. 4. Another refusal from Sappho to a suitor.

See Lesb. Dial. for ἐρωτήσθης, p. 87; συνFAULTY (= συνορίζων), pp. 82, 89.

1. 2. συνFaulty, Schneidewin; or we may read συνορίζων, and regard τοῦ as lengthened in arsi. Cf. on Alcaeus xvii. Bergk, in a different metre, reads ὅριον ὄριον γ' ἔστη from two MSS. τοῦ ὄριον.

XII. Σταθῆ κ.τ.λ. Athen. xiii. 564 d.

The metre is uncertain. According to Bergk's arrangement, as in the text, the second line is an ordinary Alcaic hendecasyllable.
Τὰν ἐπὶ ὄπειρα κτ.λ., 'unveil, or reveal, the beauty in thine eyes.'
Liddell and Scott, in spite of the article, give a strange rendering,
'shed grace over the eyes'.

XIII. Ἐλυσία ματέρ κτ.λ. Hephaest. 60. The lines are probably
to be regarded as 'brachycatalectic' dimeters (with anacrusis) rather
than as tripodies, as is indicated partly by the fact that the final
syllable is long in each case and not neutral. See W. Christ, Metrik,
p. 284.

See Lesb. Dial. for χρίζεται (= χρίζεται), p. 89; and βραδάνα, p. 82.
1. 2. ὧν Ἀφροδίτ. cf. Hes. Theog. 962, ύποδημητήσα διὰ γυμνήν Ἀφροδίταν.
Horace's 'tibi qualum Cythereae puer ales tibi telas', etc. (3 Od.
xii. 4) is probably in imitation of these lines. Compare too the
English song,
'O mother, put the wheel away,
I cannot spin to-night,' etc.

XIV. Ἐπὶ μωi κτ.λ. These lines, quoted by Hephaest. 95, are
assigned to Sappho by Ursinus, since Sappho is said by Suidas to
have had a daughter named Cleis. Sappho's mother bore the same
name.

Metre.—Brachycatalectic trochaic tetrameters (v. Metre, p. 61;)
γυμνίσσαν being trisyllabic, and Λαδίαν disyllabic by synizesis. Others
arrange the lines on a simpler metrical system,

\[ \underline{\text{ο}} \quad \underline{\text{ο}} \quad \underline{\text{ο}} \quad \underline{\text{ο}} \quad \underline{\text{ο}} \quad \underline{\text{ο}} \]

by reading Κλεῖσ (W. Christ) and ἀπαίσσαν (Ahrens) for πάσαν or παίσαν.

See Lesb. Dial. for γυμνίσσαν, p. 85; ἐγουσα, p. 83; ἐμφέρτην, p. 87.
ἀγαπάτα, as the length of the first syllable shows, is for ἄ ἀγαπάτα.

 XV. These passages, or most of them, refer to certain quarrels that
Sappho was engaged in (v. p. 152), excited perhaps by jealousy on
the part of her Lesbian rivals. In xv. (a) she complains of the in-
gratitude of those whom she has befriended, perhaps some of her
own pupils, but she adds that she is not speaking of the nobler sort;
in (b), (c), and (d) she speaks of the estrangement even of her favourite
Atthis; in (e) she implies that some punishment has befallen her
rival Andromeda; but in (f) she disclaims resentment on her part,
and I have conjecturally regarded the gnomic sentence in (g) as
suggested by the circumstances to which the other passages seem
to refer.

Neither would it, I think, be excessively fanciful to suppose that in
the lines of No. XVI. Sappho is concluding the subject by proudly
vindicating her poetic reputation against the spiteful criticisms of her
rivals.

(a) Et. M. 449. 34. εὔ ἔξω is explained as παῦετα εὔ ἔγειν. cf. Xen.
καύμας (= καίνοι), cf. on No. II. 1. 1; σίννονται Ahrens for σίννοντα from Choerob. 259.

τας κάλας κ.τ.λ. Quoted by Apollon. de Pron. 348 c. to illustrate ῥυμον (Lesb. Dial. p. 87). It is, I think, extremely probable that this fragment belongs to the same Ode as the lines ὀτίνας κ.τ.λ.

(b) I. i. Hephaest. 42. Mr. Swinburne makes much of this line in his Anastasia, and certainly its rhythmical flow is singularly attractive. cf. No. XVI. (a).


1. 2. Plut. Erot. c. 5, in illustration of a usage of γόμης, the meaning of ἀγαθος here being given as τὴν οὗτω γάμου ἐγυρταν ἱδραν. That the line refers to Atthis, and is closely connected with the previous line in the text, is demonstrated, as Bergk points out, by Terentian Maur. 2154: 'Cordi quando fuisse sibi canit Atthida parvam | Florea virginitas sua cum foret.'

ἐμὲν ἐφάνετο, Bergk from Max. Tyr. xxiv. 9, ἐτὶ φαίνεο. Plutarch has ἔμεμαν φαίνεται.

(c) Hephaest 42.

1. 2. οροντίσθην (= οροντίζειν), Bentley for οροντις ὃν, v. Lesb. Dial. pp. 84 and 89. Andromeda is mentioned by Maxim. Tyr. xxiv. 8, as one of Sappho's rivals (ἀντίτευγον). She is attacked by Sappho in the next passage, and in Bergk 58.

(d) Athen. i. 21 c. Σαπφοὶ περὶ Ἀνδρομέδας σκόττει, Various attempts are made to restore l. 1, and many commentators make use of what seems to be a paraphrase of this passage in Maxim. Tyr. xxiv. 9: τις ὃν ἐγυρῳστιν ἐπεμένα στόλην.

See Lesb. Dial. for βράκας, p. 82; ἐλκην (= ἐλκεῖν), p. 89.

βράκας may very well bear its common meaning of 'rags,' or 'shabby clothes,' here; but Liddell and Scott on the authority of Hesychius (βράκος ἵματον πολυτελές) translate the words as 'a rich woman's garment.' If so, the force of the satire is that the fine clothes cannot conceal the innate clumsiness of the wearer. Similarly the Scotch girl in Burns, commenting on a rival, points out

'How her new shoon fit her auld shachl'feet.'

(e) Hephaest. 82.

(f) Et. M. 2. 43. See Lesb. Dial. ἐμμ, p. 82; ἀβάκην, p. 87. ἐμμ and ἀβαχάν, Ursinus for ἐμμεν and ἀβαχάν.

'I am not one of the resentful in temper, but have a gentle spirit.' ἀβάκης is explained Et. M. as ἀντὶ τοῦ ἤσώμον καὶ πράγμον. Cf. Anacreon xix, ἀβαχακύμενος in contrast to γαλατοῦς. Liddell and Scott's translation of ἀβάκης in this passage, 'childlike,' 'innocent,' is surely incorrect. Its literal meaning seems to be 'not answering again,' rather than 'without the power of speech,' like an infant.

(g) Plut. de Coh. Ira c. 7, ἦ Σαφεφω παραινεῖ τις. ἐν τοι. ὀργῆς πεφυλάγθαι γλώσσαν μαθυλάκτειν. The text has been restored by Hermann and Seidler. I have adopted Ahrens' πεφυλάχθαι, since πεφυλάγθαι is
GREEK LYRIC POETS


XVI. (a) Ψχυτὴς ν. τ. λ. Herod. πείλ μον. λξ. vii. 28. Μνάσσεσθαι ν. τ. λ., Dio Chrysos. Or. xxxvii. T. ii. 355. The two passages not improbably belong to the same song. (See also on xv. ad init.) They are recalled respectively by Horace's 'Sublimi feriam sidera vertex', and 'Usque ego postera | Crescam laude recens'.

See Lesb. Dial. for ψχυτὴς, p. 89; δοκίμωμι, p. 89; ἀμίσω, p. 87.

In the first line Herod. has ψχυεῖν δὲ οὐ δοκεῖ μοι όρασι χυταχέα, ὡς πάγετων being Bergk's conjecture. 'I deem that I touch not the heavens by two cubits,' i.e. 'Two cubits more and I touch the heavens.' ὄραμον = ὀρόμον. For the single liquid, where we should have expected ὀρέανον (from *Fορέανος) v. p. 82, and cf. on No. 1. i. 11.

In the second line ὕπερον is given by Volger for ἤπερον. Casaubon μνάσσεσθαι for μνάσσεσθαι.

(δ) Αἱ μὲ τιμίαν ν. τ. λ. Apoll. de Pron. 404 A. Sappho is evidently speaking of the Muses, and Bergk reasonably connects with this passage Aristid. ii. 508, Σαπφοῦς ληγοῦσις ὡς αὐτὴν αἱ Μοῦσαι τῷ ὄντι ὄματι τα καὶ ξηλωτὴν ἐποίησαν, καὶ ὡς οὖν ἀποθανοῦσις ἔσται λήθη. The fragment would thus appear to be connected either with the preceding one or with No. vi.

Αἱ μὲ Seidler for ἤμε.

XVII. Οὗ γὰρ θέμις ν. τ. λ. Restored by Neue from Maxim. Tyr. xxiv. 9, who compares with Socrates' exhortation to Xanthippe the dying words of Sappho to her daughter, οὗ γὰρ θ. εὖ μοισσόλων ὡς Ἰχώ | θρήνον.

εἶναι ν. τ. λ. I have adopted Schneidewin's reading, μοισσόλω gen., 'in domo vatis,' referring to Sappho; Neue μοισσόλω, 'a house serving the Muses'.

Bergk (Sappho 137) conjectures that these lines are from the song which Solon is said to have taken pains to learn before he died.


'I deem that no maiden that beholds the light of the sun will at any time be (thine) equal in wisdom.' Sappho is perhaps speaking of one of her pupils, unless of her own fame as in No. xvi.

Σοφία, 'poetic skill,' as in Pind. Ol. i. 116, Pyth. i. 12, etc. Notice epical phraseology in προσίδ. φάος; ἄλλω.

XIX. Κρῆσσας ν. τ. λ. Lines 1-2 are quoted by Hephaest. 63 as Ionics a majore (—ο); but if, as seems probable, l. 3 quoted ibid. 65 is rightly attached by Santen to ll. 1-2, the metre must be choriambic with anacrusis, v. Metre, p. 69.

τόα τ. Α. seems copied from Odysse. ix. 449, τεπε' ἀνδεα πολης. For Cretan dancers ν. p. 29.

XX. Πληρας ο.τ.λ. Hephaest. 63 as an example of Ionics a majore, as indicated above in the text. For a trochaic dipody answering to an Ionic, ν. Metre, p. 70. It is, however, possible to scan the lines as logaoedic with anacrusis:

ο:—γό—οι—οι

Schneidewin remarks, 'videtur de artibus magicis sermo esse.' εψαλντο, 'de ortu,' Neue. Cf. II. viii. 556, etc.

XXI. Κατεωνικε ο.τ.λ. Quoted by Hephaest. p. 59, and attributed to Sappho on the strength of Pausan. ix. xxix. 8, where it is said that Sappho sang about Adonis and Oetolinus, and of Anth. Pal. vii. 407. "Η κυνάρησ νέου άρνος δαυρομένη, 'Αρροδίτη | Σύνθηρηνος, in reference to Sappho.

In this, as in many other cases, e.g. the Bridal Songs, the poetess is drawing upon the Volkslieder for her material. See pp. 12, 14.

XXII. "Αγε δη ο.τ.λ. Reconstructed by Bergk from Hermog. iii. 317 (Wals), and Eust. II. ix. 41, the latter of whom says that Sappho speaks Ὅμηρους. Pindar, like Sappho, addresses his lyre in a famous passage, Pyth. i. 1.

XXIII. (a) Hephaest. 52 as a choriambic tetramer. The Graces are invoked to give beauty to the song. They are constantly invoked, or mentioned by Pindar, in a similar manner, e.g. Ol. xiv.

Gaisford reads ὅν (given in several miss., comparing for metre 'Τε deos oro Sybarin cur properas amando,' Hor. i Od. viii. But the Latin poets were always more anxious to avoid a long succession of choriambics than the Greek (ν. Metre, p. 68); and Gaisford disregards the testimony of Hephaestion.

(b) Argument Theocr. xxviii. Philostr. Epist. 71, commenting on Sappho's love of the rose, seems to refer to the beautiful epithet in this passage (ν. Bergk, ad loc.).

Βροδοπαγες, restored by Schneidewin for βοδ. v. Lesb. Dial. p. 82.

XXIV. Τασι (δε) ψγρος. Schol. Pind. Pyth. i. 10, where Pindar describes the soothing influence of music even on the eagle of Zeus, causing him to relax his swift wings (ωκεαν πέργυρ ἀμφοτρίῳδων γαλάξας l. 6): 'Η δε Ματρισ ἐπι τοι ἐναντίου ἐπι τοι περιστερῶν.

The words ἐπι τοι ἐν. imply that, while in Pindar the eagle relaxes his wings from delight, in Sappho the same effect is caused by the reverse feeling of pain or fear. Thus Neue, ψγρος, 'ob timorem,' cf. Prom. Vinc. 693. If we could accept Volger's 'Ψγρος, languidus prae somno', the meaning of the Scholiast would be that, while Pindar
takes as his illustration of the influence of music one of the fiercest of birds, Sappho for the same purpose speaks of the gentlest. But such a rendering of ψυγρος is, I think, out of the question, as it always signifies 'lifeless,' or 'spiritless.'

XXV. ἐγὼ δὲ ψυγρός κ.τ.λ. Ath. xv. 687, arguing that luxury is not necessarily inconsistent with virtue, quotes this passage with the remark Ἐστιν ξυστᾶ τὸ καλὸν τῆς ἀρετῆς τοὺς ἀφελόν. 

Metre.—Choriambic with anacrusis, and a brachycatalectic conclusion. See Lesb. Dial. ψυγρός, p. 90.

The words καλὸν μοι κ.τ.λ. are paraphrased by Athenaeus thus: ἦ τοῦ καλὸν ἐπιθυμία τὸ λαμπρὸν καὶ τὸ καλὸν εἶχεν αὐτῇ; so that ἀκλίω seems to be used for 'life,' like the Homeric φαντά. If so, the meaning of the passage as it stands is as follows: 'My desire for the light of life, the joy I take in life, includes all that is splendid and all that is fair.' The context in Athenaeus clearly shows that καλὸν has here an ethical and not merely an aesthetic signification.


The dactyls are probably choreic, as is shown by the initial trochee; cf. on Alcaeus Frag. 1. Comp. Odys. xix. 518.


Bergk and Schneidewin place this among the Epithalamia as if it were an apology for the ill looks of the bridegroom.

καλὸς is plausibly added by Hermann. Notice the redundant καλὸς καὶ καλὸς, arising out of a natural confusion, as if the sentence ran 'he is both good and fair.' Cf. Plat. Phaedo 64 c. Σκεπάζει ἐὰν ἄρα καλὸς σοί συνδόξοι ἄπερ καμίοι, and II. vi. 476, ὅτε θ' καλὸ τὸνδε γενέσθαι | Παύει ἐρών ως καλὸ ἐγώτερον.

(b) ὁ πλοῦτος κ.τ.λ. Schol. Pind. Ol. ii. 53 and Pyth. v. 1. Τὰς supplied by Neue.

XXVIII. Αἰθὴ ἐγὼ κ.τ.λ. Apoll. de Synt. 247. Conjecturally assigned to Sappho on account of metre and dialect.

XXIX. Πόδας δὲ κ.τ.λ. Quoted by Schol. Ar. Peace 1174, in illustration of the excellence of Lydian dyes, to which therefore the words Λῦδ. κ. ε. refer. Compare Hom. II. iv. 142, where Μὴνις stands for Lydian. Μάκαρ for μάκαρ. Cf. ἔσος, and τ. on Sap. x. 1.

XXX. Οὐκ οὖν κ.τ.λ. Chrysipp. π. ἀποστατ. l. 23.

XXXI. Ὑς δὲ παῖς κ.τ.λ. Et. M. 662, 32. Οὶ γὰρ Ἀτωλῆς εἰσδόθαι προστιθέναι σύμφωνον, ὀπερ τὸ ἐπετρύγωμα πεπετρύγωμα, also Schol. Theocr. i. 55.

πείδα so Schol. Theocr. but Et. M. παῖδα. The alliteration both of
the labials and dentals in the line is particularly noticeable. Cf. for the dentals, Dith. Poets 1. α', ll. 1-2.

XXXII. Τάδε νῦν ἐπαινέσαι κ.τ.λ. Athen. xiii. 751 D. καλοῦσι γὰρν
καὶ αἱ ἐλεύθεραι γυναῖκες ἐτὶ καὶ νῦν καὶ αἱ παρθένοι τὰς σωμήθεις καὶ φίλας ἐπαινέσαι.

BRIDAL SONGS

For the early Greek Bridal Song, see p. 12.

These short fragments bring before us very dramatically the nature of the occasion for which they were intended. It is plain that Sappho's Bridal Songs took their character from the appropriate Volkslieder, a fact which is conspicuous alike in the metre of several of the passages and in the naïveté of the language.

XXXIII. Ἡφα. κ.τ.λ. This passage is quoted by Hephaest. 129, to illustrate the use of the μετόμονον, or refrain after each line; and by Demetr. de Eloc. clviii. for the beauty of the μεταβολή, or change from an exaggerated expression ἱππος "Ἀρεων to a more sober statement in l. 4 (ἐστι δὲ τις ἴδιος γάρ Σαπφική ἐκ μεταβολῆς, ὅταν τι εἰποῦσα μεταβάλληται καὶ ὀστέρ μετανοήσῃ).

Metre.—Various attempts have been made, often with considerable violence to the text, to bring these lines to the form of hexameters. As they stand, ll. 1, 2, 4 are paroemias, with or without anacrusis, a metre of great antiquity and common in Volkslieder. Cf. infra on Linus song, Popular Songs 1. For l. 3 v. below. The refrain was probably sung, or shouted, by the whole bridal company; the rest of the song perhaps by a chorus of maidens, cf. on No. XXXVII.

See Lesb. Dial. for ἀέρπετε (ἀείρπετε), p. 82; ὑμήναυν, p. 85; μεγάλω (genit.), p. 84.

l. 1-2. Ἡφα. κ.τ.λ. At first sight these words look as if they refer to the erection of a triumphal arch; but doubtless they are a mere complimentary jest at the stature of the bridegroom as he approaches the house.

Although the ms. authority is against it, this form is usually adopted, since the grammarians state that this was the Lesbian for ὑψος. Meister (p. 46), however, discredits their testimony.

Notice the Epic expression τέκτονες ἄνδρες, cf. ποιήμενες ἄνδρες in No. XXXVII. l. 3.

l. 3. Bergk brings this line metrically into harmony with the rest by reading ἐρχεται, and regarding γάμβρος (or γαμβρος) as ω, comparing ἄνδροτητα καὶ ἡμνη in Homer (v. Bergk); but in a song of this kind, interrupted as each verse is by the refrain, it is hardly necessary for them all to have been of equal length.


(6) Those who arrange the previous lines as hexameters, add to
them this verse, which is quoted by Demetr. de Eloc. cxlvi. from Sappho in reference to a man of great stature. The proverbial 'Lesbian singer' is usually taken to be Terpander (cf. Eust. II. 741, 16), but refers rather to the Lesbian poets in general.

For the hexametric metre, cf. No. XXXVII. and see Metre, p. 62.

XXXIV. Tēq x.τ.λ. Quoted by Hephaest. 41 as Aeolic Pentameters though without the name of Sappho.

See Lesb. Dial. for τεν (=τεν), p. 88; εἰκάσω, p. 84. The diaeresis of an original diphthong in εἰκάσω is remarkable, and is perhaps employed for metrical reasons on the analogy of the diaeresis common in Lesbian where the diphthong is not original. See pp. 84-5.

καλιστ' answering to καλιστ, so Bergk for μαλιστ'. Similarly a grammarian tells us that Alcaeus employed καλιον for καλιον.


XXXVI. Ὠλβις x.τ.λ. Hephaest. 102. See Lesb. Dial. for ἔχεις (Reisk for ἔχεις), p. 89. Schneidewin points out that Ὠλβις γάμβρας is the conventional greeting in Epithalamia, cf. Theocr. xvii. 16; Eurip. Hel. 640 (ὄλβισσαν addressed as Ὠλβια), Hes. Fr. xlir.


XXXVII. Οἶνον x.τ.λ. ll. 1-3 Schol. Hermog. (Walz) vii. 983. ll. 4-5, Demetr. de Eloc. cvi. That the first of these passages refers to the bride is obvious from Himerius i. 4 and 16, where a sort of paraphrase is given of Sappho's Bridal Song (v. quotation in Bergk). The second passage is quoted without Sappho's name, but is very reasonably assigned to her by Bergk. A comparison with the Wedding-song, Catullus (No. 62), renders this practically certain. In the Latin poem a band of youths sings in answer to a band of girls, and in l. 39 the latter compare the maiden who has been carefully reared to a flower that has grown up unharmed in a garden—

Ut flos in septicus nascitur hortis,
Ignotus pecori, etc.

In l. 49 the youths declare that a maiden who shuns marriage is like a vine in a bare field, with no husband-elm on which to rest for support.

Ut vidua in nudo vitis quae nascitur arvo,
Nunquam se extollit, nunquam mitem evocat uvam,
Sed tenerum pronō deflectens pendere corpus,
Jam jam contingit summum radice flagellum,—
Hanc nulli agricolae, nulli accoluere juvenci, etc.

It is only natural to conclude that herein Catullus was imitating the Greek passages before us, both being from Sappho, and that just
as the lines οὖν τὸ γλυκύμαλον κ.τ.λ. refer, we are told, like Catullus' 'ut flos, etc.,' to the tenderly-reared virgin-bride (Himer. l.c.), similarly the passage οὖν τὰν υμᾶν γλυκύμαλον κ.τ.λ. describes the obscure and neglected lot of the unmarried girl, ἐν οὐρανῷ being paralleled by 'in nudo . . . arvo,' γὰρ by 'prono deflectens, etc.,' and the neglect of the shepherds by the line 'hanc nulli agricolae, etc.' A further probable assumption from the comparison with Catullus is that ll. 1-3 are sung by a chorus of maidens, and ll. 4-5 by youths, as I have indicated in the text.

See Lesb. Dial. for οὖν (=οἷς), p. 84, and note on vii. 4; μάλα-
δρότησε, p. 87; καταστείβοις, p. 83, and p. 88.

l. 3. 'Forgot it not, nay! but got it not, for they could not get it till now.' Rossetti.

ll. 4-5. Demetrius l.c. remarks, τῆς λείεις ἡ μὲν ὑπηρετεῖ ἡ δὲ ἐπικοσμεῖ . . . ὑπηρετεῖ μὲν ἡ τοιάδε οὖν . . . καταστείβοις. ἐπικοσμεῖ δὲ τὸ ἐπιφερόμενον γραμμαί δὲ τε κ.τ.λ.

With the Epic ποίμνες ἄνδρες cf. No. XXXIII. 2, τεκτονεὶς ἄνδρες.

δὲ τέ. 'Te in the combinations μὲν τε, δὲ τέ, καὶ τε, γὰρ τε, ἄλλα τε, and the like, is not a conjunction, and does not affect the meaning of the conjunction which it follows.' Monr. Hom. Gr. p. 243. 'It serves to mark an assertion as general or indefinite,' Ιδ. p. 242.

XXXVIII. Παρθένα κ.τ.λ. Demetr. de Eloc. cxl. as an example of the beauty of ἀναδίπλωσις:—νύμφη πρὸς τὴν παρθέναν γυνὴ . . . ἡ δὲ ἀποκρίνεται κ.τ.λ.

l. 1. Blomfield conjectures ἀποίγη for οὔγη; otherwise the metre would be

\[ \text{a most improbable arrangement in monodic poetry.} \]

l. 2. Various endeavours have been made to restore this line to the metre of l. 1. In itself it becomes perfectly metrical merely by elision and the substitution of πρὸς τα or πολλα for πρὸς, as in the text.


These lines perhaps belong to the same song as No. xxxvii, and probably suggested the address to Hesperus in Catullus 62. Compare Byron's

'O Hesperus, thou bringest all good things,' etc.

l. 2. οὖν, Casaubon's admirable emendation for οὖνον.

Many attempts have been made to restore this line to greater metrical regularity. If it be right as it stands the scansion is:

\[ \text{a further alteration to ἀπὸ μάχηρας ταῖς, thus bringing the passage into agreement with Catullus' 'Hesperē . . . qui natam possis complexu} \]

Bergk reads ϕ. ἀπὸ μάχηρα π. from ἀποίγη in one of the authorities. If we accept the introduction of the preposition, I would suggest a further alteration to ἀπὸ μάχηρας ταῖς, thus bringing the passage into agreement with Catullus' 'Hesperē . . . qui natam possis complexu
avellere matris. Bergk's reading, however, may possibly bear the same meaning, since it is conceivable that ἀποφέρειν, like ἀφαίρειν, should take a dative in the sense of 'from the mother'.

XL. Θυρόφω ρι. Hephaest. 41, and described by Demetr. de Eloc. clxvii. as a satirical passage where Sappho intentionally adopted prosaic language.

Schneidewin quotes Pollux iii. 42, καλεῖται τις τῶν τοῦ νωμάτου φίλων καὶ θυροφόρω, ο ταῖς θεραίς ἐφεστηκὼς καὶ εἰργον τάς γυναῖκας βοηθεῖν τῇ νύμψῃ βουόσῃ. These verses then exhibit to us a phase in the mimic bridal combat, when the maidens console themselves for their baffled attempt at rescue by aiming feminine sarcasms against their opponent.

For θυρόφω, where we should expect in Lesbian θυράφω v. p. 84. Compare, however, κẏττα in Sap. i. 15 (note).


XLI. Κ enumeration of examples. ll. 1-2 are cited by Athen. x. 425 c. to exhibit Hermes as wine-bearer to the gods; ll. 3-5 Athen. xi. 475 A. Bergk and Ahrens reasonably join the two passages together.

See Lesb. Dial. ήγον, p. 84. For κεύον  ἱδείαν, see on No. ii. 1. Κφ, Lesb. for ἱδρι.

If, as seems to be the case, the lines are from an epithalamium, perhaps the bridal of Peleus and Thetis is referred to; and we have a good example of the Greek love of drawing upon mythology for a parallel to the present occasion. Cf. p. 19.

For the gen. ἄφροσιας Neue compares Odys. iii. 390, 393.

l. 3. καρχήσια, an illustration of these may be seen in Panofka's Manners and Customs of the Ancients, Pl. viii. 9.

l. 4 is in a different metre from the rest, perhaps as the closing line in a stanza. It is either Ionic as indicated in the scheme, concluding with a trochaic dipody (v. Metre, p. 70), or choriambic with anacrusis:

Ο : — — — — — —

Hermes assumes the office of cup-bearer to the gods as being the κεύος, whose duty it appears to have been to pour out the wine at sacrifices or great banquets, cf. ll. iii. 245 seq., and elsewhere, and see Roscher's Lexicon, 'Hermes'.

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STESICHORUS

These three passages are all from the Γερουντίς, or the story of the exploits of Hercules against Geryon.

I. (a) Athen. xi. 469 E. The story of Hercules borrowing the cup of Helios to sail over the ocean (v. Athen. xi. 470 C) probably arises from a confusion in mythological tradition. The cup seems to have
been the attribute originally, not of Helios, but of Hercules, in his character as a sun-god, corresponding to Melcart. As this aspect of Hercules was lost sight of, the myth was transferred to Helios, the sun-god proper, and Hercules in the present story was represented as merely borrowing the cup. He sailed in it to Erytheia, where the cattle of Geryon were to be found (cf. Athen. xi. 781 A, and 469 ι'); and in the passage before us has apparently just restored it to Helios, who goes on his westward voyage, while the hero makes his way inland.

I. 3. ἀφίκειθ' Blomfield, for ἀφίκειθ'. Notice the Epic phraseology in βένθεα νυκτός, as in κοντιδαν ἄλογον, etc. (l. 4).

II. 5-6. For the trochees in 4-time, v. Metre, p. 67.

I. 6. ποσί, explained by some as 'with firm tread,' Buchholz comparing Theocr. viii. 47, Μίλων βαίνει ποσί. But it is, I think, much better to translate the word 'on foot' in contrast to the journey in the ocean-cup which is just completed. Cf. above.

παῖς Schneidewin, for παῖς.

(β) Strabo iii. 148, περὶ τοῦ Γηρυόνος βουκόλου.

Erythaea is explained by Strabo as Gades and the adjoining islands, Tartessus as the Baetis, while ἀγγυρωρίζους refers to the silver mines near that river. There remains no little difficulty in the words, since the poet seems to say that Eurythion (the herdsman) was born opposite Gades and yet near the source of the Baetis. Bergk, to meet this, entirely inverts the order, thus: Ταυτ. ποτ. σηκαίων (a word in Strabo which I have not included in the text) ἄντ. κλ. Ἕρυθείας | ἐν κενθ. πίερ. παρὰ παγ. ἀπειρ., ἀγγυρωρίζους, the meaning then being that he was born hard by (the mouth of) the Baetis, opposite Gades and near the silver mines, παγάζι referring not to the river, but to the mines (cf. Aesch. Pers. 234, ἄγγυρου παγάζων τῆς κ.τ.λ.). Even then the poet will be in error, since Strabo speaks of the silver mines as being in a mountain out of which the Baetis rises; nor does the expression in Aeschylus justify us in regarding the phrase 'silver-rooted sources' as equivalent to 'silver-mines'. As the words stand in the text they become quite intelligible if we regard παγάζω not as 'fountains' or 'source', but as 'streams', 'waters'.

For the short final syllable in the accus. plur. παγάζ (Schneidewin pαγάζ) v. Dor. Dial. p. 93.

(γ) Ath. xi. 499 Α. These lines relate to the occasion when the other Centaurs were attracted by the smell of Pholus' wine, and were disastrously defeated by Hercules. This took place on the hero's return from Spain.

σκύφεων Casaubon, for σκυφίων.

πίνειν Bergk, for πινειν.


With II. β' and probably with II. α' is connected the well-known story of Stesichorus's blindness and subsequent recovery, thus
briefly related by Suidas—φασὶ δὲ αὐτὸν γράψαντα ὕπον Ἐλένης τυφλω-θῆναι, πάλιν δὲ γράψαντα Ἐλένης ἑγκύμονι εὖ οὖν ὑπὸ, τὴν παλινιφράν, ἀναφέλεῖα. The poem in which he offended Helen was probably either the Ἐλένα or the Ἰλίου Πέρσες, and Bergk, whose remarks ad loc. should be consulted, considers that the lines in ii. α' are part of it. It is impossible to say how the story arose, but not improbably it was devised to account for the heterodox version of the Flight to Troy adopted or invented by Stesichorus, to the effect that it was only a delusive image of Helen that accompanied Paris (cf. Plat. Ref. ix. 586 c).

1. l. Cf. Eurip. Ic. ποτέ is supplied by Bergk, three MSS. giving οὖνεκά ποτε. Schneidewin thinks that οὖνεκά does not belong to the words of Stesichorus.

2. μοῦνας Bk. for μόνας, or μιάς. Ἡπιοδώρῳ (v. Dor. Dial. p. 93, for the genit.), cf. the expression δόρῷ Ἀρριδῆς, and see note on Bacchyl. II. 1. 4.

γολωσαμένη. Kleine γολωσαμένα, but the change is unsafe in the case of a word so frequent in Epic; cf. p. 78.

3. Schneidewin prefers κούρας, since the goddess was not angry with the daughters of Tyndareus. But we may perhaps take γολωσαμένη to mean 'venting her wrath upon'.

4. τριγάμους, referring to Helen's union with Theseus, Menelaus, and Paris respectively.

(β) οὐκ ἔστιν ἐτύμος ο.τ.λ. From the famous 'Palinode' to which reference is made by a host of ancient authorities. The passage is quoted by Plato Phaedr. 243 A, with the remark—καὶ ποιήσας δὲ πᾶσαι τὴν καλουμένην παλινιφράν παραγρηγμένα ἀνεβλεψεν.

III. Πολλὰ μὲν Κυδώνα ο.τ.λ. Quoted by Athen. iii. 81 D, from Stesichorus' 'Helena,' in which poem there apparently occurred an Epithalamium celebrating the nuptials of Helen and Menelaus (Schol. Argum. Theocr. xvii. v. Bergk, Stesich. 31). It is, therefore, likely that the passage refers to the flowers cast before the bridal procession on that occasion.

I have followed Meineke in retaining μύρρινα (Schneidewin and Bergk μύρσινα), v. Ahrens Dor. Dial. 102 and cf. on κάρρονες, Spartan Dance-song, I.

IV. Τὰ δὲ δράκων ο.τ.λ. Quoted by Plut. de Sera Numin. Vind. c. 10, as the vision of Clytemnestra. Δράκων is referred generally not to Agamemnon but to Orestes: cf. Aeschyl. (who appears to be borrowing the idea of Stesichorus) Choeph. 527, τεκεῖν δράκοντι ἐδόξεν, and Schneidewin quotes Eur. Or. 469, μητροφύλακας δράκων of Orestes. The word βεβρωτομένος will then imply 'smeared with the blood of his mother.'

The Pentameter (l. 2) if correct is most unusual in Melic. By the omission of μολέσιν in l. 1 we should obtain a hexameter, and thus have
a complete elegiac couplet. There is not, however, any record of Stesichorus employing this non-Melic metre.

V. "Ωικείρες κ.τ.λ. Athen. x. 456 F, with reference to Epeus who was forced to carry water for the Atridae. 

Δίος κούρα, either Athene or Helen.

We are reminded of Miranda and Ferdinand in the Tempest:

' My sweet mistress
Weeps when she sees me work.'

VI. "Αγε Μοῦσα λίγες' κ.τ.λ. Quoted by Strabo viii. 347, who recounts the story of the 'Rhadina' which appears to have been a kind of love-novelette in verse (v. p. 169). Rhadina was a Samian woman, married to a Tyrant of Corinth. Her own nephew Leontychus, being enamoured of her, followed her to that city. There the tyrant slew them both, and at first cast forth their bodies unburied. He afterwards relented, and had them duly interred. Pausanias however (vii. 5, 13) speaks of their tomb in Samos, at which anxious lovers prayed.

'Ερατωνύμου Bergk, for έρατών ὑμνώς, Ahrens ἀσιδᾶς ἐρατωνύμους.

VII. Τοιάδε χρή κ.τ.λ. Quoted from the 'Orestea' by Schol. Ar. Peace 797, where we have τοιάδε χρή . . . καλλικύμων | τὸν σοφὸν ποιητὴν | ὑμνέων ὅταν ἡρινά μὲν φονῆ, χελιδών | ἔχομέν (Bergk ἡδομένη) κελαδῆ.

ἀθυμίατα explained by Schol. τά θημοσία ἄδομενα, Hesych. παίγνια. ἔξωφρόντας, Kleine for ἔξωφρόντα.


Bergk refers the lines to the flute-contests at Delphi, which were abolished shortly after their introduction; see p. 378. Regarding Apollo as representative to a great extent of the Greek poetical genius, we may compare with this passage Sap. xvii.

'Αλλ' ώς γὰρ θέμις ἐν μουστόλῳ οἰκίσ
θρήνον ἔμμεναι κ.τ.λ.

For μάλιστα Bergk reads μελιστάν.

Κυδέα, Schneidewin and Bergk κάδεα, but see Dialect, p. 78.

IX. (α) Stob. Flor. cxxiv. 15. 'Αμηγάνα (Schneidewin and Bergk άμαγάνα), Dialect, l.c.

(β) Id. cxxvi. 5, ἀπόλλυται κ.τ.λ. Kleine for έλυτ' ἀνθ. γάρις, from a marginal reading πάσα πολία ποτ' ἀνθήρ. γ. Compare Archil. XV. γάριν δὲ μάλλον τοῦ ζοοῦ διώκομεν.
IBYCUS

1. *Ἡρι μέν χ.τ.λ. Quoted among other erotic passages by Athen. xiii. 601 b, who comments on the fervour of the poet's outcry, βοῶ ταί κέφαλεν.

In the metrical scheme I have treated the dactyls as 'choreic', i.e. in $\frac{3}{4}$ time, equal to the ordinary trochees. It is of course possible to regard the dactyls as pure, i.e. in $\frac{1}{4}$ time, and the trochee as prolonged thus $-\omega$, but I think that the more rapid movement is best adapted for this poem. On the other hand in No. ii., owing to the rarity of the trochees and the entire absence of the single syncopated syllable, I have treated the dactyls as pure and the trochees as in $\frac{1}{4}$ time.

'With the spring the flowers and trees are released from their winter bondage; me the storms of love never leave.' Such a contrast between the joy of nature and the sorrow of the poet, familiar as it is to us in modern lyrics, is rare enough in surviving Greek poetry.

1. 2-3. ἄρδόμεναι βοῶν ἐκ ποτ. 'watered by streams from rivers'; the expression seems to point to some process of orchard-irrigation. The genit. βοῶν may be described as one of 'agency', or possibly of 'material'. The Homeric λουσθαι ποτάμουσ is not quite parallel, since it involves also a notion of place (v. Monro's Hom. Gram. p. 107). Buchholz gives a nearer illustration from Eur. Phoen. 674, ἀ'ματος ζευσες γαῖαν. It is, however, not unlikely that the construction is simply ἄρδο. ἐκ βοῶν ποτάμου, 'watered from streams of rivers.'

Παρδεύων κῆτος: this is generally supposed to refer to the Νυμφαῖοι κῆτοι, which Demetrius tells, de Ἕλεος. c. xxxii., Sappho was fond of introducing into her poetry. If this be so, the phrase probably refers not to any particular garden of the Nymphs, e.g. that of the Hesperides, but signifies rather 'a garden such as Nymphs might haunt', cf. 'Nympharum domus' Verg. Aen. i. 163 and Odysse. xii. 317-318. Hartung suggests an entirely different explanation, quoting Pausan. viii. 24. 4, who speaks of cypress-trees round the grave of Alcmæon which were never cut down, and which were called Παρδεύων.

1. 4. In κῆτος, as in Ἐρείπιος (l. 8), τι should be retained as due to Epic influence: 'The first buds that sprout beneath the shadowing vine-shoots.' Stephanus reads ὅπερ ἔρνος, but the form ἔρνος is mentioned in Cramer. Ann. i. 173, 27.
1. 7. ἄθη... βορίας, 'like the north wind of Thrace, that rages amid the lightning-flashes.' ὑπὸ expresses accompaniment, as in ἄριστων ὑπὸ λαμπρομενίων, II. xviii. 492. Buchholz compares (ἄθλη) ὑπὸ βροντῆς, II. xiii. 796, and he thinks that there is reference to the
ancient notion of the wind bringing the lightning from the clouds. v. Lucret. vi. 246 seq., and 96. For φλέγων, cf. on Bacchyl. i. 12.

1. 8. ἀμμίτων... ἐφευμός, 'speeding on his dark course from the side of Aphrodite, with parching frenzy'; ἀζαλέας, 'active', v. Lid. and Scott.

1. 9 seq. ἀθάμνης κ.τ.λ. 'unflinching holds fast from earliest manhood the fortress of my heart.' Παιδεὸν generally taken to be the objective genitive (= 'love for a boy'). I have followed Schneidewin's explanation 'a puero', i.e. 'from the time when my boyhood left me.' Ἀθαμής ἔγκρατιος, Herman from ἀθάμνης(γ) χραταῖος.

For the description of Eros in this and the next passage, v. Additional Note B on Eros in the Lyric Poets.


1. 1 seq. 'Eros, with melting glance beneath his shadowy eyelids, thrusts me with spells manifold into the infinite toils of Aphrodite.' Me supplied by Bergk.

III. Ἐφύσαλς κ.τ.λ. Quoted by Athen. xiii. 564 f, among a series of passages, illustrating the fact that love is 'engendered in the eyes'. The lines of Ibycus are contrasted with those of Philoxenus, ὁ καλλιπρόσωπος κ.τ.λ. (v. p. 277), with the remark τυφλός ὁ ἐπαίνος καὶ κατ' οὐδὲν ὄμοιος τῷ Ἰβυκέᾳ ἐξείνη.

A verse appears to be missing after l. 1, beginning with a vowel, so that the final syllable of θάλος may be short in the 'System' (v. Metre, p. 73), and containing a noun with which καλλικόμων agrees.

1. 1. γλυκεῖαν, so Mucke (Jacobs γλυκεῖων) for γλυκεῖον, Becker γλυκεῖον with θάλος. The words γαρ. θάλος, 'nurseling of the Graces', express the same idea as Alcaeus' κύλτω σὲ θέξαντ' ἀγναί Xάριτες, No. XIII.

1. 3. Πειθό, see on Sap. i. 18, and v. Böckh on Pind. Pyth. ix. 39.

IV. τοὺς τε λευκίππους κ.τ.λ. Ath. ii. 57.

Hercules is speaking of his slaughter of the Molionidae, for whom see Pind. Ol. xi. 26 seq. Böckh. This fragment and the next, not of any particular value in themselves, show us that Ibycus did not confine himself to subjective lyric after the fashion of the Aeolic School, but dealt also with mythological subjects, cf. Biog. Ibyc. p. 137.

Ἰσοκεφάλους, Meineke proposes ἴσοπαλόγως.

V. Γλαυκόπιδα Κασσάνδραν. Herodian, peri sēμ. 60. 31, in discussing the so-called σφημα Ἶβυκείων. He remarks that it consists of the addition of -σι to the 3d sing. subjunctive. Ahrens and others are of opinion that -σι in this passage and others from the Lyric Poets (cf. No. VII. β' and θαλπησι in Bacchyl. ii. 2), stands for the indicative and not the subjunctive, and that it arose from a mistaken imitation of certain passages in Homer, where it represents the true subjunctive.
Bergk suggests that the termination was first applied to verbs in -εώ, as if they followed the -μι conjugation, e.g. φυληστι οὔγσι (cf. φυλημι in Lesbian) and then extended to other verbs also; but he inclines to the opinion that, with the exception of verbs from ζ stems (among which he includes θάλπησι in Bacchyl. v. note ad loc.), the cases that occur, in Homer and elsewhere, are subjunctives and not indicative. Compare E. Mucke de Dialectis, etc. pp. 62-8. However this may be, Ahrens reasonably objects to the form being regarded as Rhegine (in which we should expect -ρι, Dor. Dial. p. 94)—rather it has become associated with Rhegium from its employment by Ibycus. He adds that the name 'schema' or 'construction' is a misapplication of terms on the part of the grammarians, who thought the poets were using the subjunctive, where the indicative would be expected.

'I fear that I am buying honour from men at the price of sinning before the face of the gods.'
Bergk suggests πελ θεός (Lesbian acc. for θεώς), which version seems to have been followed in Professor Jowett's translation, 'sinning against the gods.'

VII. I have placed together three very fragmentary pieces, which are yet not without poetical merit.
(a.) Athen. xv. 681 A. The hiatus in καί ἵ a may be ascribed to the influence of the ancient F in (F) \( \tilde{\text{i}} \).
(b.) Herod. πελ στίμι. 60, 24. cf. on No. v. Compare the well-known words of Soph. El. 17, λαῷπρον ἦλιου σέλις | ἵ ωι κινεθέγματ' ὀρνίθων σαφή.
γ. Theon. Smyrn. p. 146, to show that Ibycus and others use Σείριος, or Σείριον of any star, cf. Hesych. and Suidas.

Schneidewin compares the German saying, 'Für den Tod ist kein Kraut gewachsen.'

ANACREON

I. ἰπρό τε ἔτητα. Hephaest. 29. I have placed this fragment first as it forms a fitting motto for the poet and his songs. He lives, he implies, for love and wine, but is never carried away by either passion.

II. Γουνοῦμαι κ.τ.λ. Hephaest. 125.
1. 5. η̅ λοῦ, Bergk from η̅ λοῦ which is given by four MSS. The usual reading is ἱκου (with ἀγαθόρα in 1. 6, v. below), which involves
asynedeton and a dubious construction in ἐπὶ δίνησι. Besides, Δηθiosis was a river in Magnesia (v. Athen. 683 c), with which region, so far as we know, the poet had no connection. On the other hand, Leucophris, a city of Magnesia, on the river Lethaeus, was celebrated for its worship of Diana (v. Athen. l.c. and Strabo xiv. 647, who speaks of an immense temple there to Artemis), so that apparently the poet, in order to attract the attention of the goddess, begins by singing the praises of her favourite abode from which she hears his prayer. Schneidewin (without, I think, much reason) is of opinion that so long a digression would be out of place, and that ll. 4-9 must refer to the city for which Diana's aid is invoked. He therefore retains ἵκων, regarding ἐπὶ δίνησι as a pregnant construction: 'Come and stay by the streams.'

1. 6. ἐσκατορφεῖς Bergk, for ἐγκαθόρα, on the strength of a MS. reading, ἐπικατορφεῖς or -εις, and a passage from Apollon. de Syntaxi p. 55, where ἐσκατορφεῖς πολύν is given among instances of psilosis in Ionic.

1. 7. γαίφουσι, 'propitia', Moebius.

III. Ὁναξ. Dio Chrys. Or. II. t. i. 35.
1. 1. ὁμιλητικός, Hesych. τὸν ὅμιλοντα, ἤ ἀγέρμονον. Cf. No. IV. l. 5.
1. 2. Νύμφαι. Owing partly to the custom of celebrating the rites of Bacchus among the woods and mountains, and partly perhaps as the mythical representatives of the Maenads, the Nymphs are constantly associated with that deity. Cf. Hor. 2 Od. xix. 1, 'Bacchum . . vidi, Nymphasque discentes.'

1. 3. Notice that in πορφυριῆ, ἐπιστρέφει (l. 4), διοσκεῖ (No. XI. l. 3), and many other instances in Anacreon, ε combines with the following long vowel or diphthong so as to form, for metrical purposes, one syllable.

1. 7. κεφασκείνης proleptic, 'Give heed to our prayer, and may it be well-pleasing to thee.'
1. 8. ὑπαχοῦν. Monro, Hom. Gram. 241, points out that the employment of the infinitive for the imperative is chiefly found (as in this instance) after another imperative, 'so that the infinitive serves to carry on the command already given.'

1. 10. Bergk reads ὃς ἄκουσε from ὃς ἄκουσε, ὃς ἄκουσε, etc. I have followed Fick in writing ἄκουσέ, with which he compares the form ἄνων, on an inscription from Erythrai I.G.A. 494.

11. 2-3. μελομαι . . . άείδειν Hermann for μελομαι . . . άείδων μίτρας.


These couplets of acatalectic and catalectic trochaic tetrameters furnish us with one of the most charming specimens of metre in Anacreon. Notice the light and rapid movement imparted by the very sparing use of the irrational trochee (− −), while a welcome pause is given by diaeresis after the second dipody; this, however, is
not found in 1. 7, κλυθί: μεν ν.τ.λ., nor does it justify us in dividing each of these lines into two, as is done in Hartung's edition.

1. 1. Πῶλε, cf. Hor. 3 Od. xi. 7, 'Quae velut latis equa trima campis.' Θερσίν; cf. Eur. Hec. 1090, where the Thracians are spoken of as ἐν τούτον γένος. For the form Buchholz quotes C. B. Stark: 'In primae declinationis formis fere ubique η pro ἀ postium est, praecedentibus vocali ἴ aut littera ρ in nominativo.' Fick prefers Θερσίν, from a form θερσίνοις which he says should be used in Hippon. 42. 1. 1, where the metre would otherwise be imperfect.'

λόξου, implying scorn, as in Theocr. x. 13, γείσειν μυρήζοιτα καὶ ὁμοσὶ λόξα βλέποισα.

1. 4. σ' is supplied by Bergk, being required both by the metre and the sense.

1. 5. λειμώνας; Buchholz remarks that this is the local accusative, comparing πηνδώτα πέδα, Soph. Aj. 30, and contrasting βόσκόμενος λειμώνι, Odysse. xxi. 49. The expression in Sophocles is only parallel if we can regard βόσκεσθαι as implying motion. If so, λειμώνας, like πέδα, may be regarded as a quasi-cognate accusative after a verb of motion, or perhaps an accusative of extension. Compare our 'rove the sea', and similar phrases.

1. 6. ἵπποσείρην Bergk, for ἵπποτείρην.

κλυθί μεν, Hephaest. 76. Liddell and Scott give ἐνθέθερος as of only two terminations, and Bergk formerly read ἐνθέθερε; but ταυνεθέρα occurs Pind. Ol. ii. 26. It is possible that this line belongs to the song from which ll. 1-6 are taken.

Bergk suggests κοῦρα, comparing Theocr. xxvii. 55.

VI. Σφαῖρῃ ν.τ.λ. Quoted by Athen. xiii. 599 c, mentioning a report that the poem was addressed to Sappho. See however Addl. Note A.

1. 1. Σφαῖρῃ; cf. Meleager Ep. 97, σφαιρίσταν τόν Ἐρωτα τρέφων. Plate iii., in which Eros is represented as a youth playing at ball, graphically recalls this passage; and it is not unlikely that the artist, in painting the vase, was consciously influenced by Anacreon's words. It is with a ball that Aphrodite tempts Eros in Apol. Rhod. Argonaut. iii. 135.

The metaphor is very happily employed by the poet to express the light and playful nature of the attacks that Love made upon him. He uses, with less truth, a contrary metaphor in the next passage.

1. 3. νύν, contracted from νήν, dative of νήν contract from the Ionic form νέν ( = νέν). Bergk compares the Samian νή ( = νέα). τοικισοςαμβάλον, Seidler's ingenious conjecture for τοικίλος λαμβάνον, or τοικίλος ομβέλον. Cf. σάμβαλα Sappho XI.

1. 8. Ἀλλαν σκ. κούμη; some commentators unnecessarily alter to ἀλλον.

VII. Μεγαλῷ ν.τ.λ. Hephaest. 68. For trochaic dipodies answering to Ionics, see Metre, p. 70. γεισσεῖν . . . γαρδρῆ. 'a bath of despair'. 'It would seem as if blades were tempered in naturally cold mountain-springs.' Gold. Treas. Greek Lyrics.
VIII. 'Ἀστραγάλαι, Schol. I. ii. xxi. 88, illustrating the Ionic ἀστρα-

gάλαι for -οι. Compare Apoll. Rhod. iii. 115, where Eros and

Ganymede are playing together with golden astragali.

In Müller's Gr. Lit. p. 183, the passage is curiously translated

'Dice are the vehemence passion and conflict of Eros,' the sense of

which I fail to understand. Surely ἔρωτος must be taken with

ἀστραγάλαι, so that the lines mean that Eros sports with the frenzies

and conflicts of his victims as if with dice.

IX. (a) 'Αναπέτωμαι, Hephaest. 52 and Schol. Arist. Birds 1372.

The resolution of the first long syllable of a choriamb is very rare

in monodic Melic, but is excellently adapted to the spirit of this

passage.

Bergk compares Himer. Or. xiv. 4, wherein Anacreon, finding him-

self spurned by the object of his affections, threatens the Loves (τοῖς

'Ερωτιν) that he will never celebrate them in song unless they aid

him. The meaning of these lines is 'I flutter up to Olympus on

account of Eros' (i.e. to accuse or threaten Eros).


πρῶς ἤβαν, and δαίτος ἤβη, Eur. Cycl. 504, and Hesych. ἤβαν εὑρίσκωθαι,

μεθύσκεσθαι κ.τ.λ.; but in the present passage as in No. XX. the word

seems to have an erotic signification which does not belong to it in

the other instances.

(b) Cleverly restored by Bergk from Lucian Herc. Gall. c. 8, ὃ ἔρως

ὁ σύς, ὃ Τήιε ποιητά, ἐλισθών (ο ἐσθών) με ὑποπ. γέν. γρήγορ. πτερ. ἡ ἀέτος

παραπέτασθο, I see no reason for inserting ὃς (Bergk) or ὃς

(Schneider) before μ' ἐσθῶν.

περάγον, see Additional Note B.

X. Ἡ Ω πατ. Athen. xiii. 564 D.

1. 1. παρθένον βλέπων, cf. No. v. 1, λόζον... βλέποντα, and Ibyc.

II. 1. ταχέρ οὐματι διερκόμενος.

οὔχ ἄεις, Bergk conjectures οὐ κοιν., Schneider οὐχ ἄεις.

XI. Κλεοβοῦλον κ.τ.λ. Herod. peri σγημ. 57. 5.

ὁ διοσκιό (dissyll.), Bergk from ὃς κανόν, ὃ διοσκίνω, etc. Hesych.

ὁ διοσκέον διαβάζον συνεχῶς τῆς ὄρασιν μεταβάλλοντα. Thus the meaning is

'to keep on casting glances at,' rather than 'to look earnestly at,'

as Lid. and Scott render it.

XII. Strabo iii. 151. Ἐγὼ δ' οὖν ἄν κ.τ.λ.

For the Iambic basis, v. p. 187.

'Αμαλθίης κέας, the Cornucopia, see Dict. of Biography. .

Ταρτήσσου βασιλέως, referring to Arganthonius, for whom see

Hdt. i. 163, where a more moderate span of years is assigned to his

reign.

The general sense appears to be that the poet would rather win

the object of his affections than the greatest treasures.
XIII. Ἀρδής ἡμῶν κτ.λ. Quoted by Hephaestion 130 as an example of the Proode, or a distich where a short line precedes a long one, being the reverse of the Epode.

For l. 2, see Metre, p. 68. It has no exact parallel in the Melic fragments. Sappho vii. closely resembles it, but the choriambics are there introduced by anacrusis instead of basis. Again, Alcaeus v. would be identical in metre, but for its catalectic conclusion.

Δευκ. π.τ. Hartung quotes Eur. Cycl. 165, πίπτειν δ' ἐς ἄλμην λευκάδος πέτρας ᾰπο, remarking that the expression had become proverbal. The poet is speaking metaphorically of plunging into the waves of love.

XIV. Φερ' ὅδωρ κτ.λ. Athen. xi. 782 λ. For the metre in this and the two following passages, v. p. 87.

l. 2. I have adopted Fick's correction of ἀνθεμωντας for ἀνθεμαύντας. Cf. on No. xx. l. 2.

l. 3. Referred to by Eustath. Il. 1322. 53, Orion p. 62. 31, and Et. M. 345. 39. We are left doubtful whether to read δή as in the text, or μη. With μη, the sense is 'bring wine as a refuge from Eros', or perhaps, 'bring wine and garlands that I may give up the contest with Eros, and greet him as conqueror'; with δή, 'bring wine that I may fight unhesitatingly'. Bergk comp. Trachin. 441, 'Ερωτι μὲν νῦν ὅσις ἀντανισταται | πῦκτης ὑπώς ἐς γέρας κτ.λ. Δή not infrequently accompanies ως (=ut) or ἵνα to emphasise the purpose. Cf. Il. v. 24 and Plat. Rep. 420 ε.

XV. Παρά δῆτες κτ.λ. Hephaest. 70. κατέδων ἔρωτα, Bergk for κατέδυν ἔρωτα.

XVI. Ἀγε δῆ κτ.λ. Athen. x. 437 λ.

We have here an illustration of the sober habits of the better sort among the Greeks. Wine was to be an incentive not to uproar or stupefaction but to song (καλοὶς ὑμνοῖς). Compare Introd. to Scolia, pp. 236-7, and Athen. x. 431.

tοῦτ' ἐστ', ὄραζ' Ἑλληνικός
πότος, μετρίωσα γρωμένος συντρίως
λαλεῖν τε καὶ ληφεῖν πρὸς αὐτοῦς ἱδέως:
τὸ μὲν γὰρ ἔτερον λουτρόν ἐστιν οὐ πότος κτ.λ.

For the proportion of wine and water, cf. on Alcaeus v. and see Athen. x. 426 seq. Anacreon's mixture of two parts water to one of wine is unusually moderate, three to two being the common ratio (Schol. Ar. Knights 1184). Elsewhere (Append. Anac. 23) he calls for a slightly stronger potation, καθαρφ. δ' ἐν καλέσῃ πίντε καὶ τρεῖς ἀναγρισθῶν.

l. 5. ἀναγρίστως, Bergk follows Baiter in reading ἀναγριστί, but this would give us a solitary instance of hiatus between Anacreon's rapidly moving lines. For the Ionics, v. p. 187.
1. 7 \textit{seg.} Compare Hor. \textit{i} \textit{Od.} xxvii. 2, \textit{"Tollite barbarum | Morem, verecundumque Bacchum | Sanguineis prohibete rixis\text{"}; and Ben Jonson\text{'}s

\begin{quote}
\text{"So may there never quarrel
Have issue from the barrel
But Venus and the Graces
Pursue thee (Bacchus) in all places,\text{"}"
\end{quote}

1. 9. \textit{Σκυθικὴ τὸσιν}, explained by Athen. x. 427 as \textit{ἀκρατοτοσιαν.}

The Scythians were notorious drunkards, see Athen. \textit{l.c.} who refers to the story in Hdt. vi. 84, that Cleomenes learnt drunkenness from the Scythians. Horace \textit{l.c.} takes a similar view of the Thracians, and Plato (\textit{Laws} i. 637 \textit{E}) speaks of the Scythians and Thracians with their wives drenching themselves with wine, and thinking it a very fine and pleasing custom.

1. 11. \textit{ὑποπίνοντες}. Not \text{"soaking", as in Ar. \textit{Birds} 494, but \text{"drinking quietly", as in Plat. \textit{Rep.} 372 \textit{D}, \textit{μετρίως ὑποπίνοντες.}

XVII. \textit{Μὴ} ὕπτε κῦμα ν.τ.λ. Athen. x. 446 \textit{f.} This passage expresses the same sentiments as we find in No. XVI.

1. 2. τῇ \textit{πολυκρότῃ}, \text{"the noisy, chattering Gastrodore", not as Lid. and Scott strangely translate the expression in the passage \text{"the many-oared", i.e. the ship(!) The term is mentioned in Lobeck\text{"s \textit{Parall.} 466 as implying contempt.

1. 4. \textit{ἐπίστινω}, explained by Athenaeus as a kind of cup, usually called \textit{ἀνίσων.}

XVIII. \textit{(a)} \textit{Ἡρίστησα ν.τ.λ.} Hephaest. 59. Athen. xi. 472 \textit{E.}

I have followed Hartung in the arrangement of the lines, so as to give a succession of alternate Glyconics and Pherecrateans (v. p. 187).

1. 3. \textit{ἐπίστιν κάδον}, \text{"drained a bumper"}. The word \textit{κάδος} generally denotes a large earthenware vessel, so that we feel disposed to exclaim, as Prince Henry at Falstaff, \text{"But one halfpenny-worth of bread to this intolerable deal of sack!\text{"}

1. 6. \textit{χορᾶξων}; if the regular \textit{χόμος} or serenade (v. p. 8) is implied, it seems to have taken place in the day-time (cf. \textit{Ἡρίστησα}) as well as in the evening.

\textit{παίδι} ꞉ \textit{ἀφρός}, Hermann for \textit{παίδι ἀφρός}, \textit{or ποῦν ἀφρός}. Bergk, in justification of the elision, quotes Pind. \textit{Ol.} ix. 112, where, however, the reading is doubtful; and an Attic inscription, \textit{κήρυκε ἀθανάτων Ἐφησίων κτήσαν μ' ἀγοραίων.}

\textit{(b)} \textit{ψάλλω ν.τ.λ.} Athen. xiv. 634 \textit{c.}

1. 1. Bergk supplies \textit{Λῦθον} on the strength of Athen. \textit{l.c.} \textit{η γὰρ μάγαδος ὦργανον ἐστὶ φαλτικῶν, ως 'Ανακρέων φησι, Λυδιῶν τε ἑωρήμα.}

1. 2. \textit{γορδῆν ... μαγάδην}, Bk. for \textit{γορδᾶσιν μάγαδιν}, cf. Pollux iv. 61, where \textit{μαγάδι} is said to be the form used by Anacreon.

1. 3. \textit{ηβῆς}, cf. No. IX. \textit{(a)} 1. 2, note, and No. XXI.
XIX. 'Εγὼ δὲ μισέω κ.τ.λ.  Et. M. 2. 45.
I have placed this and the next three passages together, since they display to some extent the poet's personal character (v. Biog. p. 85).

1. 2. ὄσοι, Bk. for οί. Θεονίους seems to be explained by Hesychius; ἡθόνα' νεκρωμένα, βαρβά, φοβερά. Bergk translates it here, 'callide celans iram'. Jacobs κυλιούς. 'Ρυθμοὺς, 'temper,' cf. Theogn. 964:

τοῖν ἄν εἰδῆς άνδρα σαρκηνος
ὀργήν καὶ ρυθμόν καὶ τρόπον ὀστίς ἄν ἕ.

Il. 3-4. 'I have found thee, O Megistes, to be one of the gentle in disposition.' ἄβασις. Et. M. ἡσυχίον καὶ μὴ θορυβωδῶν, cf. on Sap. xv. f. The word is inadequately explained in Lid. and Scott. Μεμαθήκας 'τὸ Μ. Bergk, for μεμαθήκας ώς μεγίστη. For Megistes, cf. No. xxvi.

XX. Ἐμε γάρ κ.τ.λ. Quoted with the next passage by Maxim. Tyr. xxiv. 9, to exhibit Anacreon's σωφροσύνη, even in his love-songs. ἀδῶ, Valckenaer for ἄδησ.

XXI. Ἐρχομαι κ.τ.λ. v. above. Bergk γρατῖοι ἐ γάρ, for γάρεν γάρ ἐ. Herodian attributing the word γρατῖοις τῷ Anacreon. I have adopted Fick's correction to γρατῖοι. For συνεβάξαν, cf. on No. IX. (z) 1. 2.

For the metrical arrangement, see Introduction. Notice that γαρνέω, Ἀίδω, ἀγαλή are trisyllabic; cf. on No. III. 1. 3.

1. 4. The Ionic measure takes the place of the Trochaic dipody. See p. 70.

XXIII. Ξανθήν κ.τ.λ. Athen. xii. 533 E.
An interesting specimen of Anacreon's satiric powers. He appears to have been fired by jealousy; for Eurypyle, the admirer of Arteemon, was the object of his own affection; v. Anth. Pal. vii. 27.

Il. 1-2. Bergk adds γ' to improve the metre, which even then does not exactly correspond with that of the other lines.

περιφόρηστος explained by Chamaeleon, ap. Athen. l.c. διὰ τὸ τρυφερὸς βιοῦτα περιφέρεσθαι ἐπὶ κλίνης, though a different meaning is given to the word by Schol. Arist. Achar. 815. Bergk renders 'famosus', objecting to any mention of a litter, since he is said (l. 10) to ride in a chariot.

I. 3. βεβέβιον, the meaning of the word is quite uncertain. Schömann thinks it signifies some barbarian head-covering, and that the words καλύμματι ἐσφηκοιμένα (the usual reading), in apposition to βεβέβιον, imply that it narrowed off to a point. Καλύμμα is generally used of a woman's veil or hood, but is obviously not inappropriate of a man's head-dress of this description. Καλύμμα τ' ἐσφηκοιμένον (Meineke), signifies the meagre tightened garment in contrast to the
'bis trium ulnarum toga,' in Hor. *Epod.* iv. where the spirit of this passage is closely imitated. For καλύμμα, not in the sense of a head- dress at all, but merely of a covering, cf. Soph. *Trach.* 1078. But a possible objection is that Anacreon goes on to describe the man's garment in l. 4 seq., and the plural καλύμματα receives some support from Hesychius' καλύπτειν: κεφαλής καλύμματα.

1. 4. 'Wooden earrings', contrast γυναίκα καθέρματα in l. 10. Schömann refers to Plin. *N. H.* xi. 37, 50, for the use of earrings by Asiatic men.

That Artemon followed the customs of the barbarian or Asiatic (cf. l. 3 and l. 5) is probably meant as a jeer at his low, and perhaps non-Hellenic birth.

1. 5. δέρμα (Bk.), or a similar word is required. Schneidewin refers to Hdt. i. 71, for the use of leather clothing among the primitive Persians.

1. 6. νηπιοτοιν, 'unwashed,' so Schömann for νεόπλωτοι, νεόπλωτον, etc.

αρτοποίλιασι; these persons did not enjoy a high reputation; cf. Dionysus' rebuke to Aeschylus, *Frogs,* 858, λοιδορείσθαι δ' οὐ θέμις | ἀνδρας τοντας ὁστερα αρτοποιλίδαις.

1. 8. '—earning a fraudulent living', for which he receives the punishment described in the next line, v. note.

1. 9. έν δούρι, explained by Schömann as ἐν ξύλῳ, i.e. the κύριον or pillory described by Pollux x. 177, σκεύος ξύλινον οί τῶν κυρίαν ενθύνα δὲ μαστιγοῦσθαι τὸν περὶ τὴν αγορᾶν κακουργοῦντα.

1. 10. Hesychius has σατίναι: αί ἀμαξία. In this passage, however, as in the others in which it occurs, viz. Eur. *Hel.* 1311, and Hymn to Venus, l. 13, the penultimate is short. The word is said to be of oriental origin. For the genit. plur. in -έων, cf. Archil. *xiv.* 2. It comes from -άων through -ήων.

1. 12. καθέρματα, 'earrings,' cf. ἐρματα in Homer. See on l. 4.

1. 13. σκιαδίταιν, a representation of the Greek sun-shade may be seen in Panofka's *Manners and Customs of the Greeks,* Pl. xix. 9. It appears on the Parthenon Friese and the Nereid Monuments.

1. 12. κύριος, 'instar,' Casaubon; v. Buttm. *Lexil.* i. 30, where, however, there is no other example of the word in this sense with the dative.

**XXIV. Ἀγανοὺς ὀξά ν.λ.** Athen. ix. 396 D. Aelian *Hist.* *An.* vii. 39; Schol. Pind. *Ol.* iii. 52. (29.)

It will be noticed that, though each line differs from the rest in its metrical arrangement, they are all of the same rhythmical value; since trochaic dipodies are equal to Ionics (v. *Metre,* p. 70). Horace appears to be imitating the passage in *Odys.* i. 23, 'Vitas hinnuleo me similis Chloe | Quaerenti pavidi montibus avisi | Matrem'; so that we may conclude that Anacreon also is addressing a coquettish lady-friend.
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οςτ' or ο; τ', cf. Alcm. II. 3, and note on Sappho xxxvii. In οςτ', τε has the force of an undeclined ηε. Monro's Hom. Gr. p. 67.

κεροίς, the epithet as applied to a hind is more picturesque than correct; but cf. Pind. ι.κα. γερουσκερων έλαφον ηθλιαν, and the remark of the Scholiast, οί ποιηταὶ πάντες κέρατα έγραφασ ποιούσιν.

XXV. Μές μέν δὴ κ.τ.λ. Schol. II. xv. 192; and Eustath. II. 1012, 1.

1. 2 seq. νεφελακτικά. I have given Bergk's conjectural reading. The Scholiast, II. I.c. gives νεφελή δ' ήσώρ βαρύ δ' άγροι γ'. κατ.; Eust. I.c. νεφελαι δ' έβατι βαρύνοντα, άγ̓ρ. δ' γεμ. παταγούσιν. Bergk introduces Δία from a comparison with Hor. Epod. xiii. 2, 'Nivesque deducunt Jovem.'

XXVI. ὁ Μεγάλης κ.τ.λ. Athen. xv. 671 E.

Ionic (a minore) tetrameters; cf. Alcaeus xiv.; and Hor. 3 Od. xii.

1. I. Μεγάλης, cf. No. xix. and ἐπελ τ' cf. on Sappho xxxvii. λύγον; Athen. xv. 673, mentions that the custom of wearing willow-chaplets was popular among the Carians, and copied by the Samians.

XXVII. Τ' τίς ἐφαρμίην κ.τ.λ. Restored from Athen. iv. 177 A, Τ' τίς ἐφ' τρ. θυμ. ἐπεζην τέρεν' ὡς ἐμάστυν κ.τ.λ.; Bergk εἰς ΄ηθην, Casaubon τερένων ἐμάστυν from Athen. iv. 182 c.

'ηθήν, 'merriment;' 'revelry;' cf. on No. ix. 1. 2.

XXVIII. Ἐπὶ δ' ὀφρυν κ.τ.λ. These passages are quoted by Athen. xv. 674 in illustration of the custom of wearing garlands on the brows, and hanging from the neck over the breast. (Cf. Alcaeus vi.)

1. 3. ἄρτην . . . Δαυνίστω. Perhaps merely a figurative expression for his wine-party, although Bergk quotes passages from Hesych. and Steph. Byzant. indicating an extensive cult of Bacchus in Samos.

XXIX. These passages refer apparently to the wars which drove Anacreon from Teos, or else to troubles at Samos. Cf. Biog. p. 183. In the first the attack is imminent; in the second the blow has fallen upon his city; in the third and fourth, which are retrospective, he is lamenting the fate of his friends, and frankly confessing the insignificant part he himself took in the contest.

(a) Ὀρσύλωτος. Hephaest. 90.
(b) Νῦν ἀπὸ μὲν κ.τ.λ. Schol. Pind. Ol. viii. 42, illustrating στέφανος in the sense of the wall of a city. Bergk conjectures τόλεος as the Ionic contraction from τόλεως. Fick, however, declares that this belongs to a later period.
(c) Ἀλκήμουν κ.τ.λ. Anth. Pal. xiii. 4.
(d) I. 1. Et. Gud. 333. 22.

I. 2. Attil. Fortunat. 359. Adopting Schneidewin's suggestions of
And φύγων for αὐτῆς and φεύγω, which restore the choriambic metre, I have joined these two lines together.

I. 2. Bergk ἤλιας ... παρ' ἤλιας for ἤλια ἢ ... προγόναι. It must be confessed that both the text of the lines and the circumstances to which they refer are quite uncertain.

XXX. 'Ἀπίκεφας κ.τ.λ. Phavor. ap. Stob. Flor. lxvi. 6, γελαίος ἢν φανεῖν Σ' 'Ανακρέων καὶ μυκρολόγος, τῷ παιδι μεμφρόμενος κ.τ.λ. Cf. Max. Tyr. xxix. 9, μεστὰ δὲ αὐτῶ (Anacreon) τὰ ἄγαμα τῆς Σμερδίου κόμης κ.τ.λ. Aelian V. H. ix. 4 says that Polycrates, in jealousy of Anacreon, cut off Smerdis' hair; but from this passage and from the words with which it is introduced it would appear that Smerdis did it himself.

XXXI. Στεφάνους δ' ἁνήρ κ.τ.λ. Athen. xvi. 671 ε. An explanation of the term Ναυκρατίτης, which is declared to signify 'myrtle,' is attempted in Athen. 675 η, σεγ.

XXXII. 'Ωνογόνει κ.τ.λ. Athen. xi. 475 ε.

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**Simonides**

I. Τῶν ἐν Θερμαπύλαις κ.τ.λ. Diod. Sic. xi. 11. Σιμονίδης ... ἦν ἄξιον τῆς ἀρετῆς αὐτῶν ποιήσας ἐγκύμον.

It is doubtful to what description of Melic poetry this song belongs, for Diodorus' expression ἐγκύμον is obviously not to be understood in a technical sense. It may have been intended for some public funeral ceremony, as it were, in honour of the heroes of Thermopylae.

I. 2. 'Glorious their fortune, and splendid their fate.' Τῦγα = fors, πότιος = sors (Schneidewin), the former being the chance or opportunity given to them for distinguishing themselves.

I. 3. βωμός, implying that they would be worshipped at their tomb as if they were heroes or demigods.

πρὸ γοιών, Ilgen for προγόνων. He is, however, inclined to regard the words προγόνων δὲ μν. as an interpolation by singers of Scolia in later times. Mehlhorn retains προγόνων, and explains thus: 'majorum virtutem posteris in mentem revocat.' Οὔκτοι: Jacobs, for οἴτοι. 'O δ' οὐκτοὶ ἐπαίνοι, ι.ε. 'Instead of pitying their untimely end, we congratulate them on their glorious lot.'

II. 5-6. γρόνος. 'Ἀνδρόν ἅγ. Bergk, for γρόνος, ἀνδρὸν ἀγαθῶν. The latter would give an awkward redundancy, ἀνδρ. ἅγ. being merely explanatory of τοιοῦτον.

II. 6-7. οἴκτοιν κ.τ.λ., i.e. the glory of Greece has taken up its headquarters, so to speak, in the tomb of her brave defenders.

II. 7-8. μαρτυρεῖ ... κλέος. These words form a tame conclusion to the poem, and it is hard to see what μαρτυρεῖ refers to. Ilgen is of
opinion that the passage is an addition by a singer some century or so after the time of Simonides.

II. "Οτε λάφνακεν κ.τ.λ. Dion. Hal. de Verborum Compos. c. 26, ἔστι δὲ ἣ διὰ τελάγους σφημομένη Δανάη, τὰς ἐκατὰς ἀποδυρομένη τύχας.

The metrical arrangement of the passage is uncertain, since Dionysius expressly avoids writing the poem in lines, remarking that if it is written according to the divisions not of poetry, but of prose, the poetical rhythm escapes us—λήστατι τοι ἐφωσμός τῆς οἴους καὶ ὦ, ἔξεις συμβαλέσθαι οὐκε στρόγυρν οὔτε ἀντίστροφον οὔτε ἐπιθοῦν. From the last words we gather that the song was choral with the usual strophical system. As there is no correspondence distinctly traceable between any two parts of the fragment, Bergk and Schneidewin and others conclude that it consists of an antistrophe and epode, though where the latter begins is uncertain. Line 13 seems the most natural point, and is consequently chosen for the purpose by Schneidewin and by Bergk in his earlier edition, though in his last he places the epode back to l. 10.

The song is generally regarded as part of a Threnos, though, as is pointed out on p. 12, it does not follow that it was sung on the actual occasion of the burial. For the choral form taken by a Threnos, v. p. 24; and for the introduction of a mythological episode, v. p. 19. Schneidewin conjectures that the reference to Perseus is to be explained by assuming that the song was written either for the Scopadæ or Aleuadae with whom Perseus was a domestic hero. (Cf. Böckh on Pind. Pyth. x.)

l. 1, etc., 'What time in the fair-wrought chest the blast of the wind and the heaving ocean dismayed her with terror, her cheeks bathed in tears she cast her loving hand around Perseus', etc.

In this doubtful passage I have followed Schneidewin who in l. 2 has altered μὴν to μᾶν, and in l. 3 οὔτ' to οὐκ. In l. 3, ἦρισεν is Brunck's conjecture for ἐριστεῖν. It is true that ἐριστεῖοn in the 2d Aor. is usually intransitive, but Schneidewin quotes Hdt. ix. 70 for a transitive use, ἐπιθεὶσαν τοῦ τεῖχος καὶ ἦρισεν.

Certainly in the reading given ἀδ. ταρείς is an unusually bold example of the 'comitative' dative. In none of the other cases quoted, e.g. in Monro's Hom. Gr. p. 99, is this dative so isolated from the rest of the sentence.

l. 5. αὐτοῖς, Mehlhorn for αὐτοῖς, or αὖτε εἰς (Athen. ix. 396 E); Casaubon αὐτοῖς 'thou sleepest', which would be awkward before κνοίςειν in the next line; Schneidewin ἀνόφεις 'thou heedest not'.

l. 6. στήθει Schneidewin: in Dion. Hal. we have the unintelligible στήθει, in Athen. l.c. γαλ. ὦ ἦτορι, which is objectionable since the dative of ἦτορ is not elsewhere found in classical Greek. Bergk λάθει.

l. 7-8. νυκτιλαμματικα... ταθείς 'as thou liest outstretched in the dark gloom that illumines the night'. νυκ. δὲν. 'tenebrae quales noctu
lucent (h. e. πατός), Schneidewin, as if the gloom at night plays the part of the light by day. Compare Oed. Tyr. 419, βλέποντα νῦν μὲν ὄφω, ἔκειτα δὲ σκότον, and Eur. Hel. 518, μελαφραίς ἔρεβος. Bergk accepts Ilgen’s νυκτὸς ἀλαμψει, remarking that hiatus is frequent in Simonides (cf. l. 3).

l. 9. Bergk’s reading ἄρμαν followed by τεῦν κομάν (Ahrens for τεῦν κόμαν) is too attractive to be resisted. ‘Thou heeddest not the deep briny-waters above thine hair as the wave rolls by.’ The usual reading is αὐαλέαν . . . τεῦν κόμαν ν.τ.λ. ‘Thou heeddest not the wave as it rolls past thine uncombed, thick hair, high above.’ The employment of the two epithets αὐαλέαν and βαθέαν without a conjunction would be hardly justifiable in this instance; αὐαλέαν would stand in an undeservedly emphatic position, and βαθέαν would be a curious epithet to apply to the hair of the new-born Perseus.

l. 11. ϕθόγγον Bergk, on the authority of 3 MSS., for ϕθόγγων.

l. 12. πρόσωπον καλὸν, if correct, must mean ‘beautiful child that thou art.’ As some MSS. give πρόσ. καλὸν προφαίνον, various conjectures have been made, e.g. πρόσ. καλ. προφαίνον Ahrens, πρόσ. κλιτήν προσώπῳ Bergk.

l. 13. ἤπιατων, genit. as if ὑπείχες ύπαξ = ὑπήκουες.

l. 14. κελομακτ epide, the pause accounts for the hiatus. Cf. Pratinas Dithyr. Poets i. 16.

ll. 15-16. ἐδεικτους. Doubtless the poet, as the commentators point out, is pathetically imitating the style of the βανκάλημα or Cradle-song. Compare the beautiful lullaby in Theocr. xxiv. 7-9:

Εὐδετ’ ἐμὰ βρέφεοι γλυκερόν καὶ ἐγέρσιμον ὑπνον·
Εὐδετ’ ἐμὰ πυγὰ δὺ’ ἀδελφείῳ εὔσα τέκνα·
Ὀλβιοι εὐνάξισθε καὶ ὀλβιοὶ ἄο ἱκοίσθε.

l. 17. Μεταβολία ‘change of purpose’ on the part of Zeus. Bergk’s μεταβολία would rather signify ‘change of circumstances’, the prayer for which could hardly be called θαρσαλέων ἔπος. With μεταβολία, the usual reading, the sense would be ‘may the counsels of my foes fail’.

Schneidewin remarks that the ray of hope displayed in this line is intended as a consolation to those for whom Simonides was writing.

l. 18. In lengthening the last syllable of θαρσαλέων before ἔπος, we need not assume that Simon. was conscious of the influence of the old Digamma. He is more probably simply imitating a constant Epic usage (e.g. II. vii. 35, xii. 737, xxiv. 744, etc.) due, of course, to the influence of the old F in ἔπος, but it does not follow that Simonides was aware of the fact.

l. 19. τεχνὸν δίκαν, so Mehlhorn, with the exception of the ν ἐφελκωτ, which I have added for the improvement, as I think, of the metre. Schneidewin takes δίκαν to mean ‘for the sake of’ my
child, comparing Aeschyl. Prom. 614, τοῦ δίκην πᾶσας τάδε; where, however, δίκην may clearly be "(as) the penalty." Possibly δίκην here is accusative in apposition to the sentence: 'Grant me thy pardon, as compensation to my child', i.e. for its abandonment by its father, Zeus. The MSS. have τεκνύμι δίκας and καινοδίκας. Bergk reads νόστη δίκας.


1. 2. ἄνθρωπος ὑπὸν, the hiatus, due originally to the influence of the ancient F, is employed by Simonides probably in imitation of the Epic practice; cf. on II. 18.

11. 3-4. The order of translation is οὔδε γὰρ ἡ μετάστασις ταυτ. μελ. οὐτως ὀίκεία (ἔστιν). Bergk reads ὀίκεία γὰρ, οὔδε ... οὐ τόσα μετάστασις 'For swift is the change, and not so great is that of', etc. This reading improves the metre, but otherwise is objectionable; ὀίκεία γὰρ standing alone is very tame; and τόσα is out place, since the comparison is not with the greatness of the change in the physical nature of the fly, but with its suddenness.


V. Ἀνθρωπόν ὁλίγον κ.τ.λ. Plut. Consolat. ad. Apoll. c. 11. Ἐμφωνίθης ἀνθρωπόν φησίν ὁλίγον μὲν ...

The metre of l. 1 would be improved if we could assume μὲν to have been added by Plutarch, and treat the first syllable of ἁπροκτοὶ as short; we should then have

\[ \times-\cdot-\cdot-\cdot-\cdot-\cdot-\cdot \]

a form of choriambic verse with basis very common in Sappho and Alcaeus.


1. 3. I have not adopted Schneidewin's suggestion of ὠμοὶ for ὁμοῖ ("equally") since, although it certainly adds to the pathos of the lament 'For all our labours nothing but death awaits us', it is not so consistent with the words in ll. 4-5.

VI. Οὔδε γὰρ οἱ πρὸτερον κ.τ.λ. Stob. Flor. xcviii. 15.

Notice the frequent resolution of the long syllable in arsi, as a sign of later metrical style.

With the nature of the consolation Schneidewin aptly compares Pyth. iii. 86—αἰῶν ἔ' ἀσφαλής | οὐκ ἐγεντ' οὗτ' Ἀλαχίδα παρὰ Πηλεΐ | οὔτε παρ' ἀντίθειν Κάδμῳ.

VII. Πάντα γὰρ μίαν κ.τ.λ. Stob. Flor. cxviii. 5.

A good example of the force of the perfect τεθνάναι, 'Long is the time for us to lie dead', 'Long is the time after death'.

ETHICAL SUBJECTS

IX. The arrangement of this poem must always be a matter of uncertainty. I have with some hesitation followed Bergk, who with no very considerable violence to the text of Plato, wherein amplification and paraphrase are entangled with quotation, has reproduced a monostrophic song, which, even if not entire, is yet sufficiently complete in itself, exhibiting a regular and simple metrical system, and an intelligible succession of ideas.

The poem is pieced together from scattered quotations in Plato's Protag. 339-346, where it is discussed and criticised in detail. The quotations occur as follows:—Protagoras first cites ll. 1-2, 'Ανδρα... τετυγμένον' (339 B), in apparent contradiction to which he quotes a passage further on in the poem (προϊόντος τοῦ ἄνθρωπος) 'οὐδὲ μοι ἐμμελέως... ἐσθήκαν ἐμμενα', ll. 7-9. The object of the discussion in Plato is to reconcile, if possible, these two passages with each other. Socrates, who eventually undertakes the task, remarks that Simonides' comment on the dictum of Pittacus is that he misapplies the term γλεῖτων to what is really ἀδυνατῶν, namely, the task of always maintaining one's virtue (ἐμμενα as distinct from γενέσθαι); God alone can attain to this, 'θεὸς ἄν μύνος... καθίλη', ll. 10-11 (344 C), to which is added (344 E), 'πράξαις... κακῶς', ll. 12-13, and in 345 C, a paraphrase from which commentators obtain l. 14 (v. note ad loc.).

All these remarks of Simonides, Socrates proceeds, are directed against Pittacus, καὶ τὰ ἐπίγοντα γε τοῦ ἄνθρωπος ἔτι μᾶλλον ὄντος γεῖλί γὰρ: 'Τούνεκεν... μάχονται', ll. 15-21 (345 C, D).

Lastly are quoted (346 C), though without their position in the song being indicated, the lines 'Εὼν ἡ ἐφαρκεῖ οὐκ ἄν μὴ κακὸς ἦ... μέμυκαί,' ll. 2-7 (the first two words and μή are omitted by Bergk, v. note ad loc.). Now Socrates regards, or at any rate applies, these words as a personal explanation from Simonides to Pittacus, thus: 'I don't blame you, Pittacus, out of a cavilling spirit (ἐπὶ εἶναι πειθοῦνες), since I am quite satisfied with mediocrity and am not φιλόμορφος. But your mistake is too serious (περὶ τῶν μεγίστων λέγοντος) even for me to condone.'

At first sight then it would appear that, wherever these words are to be placed, they must come somewhere after the mention of Pittacus (l. 8, etc.). Bergk, however, is with little doubt right in urging that Socrates for his own purposes is applying the words of Simonides in a manner not warranted by the poet. This point once granted, the position assigned to the lines by Bergk is far the most suitable, and they thus fill up what would otherwise be a gap in Strophe 9. Hermann, followed by Schneidewin, treats the lines as forming
an epode, occurring after φιλάωτι (l. 14 above); Hartung, preserving the monostrophic arrangement, places them in a final and additional strophe ὃ.

The poem, Plato tells us, 339 Α, is addressed to Scopas of Thessaly (v. Biog. Simon. p. 199), and it is generally considered, though with little reason, to form part of an Epinician ode. Bergk, not accepting this view, regards the poem as complete, with the exception of the exordium, or first strophe, dedicating the song to Scopas. Socrates insists that throughout the whole song Simonides' object is to confute Pittacus (σφόδρα καὶ ἄδεθνος τοῦ ἄρσατος ἐπεξεργασά τῷ τοῦ Πιττάκου δήματι, 345 B, cf. 344 B)¹; since he hoped (ἐκείνοι τούτων ὑμῶν ἐκλειπόντα) by successfully opposing and improving upon the dictum, or γνώμη, of one of the Seven Sages, to establish his own reputation for pithy wisdom of the Laconian order (βραχυλογία τις Λακωνική, v. Protag. 343 Α, Β, Κ). His mode of attack hardly wins him respect, since he willfully distorts an obvious truism of Pittacus, so as to render it liable to hostile criticism. We may perhaps find some excuse for the poet if we regard him as writing for a patron, the extenuation of whose vices required no small ingenuity. The song was evidently well known and much admired (see Protag. 339 Β, and 344 Β).

Strophe α.—'Ever to reach perfection is indeed hard. We must be satisfied with mediocrity in a man; plenty fall short even of that.'

Il. 1-2. The emphasis in the sentence, if Socrates be right, is on γενέσθαι, 'to become,' i.e. ever once to reach the level of virtue, in contrast with ἔμειναι, l. 9, signifying, 'to keep oneself up to the standard.' Ἀλαθέως is explained by Socrates (343 Β) as ὑπερβατόν, or transposed, belonging, he says, not to ἄγαθόν, but to γαλατόν—'the real difficulty is, etc.,' in contrast to the 'difficulty' of Pittacus, which is not a difficulty at all, but a sheer impossibility. Socrates will not of course allow that virtue could be anything but genuine or real, and thus the epithet as attached to ἄγαθόν would be meaningless. Simonides, however, was probably not so particular in his phraseology.

Τετράγωνος is explained, Schneidewin says, by γερσίν...νός, 'sound all round, alike in mind and in body.' Compare Hor. 2 Serm. vii. 86,

'Fortis et in se ipso totus teres atque rotundus.'

I. 3. Most editors, employing a different metrical arrangement, insert the words given by Plato, 'εὖοιγι' εξηρετή, but as the quotation occurs in the midst of an imaginary address from Simonides to Pittacus (346 Β), Bergk may well be right in rejecting the words from the text. He deals similarly with 'οὐ γὰρ εἰμι φιλόμοιος,' which occur

¹ The words ὃτι ἄδεθνος τοῦ ἄρσατος seem to show that we have before us nearly the entire song, or at any rate leave little room for the subjects proper to an Epinician Ode, as some suppose this to be.
in Plato after μοιχώσῳ. He also, metri causa, omits μή before ἄαυδος, urging that it is easily supplied from μηδέν ἄαυδος ἀπαλαμπός.

εἰδὼς... ἐκακω... 'with justice in his heart,' like the Homeric ἐδώ, ἀθέμίστα, εἰδὼς, etc.

1. 4. ψήφως sc. ἐστὶ. οὐδὲ μή μὴν Bergk, for οὐ μήν.

1. 5. I have followed Mucke in retaining μοιχώσῳ (Schneidewin and Bergk -ἀσῳ). He compares μοιχών, Hesiod Op. 754, and μοιχώντα, Theogn. 369, from a stem μοιχ-.

1. 7. πάντα, etc., i.e. 'We may call those virtuous who display no flagrant vices.' See Protag. 346 D, τὰ μέσα ἀποδύχηται ὡς τὴ μὴ θέγεν.

For the Homeric τῶσθε τε, τ. Monro's Hom. Gr. p. 243, 'τε is used when the relative clause serves to describe a class,' and pp. 184, 186. Cf. note on Sappho XXXVII. 1. 4, and Anac. XXIV.

Strophe 5′.—'Pittacus should not have said it is "hard" for a man to maintain his virtue; it is not "hard," but impossible, for man's virtue varies with his fortune, and is therefore dependent entirely on the favour of the gods.'

1. 8. ἐμμελέως sc. ἐστὶν μένον from 1. 9.

1. 9. ράττα, a Doric form of ράττα. This word is of uncertain origin, so it is hardly safe to compare Dor. πράτος=πράσος, from πράτος.

ἐμμεναι... Simonides, according to Socrates, understands this to mean γενόμενον (ἀγαθὸν) διαμένειν ἐν ταυτῇ τῇ ἔξει, καὶ εἶναι ἄνδρα ἀγαθὸν (344 c.), as if Pittacus was speaking of never exhibiting any trace of vice or imperfection—an ideal which, Simonides remarks, is superhuman.

1. 11. ῥη, Bergk for ῥη ἄν (metri causa). See Monro's Hom. Gram. p. 204. ('In conditional Relative clauses) the παρά Subjunctive (i.e. without ἄν or καί) is used when the speaker wishes to avoid reference to particular cases, especially to any future occasion or state of things. Hence the governing verb is generally a Present or Perfect Indicative.' All this is true of the present instance.


1. 13. τί is added by Bergk to complete the line. He remarks that it may easily have fallen out in the text of Plato, as it is succeeded by the word τίς (345 A).

1. 14. Plato's paraphrase runs—εἰς πλεῖστον δέ καὶ ἄριστοι εἰσιν ὦς ἄν ὁ θεός φιλόσων. In the above text κατίπλαστον is Blass' suggestion, the rest Hermann's. Bergk diverges too far from the paraphrase. Θεός must be scanned as monosyllabic. Φιλόσων (trisyllabic) is more correct than φιλόσων, since the choral poets do not contract ε-ω, cf. p. 80.

Strophe γ′.—'I therefore will never seek idly for that impossibility, a blameless man. All meet with my esteem who do not plunge wilfully into vice—for when circumstances drive men to it, they cannot help themselves.'

1. 15-17. 'I will never fling away upon an idle hope my span of life to render it void, seeking what can never be a blameless man (among) all of us who, etc.'
GREEK LYRIC POETS

1. 16. κενέαν Buchholz takes not with ἐλπίδα but with μοῖραν, as a proleptic epithet. Βασίλειο is dissyllabic.

ἐφικάτωσε, etc., on the model of the Homeric ὁ ἀριστήρης καρπῶν ἔδωσε.

1. 18. 'Festive haec addita', Schneid. Ὕμμων, the Scopadae or an imaginary audience (See Lesb. Dial. for Ὕμμων and ἐπάνημι, l. 19.), Socrates remarking that Simonides is purposely imitating Pittacus' own dialect (346 E); cf. πράξεις in l. 12.

1. 20. ἑαυτῷ Socrates (345 D and E) professes to take not with ἕρωθ, but with ἐπαίν. φιλῶ; for, he urges, a wise man like Simonides would never speak of a man voluntarily pursuing vice. Doubtless the philosopher is ironical in putting into the head of the poet his own favourite doctrine of the involuntariness of vice.

X. Ἔστι τις λόγος κ.τ.λ. Clem. Alex. Strom. iv. 585, in illustration of the text, 'Every one who believeth on him shall not be ashamed'.

1. 3. Θεοῦ Bergk, for θυάν, Schneid. θεάν.

1. 4 seq. 'Neither is she visible to the eyes of all mortals, save to him in whom the soul-consuming sweat issueth from the inmost pores, and who cometh to the topmost height of manhood.' Surely this is a more natural interpretation than that of Schneidewin (whose text I have followed), 'Neque conspicuus est inter homines, nisi cui, etc.', 'nor is any one conspicuous among men save him in whom, etc.' Bergk in this passage departs too far from the original.

For the myth, see Hesiod, Works and Days, 287 seq.

XI. Οὔτις ἄνεος Θεοῦ. Theoph. ad Autol. ii. 8.

I have adopted Bergk's conjecture of έστι θυάταις for ἑστιν ἐν αὐτοῖς.

With ll. 1-2 compare Diagoras, Dithyr. Poets iii. ἁ, l. 3.

XII. Τίς γὰρ ἁδονᾶς ἄτερ κ.τ.λ. Athen. xii. 512 c. καὶ ὁ ερωμιστάτων καὶ μεγίστην δοξὰν ἐπὶ σοφίᾳ ἔγοντες μέγιστον ἀγαθόν τὴν ἡδονήν εἶναι νομίζουσιν. Συμμονίδης μὲν οὖτως λέγων κ.τ.λ.

With this passage, cf. Pind. Frag. 92. (Böckh), 'Μηδ' ἄμαρτου τίρησιν ἐν βίῳ πολύ τοι | φέρτειστον ἄνδρη τερπνὸς αἴων.' Schneidewin, with some reason, supposes that the words of Simonides, like those of Pindar, were addressed to his patron Hiero. If so, ποία τυραννίς is an especially appropriate illustration.

In this passage, as in the next, we recognise the signs of the approaching contest of the Philosophers over the Summum Bonum.


Compare the address to Ὕγίεια, p. 253, and Scol. ix.

XIV. Gnomic passages.

For the choreic dactyl — in this and the following passage instead of the cyclic, — see *Metre*, pp. 63-4.


Μόνον γὰρ αὐτῷ καὶ Θεῶς στερίζεται
ἀγένητα ποιεῖν ἄστρ' αὖ ἥν περιφαγμένα.


For the *Epitrits* in this and the following fragments, v. *Metre*, pp. 66-7.

(d.) Stob. *Eclog.* ii. 10. Cf. *Il.* vi. 234, 'Γλαύκω... εἶπον εἷς ἔζελε Ἴσως' Schneidewin takes the words to be a Simonidean excuse for a patron's misconduct.


(f.) Plut. *An sem. resp. sit ger.* c. i. Thus πόλις appears to signify not mere 'civic life', but 'political life', 'the holding of political office'.

**EPINICIAN SUBJECTS**

Many of the fragments from Simonides are quoted from Epinician Odes, e.g. No. xxi. seg. ; but I have placed under the above heading only such as relate to the special subject of such songs. Others I have classified in the manner that appeared to me most suitable.

XV. Οὐδὲ Πολυδύξεως βία ν.τ.λ. Quoted by Lucian *pro Imag.* c. 19, in Oratio Obliqua, Οὐδὲ Πολ. βίαν φίλας ἀνατείνασθαι ἢν αὐτῷ ἑναντ. τὰς γέναις ν.τ.λ. I have retained the article, which Bergk and Schneidewin omit, with different metrical arrangements. Simonides, as appears from Lucian, is addressing Glaucus, who won a boxing victory at Olympia with the 'ploughshare blow', v. Pausan. vi. x. 1. Simonides' somewhat irreverent estimate of his powers savours perhaps rather of a later period in the art of encomium among the Greeks (cf. *Miscell.* xiv, xv.), and Lucian is surprised that such language brought no discredit either upon the poet or the athlete.

In l. 1. the metre would be decidedly simplified by reading Πολυδύξεως, a Doric form which occurs in Append. Alcman, No. 23, l. 1. The resolution of the arsis of a spondee is most unusual until a later period. Cf. on No. xvii. l. 4.

XVI. Τίς ἰθ' ν.τ.λ. Quoted by Photius 413, 20 under περιαγαλίμων, to illustrate the custom of showering down flowers and garlands upon a victorious athlete; a custom, he adds, supposed to have originated at the time of Theseus' triumphant return after slaying the Minotaur. The lines are addressed to Astylus, a runner of Crotona, who at three successive meetings won the prize at the Olympic games. On one occasion, to please Hiero, he allowed himself to
be proclaimed a Syracusan, a disloyalty for which he was disgraced at Crotona. Pausan. vi. xiii. i.

tic δ' ... αναδήχατο, 'which of the men of this day ever garlanded so many victories with leaves of myrtle or chaplets of the rose?' A fine metaphor, Findaric in its boldness.

I. 3. ἐν ἄγωνι περικτ., the local contests in which a young athlete first won his laurels.

XVII. Οἵ δουρί πάντας αἰτ. Athen. iv. 172 Ε, Σιμωνιδῆς ... περὶ τοῦ Μελέαγρου αἰτ. The passage probably belongs to an Epinician Ode in honour of a victory at casting the javelin.

I. 4. Ὄμηρος; as no reference to the subject in Homer is known, Schneidewin supposes that Simonides is thinking of some cyclic poet.

Στασίγρωρος, v. Append. Stesich. No. 3. θριόμον μὲν γὰρ Ἀμφίραος, ἄχοντι δὲ νίκασαν Μελέαγρος, quoted by Athen. l.c. The tribrach in the fifth foot in place of a dactyl or trochee in ⅓-time is very unusual and not easy to account for. See Schmidt (Rhythmic and Metric of the Class. Languages, p. 42) who decides that the final short syllable is rhythmically equivalent to a long syllable, though if it were actually long, as in λέγουμι, an undue emphasis would be given to the thesis (arsis in Schmidt's terminology). He gives the musical notation thus:

It is perhaps simpler to assign to the third syllable its usual value, and to regard the first two syllables as a resolved form of the syncopated syllable ←. The musical notation corresponding to this foot would then be:

Φοῦν 

XVIII. Ἐπεύξαθ' ὦ Κριῶς αἰτ. Quoted Schol. Nubes 1356, where Strepsiades bids his son sing this evidently well-known passage from Simonides as a parcenion (cf. Introd. to Convivial Songs, p. 233).

Crius, upon whose name Simonides puns (cf. Biog. Simon. p. 206), was an Aeginetan wrestler (Schol. l.c. and Hdt. vi. 73), who appears to have been badly punished by the hero of Simonides' Epinician Ode. As Crius is called a παλαίστης, I fail to see why Schneidewin speaks of a boxing-contest.

I. 1. Ἐπεύξαθ', 'got himself well-shorn'. Hartung compares 'pectere pugnis' or 'fusti' in Plautus Rud. iii. 47, etc.

I. 2. εὐήνυφον Dobree, for ἑὐνυφον.

Διός; the victory may then have been either at the Olympic or the Nemean games.

XIX. Χαῖρετ' αἰτ. Quoted by Arist. Rhet. iii. 2 (and Heracl. Pont. Polit. c. 25) in connection with a well-known story, illustrative alike of Simonides' cupidity and of his skill in overcoming difficulties in his subject. Anaxilas of Rhegium (or rather his son Leophron, or Cleophron, Athen. i. 3) had won the mule-chariot race at Olympia, and invited Simonides to write him an ode in honour of the occasion.
The poet, not being satisfied with the payment offered, refused on
the ground that mules were unworthy of his muse. On the offer
being increased he waived his objection and skillfully ignored
the asinine descent of the victorious animals.

MISCELLANEOUS

XX. Τίς κεν αἰνήσει κ.τ.λ. Diog. Laert. i. 89. Simonides is carping
at a beautiful epigram by Cleobulus on Midas:

Χαλκὴν πάρθενον εἰμί, Μίδας ὅ' ἐπὶ σήματι κέιμαι,
ἐστὶν ὃν θυρμῷ τε βῆ καὶ δένῳ μακρὰ τεθήλῃ,
'Ἡλίος τ' ἀνίδῳ λύμπη, λαμπρὰ τε σελήνη,
καὶ ποταμὸι γε βέωσιν, ἀνακλύζῃ δὲ θάλασσα·
αὐτόι τῇς μένουσα πολυκλαύτη επὶ τῦμβῳ
ἀγγελεῖ παροῦσαι, Μίδας ὅτι τῇς τιθάσθαν.

Bergk thinks that Diogenes is wrong in referring the words of
Simonides to this epigram, since in the above the monument is of
brass, while Simonides speaks of stone (I. 5). But may he not be
using λίθος generally, for a monument?

Simonides’ criticisms are trivial enough (cf. No. IX. passim, and
Biog. p. 203), even though he professes to be deprecating a certain
irreverence in the exaggerated expressions of Cleobulus.

I. 1. Αἴνῳν ναέταν. Schneidewin regards these words as used con-
temptuously, implying a possible Carian origin. But Lindus at this
time was the chief city in the island of Rhodes, and it was not
Simonides’ object to decry his adversary; rather to show that, wise
though the latter might be, he himself was wiser still, and able to find
out the weak points in the wisdom of the sage.

1. 2. ποταμῶσιν, Bergk for ποταμῶς, to avoid the pentameter, which
would be ill-suited for a Melic passage.

1. 3. Bergk, objecting to the epithet ‘golden’ being applied to the
moon rather than to the sun, re-writes the line in a somewhat
unwarrantable fashion.


XXI. I have placed xxii.-xxiii. together, as they are all descriptive
of nature.

Τοῦ καὶ ἀπειρίσιον κ.τ.λ.

II. 1-3. Tzetzes: Chil. i. 316, περὶ Ὄρφεως. ll. 4-6. Plut. Quaest. Symp.
viii. 3, 4, νηεμία γάρ ἵηοδες κ.τ.λ. ll. 7-10. Arist. Hist. Anim. v. 9,
explaining the expression ‘halcyon days’. The three passages are
very plausibly united by Schneidewin into one.

I. 2. ἀνᾶ ὅ' ἡγιεῖς κ.τ.λ. There is something of bathos in the
transition from the countless birds fluttering above the poet’s head to
the leaping fish. The idea recurs in Ap. Rhod. i. 569, where the fish
are said to leap up and follow Orpheus. For the use of σῶν Bergk
compares Pind. Dith. Frag. vi. 18 (p. 289), ἄρηται τῷ ὕφετι μελεῶν σῶν.
Greek Lyric Poets

... but σὺν in the passage before us hardly has such a distinct meaning of 'in accompaniment to,' as it has in Pindar's Fragment. We should rather expect καλὸς ὑπ’ ὄμοδας, as Herwerdt proposes, unless indeed σὺν here implies 'keeping up with', the fish following the course of the vessel in which Orpheus is singing.

1. 4. ἐννοοῖσιν θάνατος, the doubling of the nasal ν is Lesbian (cf. p. 82), but the poet was probably influenced in his choice of this form by the familiar Homeric ἐννοοῖσις.

1. 5. κεῖναμέναν Schneidewin, for κεῖναμένα.

1. 7. Bekk, An. i. 377, 27, refers to this passage as occurring ἐν Πεντάδολος, so that probably we have before us part of an Epinician Ode. (See, however, note preceding No. xv.)

... for the metaphor implied by this word of calming the angry passions of the tempest, cf. Verg. Aen. i. 57, 'mollitque animos et temperat iras' (referring to Aeolus and the winds), and similar expressions in that part of the Aeneid.

... the η is Epic, see Dial. p. 78. Schneidewin and Bergk ἄματα.

XXII. (a) 'Ἀπαλὸς ὅσ πάρ ἄ.λ.

Heiner. Orat. iii. 14, speaks of τὴν Κελαὶν ἐνθύν sung by Simonides to the breeze, and elsewhere Eclog. xiii. 32, εἰ τὴς Κελαὶς Μοῦνης προσαιπεῖν ἔθελο τὸν ἄνεμον... ἀπαλὸς... ἄματα.

I have followed Schneidewin in omitting τὴν before προφάν, but not in his other alterations.

(b) 'Ιτηθει ἄ.τ.λ. Quoted by Plut. de Exil. c. 8 (speaking of a man going into banishment) as τὰ τῶν παρὰ Σμιλανθῆ γυναικῶν, whence Schneidewin not unreasonably conjectures that this is the cry of the Athenian women when deported to Salamis, and that the words belong to a poem by Simonides entitled Η ἐν Σαλαμίνι ναυμαχία.

XXIII. (a) Ἀγγελε ἀ.τ.λ. Schol. Birds 1410.

Ἀγγελε, cf. the Swallow-song (p. 246) and Notes.


ἀδύναμον, cf. Pind. Frag. Dithyrr. vi. 1. 15, εὐδύναμον... ἡφ. (b) Εἰτ. Μ. 813. 8. Δεῦτ' Schneidewin, for ἔτ... ἀγαθείν, cf. Odys. xix. 518, ἀγαθείν, and M. Arnold's Hark to the nightingale, the tawny-throated? 

XXIV. 

A. SONG AND DANCE.

For Simonides' skill in the orchestric art, see p. 206.

(1) Plut. Syrnos. ix. 15. 2. Λυτός γοὺν ἐκτονοῦ ὡς αἰσθύνεται περὶ τὴν ὀρτήσιν σὺν ἣττον ἡ τήν ποίησιν ἐγκωμιάζων Ὅταν δὲ γηρῶσαι νῦν ἐλ ὄργ. οἴδα ἄ.τ.λ.
II. 1-2. I have followed Schneidewin's text in ὀπα λτ.λ., with the exception that I have transposed οἴδα and ποδόν, to simplify the metre. Obviously the passage requires some mention of the voice or song. Bergk in l. 2 reads ἄχορον ὄργημι ὀσφυν ποδόν μήνυμεν, and certainly the Cretic metre is well adapted to the passage.

Κρίτα, cf. Athen. iv. 181 B : Κρίτας χαλῶσι τὰ ύποργήματα, and p. 29. τὸ δ’ ὄργανον Μόλοσσον. It is uncertain what musical instrument is implied. Athen. vi. 629 E speaks of Μολοσσική ἐμμελεία.

(2) Plut. Lc. II. 3-7 are quoted separately, but as they exactly fit on to II. 1-3, I have treated the whole passage as continuous, and placed only a comma after διώκων.

I. 2. Ἄμυλαίας. The penultimate is probably shortened as in Λήθαιον, Anacr. II. The fame of Laconian hounds is well known, cf. Pind. Frag. 73 (Böckh) : Ἀπὸ Ταυγήτου μὲν Λάκκαναι ἔπι Ψηρᾶκ κύα τρέγειν πυκνότατον ἐπετέον; and Midsummer Night's Dream, 'My hounds are bred out of the Spartan kind.'

Ἄμυλαίας, I suppose, simply stands for Laconian, the poetical imagination dwelling upon the ancient times when Amyclae was the representative city of that district.

I. 3. κύμπωλον ... διώκων, the dancer is of course addressed 'Keeping step with the mazy song'. Cf. L'Allegro:

'The melting voice through mazes running.'

Notice in this line the imitative nature of the metre, proper to a hyperchorn.

I. 4. Δώτων ... πεδίων, an extensive plain in Thessaly near Lake Boebeis, apparently a famous hunting country. Compare again Midsummer Night's Dream:

'A cry more tuneable
Was never holla'd to, nor cheered with horn
In Crete, in Sparta, nor in Thessaly.'

κραοῖτα Wytenbach, for κραόστατα. For hinds with horns, cf. Anacr. xxiv. and note.

I. 5. μανεύων Schneidewin, for μανεύων.

II. 6-7. The text here is doubtful, the original being τὰν ο’ ἐπ’ αὐχένι στρίφουσαν ἔτερον κόρα πάντα ἐτομον. Schneidewin οἶ and Hartung έτηρωσεν καὶ πάντα ἐτομον. A verb such as ὀί (Gnomic Aorist) is required by the construction, and έτηρωσε supplies us with a very graphic picture of the averted head of the overtaken quarry. On the other hand, Schneidewin's πάντα ἐπ’ ὀμον is appropriate if Simonides is comparing the intricate movement of his lines and his dance to the rapid doublings of the hunted animal and her pursuer.

B. VARIETY OF SUBJECT (see p. 206).

II. 1-3. Bergk has united two passages quoted by Aristid. ii. 513,
with the remark that the poet is praising himself, ὡς γόνιμον καὶ πόριμον εἰς τὰ μέλη.

"For the Muse with bounteous hand grants us a taste not alone of that which is set before us, but onward goes, gathering all things to her harvest. Prithee stay (her) not, since the tuneful flute of many notes has begun sweet melodies."

πολύχορδος αὐλός; the epithet is curious and interesting as indicating the predominance in Greek music of string- over wind-instruments, musical terms being devised primarily for the former and then applied or misapplied to the latter. Schneidewin quotes Plut. Sympr. ii. 4: καὶ τὸν αὐλὸν ἑρμοσθακι λέγουσα καὶ κρούματα αὐλήματα καλοῦσιν, ἀπὸ τῆς λυρᾶς λαμβάνοντες τὰς προσηγορίας.

 ill. 4-5. Plut. de Prof. in Virt. c. 8 and Cram. An. Ox. iii. 173, 12, καλὸς πε... μελιττῖν Μοῦσης, οὐκ ἀπὸ τινὸν θύμον καὶ δριμτάτου ἀνθέου ξάνθου μὲν μηθομένην ὡς ψηθὸν ὁ Σιμώνιδῆς κ.τ.λ. We may then assume that Simonides is comparing his Muse to a bee culling honey from every flower (cf. πάντα θερ. l. 2), and that the passage is from the same poem as ll. 1-3. Pindar speaks in an exactly similar manner, Pyth. x. 51 seg., in checking the diffuseness of his muse: Κύπαν σχέσιν... ἐγκυμοσύνη γὰρ ξιωτὸς ὄμινον | ἐπ' ἀλλοτ' ἀλλον ὦτε μέλισσα θύμει λόγον.

XXV. (Εὐρυδίκας) ἱστεφάνου. Athen. ix. 396 E, in reference to the fate of the infant Archemorus. The passage is probably from a Threnos over the death of a child whose fate is paralleled in mythology by that of Archemorus (cf. on No. ii.).

Bergk supplies Εὐρυδίκας, the name of the mother; Schneidewin θύμωτος after ἱστ.

XXVI. Σγέτλε ζαϊ κ.τ.λ. Quoted by Schol. Apol. Rhod. iii. 26 as one of several genealogies of Eros.

I. 1. Bergk, with some MS. authority, reads Σ. ζαϊ, δολόμητις 'Αρρο-δίτα κ.τ.λ.

δολομηγάνω (Bergk arbitrarily ἀκομηγάνω), is not inapplicable to Ares here, with reference to his intrigue with the wife of Hephaestus.

XXVII. "Ωνθρωπε, καταί κ.τ.λ. Aristid. ii. 13.

Schneidewin explains this as the remark of a pugilist, elate with the slaughter of his former victims, to a new antagonist. But this is surely out of the question, since fatal results in a boxing-match were rare exceptions to the rule, and a repetition of the occurrence on the same occasion would have been abhorrent to Greek taste. The words seem rather to be contemptuously addressed to some one whose existence is a mere death in life. Cf. ἐμψυγον... νεκρὸν Soph. Antig. 1167. It should be noticed that καταί constantly has the technical meaning of 'lying in the grave', e.g. Antig. 73 and 76.
TIMOCREON


Grote, v. p. 135, remarks on this passage: 'The assertions of Timocreon, personally incensed against Themistocles, are doubtless to be considered as passionate and exaggerated. Nevertheless they are a valuable memorial of the feeling of the time, and are far too much in harmony with the general character of this eminent man to allow of our disbelieving them entirely.'

About the arrangement of these lines there is a great diversity of opinion. I have followed Ahrens and Bergk, the latter observing that these short strophes were particularly suited to songs of the 'convivial' character, such as this and the other passages from Timocreon.

II. 1-2. τύχε, Dor. Dial. p. 94.
Notice ἕδω in the apodosis implying distinct opposition.

The poet emphasises his admiration for Aristides, as being the rival and antitype of the avaricious and corrupt Themistocles. Thus the connecting ἔπειρα is not inappropriate.

Ἀβυγγλαν, Ahrens, Dor. Dial. p. 214, says that this contraction appears only in comparatively late Doric, and chiefly among the Dorian of Asia Minor or the islands, who were near neighbours to the Ionians.

1. 4. Θεμιστ. ἡγοῦσας Λάτω; Schneidewin suggests that the reference is to Lato in her capacity as θυρωτρόφος, the meaning being that Themist. was a rascal from his very cradle.

1. 6. κοβαλικοσί; Bergk's suggestion for MSS. τεκβαλικοσί, δισβαλικοσί, κωμβαλικοσί.

1. 7. ἰαλύσων (-----ο); the poets allowed themselves freedom in the quantities of this word. In Hom. Il. ii. 656, it is scanned ο-----ο, in Pind. Ol. vii. 74, ο-----ο, while in Anth. Pal. vii. 716. I we find ἰαλύσων as the conclusion of a hexameter ο-----ο.

1. 8. ἄργυρον, 'fortasse non sine contentu', Bergk.
ἔβα πλέων εἰς ὀλεθρόν, 'went on his accursed voyage'.

1. 10. ἵσθιοι κ.τ.λ. There is an unknown reference in these lines apparently to some stingy behaviour on the part of Themistocles on his return to Greece after the expedition referred to in the previous line. Perhaps a division of the spoil captured from Medising cities or individuals took place, at which Themistocles kept the lion's share for himself, and left 'cold comfort' (ὑψωρά κρέα) for his coadjutors.

γλοφός Bergk (for γλωφός), 'stingly', as an adverb from γλοφός, expl. by Hesych. as ἐπιστρόφος.

1. 12. μῆ ὠφαν κ.τ.λ. 'that the day of Themistocles might be no more', i.e. that his ascendency might come to an end.
GREEK LYRIC POETS

For the hiatus Schneidewin compares Arist. *Lysistr.* 1037. Perhaps, however, μή should coalesce with the first syllable of ὀραν, and the line scanned thus:

(β.) οὐκ ἄρα Τιμοκρείων. Plut. *L.c.* with reference to the same circumstances. The meaning seems to be as follows: 'I am not the only one who has suffered for his villainy (lit. lost his tail). Others, too, have turned out foxes (i.e. rascals).'

There is a frank avowal of his own rascality in the fragment, which is in keeping with the bitter and cynical character of Timocreon.

III. 'Οφελέων σ' ὁ, κ.τ.λ. Schol. *Achar.* 532, 'σκολιῶν κατὰ τοῦ Πλοῦτου. One would think that Timocreon is inveighing against the bribery and corruption which, as he says in No. 1., keeps him in banishment. There is however a passage in Isidor. Pelus. * Eph.* ii. 146, which seems to point to there being no such special reference in the lines: 'Εθνος ἵν πάλαιν μετὰ τὴν συνετίσαν ἀπεπεθα νύμας καὶ ἀδειόν Ἀπόλου, ὦ Πλοῦτε, καὶ μῆτε ἐν γῇ φανείς, μῆτε ἐν θαλάσσῃ.

I. 1. 'Οφελέων σ' ὁ Ιλίγεν, for ὀφελεῖς ὁ; he considers that the MSS. 'Οφελείζω = ὀφελεῖ ὁ. For the impersonal construction, cf. Pind. * Nem.* ii. 6; ὀφελεῖ . . . νικῶν Τιμόντων παίδα, and Luc. *Dea Syr.* 25 T. ix. p. 110; ὀὰ μῆτε τε πάθειν, μῆτε ἐμε ἱδοθῶν ὀφελεῖ.

* ὀφείμενον. Schneidewin, objecting to the pleonasm after γῆ, proposes ωρανον. As a conjecture I suggest μῆτε πλὴ γῆ, μῆτε ἐν γῇ ἀπολ. μῆτε ἐν ἔπαιρῳ κ.τ.λ., i.e. 'Would that thou mightest not be seen upon the earth (as opp. to Τάρσαρον, l. 2), whether on sea or land.'

The lines are a parody on an epigram by Simonides, Bergk 170.

* Μοῦσα μοι Ἀλκήμην καλλιστήρου ὤν άείδε, Υῖον Ἀλκήμην άείδε Μοῦσα μοι καλλιστήρου.

BACCHYLIDES


Commentators expend considerable ingenuity in endeavouring to restore the lost division of strophe, antistrophe, and epode. The predominance of dactyls and of the epitrit (v. p. 67) makes it clear that the song is in $\frac{1}{4}$ or $\frac{3}{8}$ time, and not in $\frac{1}{8}$ or $\frac{3}{8}$; so that the trochees must be scanned not — but —. Altogether there is a
ring of calm but deep-felt triumph about the rhythm which is admirably suited to the subject.

The description in these lines, idealised it may be, is not without value in helping us to realise the bright and cheerful existence of the Greek citizen in time of peace. The passage was evidently a famous one among the ancients. Plutarch refers to it in his Life of Numa, c. 20, where he says that the blessings of peace bestowed by that king outdid even the exaggerated descriptions of the poets, and he quotes II. 6-10 as an example. Plutarch appears to be borrowing from Bacchylides in his description of the ‘feasts, plays, sacrifices, and banquets’ (North) celebrated over all Italy.

1. 1. δὲ τε, see note on Sap. XXXVII. 1. 5.
   1. 2. ἀοιδάν ἄνθεα, a favourite figure of speech in Pindar, e.g. ἄνθεα ὑμνον, Ol. ix. 48. Μεληγλόςτον, cf. Pind. Is. ii. 3, μελιγάρματι ὑμνον, and id. l. 8, μαλθακόφωνοι ἀοιδαί.
   1. 3 seq. The next three lines probably refer to the sacrifices and rejoicings in honour of the return of peace; or, perhaps, simply to the customary ceremonies and festivities of Greek life, kept perfect in abeyance during time of war. Similarly Ἐιρήνη is addressed as δέσποινα γορόν, Ar. Peace, 976. Αἴδεσθαι is the ingenious and probable reading of Dindorf and Schneidewin for θετείη. Neue and others αἴθεται, and μέλει (l. 5). Αἴθεσθαι and μέλει are dependent on τίκτει, as if they were substantives co-ordinate with πλούτων and ἄνθεα.
   1. 4. μῆσα Buttmann, ταυτρήγον Schneidewin, from a MS. reading μηρίταν εὐτρήγον. Buttmann and Neue μῆρα δαστρήγον.
   1. 5. αὐλὸν τε καὶ καθέμον, perhaps a kind of hendiadys, the flute being the almost inseparable accompaniment of Comus-songs. Cf. p. 8 and Dithyr. Poets i. d. i. 10.
   1. 6. αἰθᾶν, ’fiery-red,’ which appears to be the meaning also of αἴθων ἀλόητης, Pind. Ol. x. ad fin.
   1. 7. ιστόι, so Stob.; ἔγρα, Plut. I.C., in which case the second syllable of ἄφραγνων would be long, and the line scanned thus:

   ὅ:— — — —

   With this passage Schneidewin aptly compares Theocr. xvi. 96:

   ἀφράγνων δ' εἰς ὑπλ' ἀφράγνων
   λέπτα διαστήσαντο, βοάς δ' ἔτι μηδ' ὄνου' εἰς.

   and Tib. i. 10, 50.
   1. 8. εὕρως, not given in Stob., is supplied by Plutarch. Bergk needlessly inverts εὕρως and ὀφοραται. Notice the scansion of ἐγγεζα, — — and ἐγεζα, ω—.

   II. 12-13. διάθουν, p. 95.

   ἀγώναλ, ‘the streets,’ because of the processional choruses etc., associated with these συμπόσια; thus too are suggested the παύνοι ὑμνοι, songs of love or serenades, which often formed the sequel to the banquet (see p. 8).
GREEK LYRIC POETS

πλέγονταί (or as Bergk suggests πλέγοντι), 'burst forth'. Cf. Oed. Tyr. 186, παϊδὰν λάμπετι. The metaphor as applied to song is particularly common in Pindar, e.g. Pyth. v. 42, σὲ δ' ἡδονοι πλέγοντι Χάριτες; Nem. vi. 37, Χαρίτων . . . ὀμάδω πλέγεν; Isth. vi. 23, and iii. 61, τυφρῶν ὄμων.

This poem is perhaps imitated by Eurip. Frag. 462:

Εἰς'γνα βαθύπλουτε . . .
διδοικα μή πρὶν τόνοις
ὑπερβάλη με γῆρας,
πρὶν σαν γαρίσεται ὡραν προσδείν.
καὶ καλλιγόρους ἀοιδάς
φιλοστεφάνους τε κυήμους.

II. Ἑλυξεί ἄνγακα κ.τ.λ. Athen. ii. 39 E.

Neue is of opinion that this poem is a Scolion. He regards it as choral (cf. Pind. Frag. xi. note, and p. 24), and endeavours to distinguish strophe and antistrophe. But surely the lines with their easy and regular metre fall beautifully into the form of the 4-line stanza of monodic song.

The poem should be closely compared with Pindar ix., and we can hardly help assuming that one of the two poets borrowed from the other. Yet their treatment of a similar subject is markedly distinct, Disson characterising Pindar's song as 'nervosior, ingeniosior, sublimior'. Admitting this, I should be inclined, on the other hand, to say that the passage from Bacchylides is 'elegantior, pulcrior, suavor', etc., and that Pindar's sublimity is in this instance a little out of place. Horace has closely imitated this fragment in 3 Od. xxi. 12 seq.: 'Tu lene tormentum ingenio admoveis . . . Tu spem reducis . . . addis cornua pauperi', etc. But the spirit of Bacchylides' poem is, I think, best displayed in the lines of Burns' Tam o' Shanter:

'Kings may be rich, but Tam was glorious,
O'er all the ills of life victorious.'

II. i-3. 'Sweet compulsion speeding from the cups fires my soul with love.' The word ἄναγκα (cf. Pind. Nem. ix. 51, βιατὰν ἀμπελόν παῖδα) simply implies that wine takes away from men freedom of thought and action. Schweighäuser's explanation is unsuitable, 'vis illa, qua . . . calices hominem . . . attrahunt ad se'. Casaubon, objecting to the omission of the preposition ἐκ or ἀπὸ before κυλίζων, reads γεωρμένα, Bergk ἔσωμενον, which mars the beauty of the passage. Jacobs connects ἄναγκα κυλίζων together. 'Blanda illa potandi necessitas,' or 'lene tormentum quod admovent calices' (Ilgen).

Θάλητς, Schem. 1byc., = θάλει, cf. on 1byc. v. This case Bergk regards as parallel to the Lesbian φιλῆς, and the like, on the strength of a form θάλειον mentioned by the grammarians. Κύπριος, cf. the 'material genitives' τρήσαι πυρὸς; πυρὸς ὁδὸν θέρηται (v. Monro's Hom. Gr. p. 107). In l. 3 the mss. give Κύπριος: ἔλπις ο' αἰθοῦσαν φρ.
Erfurdt corrects to κυπρίδος ἀεί πίς διαθύσσει φρ., but Ilgen reasonably urges that κυπρίδος ἀείς is out of place, as we require rather 'spes in universum', cf. Hor. l.c. and 4 Od. xii. 19. Neue's κυπρίδος ἀεί πίς διαθύσσει φρ. is not in accordance with what appears to be the metrical scheme; Bergk's κυπρίς ὁς ἀεῖς γὰρ αἰθ. φρ. is very flat. I have conjecturally written in the text κυπρίδος' χ' ἀείς διαθύσσει κ.τ.λ., for if δ' αἰθ.φρ. became substituted for διαθ.φρ., κ.τ.λ. would naturally be dropped as unnecessary. For the elision of καὶ, cf. Scol. 1. 1. 2.

1. 4. ἀρμιγνωσία, Neue -ας (with φρένας) to avoid the repetition in sense of νεομένα κυλίων.

Διον. δοῦρες, cf. Hes. Theog. 975, 'Δωνύσου δοῦρ' ἔσειράμενος' and II. iii. 54, 'δοῦρ' 'Ἀφροδίτης.' The expression appropriately attaches itself to deities associated with pleasure.

1. 5. ὀφωτάτω πίσ. μερ., i.e. raises men's thoughts to a higher level, as is explained by what follows. For this sense of μερίμνας Mehlhorn compares Pind. Pyth. viii. 92.

1. 6. αὐτή' ὁ μὲν, so Bergk for the unmetrical αὐτός μὲν' ὁ μὲν refers to the drinker rather than to οἶνος or Διονύσος, as Bergk explains it.

λόθα as in II. xxiii. 513, Odys. vii. 74.

1. 8. Cf. Hor. 2 Od. xviii., 'Non ebur neque aurum | mea renident in domo lacunar;' and Odys. iv. 71, φρακτε... Χαλκός τε στερεηθήν \( \chi\)άδ ἀδώματα ἅγχεντα | Χρυσός τ' ἡλέκτρου τε καὶ ἀρτύρου τ' \( \delta' \) ἀλέφαντος.

1. 9. πόντον is conjecturally supplied by Erfurdt, Bergk καρποῦ.

III.-XII. ETHICAL PASSAGES

I have grouped together under this heading fragments, belonging to various classes of Melic poetry, which contain reflections upon human life or destiny (ν. p. 223).

III. Stob. Ecl. Phys. i. v. 3.

1. 4. νέφος in this metaphorical sense is used specially of evils (cf. νέφος πολέμιοι, νέφος στεναγμών, etc.), and therefore refers in this passage only to Αργίς and στάτις, not also to οἶλος. Thus, although the poet's theme is that men's lot is entirely in the hands of fate, he implies also, as he does more directly in the succeeding passages, that this lot is a hard one.

1. 5. γάιν Böckh, for γάν.

IV. οἰλίος ὁπίνι κ.τ.λ. Stob. Flor. ciii. 2 and xviii. 27, both passages being from the same Epinician Ode.

For the trochees in \( \tfrac{4}{5} \)-time in this and many of the subsequent passages cf. on No. 1.

1. 1. οἰνοῦ, altered by Neue to ὁτε, but ὁσίος may be scanned as a monosyllable. Καλω, Neue suggests κακων, the sense then being 'happy the man in whose life the inevitable evil is tempered also with good'.
I. 2. The last syllable of τυξα coalesces with the first of ἀφειόν.
II. 3-6. Bergk refers to Cic. Tusc. Quaest. i. 48, where the same sentiment is ascribed to Silenus.

I. 1. ἀλιμον ἔδωκε, so Neue for τοῖς ἀλιμον δόθηκε.
I. 2. πράσσοντας ἐν καὶρῳ, apparently 'faring prosperously', but such a signification of ἐν καϊρῳ is doubtful. Perhaps we should read εὐκαίροις.

VI. Πάντεσσι θνατοῖσι κ.τ.λ. Stob. Flor. xviii. 25, from a Prosodion.

VII. Εἶς ὁρος κ.τ.λ. Stob. Flor. cviii. 26, from a Prosodion.
I. 2. δικτ. δύνατ. Dindorf, for δύνατ. δικτ.
I. 3. The MSS. have οἶς δὲ μερία μὲν ἄμφ. φρ. Stephanus ὧν δὲ Neue μέριμνα.
II. 4-5. The MSS. have τῶς (or τὸ δέ) παρόματε νῦτα μελ. γάρ. ἀόν ἀπτεται νέοφ. The reading in the text is that of Grotius; Böckh ἀλὲν ἀπτεται. The subject in this clause is changed from μέριμνα to οἶς, implied in ὧν (l. 3).
II. 7-8. Quoted by Stob. Lc. 26, also from a Prosodion, and the commentators agree that it belongs to the same poem as ll. 1-6. The line is nearly in metrical accordance with l. 1, and may have been the commencement of the antistrophe.

ἀπροκτα Böckh, for ἀπρακτα, v. on Simonides v. 1.

VIII. ὡς Τροῖς κ.τ.λ. Quoted by Clem. Alex. Strom. v. 731, from 'ὁ Δημιοῦτος.' They are ascribed by Sylburg to Bacchylides on the strength of the words of Porphyrio ad Hor. 1 Od. xv., 'Hac ode Bacchylidem imitatur; nam ut ille Cassandrae fecit vaticinari futura belli Trojani, ita hic Proteum.'

On the other hand it may be noticed that the sentiments here are contrary to the tone elsewhere adopted by Bacchylides with regard to the inevitable woes which the deity brings upon mankind.

I. 2. ἀλλ᾽ ἐν μέσῳ κ.τ.λ. Cf. Ar. Ethic. i. 9 on Εὔδαμονια, 'ἐν θ᾽ ἔν και πολύκοινου.'
I. 4. ἀγνάν coming after ὁσίαν is rejected by Neue. Bergk reads ἀγναῦς.
I. 5. ὀξίνων παιδες κ.τ.λ. Cf. ll. vi. 127, 'Δυστήμων δὲ τε παιδες ἀμόν μὲνε ἀντιώσωσιν.' But in Homer the emphasis is on the misery of the bereaved parents; ('Unhappy are the parents whose sons oppose my might'); while in this passage the notion is perhaps that the happy lot is inherited by children from their parents—'Sons of blessed parents are they who find justice as the partner of their home.'

With the Epic usage of εὑρόντες (= οἱ εὑρ.) Neue compares Pind. Ol. ii. 86, σοφὸς ὃ πολλὶ εἰδοὶς ψυξιν. μαθόντες δὲ κ.τ.λ.
IX. λυδία γάρ λίθος κ.τ.λ. Stob. Flor. xi. 7, from a Hyporchem, and on a gem (Caylus Rec. d. Ant. T. v. tab. 50. 4) thus:

ΛΥΔΙΑ
ΛΙΘΟΣΜΑ
. . . ΕΙΧΡΥ . . .
ΑΝΔΡΩΝΔΑΡ . . .
. . . ΙΑΤΕΙΑ . . .
-ΗΣΤΕΛΕΙ . . .
ΑΛΗΘΕΙΑ.

1. 1. λυδία λίθος, 'the Lydian touchstone'. It should be borne in mind that gold was one of the earliest sources of wealth in Lydia. The metaphor is a favourite one, cf. Scol. XXV., ἐν λιθίναις ἀκώνις κ.τ.λ., and Simonides 175 (Bergk), 'οὐκ ἔστιν μείζων βάσανος γρόνου οὐδὲνος ἔργον'.

1. 2. σοφία τε παγκρατής ἦ. So Salmasius for σοφία τε παγκράτης τε ἦ. the reading on the gem, and in the MSS., though there is some authority for σοφία.

Neue retains σοφία τε παγ. τε, interpreting σοφία as 'poetic skill' (cf. on Sapph. XVIII.), so that the whole expression = 'a poet who speaks the truth'. That men's achievements require song to display their full glory is a favourite theme of Pindar's (e.g. Ol. x. 91). But in this passage, with Neue's reading, σοφία need be no more than 'wisdom', 'power of discrimination', and ἀλόθες perhaps 'the force of truth', as in the expression, 'magna est veritas'. With the whole passage cf. Eur. Med. 561:

'Ω ζεύ, τι δ' χρυσόν μὲν ὡς κυρδηλος ἀ κ.τ.λ.


MISCELLANEOUS PASSAGES

XIII. Οὐ βοῶν πάρεστι κ.τ.λ. Athen. xi. 500 B, with the words ποιούμενος (Baxyl.) τὸν λόγον πρὸς τοὺς Διωσκούρους, καλὸν αὐτοὺς ἐπὶ ξένια (or ξένα). The lines would therefore form part of a banquet Paean (v. pp. 13 and 232). Notice that the invitation to the gods is in no way different from an invitation to an honoured mortal friend. Horace appears to be imitating this song in 2 Od. xviii., 'Non ebur neque aureum . . . At fides et ingenii | Benigna venae est', etc.

Notice that none but pure trochees, or chorees, are employed; thus a lively movement is given to a metre, which otherwise, like the
ordinary trochaic tetrameter, would perhaps have been more adapted for recitation than for song.

The ordinary trochaic tetrameter, as mentioned in Athen. *i.e.* would perhaps have been more adapted for recitation than for song. GREEK LYRIC POETS

Boeotian cups were famous, their distinguishing feature being the *'Hράκλειος δεσμός*. This is doubtless identical with the *'Nodus Herculeus*, or Herculean Knot, employed on cups for decorative effect, or perhaps for its supposed medicinal value (Plin. *N. H.* xxviii. 63). A series of *τιτεροι* may be seen in the British Museum with their handles interlaced in the Herculean or reef-knot, thus:

It is possible that Bacchylides mentions Boeotian cups in his invitation, because the Dioscuri had special connection with Thebes.

XIV. Νίκα γλυκύδωρος *κ.τ.λ.* Ursinus, p. 206, from Stob. *Flor.* iii. in Orat. Obliqua. It has been restored by Neue, who substitutes *δὲ* in l. 2, for *καὶ ἐν πολ. ὁλ.*


XV. "Ετερος εἰς ἐτέρων *κ.τ.λ.* Clem. Al. *Strom.* v. 687, from a Paean. Such a passage as this could not fail to be regarded as a hit at Pindar. Should this be so, it would be apparently in answer to *Ol.* ii. 86. *τυφός ὁ πόλλ' εἴδους φυγ' μαθόντες δὲ... κόρακες δος ἄκραντα γαρύτενον *κ.τ.λ.*

tὸ τε πάλαι τὸ τε νῦν, a customary formula applicable to universal truths, cf. *Antig.* 181: κάκιστος εἶναι νῦν τε καὶ πάλαι δοκεῖ.

1. 2. ἐξέτον, the superl. being somewhat out of place, Bergk ingeniously suggests ἐὰ *στίν.* Ρ' would be more consistent with his own views; see on Alcman xx. β.*

ἀρρήτων, either 'unspoken' (as *Odysse* xiv. 466) *i.e.* original poetry, or 'unutterable by common mortals', *i.e.* mysteriously inspired.

1. 3. ἐπίπον πάλας, cf. Pind. *Ol.* vi. 27 (in celebrating a mule-victory) γρη τοῦν πάλας ὑμνον ἀναπεπτάμεν ἀυταῖς.

XVI. οὐγ ἐδράς ἐγγον *κ.τ.λ.* Quoted by Dion. Hal. *de Comp. Verb.* c. 25, and by a grammarian to illustrate the employment of the Cretic metre in Hyporchems (c. p. 5). The resolution of the last syllable of the fifth Cretic in l. 1 is exceptional.

BACCHYLIDES

XVII. "Εστα δ' ἐπὶ λαῖνον οὐδον κ.τ.λ. Athen. v. 188 B, Βαξυρλίδης; περ' Ηρακλέους λέγων ὡς ἥλθεν ἐπὶ τοῦ τοῦ Κήμνος οἴκου.

1. 1. Neue, ἐντόνον, and ἔφα, for ἔφα, the elision being hardly possible.

1. 2. The explanation of ἕ (which Brunck omits) is to be looked for in the fact that Hercules is adapting a proverb isolated from its context, which is referred to in Athen. l.c. αὐτόματοι ἕ ἀγαθόλ ἀγαθῶν ἐπὶ διάτας ἱστ., in Zenob. ii. 19, and in. Plat. Symp. 174 B. From Zenobius we learn that Hesiod first put the proverb into the mouth of Hercules on entering the house of Ceux.

XVIII. Αλι! ἕσιν... Χ. Στόβ. Flor. exxii. 1.

By whom we are to suppose this beautiful lament to be uttered is uncertain.

XIX. Ἐκ


I have indicated in the metrical scheme that in this instance the Cretics are to be regarded as dipodies in §- and not in §-time (see p. 70). This is evident from the fact that in l. 2 an ordinary trochaic dipody corresponds to the previous Cretics.

A poetical and not mythological genealogy of Hecate (cf. Alcman XX. and XXII. and Alcaeus xxiv.). It is appropriate to the conception of Hecate partly as a divinity of the nether world, partly as a moon-goddess. It is hardly necessary, with Ursinus, to alter μεγαλοκώπου, 'ample-bosomed', 'all-embracing', to μελανοκώπου.

XXI. Ἔδε τὴν ἄτ' ἄγκυλης κ.τ.λ. Athen. xi. 782 E and xv. 667 C. Βαξυρλ., ἐν 'Ερωτικοῖς.

'When she throws the cast (τὴν, sc. πρόσων, Neue), for the young men, outstretching her white arm.' The reference is to throwing the cottabus, for Hesych. defines ἄγκυλη: ἔγειρ ἀπήγκυλωμένη καὶ συνεστραμμένη εἰς ἀποκοταβισμόν'; Athen. giving a somewhat different account, 'ποτήριον πρὸς τὴν τῶν κουτάβων παιδίαν γρήγατον'.


Bacchyl. is perhaps imitating the Epic δι' αἰθέρος ἄτρυγητοί, II. xvii. 425.

SCOLIA, Etc.

Scolia 1.-xix. are quoted by Athen. xv. 694-5, as examples of the most popular banquet-songs. In 693 E, he uses the expression τοῦ 'Ἀττικῶν ἐκείνου σκοιλοῦν, and it appears to be applied to most of
these that he quotes, with the exception of the verses by Praxilla, Hybrias, etc. I have placed first those which refer, directly or presumably, to Athenian history. In these and in others there will be noticed amidst the ordinary dialectical peculiarities of Lyric many Attic forms (e.g. τῆς, φθοράτης, κ.τ.λ.) which the commentators rightly refrain from altering.

Metre of Scolia, i.-ix. Ll. 1-2 begin with the Basis, which assumes a variety of forms; — or — are the commonest, in which case the line is equivalent to a Sapphic pentapody with the cyclic dactyl in the 2d instead of the 3d foot; we also find — e.g. ἔννησαμεν κ.τ.λ. (No. III.), and — e.g. ύπαίναν κ.τ.λ. (No. IX.). Line 3 displays no variations in its metrical scheme throughout the Scolia. It consists of a basis always of the form — and two catalectic dipodies. Diaeresis predominates after the first dipody, though with many exceptions, e.g. ἐτε τὸν τύραννον κτανέτην, cf. I β', VIII., IX. In l. 4, on the contrary, diaeresis never occurs after the 6th syll. —, with one exception, γαῖρεστον εὖ ὅλε τάντον κ.τ.λ., where however we have elision. Had Horace, or any other poet writing for recitation and not for song, imitated this metre, he would no doubt have made diaeresis after the syncopated syllable in ll. 3 and 4 the universal rule.

I. HARMODIUS AND ARISTOGITON. It is disputed whether these famous stanzas are to be taken separately or regarded as forming one complete song. Hesychius, in explaining Ἀρμοδίου μέλος, mentions only the first, which he assigns to Callistratus, while in Schol. Acharn. 98o, the second is taken as the beginning of the poem, if not as the entire song—μέλος Ἀρμοδίου καλούμενον ὦ τῷ ἀργήτῃ, Φιλακτῷ Ἀρμόδιῳ. The most probable view seems to be that, although the stanzas were not necessarily all composed at the same time, they were intended to be taken together as a single poem, even if the order of their delivery was not always the same. In any case, as Engelbrecht maintains, there is no reason for us to conclude that the stanzas were sung in succession by different singers in a game of verse-capping.

For the historical blunders in popular tradition said to be exhibited in these verses and in the writings of the philosophers, see especially Thuc. vi. 54-55, Hdt. v. 55, and Grote pt. ii. c. xxx. pp. 38-42. From these authorities we gather (a) that Hipparchus who was slain was not τύραννος at all, (b) that Harmodius and Aristogeiton could not be rightly said to have liberated Athens, for in the first place they were merely endeavouring to satisfy a desire for personal vengeance, and secondly, in spite of their partial success, the tyranny endured in an aggravated form for four years longer. I think, however, that, at any rate as far as these Scolia are concerned, the charges of inaccuracy are overstated. As to Hipparchus being designated τύραννος, it may with some reason be urged that, although no doubt the actual τύραννος was the elder brother Hippias, we can hardly help conclud-
ing even from Thucydides that Hipparchus was invested with a considerable share of the despotic power. He has a bodyguard of his own (Thuc. vi. 57. 4), his influence is sufficient to exclude Harmodius' sister from the procession, and to banish Onomacritus (Hdt. vii. 6); and finally Thucydides himself includes Hipparchus under the title of τῷρξνος, for he uses the expression of τῷρξνοι ὦτοι in a passage (c. 54. 7) where we cannot urge that he is speaking of Pisistratus the father and his son Hippias (see Arnold's note l.c. on ἑνοιτῆς, etc., ad init., and compare the expressions in Thuc. vi. c. 54. 5). Secondly, though the attempt of the friends to overthrow the tyranny proved abortive, yet they initiated that spirit of resistance to the despotism, which four years later drove Hippias from the throne and caused the establishment of the democracy; and it is evident from the narrative of Thucydides that Hippias fully realised how terribly insecure the position of the tyranny was rendered by the partially successful conspiracy. Consequently I think that Grote lays too much stress on the literal inaccuracy of the line ἱσονύμοις τ᾽ Ἀθῆναις ἵππωτάτην, particularly as Thucydides in his strictures on the erroneous nature of the traditions makes no reference to any such unpardonable blunder as Grote assumes to be made in this line. At any rate we cannot charge the composer or composers of this Scolion with sharing in the mistaken view held by some that Hipparchus was the elder brother and was succeeded in the tyranny by Hippias as the younger Pisistratid.

The fame of the Scolion is amply testified to by the reference in Aristophanes, see Achar. 980 (Schol.), Wasps 1226, Lysis. 632. Cf. Hesych. "Ἀρμοδίου μέλος τὸ ἐπὶ Αρμοδίῳ ποιηθὲν σκολίον ὑπὸ Καλλιστράτου ὦτοις Ἀθηνον.

(χ') l. 1. μύρτου κλαδί. There is a double reference, after the usual manner of the Scolia, on the one hand to the myrtle-bough held by the singer (see p. 233) and on the other to the myrtle-bough in which the conspirators appear to have concealed their daggers (cf. Thuc. l.c. 58 ad fin.). For the practice of carrying myrtle-boughs at sacred festivals Ilgen refers to Arist. Birds 43:

κανόνι ὃ ἔμοιτε καὶ γύτραν καὶ μυρρίνας:

cf. Thesm. 37, Wasps 861. On the other hand Hesychius speaks of olive-branches, s.v. θαλλυσσορός 'ο πομπεύον Ἀθήνης καὶ ἦλιχης κλάδον φέρον.'

(δ') Harmodius is addressed separately because he won the additional credit of perishing in the very act of the tyrannicide.

νιῆσος . . . μαχάριον, as loci classici on this subject, see Hesych. Works 164, Pind. Ol. ii. 71 seq., Frag. Threnos No. 11. (in this edition).

I. 4. ἔνδον. He was still more fortunate according to another tradition, v. Pind. Nem. x. 7, Διομήδεα. . . Πλαοκοπτεῖς ἔθηκε θεόν.
The MSS. gives the unmetrical T. τος γεγονός. Bergk, unlike the other commentators, retains ἐσθλὸν, thereby producing a metrical effect which is unparalleled in the other stanzas of this kind, and out of harmony with the rhythmic effect of ll. 1-3.

(γ') Ἀθηναίης, penult. short, cf. Anacr. ii. 4, Λησθαίου.

(δ') κτάνετο... ἐποιητάτον, so Ilgen for -γν -γν, a reading which is due, he thinks, to a mistaken imitation of (α') ll. 3-4.

II. Ἀλκι λευκόροιν. This Scolion was composed, as we are told in Etym. M. 361. 31, in lamentation over the defeat of the anti-Pisistratid party headed by the Alcmaeonids, who had fortified Leipsydron and were disastrously defeated by Hippias. Leipsydron was a spot on the southern slopes of Mount Parnes, not far from Deceleia, and commanding the descent into the Athenian plain.

Col. Mure (Hist. of Gr. Lit. vol. iii. p. 106) fancies that he detects puns in the words λευκόροιν and προδοστήκατον, which would have been in the worst possible taste, for the passage is obviously a pathetic one, and belongs to the class of Sokia described by Eustathius as σπουδαία (p. 237).

I. 3. καὶ Εὐπατρίδας. Various conjectures are made to avoid the hiatus, but they are, I think, needless, since it is softened by the metrical pause on the syncopated syllable καὶ —.

III. Ἐνακτήσαμεν κ.τ.λ. I have placed this Scolion next, since it may possibly refer to the final triumph over the Pisistratids. If so, it would appear best to accept Bergk's conjecture for I. 3, παρά Πάνδροσον ως φιλήν Αθηναίας, Pandrosus being the daughter of Cecrops who had won Athene's favour by refusing to follow her sister's example in spying into the chest where Erichthonius was confined (cf. Pausan. i. 27. 3). 'Bringing the victory to Pandrosus' will then mean that the Athenian people who worshipped her were successful against their tyrants; or we might venture to conjecture that one of the Eupatrid families now successfully opposing Pisistratus was associated with the cult of Pandrosus.

The explanation suggested by Brunck, with the reading in the text, is that the Scolion celebrates a poet's victory at the Panathenaea. The prize was a wreath of olive plucked from the sacred μορια which grew in the temple of Pandrosus, and was presented to the victorious poet in the temple of Athene (see Müller, de Minerv. Poliad. 22, Apollod. iii. 14. 1). Hence the gods were said to bring the victory, or emblem of victory, from (the temple of) Pandrosus, to (the temple of) beloved Athene.

IV. Πάλλας Τριτογένει. The mention of στάσεων suggests that this Scolion was written after freedom had been restored, but while they
were still smarting from the effects of the civil wars; or it may well have served, as Hartung suggests, for a general litany or grace appropriate before any convivial meeting (see p. 232).

Τριτογένεα. The ancient explanation of this word is 'water-born', and accordingly the birth of Athene was localised by the fabulous river Triton in Libya, or by the Tritonian lake. That there was an ancient word of this kind denoting 'water', is indicated by 'Triton', 'Amphitrite', etc.; the usual modern explanation of Τριτογένεα accepts this meaning, but supposes the word to designate the 'goddess born from the watery cloud'. Athene has from this point of view been regarded as the goddess of the cloud, and of the blue sky.

'Αθηνᾶ. Bergk is of opinion that this contracted form of 'Αθηνᾶ, or 'Αθηνά, is of too recent origin to have been employed in this Scolion, not being found in Attic inscriptions till after the Peloponnesian war. He would therefore prefer the Doric 'Αθηνά used in the Lyric poets, and borrowed by them from the Tragedians.

V. Πλούτου μητέρα.

1. 'Ολυμπία, she was called γυναί at Sparta, as goddess of the earth, hence Casaubon suggests ομπνάκα, 'goddess of the corn'; this, however, would not only substitute a trochee for a cyclic dactyl in the second foot, but is rendered impossible, as Bergk points out, by the fact that the last syllable of ομπναν (for so it should be accented) is short and not long. 'Ολυμπία is applied to Demeter simply as a divinity.

2. στεφανησφόρος εν ώραίς. This is variously explained as the season of the year at which garlands are worn, or the season which brings the flowers for garlands, or, best of all, as 'the hour of wreathing', i.e. the banquet-time, when Scolia were sung by the garlanded boon-companions ('à cette heure du repas où l'on est couronné', De la Nauze). Jacobs conjectures στ. συν οραίς, comparing Orph. Hymn xlii. 7, where Proserpine is in company with the hours. Similarly in Orph. Hymn xxvii. 9, she is called οραίον συμπαίκτες. In this case the epithet στεφανης will probably have merely the same force as Pindar's οραῖ πολυάνθειοι (Ol. xiii. 17).

VI. Ἰω Πάν. Böckh (Frag. Pind. p. 592) conjectures, without much foundation, that this Scolion was in celebration of the assistance given by Pan at Marathon. It closely resembles a fragment from Pindar: No. 63 (Böckh)—

Ω Πάν, Ἀρκάδιας μεδίον, καὶ σεμνὸν ἀδύτου φύλαξ,
Ματρὸς μεγάλας ὑπαδε, σεμνὰν Χαρίτων μελημα τερσών.

In l. 1. Ἰω is altered by Hermann to ὦ, but is defended by Ilgen, who treats it as monosyllabic, comparing Eur. Bacch. 531, where ὦ Zεῦ answers to ὦ ἔν τινι in l. 316.

Hymn x., where he is called σωρτητής. Pan of course figures among
the Bacchic nymphs and revellers in endless vase-representations.

Βρομίας . . . ύμφων, cf. on Anacreon III. 2. Some commentators
prefer βρομίας, 'the noiseful Nymphs'.

1. 3. γελάσσαια Valckenaer, for γελαστιάς.

1. 4. The text is Hermann's; MSS. ευφροσύνων ταίσθ' ἀιωνίων ἀειδέ
Bergk reads εὐφροσύνων, ταίσθ' ἀιωνίων ἀεί, regarding the line as a
variety on the ordinary metrical scheme. Cf. on No. 1. β', l. 4.

VII. Ἐν Ἀχλω. Ἀγρότερα was a common title of Artemis. Cf.
Paus. i. 19, νάος Ἀγρότερας ἠστίν Ἀρτέμιδος, and Arist. Knights 660,
Thesm. 115.

VIII. Εὐθ' ἐξῆν. Ilgen gives the order for translation thus: εὐθ' ἐξῆν,
tο τε: τι, ἐσείτα τὸν νοῦν ἐποδόντα, ὁποῖος τῆς ἡν ἔκ. κ.τ.λ. Hermann
more suitably regards τὸν νοῦν as a mere pleonastic repetition of
ὁποῖος τῆς ἡν ἔκ. The past tense ἡν is either due to the attraction of
ἐξῆν, or we may compare the famous τὸ τὶ ἡν ἐναυ Aristotl, where
the past tense carries us back to the primal or original nature of the
everlasting essence. Similarly in the case of the Gnomic Aorist,
employed of something that always did happen in the past and
always does happen in the present, the attention is directed to
the former time instead of to the latter.

Eustath. ad Odyss. vii. p. 277 l. 8, compares with this Scolion the
fable of Momus blaming Prometheus for not constructing a gate in
man's breast.

IX. Ὑγιαῖνειν κ.τ.λ. Ascribed by some to Simonides (e.g. Clem.
Alex. Strom. iv. 375), and by some to Epicharmus on the strength of
Schol. Plat. Gorg. 151 E.

It is, however, probably an ordinary popular song by no known
poet, as appears from Athen. xv. 694, ὁ τὸ σκολιῶν εὐρίων ἐκάνος ὀτις
ἠν', and Plat. Gorg. l.c. ὁ ποιητής τοῦ σκολίου', and again ὁ τὸ σκολίων
ποιήσας'; and similarly in Laws ii. 661 he criticises the sentiment of
the lines without naming the author.

1. 1. Cf. the Ode Ὑγιεία πρεσβίστα μακάρων κ.τ.λ., p. 253, and with the
sentiment contrast Plat. Laws l.c. 'ταῦτα (all sorts of external advan-
tages) σύμπαντα δικαίως μὲν καὶ ύπαθις ἄνθρασιν ἀριστα κτήματα, ἀδίκως δὲ
κάκωτα σύμπαντα, ἀρέσμενα ἀπὸ τῆς ὑγείας.' Notice the anaepastic basis,
unless indeed ὑγιαῖνειν can be treated as a trisyllable, cf. the (un-
classical) form ὑγεία for ὑγεία (Ilgen).

1. 2. A conspicuously Greek sentiment. Similarly even Aristotle
excludes the hideous man (ὁ τὴν ὑδάν παναίστης) from the possibility
of attaining εὐδαιμονία. Eth. i. viii. 16; ἡμἀν, cf. on Anacr. IX.

X. SONG OF HYBIAS THE CRETAN. That this, if a Scolion at all,
was not regarded as one of the ordinary type, is implied by the words
of Athen. 695 F, in quoting the passage, σκολιῶν δὲ φασὶ τινες
\[ \text{SCOLIA, ETC.} \]

υπὸ Ὄμβριον τοῦ Κρητῆς ποιήτην. We should certainly have expected a Scolon of the early date, to which this seems to belong, to exhibit a simpler metrical form such as the 4-line stanza, so prevalent in Scolia and all early monodic song. Considering the popularity of the dance in Crete (v. pp. 5, 27, 29, 70) I imagine this to have been a short and simple choral song, such as might have been sung by the Dorian nobles of Crete at their syssitia, for which see Müller's Doria. ii. 293. The style of the Scolon is supposed to be exhibited in the partial repetition of the first stanza by the second. Notice also the employment of 'severe' Doric forms.

We are carried back socially to the heroic age, when the dominant warrior-class was full of contempt for the subject agricultural population.

1. 1. For μέγας, μέγα is given by Eustath., who quotes this passage, 1574, 7, and taken by Byron in his translation of this song, 'My wealth's a burly spear and sword.' Μέγα, however, is obviously unmetrical.

1. 2. λαιστήριον, cf. Hdt. vii. 91, Λαιστήρια εἶγον ἄντι ἀσπίδων ὁμοοιότης πεποιημένα. The word occurs twice in Homer, each time with the epithet πεπρώντι, which seems to imply that it was lighter than the ἀσπίς. Hdt. is speaking of the Cilicians, and perhaps the large proportion of the Asiatic element in the population of Crete may account for the use of the λαιστήριον. Liddell and Scott, and others, refer to Müller Arch. d. Kunst. 342, 6. He there states that it was such a shield as is represented and described by Tischbein 4, 51, and Miller Cogh. 10, i.e. a large round shield differing from the ἀσπίς only by having a long rectangular cloth hanging from it. This theory, however, has been demolished by Michaelis, Annali dell' Inst., 1875, p. 76. Cf. Helbig, Homer. Epos. p. 234.

1. 3. Cf. Archil. Bergk 2:

ἐν δορφὶ μὲν μοι μάζα μεμαχμένη, ἐν δορφὶ δὲ δῖνος.

'Ισπαρικὸς, πίνω δὲ ἐν δορφὶ κεκλημένος.


1. 5. Μνοὶς, μνοῖς, or μνοῖξ is defined by Athen. vi. 263 f, as the κοινὴ δουλεία of Crete, as distinct from the Ἀσχιώτες or Ἰδία δουλεία.

'We may infer that every state in Crete was possessed of public lands, which the Mnatae cultivated in the same relative situation to the community in which the Aphamiotae stood to the several proprietors.' Müller's Dor. iii. 4. sec. 1. In the present passage, as Müller proceeds to remark, the term μνοῖς is probably used for the serf population in general.

1. 6. τολμηόντες (= τολμοῖς, v. Dor. Dial. p. 95) Hermann, for τολμοῦντες, so that the metre corresponds with that of l. 1.

1. 8-10. ἂμον Hermann, for ἔμονν. Bergk supplies ἄμετ (placing ἔμον in l. 9) since γόνο seems to require a preposition to govern it. Possibly, however, γόνο may be the object of πεποιημένος, 'crouching
before my knee', since we get a similar, though not quite parallel, case in Aesch. Prom. 181 (174), ἀπελάξες πτησάς. Or perhaps γόνος is the object of κυνεύντι with φωνέοντες in l. 10 for φωνέοντι. Eustath., however, (1574-7), paraphrases thus: προσκυνοῦσθι μὲ άς δεσπότην καὶ προσφευνόμεναι τκλ., whence Bergk inserts με as indicated in the text. If we follow Eustath. on this point it is reasonable to accept also the third pers. plur. in l. 10, although the MSS. authority is in favour of φωνέοντες rather than -οντι.

For κυνεύντι, φωνέοντι, see Dor. Dial. p. 95 and p. 96.

XI. Praxilla of Sicyon, who flourished about 450 B.C., is said by Athenaeus i.e. to have been distinguished as a writer of Scolia, ἰδικυμάζετο ἐπί τή τῶν σκολιῶν ποιήσεως. If these were genuine Scolia (i.e. songs written specially for the banquet), it is remarkable that the writer was a woman. Praxilla is also mentioned by Hephaest. 22 as a composer of dithyrambs. She gave her name to an attractive metre (see Miscellaneous and Anonymous, No. iv.) and she is classed in Anth. Pal. ix. 26, among the nine Greek poetesses designated as the Nine Muses.

'Αδρηκίτου λόγον κ.τ.λ. Athen. i.e. does not give the name of the composer of this Scolion, but Eustath. II. 326, 36 says that some attribute it to Alcaeus, some to Sappho (probably on account of the metre, cf. Sap. vi. and xvi.), and some to Praxilla; while Schol. Aristoph. Wasps 1240, states positively ἐν τοῖς Πραξιλήθης φέρεται παροιμίας. Hartung assigns the next four Scolia also to Praxilla on the strength of their metre, and of their position in close proximity in Athen. to Scol. xi. He certainly appears to be right with regard at least to No. xii. vide seg.

The passage is thus explained in Eust. i.e., οὐκε ἐδὰ μὲν τῶν ἀγαθῶν τήν γεναίαν καὶ φιλανδρόν ὑποδηλοῦν Ἀλκηστίνην, δὲ ἐδὰ τῶν δειλῶν τοῦ Ἀδρηκίτου πατέρα, ὃ νικήναι θαυμαίν ὑπὲρ τοῦ παιδός.

XII. 'Υπὸ παντι λίθῳ κ.τ.λ. A very similar line is attributed to Praxilla, Schol. Arist. Thesm. 529, 'Υπὸ παντὶ λίθῳ σκόρπιον, ὃ ταῖρε, φυλάσσει

The proverb was a familiar one, cf. Zenob. vi. 20, Diogen. viii. 59, etc. and is wittily applied by Aristoph. i.e., ὑπὸ λίθῳ γὰρ | παντὶ τοῦ χρῆ | μὴ δάκη, ἥττω ἄθραν. 

φράζεω Dor. Dial. p. 96.

XIV. Σύν μοι πίνε κ.τ.λ. A very clever expression of the requirements of an ideal camaraderie. συνήξα, 'make merry with me', see on Anacr. ix. 2.

συστεφανηρᾶς refers, Ilgen says, to the garlanding at convivial meetings. Cf. Demos. de Fal. Leg. 380, 27, συστεφανοῦσθαι καὶ συνεπαινοῦσθαι τῷ φιλίππῳ,

It is perhaps possible that the poet was not unconscious of the rhyme in this couplet. Cf. on No. xvi.
SCOLIA, ETC.

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XV. 'A ἡς x.t.l. The close juxtaposition of the Dor. τὰν and the Attic τῇν is curious, but perhaps hardly to be corrected in a Scolion (v. p. 78).

XVI. (α') Εἰθε λύρα x.t.l. (β') εἶθ' ἄπυρον x.t.l. In many editions (e.g. Schneidewin's) these four lines are printed together as if forming a single Scolion. Others separate them, and regard the second as intended to cap the first in what is often considered the usual Scolion style (see Introd. pp. 234-5). There is a very Elizabethan ring in the sentiment of the lines, perhaps unique in Greek poetry. We are reminded of Shakespeare's 'O that I were a glove upon that hand,' and it is likely that Dio Chrysostom's sober criticism on the text (i. 36), εὕχας οὐ βασιλεία πρεποῦσα, ἀλλὰ δημόταις καὶ φράτοραν ἁγαθοῖς καὶ σφόδρα ἄνεμονος, would have been extended to many of the beautiful extravagances in Elizabethan love-poetry.

A curious feature in these lines is the assonance or rhyme which occurs in each couplet on the syncopated syllables, in a manner which can hardly be accidental. Cf. Append. Alcaeus, No. 52, if Bergk's version there given be correct. A very lively movement is imparted by the initial cyclic dactyls.

(α) λύρα ἐλεφαντίνη, cf. Ov. Metam. xi. 168, 'Distinctamque lyram gemmis et dentibus Indis.' A specimen of a lyre inlaid with a thin veneer of ivory may be seen in the British Museum.

This passage, among others, is quoted by Schmidt to show that in the dithyramb and other Dionysiac choral performances the lyre was certainly used, and not the flute exclusively. Cf. p. 263.

(β) ἄπυρον, not so much 'unrefined' gold, as gold so pure as not to need refining. Thus Zeus is said to have changed himself into ἄπυρος γχυσός, in a passage referring to Danae, wrongly attributed to Euripides (Frag. 1117).


XVII. These two couplets are also united into one passage by Brunck and others. The effect would be decidedly tame: and it is better to regard the two couplets as variations upon a similar theme. Compare II. ii. 768:

'Aυράον αὖ μὴ ἀριστος ἔτην Τελεμάχονις Αἴας, δώρον' Αγαλεὺς μήνιν· ὁ γὰρ πολὺ φέρτατος ἤν.


These lines are attributed to Pindar, Schol. Lyristr. 1237, probably because Ajax was a favourite hero with that poet.

XVIII. 'Εκ γῆς γῆ οἰκίσθη οὖν πλοῦν. Ilgen's interpretation of ll. 1-2 is as follows: 'Ε τερα oportet nautam de navigatione videre, an possit per temporis opportunitatem (eι δύνατο) et scientiam rei nauticae habeat (παλάμην ἔγωι), ι.ε. before embarking on any enterprise one
should consider whether it be achievable, and whether one has the requisite ability. For this use of εί with the optative as an 'object-
clause' see Monro's *Homerian Gram.* pp. 228-9, where we find that
after a primary tense εί is generally accompanied in Homer by να(v).
In this passage, as in Od. xii. 112, εύπατες | εί ποσ τήν δλούν μέν ύπερ-
προφύγωμι Χάρμβαιν, the pure optative should probably be regarded as
equivalent to the optative in an apodosis with ἥν in ordinary Attic to
express indistinct futurity. For similar cases of the omission of ἥν
see Goodwin's *Moods and Tenses* 240-2. The objection to Ilgen's
interpretation is that his rendering of κατιδάν as 'videre de' is hardly
justifiable. It is true we have in Hdt. ii. 38 κατορφ . . . τάς τρίγας τῆς
οὐρῆς, ἐλ κατά φύσιν ἕγει περινκώκας, but there κατορφ implies actual physical
scrutiny, whereas κατιδάν πλόου must, according to Ilgen's version, be
used of mental calculation, for a man can hardly be said to view his
whole voyage from the cliff. Casaubon and others regard the passage
as meaning 'It is best, if possible, to survey the voyage from the land,
and not to go to sea at all,' i.e. to keep yourself, if you can, out of all
risks. Cf. 'Suave mari magno,' etc. Line 2 will then be an ordinary
protais with a slight tautology, 'should a man have the chance,
and find any device (to escape the voyage).'

1. 2-3. 'When once in the open sea you must needs run before the
wind that blows,' i.e. when once started it is too late for deliberation;
or perhaps, as Casaubon seems to take it, 'when once started you must
make the best of your circumstances,' in which case, however, we
should expect γρή rather than ἄναγκη.

XIX. Ὅ καρκίνος κ.τ.λ. This Scolion gives a lively expression to
the sentiment which is more soberly stated in Scol. xiii. The play
upon the words εὔθυν and σκωλία as applied to the snake is especially
characteristic of this species of Lyric poetry, and there is a humour
in the incident and its application suggestive of Samuel Weller.
We find a closely parallel passage in Aesop, Fable 70, where a crab,
after finding his admonitions lost upon the snake, throttles him
in his sleep and remarks as he looks upon the outstretched corpse,
οὗτος ἔδει καί πρόσθεν εὐθύν καί ἄπλοδον εἶναι. Ilgen refers also to Aelian
*Hist. An.* xvi. 35, where we read of certain serpents in a cave near
Ephesus, which lead a precarious existence on account of the crabs
which wait for them outside and choke any they catch.

1. 2. Casaubon very strangely reads γάλα κ.τ.λ. 'when you pick up a
snake let him drop again.' Eustath., who quotes this Scol. 1574. 14,
makes it clear that we should read γαλάζ = (γα/λάζ).

1. 3. ἔμπεω Casaubon, from ἐν μέν, ἔμεω. Ilgen ἐμεόν; so that, bearing
in mind the sidelong gait of the crab, an additional point is given to
the passage by the pot calling the kettle black.

XX. Οὗ γρή πόλλα ἔγεν κ.τ.λ.
The words of Amipsias ap. Athen. xi. 783 E, regarded by Bergk as
a quotation of an old Scolion.
XXI. ὠδέν ἦν ἄρα κ.τ.λ.
A line from a certain Pythermus of Teos, referred to by Athen. xiv. 625 c, as a writer of Scolia.

'So then all else is nought save only gold.' Cf. Goodwin's Moods and Tenses, p. 13. 'The imperfect (generally with ἄρα) may express a fact...just recognised as a fact by the speaker or writer, having previously been denied, overlooked, or not understood.' Compare κύριος οὐχ ἄρα ἦν θεός. Eur. Hipp. 359.

For the sentiment cf. Alcaeus vii. γρήγατ' ἄνηρ κ.τ.λ.

XXII.-XXVII.

SCOLIA ATTRIBUTED TO THE SAGES.

All these passages are quoted by Diog. Laer. Bk. i., in his accounts of the various Sages. They are prefaced in each case by the words τῶν δὲ ἀφορέων αὐτοῦ μάλιστα εὐδοκίμησε τάδε, or some similar expression, and are very reasonably added by Brunck to the list of Scolia. Whether or not tradition rightly ascribed the lines to the Sages can hardly be decided. Betraying, as they do, a considerable uniformity in style, metre, and dialect, Casaubon's view seems most tenable, that the passages were all written by one man who put into a poetical form prose utterances attributed to the several Sages.

Cf. note on No. xxvi. ad fin.

XXII. Ἀστοῖσιν ἄραςκε κ.τ.λ.
Compare Pind. xi. α' (in this edition) and Eur. Med. 222 seq.

Χρ' δὲ ξένον μὲν κάρτα προσγιορέων πόλει,
οὐδ' ἄστον ὕσε' ὅσις αὐθάδης γεγός
πικρός πολίταις ἐστιν ἀμαθίας ὑπά.

1. i. αἴνε μένης. Ilgen 'si vivis in communione cum aliis civibus.' This is most unnatural. The condition is rather one of immediate futurity. 'If you are for abiding, propose to abide, in any city. Casaubon reads ἐκεί.

1. 3. ' λάμπω, saepé active, sed non nisi in re quae natura sua λάμπει, ut θέγγος, πῦρ. Itaque h. l. άταν absolute positum arbitror; emicuit periculo malo, i.e. insignem cladem tuli,' Mehlmorn. Cf. on Sap. iii. But, though Mehlmorn's objection may hold good against treating γαών in Sappho's line as the object of λάμπα, it hardly applies to the present passage, where the expression is purely metaphorical.

XXIII. Ἐρωτα δεῖ κ.τ.λ.

1. 4. διγόμυθον hardly 'double-speaking' as Liddell and Scott, but 'different-speaking,' i.e. a thought which would be expressed by different words than those that come from his lips. Cf. γλώσσα διγόμυθος in No. xxiv. Cobet changes to διγόμυθον Ἐρωτα; Bergk, objecting apparently to the boldness of the metaphor, alters to Ἐρωτα.
XXIV. Περιλαχμένος κ.τ.λ.
1. 2. The metaphor is curious, and we can hardly take κραδία to mean simply 'bosom'. Ilgen ingeniously conjectures ἐθνός 'enmity', for ἐγγος.
1. 3. σε προσενέτη Bergk, for προσενέτη. Ilgen φαιδρῇ πρὸς σ' ἐνέπη.
1. 4. διγόμυθος η. on No. XXIII. 1. 4.

XXV. Ἐν λίθναις κ.τ.λ.
Cf. Bacchyl. ix., Λύδια μὲν γὰρ λίθος μανώις γρυσών, and Note. Here we have a more than usually apt application of a favourite simile.

'Εδώνα, notice the natural predominance of the gnomic aorist in these sententious passages. Cf. Nos. xxii. 3, xxvi. 1.

XXVI. Οὔτι τὰ πολλὰ ἐπη.
1. 2. The meaning seems to be 'seek out one path of wisdom, and choose one sure guiding-principle for your life; by keeping consistently to these you will defy captious criticism,' or perhaps, 'you will show yourself superior to the man who is full of professions of what he can do (τὰ πολλὰ ἐπη).

Λύσει. Schneidewin objects to λύειν γλῶττας in the sense of 'gagging the tongues,' urging that the expression would have just the contrary meaning. (Compare the opposite metaphor Κλῆς ἐπὶ γλῶττη, quoted in note on Miscell. xiii.) He therefore suggests κλείσει, Bergk παύσει. But λύω is so frequently used in the sense of 'undo,' 'frustrate,' 'bring to nought,' that it may quite conceivably be applied in this way to γλῶττας. Compare Pind. Ol. x. 9, λῦσει . . . ἐπιμομμάν. It is worth noticing that there is a strangeness in the metaphorical expressions of several of these passages attributed to the Seven Sages, which may favour Casaubon's view of the single authorship of the various stanzas. Cf. Nos. xxii. 3, xxiii. 4. xxiv. 2.

XXVII. Ἀμοισία κ.τ.λ.
The last line is doubtless corrupt, being hardly translatable, and, even with considerable alteration, quite unconnected with the rest of the passage.

ὁ καφῶς, apparently opposed to λόγων πλῆθος, 'seasonable words', 'words no more than are enough'.

XXVIII. Ἐγγεζί καὶ Κύδων κ.τ.λ. Athen. xv. 695 E.
A curious instance of a Scolion in elegiac metre.

An Athenian Kedon fell at Naxos 376 when Chabrias defeated the Spartans (Diod. Sic. xv. 34). Bergk suggests Κύδων, cf. Diog. viii. 42. Τίς ἐν Κύδωνος, ἐπὶ τῶν παλαιστῶν δεχομένων τοὺς ἔννοις. Εἰ γρη τοῖς Porson, for ἐν ὅ γρη τοῖς.
NOTES

POPULAR SONGS

Although it is impossible to draw the line between popular songs and other specimens of anonymous lyric poetry, I have included under this rather unsatisfactory heading all those surviving passages which are said to have been customarily employed by the people on fixed occasions for the most part. The Scolia come under this description, but they are more conveniently taken alone. On the other hand such poems as Paeans to definite persons are, I think, wrongly classed by Bergk among the Carmina Popularia, and I have therefore included them among the Miscellaneous and Anonymous passages (e.g. Miscel. xxvii., xxviii.).

I. LINUS-SONG.


Cited by Schol. II. xviii. 576, as a θρηνητικὸν μέλος sung in a shrill tone (μετ’ ἵπτομοντικάς), cf. II. l.c. λίπτολεγ θρηνή. We learn from the Iliad that the song was accompanied by a choral dance, and I have mentioned, p. 45, that we probably have here an example of the short lines taken in couples from the union of which arose the hexameter.

The words in the Schol. run thus: Ω Λίνοι τραίτης τεταμένης σοι γὰρ προδοτῷ μελ. ἄθάνατοι ἀνθρωποιν. Some hexameters are also given, Schol. Hom. l.c. and Eustath. 1163 closely imitating the original song, and beginning thus:

Ω Λίνοι, πάσι θεοίς τεταμένης σοι γὰρ ἔδωκαν
ἄθανατοι προδοτῷ μέλος ἀνθρωποισιν ἀέτειν

1. 4. θρηνής λεγομαι, perhaps simply a stock epithet in connection with singing, but it is specially appropriate in reference to the high, shrill notes of the Linus-song (v. above). Cf. on Terpander 1. λίγη.

l. 6. Μοῦς; similarly the Muses sing the dirge of Achilles (Odyss. xxiv. 60). As dirge-singing was confined to females (v. p. 11), they appear, in these cases, to be taken simply as the most distinguished poetical representatives of their sex. Otherwise we might be surprised to find the Muses siding with Linus against their leader Apollo.

II. THE SWALLOW-SONG.

Quoted by Athen. viii. 360 D (and in part by Eustath. 1914. 45) as an example of a song for mendicant purposes among the Rhodians; see p. 14. I cannot understand how Athenaeus and after him Eustathius, can say that it was sung in the month Boedromion, since it manifestly greets the first approach of spring. It is true that among the Rhodians this name (in the form Βαδρόμιος) was not applied to September but to June (v. Darembert and Saglio’s Dict. Cheli-
donisma), but even this is, of course, much too late. I can only suggest that Athenaeus was thinking of another mendicant-song, the Eiresione, which was sung at the Thargelia in May or June.

Like the modern Greek Swallow-song, referred to p. 14, and our Christmas Carols, etc., the Chelidonisma was sung not by the ordinary professional mendicant, but by children (παιδία, l. 20). The practice is said to have been instituted by Cleobulus, tyrant of Lindus, in a time of great scarcity (Athen. l.c.); but we cannot accept so special an explanation of a custom so wide-spread.¹ The actual song before us can hardly belong to a very ancient period, since with the Dorian forms there is a large admixture of ordinary Attic, characteristic of the later modified (mitior) Doric (see Dor. Dial., p. 92). That the latter cannot be ascribed to later alterations is shown by the fact that in certain cases they are required by the metre, e.g. εἰσορμέν, ὀσοῦμεν, for the 'severe' Doric εἰσοῦμες, ὀσοῦμες.

There is a charmingly naïve illustration on an ancient vase, not indeed of the Chelidonisma, but of the greetings which the swallow received as the harbinger of spring. A man of mature age, a youth, and a boy are together, the two former being seated. Above them the swallow has suddenly appeared, and all three exhibit an attitude of delighted surprise. Their exclamations are inscribed on the vase as they issue from the mouths of the speakers, thus:

(Youth) Ἰδοὺ γελιῶν.
(Man) Νη τὸν Ἰρακλία.
(Boy) Ἀύτη.
(Man) Ἐκρ ἡδη.


The Modern Chelidonisma is as follows:—

Χελιδόνα ἔγειται.
'Ἀρ' τὴν ἀσπρὴν θάλασσαν'
καθ'ἐν καλὲ κάλης Ἐλ.
Μάρτιν, μάρτιν μου καλὲ
καλὲ αὐξάνειν μιρίζεις.

Metre. In ll. 1-11 the form αἰ: — ὄο — ὃ, an Adonius with anacrusis, prevails. In l. 11 the anacrusis is not used, and in the original certain irregularities occur, which will be noticed below. Ahrens maintains that they are justifiable in a song of this description; but I think that even in nursery-rhymes or the songs of village-children,

¹ We may compare the practice still existing, I believe, in the Isle of Man, of children going round in the winter from house to house, saying:
'The night is cold, our shoon are thin,
Gie's a cake, and let us rin.'
the character of the rhythm, however crude, displays a tendency to monotonous uniformity rather than to licence. I have therefore followed the commentators who have endeavoured to remove the irregularities. As in the Linus-song, the verses here seem to run in couplets (cf. pp. 35, 46), beginning at l. 2, l. 1 standing alone as specially emphatic. The transition to iambic trimeters in the latter part of the poem gives a good dramatic effect, the children pausing in their song to remonstrate in metrical dialogue with the tardiness of the householder.

l. 2, for ἀ in the acc. plur. καλὰς ὅρας, v. Dor. Dial. p. 94.
l. 3. Hermann omits καὶ before καλοῦς, metri causa.

ἐναυτοῦς, in the sense of ‘seasons’, is not easy to parallel; but the meaning is closely enough akin to ‘period’ or ‘cycle’, of which several instances may be seen in Liddell and Scott, s.v. It is, perhaps, here used as longer or more emphatic than ὅρας.

l. 6. παλαθαν, expl. by Eustath. as συκῶν επισυνθέσεις.

οὐ προσύκλει, Hermann for the unmetrical οὐ προσύκλεις. Yet Eustath. paraphrases οὐ παλαθαν ζητοῦμεν ὡνο τε δέκατρον, ἡ γελ. καὶ λεπιθ. οὐχ ἀπώθεται, i.e. ‘we don’t want luxuries like fig-preserve or wine, wheaten cakes content the swallow’; and I fail to see how he arrived at this unless he read οὐ προσύκλεις, ‘you are not putting forth,’ i.e. ‘you have not got to put forth,’ ‘we don’t require you to put forth.’ With οὐ the meaning appears to be, ‘Do you from a rich house (emphatic) bring forth luxuries, (but if you won’t go so far as that), even from πῦρα and λεκ., the swallow turns not away in contempt.’ Ilgen regards προσύκλει as equivalent to ἐκκύλλει, referring to the ἐκκύλλημα on the stage. Such a reference is hardly suitable in a children’s song, and the word implies nothing more than lavish profusion.

l. 10. καὶ πῦρα γελ. Bergk for καὶ πυρῶν γ., or καὶ πυρῶν ἡ γελ. καὶ πυρῶν γελίδων.

l. 12. If the text be correct, we have a trochaic tetrameter, forming a natural transition between the lively metre of ll. 1-11 and the conversational tone of what follows.


Εἰ μὲν τι ωδέσεις ἔν δὲ μη, οὐγ ἐστὶς ὑμέν
οὐ γὰρ συνοικήσαντες ἐνθαδ' ἐλθομεν.

ἐν ὁδός is an example not of future condition (usually ἐὰν with the subjunct.), but of a present condition expressing intention, ὑ. Goodwin, Moods and Tenses, p. 146, and Monro’s Hom. Gram. p. 239.

l. 17. I have adopted Bergk’s text for ἀν δὴ φέρης τι μ. δὴ τι καὶ φέροις (two MSS. omitting καὶ); δὴ may have arisen from the succeeding δὴ; φέροις, ‘mayst thou win or obtain,’ is more suitable than φέροις, ‘mayst thou bring us something large,’ and the sudden change back to the
short metre is effective. Dindorf restores the trimeter by reading ἕν φέρῃς δὲ τι κ.τ.λ.

III. Δέξαι κ.τ.λ. Argument. Theocr. iii., where we are told that shepherds in Sicily sometimes meet together with supplies of food, etc., to be given to the best singer. After the contest, the unsuccessful competitors go round the neighbourhood to collect food for themselves, and address this song among others to those from whom they beg.

1. 2. Τάς θεόω, probably Artemis as patroness of the flocks. For ἕκαλεσσατο, which is apparently meaningless, Bergk suggests ἕκλειπε ἵππα 'quam dea claustris suis retinebat', Hermann καγρῖςσατο.

IV. Tortoise-Game. Described by Pollux ix. 125, and Eustath. 1914, 56, as a game played by girls ὃς ἀμοιβαίον λάμβον, in which one sits in the middle, who is called the Tortoise, while the others run round her, asking the two somewhat disconnected questions. Compare the game of the γυτρά, (Pollux ix. 113). Becq de Fouquiere (Les Jeux des Anciens) quotes a traveller who tells us that in Scio there may still be seen bands of girls dancing in a ring round one in the centre, and refusing to let her go till she has given them distich for distich; but de Fouquiere trespasses a little too far into the region of conjecture, when he declares that in this song we have the wail of the bereaved mothers dwelling on the coasts of Asia Minor, whose sons perished in the defeat at Salamis.

1. 1. γελη or γελεὶ, is expl. by Eustath. as προστακτικὸν δῆθεν παρηγομένον τῆ γελοίη; cf. probably, κόρη or κορί κορώνη, Append. Carm. Pop. 9; and ποιοτόνηρος, Arist. Wasps, 466; Lys. 350.

1. 3. Ποίεις and ποιόν Meineke, for ποιεῖς, ποιόν; v. Ahrens Dor. Dial. p. 208, where ποίων, ποιοντα are quoted from Heraclean inscriptions.

κρόκανον Μιλήσιαν, cf. Verg. Georg. iii. 306; 'quamvis Milesia magnop | vellera mutentur'.

1. 4. λευκῶν ἂπ' ἵππων, explained by many commentators as the 'white horses' or 'breakers'. This I think objectionable, simply because it offers a more or less rational explanation of what bears the appearance rather of nonsense doggrel; furthermore, the preposition ἂπ' would be entirely inappropriate.

V. Flower-song. Athen. xiv. 629 e says that this was called the Anthema, or Flower-song, and that it was accompanied by a dance and mimetic gestures. It is tempting to regard ἄδεκα and ἰὰ as instances where the metrical beat falls not on a long syllable but on an accented one, cf. on No. viii. We could then regard each line in the text as a short period of three lines, thus:

Ποῦ μοι τὰ ἄδεκα;  ὅ:--οοο
Ποῦ μοι τὰ ἰὰ;  ὅ:--οοο
Ποῦ μοι τὰ καλὰ σέλινα;  ὅ:--οοοοο

Otherwise, I do not see what explanation can be given of the metre.
VI. Blind Man’s Buff. It is interesting to read in Pollux ix. 123, that this game is of remote antiquity. One boy, he says, ties a band tightly round his eyes, remarking γαλατην x.t..l., the rest responding θηράτες x.t..l. They then beat him with strips of leather, until he catches one of them. (See Illustrations, Pl. iv.) Becq de Fouquiére, p. 88, explains γαλατην μῦλαν as ‘l’insecte aux reflets métalliques que l’enfant poursuit de buisson en buisson, . . . et qui lui échappe au moment même où il croit le saisir’.

VII. Pollux l.c. says that when a cloud passes over the sun children clap their hands and cry, ἡξε'/ x.t..l. Cf. Arist. Frag. 346.

VIII. "Ἀλετι, μῦλα, ἃλετι x.t..l.

Thales (Plut. Sept. Sap. Conv. xiv.) says he heard the song sung by a Lesbian woman at the mill-stone. The Mill-stone Song was a recognised species of popular lyric (ἡ ἔπιμυλωσ, Athen. xiv. 618 D). The hit at Pittacus is directed, it is supposed, not so much at any actual oppression on his part, as against his shrewd business proclivities.

I. i. Bergk has followed Koester in changing the accentuation of ἄλετ to ἃλετ, the word thus being imperative: in l. 2, ἃλετ is for ἄλετ, the imperf. indic. It is only reasonable to restore the Lesbian accent Πίττακος (Bergk Πίττακος).

The metrical scheme is doubtful. See Ritschl Opusc. i. 298, who regards the scansion as regulated by the accent rather than quantity.

IX. Πλέκττον οὐλον x.t..l.

Athen. xiv. 618 D; an invocation to Demeter, who was called Ἰουλώ, the Sheaf-Goddess, from οὐλος or Ἰουλος, ‘a sheaf’. Koester thinks there is also a reference to the cry ὅρσ, the cult of Demeter usually being of a mournful character. Athen. l.c. adds that others regard the words as belonging to a wool-worker’s song.

X. Μυκραὶ ὄμρες x.t..l.

This mournful plaint occurs, so Athenaeus (xiv. 619) tells us, in a pastoral poem (τὸ καλύμενον νόμον) by a lyric poetess Eriphanis, with whom a romantic love-story is connected. She was enamoured of a hunter Menalcas, whom she sought throughout all the woods and hills, until she moved with pity the hearts of the sternest men and even of the fiercest beasts. The issue of the story is not told us, but from the analogy of the similar romances of Calyce and Harpalyce (Athen. l.c.) we may conclude that the maiden’s efforts were fruitless.

XI. The Games.

These are the ὁρθα κηρύγματα of Sophocles Elect. 683, or poetical formulae chanted by the heralds at the games.

(a) Julian. Caes. 289. This corresponds to the ringing of the bell at our athletic meetings which summons the competitors to the start.
(β) Moeris, p. 193. 4. The herald calls upon them to toe the line at the start, ἐβάλβιτες being explained by Moeris as ἂν ἐπὶ τῶν ἀφέσεων βάσεις ἐγκεχάραγμεν ἂς ἐπιβάλλειν οἱ δρομεῖς κ.τ.λ. The line in Moeris is corrupt, Βαλβίτα ποδώς (v. l. πόδας) θέτε ἑπάδα π. πόδα. Bergk conjectures Βαλβίτι ποδῶν θέντες πόδα παρ πόδα θέτε (= run); but who can conceive runners being actually started, as the word θέτε would imply, by a line of poetry? I have inserted my own conjecture in the text. ‘Place your feet on the line foot to foot.’

(y) Lucian in Demonastis Vita 65.

XII. Ἐλθεῖν ἐκεῖ Δίανυστε, κ.τ.λ.

This is probably a specimen in the disguise of a later dialect, of a very ancient invocation to Bacchus, in use long before the later development of the hymns appropriated to him. See p. 7.

Διόνυ. The passage is quoted by Plut. Quaest. Gr. 36. 7. ΄να τῇ τῶν Δίανυστοι Αἰ γί γιά τόν Ἰπλίον γυναῖκες ὑμνῶταί ταρακαλοῦσε βοώς ποδὶ κ.τ.λ. εἶτα ἄροι ἐπάθουσιν "Ἀξίες ταύρε, Δ. Τ." Plutarch’s own explanations of these expressions are fittingly described by Koester as ‘merae nugae’. Dionysus was sometimes conceived as bearing the form of a bull (more frequently merely with the head or horns of a bull (ταυρομέσσεις, ταυρόκερας, etc.), probably because that animal was the symbol of generation and fertility, and this was the province of Dionysus (cf. the Phallic processions) as being the god of vegetation and growth, the limitation of his power to the vine being probably later.

Compare φαντασίων, Eur. Bacch. 108, and many similar expressions.

The union of the Graces with Dionysus is very common, arising, we may presume, from his intimate connection with music and poetry; cf. Pind. Ol. xiii. 18, ταῖς Διανύσου πόδεσι ἐξίσαναν τῶν βοηλάτω Χαρίτες δεχωράμβοι, and Ben Jonson’s address to Bacchus (elsewhere quoted, p. 353), ‘But Venus and the Graces Pursue thee in all places’. There is a very apt illustration of the text in ancient art to be seen in Müller-Wieseler 11. Plate xxxiii, 383, where the three Graces are sitting between the horns of the Ox-Dionysus.

"Ἀλιον, i.e. Elean (Welcker for Ἀλιον), cf. Paus. vi. 26. 1. Θεόν οὖ ἐν τοῖς μαλλιστά Δίανυσσον ἀβδοῦσιν Ἰπλίοι, καὶ τὸν θέαν σφιτ πιρατάν ἐς τῶν θείων τήν ἐφοτή λέγουσιν.

XIII. Σολ, Βάγχες κ.τ.λ.

In strong contrast to the foregoing primitive invocation we have the specimen of a polished Phallic song preserved by Athen. xiv. 622 ε. The Phallophori, crowned with chaplets of roses, violets and ivy, enter upon the stage from the side- and centre-entrances singing this song, and accompanying it with measured movements (ἐκίνοντες ἐν ὠθημα). The words of the performers themselves show that the Iambics were sung and not recited, and that therefore the passage may rightly be regarded as Melic.
I suppose that the novelty claimed for the song (l. 3 seq.) consists in the adaptation of Iambics (ἀπλοὺς ξυθημὸν) to complicated melody (αἰῶν μελέτι): or perhaps in discarding the ruder invocations of ancient times, of which No. XII. is an example.

ἀπαρθένωτον, not in its usual sense of ‘unmaidenly’, but ‘virgin-pure’ (a copulative), so Hesych. ἀπαρθ. ἀξίφαιος, καθαρά, cf. Soph. Frag. 287.

XIV. Schol. Arist. Frogs 479, Ἐν τοῖς Ληταῖοῖς ἀγωγί... ὡ ὄχι... λέγει καλ. θεόν καὶ οἱ ἐπακουόντες βοῦσι: Σεμελῆς κ.τ.λ., πλουτοῦτα, as the god of fertility, etc. (cf. on No. XII.)

XV. The Libation.
   l. 1. Schol. Ar. Peace 968, σπένδοντες γὰρ ἔλεγον τίς τήδε; ... εἰτα οἱ πάροντες εὐφημίζομενοι ἔλεγον: Πολ. κἀγ.
   l. 2, Schol. Frogs 479, ἐπειδάν σπουδοποιήσονται κ.τ.λ.

XVI. 'Ἀνάβαλ' ἄνω κ.τ.λ.
   Plut. Quaest. Symp. iii. 6. 4, ἐν τοῖς θεῶν ὑμνοῖς κ.τ.λ.

XVII. Στρῆγ' ἀποσομπέαν κ.τ.λ.
   Quoted by Festus, p. 314, the term στρῆγ' being applied, he says, to witches (‘malefici mulieribus’). The reference in these lines, which we may regard as a kind of nursery-song or prayer, is rather to the strix as a bird supposed to be dangerous to infants. (v. Pliny H. N. xi. 232, who adds ‘quaec sit avium constare non arbitror’.)

   l. 1. ἀποσομπέαν Bergk, from ΑΠΟΜΠΕΙΕΙΝ; Hesych. ἀποσομπεῖον ἀποπημψάθαι καὶ ἀποκαθήραθαι.
   l. 2. νυκτιβοᾶν. Turneb. on the authority of Hesych. ; MSS. Νυκτι-κόμαν.
   l. 4. ἀνωνυμον Bergk, for ἀνωνύμον, in the sense of ὄνομανυμον.

   Bergk, with no authority, adds ἐγνήρον, since otherwise he fails to see the force of l. 5. The objection, however, of unintelligibility applies to many passages in nursery literature, and I suppose that the swift-sailing ships may simply be representative of the sea, to which the hated bird is consigned.

MISCELLANEOUS AND ANONYMOUS

1. "Ὑψίτε θεῶν κ.τ.λ.
   This passage is ascribed to Arion by Aelian, Hist. An. xii. 45, in illustration of the musical taste of dolphins. Modern critics are almost unanimous in discrediting Aelian’s testimony that the hymn was composed by Arion. The language and metre are entirely unsuited to a pupil of Alcman, as Suidas describes Arion (see p. 102), and the shallow verbosity is eminently suggestive of the later dithy-
rambic period, to which Bergk assigns the passage. The poem need not have been intended as a forgery, for, as Bergk suggests, the writer was perhaps introducing Arion as the speaker, and thus Aelian may have been misled. For the well-known legend of the poet's escape, and his offering at Taenarum consult Herod. i. 24, and Pausan. iii. 25. 5. Schmidt is of opinion that the story was invented either by Arion himself or by his friends to typify his introduction of the dithyramb from Magna Graecia to the Peloponnese.

1. 2. Perhaps imitated by Ar. Knights 559, σ γρατεριαν', σ δελαυο

1. 3. So Hermann for ταιρυ' ἕγκυμονάλμαν.

1. 4. Cf. II. xiii. 27. Βράγγοι is supposed to be an adjective invented by the poet from βραγγος. Hermann reads βραγγός.

1. 6. τόδον, an unwarrantable poetic licence as applied to dolphins.

1. 7. σημειώνει two MSS., the rest σημειοί.


1. 18. ἀλιτόρφυρον, Reiske ἀλιτοφόρυρον, Bergk ὁδίμα πορφύρον.

II. (a) Μέμφομαι δ' ε'. Φλ.

Apoll. De Pron. 324 c, to illustrate the use among the Boeotians of ἵονγα for ἔγωνγα (ἕγωνε). The Boeotian Μέμφομη ... κή ... Μόρτια. are restored by Böckh for μέμφομαι ... καί ... Μόρτια. I have retained μέμφομαι and καί, following Führer (De Diale. Boeot.) who maintains that, although the Boeotians pronounced αι as η, it was not so written in the time of Corinna. Bergk maintains that in ἵονγα (= ἐγωγε) the spiritus asper, which Führer discredits, is natural enough, being due to transposition from ἵονγα, where it has arisen from the loss of the guttural seen in ἐγω. Böckh, C. L. 720, gives many other instances from Boeotian inscriptions of for ε. The form ἵονγα occurs in Ar. Acharn. 906.

Bανα is explained by Hesychius and Herod. Περ. μον. λεξ. 18-25 as the Boeotian form of γανή. For α in the first syllable cf. the Sicilian γανά.

(b) Νικατ' ε'. Φλ.

Quoted by Apoll. De Pron. 358 b, from Corinna's καταπλοῦς. Ομρίων, Orion, famed as a Boeotian hero, see Müller's Orchom. p. 100; cf. Böckh or Dissen on Pind. Nem. ii. 12.

γόραν. Schneidewin ingeniously suggests that the district was Hyria, the Ουρία mentioned Appendix. Corinna 4.

ἀν' έους Ahrens (sec. 34); compare Dor. Inscr. κτ' άμέρας, κτ' ιερέως. There is no Boeotian analogy, v. Führer L. C. sec. 3, who discredits this instance.

ὁνοίμακεν. Böckh and others ὁνούμακεν; see on (α').

(c) Ἡ διανεωνός ε'. Φλ.

Quoted by Hephaest. 22, as an example of Synizesis in διανεωνός. The shortening of the α is remarkable. Bergk (q. v.) compares the option that poets gave themselves between εὐάνεμος and εὐήνεμος, δύσερις and δύσηρις, ἀνόλεθρος and ἀνώλεθρος.
III. Κάλλιστον μὲν ἕγερὰ κ.τ.λ.
Quoted by Zenob. iv. 21, in explanation of the proverbial phrase ήλθον ἦτερος τοῦ Πραξίλλης Ἄδωνιδος. Adonis, he says, gives this answer on being asked by the shades after his death what was the finest thing he left behind him in the world above. With the sentiments we may perhaps compare Charles Lamb, Essays of Elia, 'New Year's Eve'—"Sun and sky, and breeze and solitary walks, and summer holidays, and the greenness of fields, and the delicious juices of meats and fishes—do these things go out with life?"

Σεληναίος, properly adjetival, cf. γαληναία (= γαλήνη), παρθενικό (= παρθένος).

IV. Ω διὰ τὸν Θυρίδου κ.τ.λ.
Quoted by Hephæst. 43, as an example of τὸ Πραξίλλειον. The metre is particularly effective.

For Praxilla see on Scol. xi.


V. 'Ὑγίεια, πρεσβίστα κ.τ.λ.
Quoted by Athen. xv. 702 A, as a Paean to Health, and ascribed, if the reading be correct, to a certain Ariphron of Sicyon, of whom nothing further is known. On referring to Dithyrambic Poets No. v. it will be noticed that three lines in the poem of Licymnius are nearly identical with II. 3, 4, 9, in this. It is a vexed question whether both passages are from one and the same poem, composed by Ariphron or by Licymnius, whether one poet is copying from the other, or whether, as Bergk suggests, both are borrowing from some familiar hymn to 'Ὑγίεια (v. Bergk ad loc.). The poem in the text enjoyed a great reputation (τὸ γνωριμοῦταν ἔκειν καὶ πάσι διὰ στόματος, Lucian De Lapsu Inter Sal. c. 6). It is found engraved very faultily on a monument, Böckh C. L. Athen. iii. p. 66. It was probably intended as a Paean suitable for convivial meetings (v. p. 232), and we may compare Scol. ix. 1. 1. Notice in this later Melic poetry the custom of addressing hymns to deified abstractions such as Health, Fortune, Virtue, rather than to the old divinities of mythology.

1. 1. πρεσβίστα 'most revered', as 'Ὑγίεια could hardly be called 'eldest of the gods'.

1. 2. σύνοικος, cf. Bacchyl. VIII., ὁδίου παΐδες νυν (Δίκαν) εὑρόντες σύνοικον.

1. 4. Cf. on Licymnius l.c.

1. 5. ἄρκεσιν Bergk, for ἄρχεσιν (Athen.) on the strength of ἐλκεσι on the monument.

1. 6. τῶν ἄμυ, cf. μόνθων ἄμπνα, Pind. Ol. viii. 7.

1. 8. πάντα is omitted on the monument and bracketed by Bergk. Schneidewin interprets the rest of the line . . . 'instar veris, quod Gratiae reddunt pulcrum, affulgent', 'are bright as a spring of the Graces' (i.e. blessed by the Graces). Bergk reads ἀπε.
l. 9. ἐπι, wanting in Athen., is supplied from the monument and from Licymnius.

VI. Ἀρετᾶ πολύμογθε κ.τ.λ. Athen. xv. 695 A, τὸ ύπό τοῦ πολυμαθεστάτου γραφὲν Ἀριστοτέλους κ.τ.λ. Athen. goes on to describe the Ode as a 'kind of Scolon', denying that it is a Paean, as a certain Demophilus urged, who wished to convict Aristotle of the impiety of addressing a Paean to a mortal, Hermias of Atarna (v. on l. 13); see on No. xxvil. It is not easy to understand why Athen. classifies the song as a Scolon, except that Aristotle was said to have sung it daily ἐν τοῖς συστητοῖς. One is the more inclined to believe that the term Scolon came to be extended to any song which, whatever its original intention, was popularly employed at convivial meetings (see Introduction to Scolia, p. 237).

Bergk describes this poem as 'jejenum, frigidum', etc., and therefore declares that it is falsely attributed to Aristotle. We have yet to learn, however, that the philosopher had any talent for lyric poetry, neither do I think that the song is so deficient in merit as Bergk asserts.

l. 1. πολύμογθε, we need hardly treat this as used in a passive signification, 'won by much toil' (Liddell and Scott); rather 'full of labour', the epithet being transferred to Arete from those who follow her (γένει βροτίων), just as we talk of 'pale death', 'gaunt famine', etc.

l. 2. βίοι (= βίου) Bentley, for βίοι.

l. 5. ἀκαμάντας, explained by Schweighäuser as agreeing with the implied subject of ἀλλαγ. He is, however, of opinion that the word has been substituted for ἀκαμάτους, for which there is more authority, and that the latter was merely a gloss explaining μαλεροῦς, a close connection being established between the two epithets from the constant application of either one or other of them to πῦρ in Homer.

l. 6 seg. 'Such a reward dost thou bestow upon the mind, a reward immortal, and more precious than gold', etc. For καρπῶν τ' ἅθ. (= καρπῶν ἅθ. τε), compare Od. v. 878, and other instances of the misplacement of τε quoted in Monro's Hom. Gram. p. 242. Ilgen takes the meaning of the passage to be 'you exert on the mind an influence more powerful than the temptations of gold, than the admonitions of parents', etc.

μαλακχαγήτων, 'languid-eyed', but Ilgen quotes Hesych. αὔγαίν (= ἀλγείν), and suggests that the epithet = 'lessening pain'. This would require a derivative rather than the verb μαλακίζω, but from the adjective μαλακός.

l. 9. Cf. Hor. 3 Od. iii. 9, 'Hac arte Pollux, et.vagus Hercules', etc. ll. 9-11. ἐργοῖς ... δύναμιν, Aristotle is perhaps thinking of his own doctrine in the Ethics ii. 1. 4, τὰς ἄρετὰς (which are δύναμες) λαμβάνομεν ἐνεργήσαντες πρῶτον.

l. 14. Ἀταρν. ἐντροπ., the reference, as we learn from Athen. l.c. is to
Hermias, a slave of Eubulus, Tyrant of Atama. At one time he was a disciple of Plato and Aristotle at Athens, enjoying particularly the friendship of the latter (Diog. Laert. v. 9). He advised Eubulus to revolt from Persia, and on his master's death, whom, according to Diog. Laert., he murdered, he himself obtained rule. He entertained Aristotle as his guest while in possession of royal power. At last Mintor, a Persian satrap, entrapped him and had him slain, B.C. 345 (Diod. Sic. xvi. 33, Strabo xiii. 420). An interesting account of the friendship of Aristotle with Hermias may be read in Blakesley's Life of Aristot. vol. iii.

Liddell and Scott translate γηρός in this passage 'deprive oneself of, forsake', but why not in the usual sense, 'he left desolate the light of day'? The expression is florid, it is true, but we are not dealing with first-class poetry. Schweighäuser prefers the reading αὐθαίρετος, and regards γηρός as intransitive, comparing Plut. ii. 749 D, to which Liddell and Scott add Theognis 956, but in these instances εγχώριος, χρησκός, etc., may easily be a mistake of a抄ist for εγχύρευτος, etc.

1. 15. αὐθαίρετον (v. l. αὐθαιρετος), proleptic after αὐδήσεως.

1. 16. Δίως ξενιὸν κ.τ.λ., 'who extol reverence for hospitality, and the honour of steadfast friendship.' ξενιὸς is awkward after αὐδήσεως in 1. 15; Bergk reads ἀποκομίσα, Ilgen omits altogether, taking αὐθαίρετος as in apposition to μεν, Hermias, = τὸν σεπήλοντα; but, as Schweighäuser points out, the abstract when employed in such cases for the concrete has a passive, not an active, signification; cf. Soph. El. 685, πᾶσι ταῖς ἕκασται σέβας of Orestes.

Δίως ξενιοῦ, a good instance of the employment of the name of a god with a special epithet in place of a mere abstract noun, such as 'hospitality'. Cf. the well-known τὸν ἐγὼν ἰκέσιον Δία (Eur. Hec. 345) = 'my supplication'. Zeus ξενιοῦ occurs in Aesch. Ag. 61, 353.


The lines are attributed by some to Aeschylus, but Bergk thinks this to be a manifest error, and regards them as the composition of some poet-philosopher.

1. 2. τα inserted by Meineke. Τέρμα τῷ Grotius from a reading Τέρμας. θαύμα ἔδρας, Jacobs' conjecture for ἄκος ἄρας.

1. 5. πτέρυγα. The representation of Τυγχανός as winged is a mere poetic idea, rarely if ever exemplified in art. Cf. Hor. 3 Od. xxix. 53.

1. 8. εἰς πτερόν, perhaps we should read εἰς πτερόν, regarding εἰς as the 'Aeolic' form of εἰς, often found in Pindar. See on Pind. Frag. vi. 1. 1.

VIII. Κλωθῶν Δήμητρις ὑ. κ.τ.λ. Quoted anonymously by Stob. Ecl. 1. v. 12, between two passages from Sophocles.

1. 1. Bergk thinks that the name of the third Fate may have dropped out (Δήμητρις ὑ. κλωθῶν κ.τ.λ.). He points out, however, that Pausan. x. xxiv. 4, speaks of two Fates being worshipped at Delphi.
GREEK LYRIC POETS


1. 5. ἀδελφείς Dindorf, for ἀδελφάς.


These (reduplicated) aorists are exclusively Homeric except ἔγαγον and ἔστιν (Attic ἔστιν). They are mostly Transitive or Causative in meaning; compare ἐ-καγώ-ν, 'I got for my share', with λεύκω-ν, 'I made to share'; ἀργε, 'is fitting', with ἥρας, 'made to fit'.

IX. οὐ γυμνὸς ἀγλαός x.t.l. Plat. Ep. α', quoted on rejecting an offer of gold from a friend.

11. 1-2. 'Gold, bright gold, is not the rarest thing in the hope-baffling life of mortals, neither does adamant nor do couches of silver, when tested in comparison with man, flash upon the gaze, etc.' ὀστελπίστῳ, lit. 'hard to be hoped about', hence either 'that about which one cannot form any secure hopes', 'hope-baffling', as above, or simply 'cheerless', 'hopeless'. The apparent 'Schema Pindaricum' in ἄστράπτει is accounted for by the neuter δομωαζόμενα, referring to ἀδώμας and ἀλίναι. ἄστραπτει belongs to ll. 3-4 also by a kind of zeugma, unless in l. 3 we are to think of the gleam of the yellow corn.

X. Σὲ δ' άκισομαι x.t.l. Quoted by Plut. Vit. Alcib. c. 11, from an Epinicion by Euripides in honour of the successes of Alcibiades in the chariot-race at Olympia. Cf. Athen. i. 3 E. Plutarch mentions that he surpassed all records in entering no less than seven chariots for the race, with which he obtained the first, second, and either third or fourth places; for, curiously enough, while Euripides speaks of the third place, Thucydides in a speech of Alcibiades (vi. 16) describes it as the fourth. It is difficult to conceive how either authority could have made a mistake on such a point. Athen. i. c. adds that to celebrate his success Alcibiades gave a general public entertainment (τὴν πανήγυριν πᾶτον εὐστίᾶσε). See Grote vol. vi. p. 323 seq. for the importance of the whole occasion, the date of which he fixes at 420 B.C. (Ol. 90).

1. 2. Bergk reads καλόν ἀ νίκας (τὸ) καλλίστον (δ') ὥ. x.τ.λ.

1. 4. The asyndeton is very awkward; Bergk suggests τετάθης τ'. Some commentators alter δ' to τρις, but, as Grote points out, there is no reason to suppose that crowns were given for any but the first and second places. Indeed, but for this passage, we have no reason to suppose that there was a prize even for the second place. The words in Thucydides (and after him Plutarch) lead to this conclusion. Ἐνίκησα δ', καὶ δεύτερος καὶ τέταρτος ἐγενομίχ, 'I won the prize and took the second and fourth places'. Athen. i. 3 E speaks of the 'victories' (νίκαι) of Alcibiades on this occasion, but even if his words imply that Alcibiades won three prizes, he may easily have been misled. Consequently in this passage Hermann for δ' reads Δώς, and Bergk follows him. Either word is connected closely enough with τετάθης to account for the position of τε.
XII. Ὡς ἐπὶντα μὲν ν.τ.λ. Plut. l.c. 27. πρὸσωπον Wytenbach, for πρὸς τόπον.

XIII. Ναὶ τὰν Ὀλυμπον. Quoted by Clem. Alex. Strom. v. 661, who compares a line from Aeschylus, Ἀλλ᾽ ἔτι κὰμοι ἀλής ἕπι γλώσῃ φύλαξ. Cf. also Soph. O. C. 1052. Bergk thinks that the lines are from Pindar, and, judging by the sonorous style, his conjecture is a probable one.

XIV. οὗ γὰρ ἐν μέσωι. Clem. Alex. Strom. v. 654. ἀντιμαχόμετα, 'hard-won'. Pindar, on the other hand, in a well-known passage (Ol. ii. 80, μαθόντες ν.τ.λ. ) scorns the idea of the gift of poetry being acquired by any labour. It must, however, be remembered that to be a master of the art of Greek Melic Poetry with its elaborate accompaniments, natural inspiration had to be seconded by very careful training.


XVI. Όυκ αἱδε ν.τ.λ. Plut. De Consol. c. 28, εἶ γοῦν ἢ Νιόβη ν.τ.λ. The words may very likely be from a Threnos, wherein consolation was frequently sought from mythology. Cf. Simon. ii. and p. 19.

XVII. Κατρος ήμίγ' ν.τ.λ. Hephaest. p. 56, as an example of Glyconics. See Introd. to Anacreon ad fin. Bergk is of opinion that these lines are by Glycon himself, whom he considers to have been a poet of the Alexandrine period.

XVIII. Χαροταν κόα ν.τ.λ. Dio Chrysos. Or. xxxiii. T. ii. 470, referring to the legend of Hecuba being converted into a dog. Welcker attributes this fragment to Alcman, but, so far as we can conclude, it is entirely out of keeping with his metrical style (see p. 49). ll. 1-2. κόα, the accus. belongs to the construction in Dio Chrys.

In γναθμῶν πολλαν, if the reading be correct, we have a singular instance of γναθμός being used like γνάθος in the feminine. οἱ ... ϕθεγγομένας, for the change in construction Bergk compares II. xvi. 531; xiv. 25; Od. xxii. 17, etc., in all of which cases we may regard the participle as in the genit. absolute with the pronoun understood.

I. 4. πάγοι, conjecturally inserted by Bergk.

XIX. Προβάτων γὰρ ν.τ.λ. Plut. de Pyth. Orac. c. 29, in explanation of the name Galaxion in Boeotia. πέλλαί γὰρ Bergk, for πέλλαι δὲ.

XX. Ἐξ Σάτρης ν.τ.λ. Choerobosc. in Aldi Cornu Cop. 268. Ahrens has restored the Lesb. accent to the Lesb. genitive Σατρῆς.
XXI. 'Εγω φαμι, κ.τ.γ. Plut. De Garrul. c. 5. Bergk thinks that the line, in an altered form, may be Sappho's. Cf. Sap. xvi. 6, and XVII. εν μοισσόλω οὐδὲ.


XXIII. Ποικίλλεται μὲν, κ.τ.λ. Demetr. De Eloc. 164. One is reminded of Pindar's Dithyramb (Frag. vi. l. 16), τοτε βάλλεται, τοτε ἐπτ' ἀρμοταν χέρον ἔραται | οὖν σὺβαι, κ.τ.λ.

XXIV. οὐ μὴν ποτε Clem. Al. Strom. vi. 796. Bergk ποτε for ποτέ ἄν, and κείδος for κέρδος, the former being more consistent with the lyric 'dialect' (see p. 80).


XXVII. Τὸν Ἐλλάδος ἀγάθικα, κ.τ.λ. This, we are told by Douris ap. Plut. Vit. Lysand. 18, was the first instance among the Greeks of an adulatory apotheosis of a living man; πρότον μὲν γὰρ Ἐλλήνων ἐκάινη διόμως αἱ πόλεις ἀνέστησαν ὡς θεῷ καὶ θυσίας ἐθυσαν, εἰς πρότον δὲ παῖνες (cf. on Miscel. vi.), ἦς θησαυρον, of one of which Paeans this passage is the commencement. The degrading practice became a popular one, as we see from the two succeeding passages, and from Athen. xv. 697. It spread especially among the cities of Asia Minor, in honour of Roman generals, governors, or emperors, sapping the pagan religion of whatever soundness it still possessed, and marking the decay not only of freedom, but of the very desire for freedom. Consult on the subject Hermann, Gr. Antig. ii. p. 59 (ed. Stark, Heidelberg, 1858). Εὐρυχορον Ναέκε, for Εὐρυαγρόν.

XXVIII. Ως οἱ μέγιστοι κ.τ.λ. Quoted by Athen. vi. 253 c with a full account from Demochares of the adulation heaped upon Demetrius at Athens. For the circumstances leading to his triumphal reception on this occasion, see Grote, vol. xii. p. 205 seg. (cf. p. 197). The date of this occurrence, as indicated partly by the references to the Aetolians, and to the Eleusinian Mysteries, was 302 B.C. in the month Boedromion (part of September and October). Grote's criticisms on the sentiments of the song are worthy of attention: 'Effusions such as these, while displaying unmeasured idolatry and subservience towards Demetrius, are yet more remarkable as betraying a loss of force, a senility, and a consciousness of defencelessness and degraded position, such as we are astonished to find publicly proclaimed at
Athens. It is not only against foreign potentates that the Athenians avow themselves incapable of self-defence, but even against the incursions of the Aetolians; etc. It is at least satisfactory to read that the brilliant young warrior himself was disgusted with the unwholesome compliments lavished upon him (see Athen. vi. 253 A). The song is described by Athen. as an Ithyphallus, a species of religious lyric now, like the Paean, no longer confined to the service of the gods. The mode of delivering the Ithyphallus is described by Athen. xiv. 622, and it was of a nature to enhance the servility and idolatry of the performers in this instance. They wore masks representing the countenances of drunken men—wreaths on their heads and arms—long white garments reaching to the ankles, etc.

I. 1. Ως. Either we have not the beginning of the song, which is not likely from the manner in which it is cited by Athen., or Ως does not belong to the poem, but to the words of Athen., some other monosyllable beginning the line; or, thirdly, we must, with Hullemann, read "Ως.

l. 3. γὰρ Ἀθ. καὶ, conjecturally inserted by Toupe, something of the kind being obviously required.

I. 7. Ἀρχός . . . καὶ ξαλός; in this description flattery was in accordance with fact, judging from the testimony of Plut. Vit. Demetr. c. 24. Indeed his lively disposition led him to excesses which it required a stretch even of Athenian reverance to condone. Cf. Grote, vol. xii. p. 207.

I 9. σεμνὸς δὴ, κ.τ.λ. The text as it stands is only just translatable, 'where he shines forth in majesty, his friends all around him, and himself in their midst, like as if his friends were the stars and he the sun.'

A majority of MSS. give σεμνῶν, and Bergk adopts the reading of Meineke and Meilhoun σεμνῶν τι φαίνειθ.' He has also changed δομος to ὁμοιον. Οἱ φίλοι probably refers to Demetrius' personal retinue of flatterers, Athen. 253, mentioning that the Athenians, οἱ τῶν κολάκων κολακεῖ, paid divine honours to these also.

I. 13. παῖ Ποσειδίωνος, alluding probably to his maritime power; καρποδίτης, a compliment to his beauty.

I. 15 seq. This passage, with its curious mixture of outspoken blasphemy and fulsome idolatry, reveals to us how entirely the old religion had by this time lost its hold on the Athenians. We may compare Philos. Apollon. i. 15 (on Emperor cult): τοῖς βασιλείοις ἀνδράσιν, οἱ καὶ Δως τοῦ ἐν Ὀλυμπίᾳ φοβερότεροι τότε καὶ ἀπολύτιτεροι ἥσσον, and Ovid's Trist. III. i. 55, and ll. 77-8.

I. 18. Cf. Hor. 3 Od. v. 2: 'Praesens divus habebitur | Augustus.'

I. 25. Αἰτωλός (v. i. Αἰτωλός); see Grote, vol. xii. pp. 164, 191, 204; ἐπὶ πέτρας, in allusion to the mountainous country of the Aetolians.

29-30. In the general weakness of Greece, the Aetolians were able to extend their cateran warfare as far as Attica itself.

I. 31. κολασων Toupe, for σγύλασων.
I. 34. τείνων, Schweighäuser for τείνον, τείνη, etc., as if there were some legend of the Sphinx being transformed to a finch. Meineke τείλων, a rock.

XXIX. Πίστιν ὑπ' Ῥωμαίων, x.t.l. The end of a Paean sung by the Chalcidians in honour of Titus Flamininus, Plut. Vit. Flam. c. 16.

1. 2. I have conjectured μεγάλευτότατον 'most glorious at keeping oaths', for the corrupt μεγάλευκτοτάταν. Bergk reads μεγάλαυγοτάταν, but a deprecatory sense attaches itself to this word.

XXX. Ode to Rome.

Stob. Flor. vii. 13. Μελιννοῦς Λεσβίας ὡς Ῥώμην. It is presumed by some that Melinno, a poetess of Epizephyrian Locri, is meant, who is referred to Anth. Pal. vi. 353; and the epithet 'Lesbian' may be due to the employment of Lesbian metre and style in the poem. Schneidewin conjectures that the occasion of the Ode was either the seizure of Locri by the Romans after the defeat of the soldiers of Pyrrhus who had occupied the city (v. Liv. ix. 16): or else the period of the first Punic war, indicated by the allusion to maritime supremacy in I. 10, πολιώς θαλάσσας—an expression, however, which Mehlhorn would explain as a mere laudatory exaggeration.

But on the whole the language made use of throughout the Ode implies a period in the history of Rome when her empire was wider and more firmly established than at the time of Pyrrhus or even of the first Punic war; and there is a ring of enthusiasm in the poem too genuine for mere flattery. It is, therefore, I think, far better to follow Welcker and others in attributing the Ode to the flourishing period of Roman dominion, and to be content to remain in ignorance as to the identity of Melinno.

The view that the song was composed by Erinna of Lesbos, and that Ρώμη is simply the personification of strength is disposed of in Welcker's Kleine Schriften vol. ii. p. 160, and needs little refutation.

The dialect is intended for Lesbian, but the strict Lesbian forms are not always adhered to (cf. on ll. 1 and 3).

The remarks made on the metre of Lesbian Sapphics as compared with Latin apply equally to this Ode: see p. 154 seq.

I. 1. Θυγάτης Ἀργος, particularly applicable to 'Mavortia Roma'. Ἀργος, Epic, the Lesbian form would be rather Ἀρευος, v. Meister, p. 156.

I. 2. γρατομίτρα, the third syllable should be long, and Welcker compares γλυμμεδίς; but in the latter case the μι is no doubt due to the lost consonant seen in our 'smile', while γρατομίτρα would have no such justification. See Monro's Hom. Gram. secs. 371, 372, for the frequent lengthening of syllables composed of a short vowel and a liquid. Many of these cases are accountable for by the influence of a second consonant subsequently lost; others are due to analogy; but in not a few, notably in the instances of μέγις and
DITHYRAMBIC POETS

I. (a') Pratinas.

Athen. xiv. 617 tells us that this poem was written as a violent protest against the dominion in the orchestra of the flute-players. whose boisterous notes cast the poetry into the shade (v. Art. v. p. 40); αὐλητῶν καὶ γορευτῶν μισθοφόρων κατεγώνων τάς ὀρχήστρας, ἀγανακτεῖν τίνα ἐπὶ τῶν αὐλητῶς μὴ συναχεῖν τοὺς γοροῦς, καθάπερ ἦν πάτριον, ἀλλὰ τοὺς γοροὺς συναχέον τοῖς αὐληταῖς . . . ὃ Πρατίνας ἐμφανίζει ἀλὰ τοῦτο τῷ υπορχήματι. Pratinas emphasises his invective by scornfully employing the new metrical style, in which, by repeated resolutions of the long syllable 'in arsi', poetical rhythm proper is almost unrecognisable, though the loss was not felt when the words had become subordinated to the music. The song is called a hyporchem; but the distinctions of the various classes of Melic poetry were now becoming uncertain (v. p. 106) and the dithyrambic form was beginning to pervade Melic in general; thus, for instance, this hyporchem is addressed not to Apollo (v. p. 5), but to Dionysus; on the other hand, the Cretics in ll. 8, 9, and 16 are characteristic of the hyporchem.

ll. 1, 2. For the alliteration of the dentals, cf. on Sap. xxxi.

l. 2. τίνα, Stephanus for τι.

ll. 4-5. ἐμὸς . . . ἐμὲ, i.e. 'I the poet, and not the flute-player, should take the lead in the worship of Bacchus.'

l. 6. ἔκθωμεν, Bergk quotes Hesych. ἔκθωμενος ταχυός.

l. 7. ἄγοντα, Hesych. ἄγω· μελίσκω, ἄκοσα, but no doubt it implies not merely 'singing', but 'taking the lead in the song'.

It is perhaps a mistake to attribute the song of swans to the poetic imagination. Swans of a certain breed, not known in this country, are said to have a very fine power of song.

l, 8. κατ. Π. βασίλειαν Bergk, from κατόπτασπερείς βασίλεια.
GREEK LYRIC POETS

1. 10. ποτήρι ν.τ.λ. ν. p. 8. and cf. Anacr. xxvii. and note on Bacchyl. i. 5.

I. 12. I have given the manuscript reading, which defies any but purely conjectural emendation. Bergk defends παίε (for which παύε is usually substituted) in the sense of 'abigere'; comparing Ar. Wasps 456 (where, however, πάδο follows) and Pausan. i. 24. 1, where the meaning is uncertain.

In φοναίω it is probable that some such word as φόνγα is concealed, flute-playing being constantly associated with the Phrygians (contrast Δωριόν, l. 17). Bergk reads παίε τον φόνγα τον άοιτδον | ποικίλου προσκέλοντα, Hartung παίε τὸν φόνγα, αὐλὸν ποικίλου πνὸν ἔγοντα.

I. 13. ὅλοσίαλον. 'spittle-wasting' Emperius and Bergk, for ὁλοσίαλον κάλαμον, or ὅλοσιαλοκάλαμον.

I. 14. θὺ ὑπαί Emperius, for θυτα, 'its body fashioned beneath the borer'.

II. 16-17. δεξάς Bamberger, for δέξα; the meaning appears to be 'See! this is the way your hand and foot dash about', alluding to the fingers rushing up and down the πολύγροθος αὐλός (Simon. xxiv. B. l. 3), while the feet of the dancers endeavour to keep pace with the excited notes. ἀδες no doubt implies some imitative gestures on the part of the performers.


(θ') 'Α μὲν 'Αθάνα ν.τ.λ.

Athen. xiv. 616 E. ο μὲν τὴν ἑφή τὸν Μελανιπτίδην καλὸς ἐν τῷ Μαρσύχ διασύροντα τὴν αὐλητικὴν εἰρήκαι περὶ τῆς 'Αθηνᾶς ν.τ.λ.

'Αθάνα, cf. on Scol. iv. l. 1.

l. 4. οὗ μὲ Bergk, for έμε.

(γ) "Ον σοφὸν ν.τ.λ.

Athen. xiv. 616 F. Τελέστης τῷ Μελανιπτίδη άντικορυστόμενος ἐν Ἀργαί.

I. 1. seq. 'Which cunning thing (sc. αὐλόν), I believe not that the cunning goddess, bright Athene, amid the mountain thickets took and cast the instrument again from her hands, fearing to deform her countenance.' ὄργανον, if the text be correct, resumes the object already expressed in ὄν. Schweighäuser plausibly suggests ἐν σοφόν, i.e. unum omnium, etc. Bergk reads ὄργανον dep. on ἄτυχος; but the flute is not described as a disgrace to musical instruments, but as causing deformity or contortions in the face of the player.

I. 3. In the metrical scheme I have regarded the first two syllables as the 'basis', v. p. 38.


γηρ, this form of θυρ (v. Lesb. Dial. p. 83), seems to be specially employed of human creatures partly akin to animals, such as the Centaurs and the Satyrs.

I. 7. ἥ Dobree and Bergk, for αἱ γαρ.

I. 8. ἄγέρουστος, 'cheerless', 'kill-joy' (cf. Liddell and Scott), unless there is a more special meaning of 'unchoral', i.e. averse to choral
singing, for which the flute was particularly adapted. Two more verses after l. 11 are added by Athenaeus, but they are in a hopelessly corrupt condition.

(δ) ἦ Φρύγα ν.τ.λ.
Athen. xiv. 617 B. ὁ Τελέστης ἐν τῷ 'Ασκληπιόν.
The Phrygian sovereign over the ‘sweet-breathing flutes’, who is here said to have been the first to adapt the flute to the human voice, Bergk supposes to be Olympus, from the mention of Λυδόν... νόμον: cf. Plut. de Mus. c. xv. ὁλιμπον... ἐπικήθειον αὐλήτται Λυδίττι. The text however is too uncertain for any definite conclusions. Λυδόν ὃς Huschke, for Λυδόνος; ἀριστο Schmit, for ἠριστο; νόμοι, αἱδον ὑμᾶς Dobree and Schweighäuser, for νομοκόλον ὅρεφαι.

(ε) Οὐκ ἀδὸν ν.τ.λ. Athen. iii. 122 D.
l. 1. I have put ἀδὸν for ἀξιδο, in order to restore the Ionic metre as we find it in ll. 3-5. In l. 2 a dipody of two choreic dactyls takes the place of the Ionic, being of equal rhythmical value.
l. 1. 2. θυματα Schneidewin, for ομα, Bergk μάλα.
l. 4. τὸ πάλαι Meineke, for τὸ παλαιόν.

Π. (α) Πάντες θ' ἀπεστύγειον ν.τ.λ.
Quoted by Athen. x. 429 B to illustrate the power of wine.
l. 3. Hartung's reading for οὖν ἀπελαύντο. There is not much sense in Bergk's τοι μὲν άπ' οὖν ὄλοντα.

The language of these lines is a little remarkable, and is the outcome of those higher religious sentiments which were beginning to gain ground at the time among the cultivated. Cf. Introductory remarks on Pindar's Threni, p. 413.

ΠΠ. (α') Ἡθος, Ἢθος ν.τ.λ.
Quoted by Philodemus περὶ ἐνεβείας, p. 85, ed. Gomperz, Vol. Herc. nova Coll. ii. 11, with the remark that whatever may have been Diagoras' religious principles, he exhibits no trace of impiety in his poetry. The lines are addressed to a certain Arianthes of Argos, possibly in an Encomium, or an Epinician Ode. They are certainly Pindaric in sentiment, cf. Pind. Frag. xii. 5'.
l. 2. νομίμα γρένα, cf. Od. xii. 325. Ἀλῖν ἐν στῆθεσθ' νόμον πολυερθίδα νομίμον.
l. 3. Added by Didymus Alexan. de Trinit. iii. 2, p. 320. Compare Simon. xi.

(β') Κατὰ ἀκμόνα ν.τ.λ.
Philodemus l.c. Addressed to Nicodorus of Mantinea, a famous boxer and subsequently a legislator.

(γ) Εκτέλεσθαι, Philod. ἐκτελεσθάι, but Sext. Empir, ix. 402 quotes from Diagoras κατὰ δαίμ. x. τύρ. πάντα τελείται.

IV. (α') Πάλλαδα περσίπολων ν.τ.λ.
Quoted by the Scholia on Arist. Clouds 967, "Ἡ Πάλλαδα περσίπολων
The passage is given in one of the Scholia almost exactly as it appears in the text. Other Scholia give a somewhat different version, and it is mentioned that some considered the lines to be from Phrynichus. Thirdly, in Schol. Aristid. T. iii. 537, similar words are attributed to Stesichorus; so that we may accept Bergk's explanation that the three poets adopted some ancient formula commonly addressed to Pallas. This is the more likely, since in all the versions the first line exhibits the hexametric form proper to the early hymnal style.

1. 3. δαμάστιππων. Bergk quotes from Et. M. 474. 30. 'Ιππία: ἐκλήθη οὕτως Ἡ 'Αλυγα, ἐπεί ἐκ τῆς κεφαλῆς τοῦ Δίως μεθ' ἵππων ἀνήλιτο, ὡς ὥ ἐπ' αὐτῆς ὑμὸς ἀθλοῖ... and he thinks that the hymn there mentioned is perhaps the ancient one imitated by Stesichorus, Phrynichus, and Lamprocles.

(β') αἰτε ποταναῖς κ.τ.λ. Athen. xi. 491 c. Kēsous, Bergk and Meineke νεσισε.

V. Διπαρόμοματε μάτερ κ.τ.λ. Sext. Emp. xi. 49, 556 (Bekker).
See Miscellaneous Passages, No. v. and notes. Compare also Scol. ix.

1. 2. Αὐτάλλωνος as the god of healing.
1. 3. Bergk has improved the metre by reading 'Υγία in place of the later form 'Υγία.

1. 6. Unless, as Bergk assumes, something is omitted between l. 5 and l. 6, the expression is somewhat confused, since, strictly speaking, the sense requires σέθεν γείρις to be included in the same sentence with the words Τής γὰρ... ἄργας.

Isothaimonos... ἄργας, cf. Eur. Tr. od. 1169, τῆς ἰσοθέου τυραννίδος, and Eur. Hec. 356, where Polyxena describes herself, when a princess of Troy, as ἐστὶ θεοῖς, πλὴν το κατὰθινέων μόνον.

VI. "Υπνος κ.τ.λ. Athen. xiii. 564 c, in discussing the power of the eye in love, says that, according to Licymnius, Sleep was enamoured of Endymion and kept open his eyelids in slumber. I have adopted Meineke's ὄστοις ἐκόμισε for ὄστοις ἐκομιμίζει, which gives a harsh metre. Schmidt reads ὄστοις κοιμιζει κόρας, as the pupils may be said to sleep even though the eyelids are open.

For the personified "Υπνος see on Miscel. v. He is represented as a child on the chest of Kypselos, Pausan. v. 18. 1.

VII. (α') Μυρίζεις κ.τ.λ. Stob. Ecl. Phys. i. 41. 50, with reference to the supposed derivation of Λυχέρων from άγγος.
I have followed Grotius in inserting 'Λεξέρων, for which there is the authority of one ms., and I have endeavoured to improve the metre by reading παγαία for παγαίς (Grotius for πάσας).
(β') Stob. Lc. The passage is of course in imitation of Aesch. Ag. 1558, ωκύπτορον | πόρῳμενοι άγίων.
VIII. "Ω καλλιπρόσωποι. Quoted by Athen. xiii. 564 e, with the remark that the Cyclops, as if with a presentiment of his blindness (προμακανεύσαντος την τύφλωσιν), praises everything in Galatea except her eyes. Athen. contrasts this "blind praise" with the lines in Ibycus iii. Cf. above on vi. Κάλλος Fiorillo, θάλλος Schweighäuser, and others θάλος; cf. Ibl. l.c. Χαρίτων θάλος.

IX. Σύ τ' ὑπὸ τὸν αἴτιον ν.τ.λ. Macrobi. Sat. i. 17. 19.

The Paean was addressed to Apollo, who, however, is here identified with the sun-god Helios. This became common from the time of Euripides onwards, and illustrates the tendency of the later Greeks to convert mythical religious figures into physical ideas.

1. 2. ἀκτίσι λαμ. Bergk for λαμ. ἀκτ.
3. For the sake of the metre I have altered ἐγθροίζo to ἐγθροίζoν.

X. Ἐγερε ό ν.τ.λ. Athen. xi. 465 c, Τιμοθέους ἐν Κύκλωπι.

1. κισσόν . . . δίσαζ, alluding perhaps to the κισσύβιον, the term applied to the Cyclops' cup, Od. ix. 346.
2. 4. The florid language is characteristic of the later Dithyrambic poets. Βασιλίου for Βάσιλιον, as in Soph. Antig. 154.

XI. (α') Κλέωνιος ν.τ.λ. Quoted by Plut. Vit. Philopoem. c. ii. The line chanced to be sung just as Philopoemon was entering the theatre. The "Persae" was apparently a Nome, since in Plutarch's account it was being sung by a single lyre-player; and the hexametric form of α' is a further indication; cf. pp. 7, 266.

(β') Plut. de Aud. Poet. c. ii, Τιμοθέους όρμηθείς οὐ κακῶς ἐν τοῖς Πέρσαις τῶν Ελλήνας παρεκάλει.


1. 2. Plutarch has the unmetrical γρυσίων οὔτε "Ελλαξ ν.τ.λ. Bergk places οὔτε after οὔτε Ελλαξ, a construction for which there would be insufficient justification (see on Archil. xi. 9). I have, therefore, omitted οὔτε altogether.


XIV. Μακάριος ἓπθα ἀτ. ν.τ.λ. Plut. de Se Ips. Laud. c. i, condemning the bad taste of Timotheus' self-laudation.

Κάμωνος Bergk, for Κάρσωνος, explaining this passage by Pollux iv. 66, καὶ Φρόνιμος οὔ τὸν Κάμωνος μελετήσας πολυκαυχαίσα . . . κερασάθαξι λέγουσιν.

XV. "Ἀλλος δ' ἄλλαν ν.τ.λ. Athen. xiv. 637 Α, Τελέστης ἐν Υμεναιῳ διθυράμβο (see p. 106 note, on the confusion at this later period between the different classes of Melic poetry).

1. 1. "Ἀλλος. Schweighäuser remarks that we must suppose that there are several musicians all playing the magadis, and that we should rather expect the plural in ἐφεύβοις, etc. He suggests ἄλλοις. "Εφεύβοις, 'digitorum pulsus velut titillare' (Dalecamp).
GREEK LYRIC POETS

XVI. Πρὸτοι παρὰ κ.τ.λ. Athen. xiv. 623 f, to prove that the Greeks learnt the Lydian and Phrygian harmonies from the Lydians and Phrygians who, as he says, accompanied Pelops to the Peloponnese.

XVII. Τῷ ανατίθημι κ.τ.λ. Athen. xv. 670 E., the speaker being a goatherd in love. Schweighäuser supposes that he is presenting the gifts to a boy whom he now neglects for a maiden. I think it preferable to consider that, according to a common custom, the goatherd is offering up to some deity (σω) the emblems of his calling, which love now forces him to abandon. To these he adds the simple rustic offering of a rose.

I. 3. ἀλλὰ Schweighäuser, for ἀλλαί. According to my explanation of the passage ἀλλαί must be taken adverbially.

κέρατι, cf. Pind. Isth. i. 3, Δᾶλος, ἐν ἀ κέραται.

I. 4. Χάρις φίλαν, a favourite compliment. Cf. Alcaeus XIII.

XVIII. οὕτε παιδὸς ὃρενος κ.τ.λ. Athen. xiii. 564 a, from Lyco-

phonides.

Χρυσοφάρων, probably = γρυστότελος, cf. γρυστότελο κοῦρα, Anac. v. l. 7., and Pind. Isth. v. 75; or perhaps 'wearing golden ornaments', cf. Scol. xvi. b. l. 2.

I. 2. οὕτε Porson, for οὐδε.

I. 3. Corrected by Meineke from ἀλλα ἱσμον περίκει,

PINDAR’S FRAGMENTS

THRENOI

The well-known criticism of Dionys. Rhet. p. 69, that Pindar’s Dirges were written μεγαλοπρεπῶς and those of Simonides παθητικῶς will be fully appreciated by any who compare the following passages with e.g. the ‘Danae’ of Simonides (No. 1.). The latter, by exalting the incident into the region of mythic ideality (cf. p. 19) affords an indirect consolation by lending a poetic beauty to the sorrow of the mourners. Pindar endeavours to transcend the sadness of the occasion and to carry their thoughts beyond the gulf which separates this world from the next.

It is not unnatural that his Threnoi should have won less popularity than those of Simonides, especially when we consider how little in harmony with ordinary Greek views were the doctrines exhibited in the passages before us. His main theme, that the upright receive everlasting rewards in the next life, may have been derived by him from the Orphic poets, or perhaps from the mysteries of Demeter or of Bacchus, wherein the doctrine was prominent. Others refer us rather to Pythagoreanism; and indeed the Orphic, Bacchic, and
philosophical mysteries seem to have had much in common; cf. Hdt. ii. 81. Τούτη Όρρηκοσι καλεομένοι καί Βακχικοσι, εδοτί δέ Αιγυπτίοσι καὶ Πυθαγορείσι. Müller in his *Hist. of Greek Lit.* ch. xvi., which should be read on this subject, points out that, whereas in Homer only the specially favoured, such as Menelaus, the son-in-law of Zeus, are admitted to Elysium, while of the rest even the best lead but a joyless existence (cf. the well-known lament of Achilles in *Od.* xi. 489), Pindar, on the contrary, holds out some form of Paradise to all who can win it by their virtue. He is at one rather with Hesiod, according to whom all the heroes (ϊδεοι; εἰρωτος) assemble in the Islands of the Blest (*Wks.* 169). See *Oêl.* ii. 1. 61 seq. Zeller, in his *Pre-Socratic Philosophy*, Introd. sec. ii., asserts that Pindar is speaking of the future rewards not of the pious in general, but only of those initiated in the mysteries. I see, however, nothing in the text to support the limitation, with the exception of *Frag.* v.; and Plutarch's words in citing No. ii. are expressly against it (περὶ τῶν εὐσεβῶν ἐν άδων, and εὐσεβῶν γιορον). He is rather, I think, in accord with the sentiments in the fragment of Euripides *Chrysippus* (Dindorf 836), and of the *Aphroditias* of Antiphanes, *Stob.* *Flor.* 124. 27, in which passages the doctrine of immortality has an universal application. Nevertheless Pindar was probably speaking, as usual, for aristocrats only, and had no notion, to use M. Girard's expression, of 'une vaste cité divine, facilement accessible à tous.'

I. 'Ολβία δ' ἀπαντεῖς κ.τ.λ.

Plut. *Cons. ad Apoll.* l. 35. ἐν... Θρήνῳ περὶ ψυχής λέγων κ.τ.λ. The doctrine that the immortal part of us awakes to life only when our mortal members are asleap is said to be derived by Pindar from Heraclitus, from whom Böckh cites the following passages: θάνατος ἐστιν ὁκόσα εγερθέντες φρίομεν, ὁκόσα δὲ εὐάντας ὑπνος... Καὶ τὸ ζῆν καὶ τὸ ἀποθανεῖν καὶ ἐν τῷ ζήνι ἡμᾶς ἐστὶ καὶ ἐν τῷ τεθάναι... Ζωμὲν τὸν ἑκάεινον (τῶν θεῶν) ὑάματι, τεθνήκαμεν δὲ τῶν ἑκάεινον βίον. The well-known lines of Sophocles will also suggest themselves, Τίς δ' οἴδει τὸ ζῆν μὲν ἐστὶ καταθανεῖν κ.τ.λ., and Shelley's *Adonais*, Stanza xxxix. seq.

1. 1. ὀλβία δ' ἀπαντεῖς αἰχα, ι.ε. ἀπαντεῖς οἱ εὐσεβεῖς, since for others there is in store the χαλεπῶν κρίσις (l. 5).

μετακινόστοντας conjecturally supplied by Böckh.

2. ἑπέτατο, 'obeys the call of'.

3. αἰώνος εἰῶνον; judging from the context (ἐνθα δὲ πραττόντων μελέτων κ.τ.λ.) the word εἰῶνον does not appear to indicate, as it usually does, any diminution in reality, but to be used of the vital spirit in its purity as divested of its bodily form. Translate perhaps 'the image of (true) life', but the force of εἰῶνον must not be pressed too closely; unless indeed the meaning is that what was a mere semblance of life before the death of the body survives it and is transformed into a reality.

4. πραττόντων μελ., when the limbs are in action. For this neuter
use of πράσιον, Böckh compares Nem. i. 26, πράσιον γαρ ἐργοῦ μὲν θένος | βουλαία νέ δε ἐσθίν.

εὐδόντεσσι, sc. μέλεσιν, or else ἀνθρώποις.

1. τερτυνὸν γαλ. τε χρίσον 'award be it of gladness or of sorrow'.

II. Τούτω λάμπει, κ.τ.λ. Quoted by Plut. Consol. ad Apoll. c. 35, and reconstructed by Hermann and Böckh, with but little violence to the original.

l. 1. 'For them the might of the sun shineth below in our night-season.' Μὲν probably contrasts the lot of the righteous with the doom of the unrighteous, subsequently described (v. on l. 8). Notice that Pindar is not speaking of the Isles of the Blest, as in Ol. ii. 70 seq., but of an Elysium in Hades (κάτω). In that passage the sun is described as shining both by night and by day, while the meaning of this line is probably, though not certainly, that our night is day in Elysium, and our day their night. Vergil, who partly imitates this fragment, Aen. vi. 637 seq., speaks of a distinct sun and stars for Elysium, 'solemque suum, sua sidera norunt'.

l. 2. προάστιον (Hermann, for προάστεον), as if there were a πόλις in Elysium of which this is the playing-ground. Vergil, on the other hand, l.c., speaks only of groves and glades, a garden of Eden, as it were, in which the spirits wander at random. 'Nulli certa domus; lucis habitamus opacis,' l. 673, cf. 638, 679, etc. His description was more in accordance with the growing fondness of the Romans of his day for country-life and surroundings. For προάστιον, cf. Arnold's note on Thuc. iv. 69: 'The προάστεον of a Greek city was not what we call a suburb, but rather an open space, like the parks in London. ... It was used as a ground for the reviews of the army, and for public games. At Rome the Campus Martius was exactly what the Greeks call προάστεον.'

l. 3. σκιαζ. Hermann, for σκιαράν, σκιαρόν. Χρυσιοίς καρποῖς Böckh, for γρυστοκάρποις.

ll. 4-5. Cf. Vergil l.c. ll. 642-4, 'Pars in gramineis exercent membra palaestris,' etc. Εὐανθής ἵππ. τεθ. ἀλβος, cf. Is. IV. (v.) 12, εὐανθήτα σῶν ὀλβω. Metaphors of this kind from flowers are very common in Pindar, e.g. ζωάς ἄωτον, θάλλοις ἀρέτα, Is. l.c.; ιερὸν εὐζωάς ἄωτον, Pyth. IV. 131; αὐξέται δὲ ἀρέτα, γλυφάς ἐφέραι ὡς ὥτε δένδρεον ἀστεῖ, κ.τ.λ., Nem. VIII. 40.

l. 7. θύω Hermann, for θύματα.

ll. 8-9. These lines, which, as far as they go, correspond metrically to ll. 6 and 7, the last of the strophe, evidently belong to a description of the place of the wicked. 'Where sluggish streams of murky night belch forth their impenetrable gloom,' as if the darkness rose up from the black, misty rivers of Hades. With βληγρός ... ποταμός, cf. Hor. 2 Od. xiv. 17, 'visendus ater flumine languido Cocytus'; Aeneid vi. 323, 'Cocyti stagna alta vides, Stygiamque paludem. Βληγρός is applied to calm winds in Alcaeus xxvii.'
III. Ψυγαὶ δ᾽ ἄσεβεοι, κ.τ.λ. Quoted by Clem. Alex. Strom. iv. 640, 22, and attributed to Pindar by Theodoretus. There can however be little doubt that Dissen is right in rejecting the testimony of the latter. Pindar would hardly have spoken of the souls of righteous going to heaven, and not to the Elysium in Hades, or to the Μαξάρων Νεῖσοι; nor is he likely to have used such an expression as μάκαρα μέγαν. The passages mentioned in Fennell’s note (from Prof. Seymour) do not materially affect Dissen’s argument; and it is probable that the poet was of the Jewish or Christian religion.

1. 2. πωτώντα, Dissen compares Eumen. 98, where Clytemnestra, speaking of her existence in Orcus, says αἰτηρῶς ἀκομαί.


1. 5. αἰείντες(1), Böckh for αἰείονσι(1), v. Dor. Dial. p. 95.

IV. Οὖν δὲ Φερείρονα, κ.τ.λ. Quoted by Plat. Meno, 81 B, in connection with his doctrine of ἀνάμνησις. Pindar is supposed to derive his notions of transmigration from the Pythagoreans or from the Orphic poets. Compare with this passage, Plat. Rep. x. 615 a, and Aenid vi. 713, 738, etc. Dissen, judging from the expression πωτών...πώνθεος, and from the period of nine years (v. Müller’s Dorians, i. pp. 353 and 445), thinks that Pindar is speaking of a case of involuntary homicide. But πώνθεος simply as an euphemism for sin is not inappropriate to the context, where emphasis is laid on the penance; and the number nine may very likely have some connection with Pythagorean mysticism (cf. the employment of its factor της in a similar passage, Ol. ii. 68); finally, why should Pindar say that the souls of kings and heroes issue from the souls of those who have atoned for involuntary homicide?

1. 1. οὐκ, 1. at whose hands, cf. Pyth. iv. 22, θεο...ζείνα...δικατο. παλαιὸ πίν. cf. Aen. vi. 739, ‘vetereumque malorum | supplicia expendunt’.

1. 2. ενάτου ἐτῶν, Plato and Vergil make the period a thousand years. The expression here may possibly account for Horace’s 1. nonumque prematur in annum, Ars Poet. 388.

1. 3. ψυχας Böckh, for ψυγαν.

1. 5. ἡμείς has its penultimate short as in ἡμως ἀντιθέους. P. I. 53.

V. Ὅλιβοι ὀστίς, κ.τ.λ. Clem. Alex. Strom. iii. 518. Πίναρας πρέπει τῶν ἐν Ἐλευθερίων μυστηριῶν. A dirge ‘On an Athenian who had been initiated at Eleusis.’ So Fennell; he might have added that this is a pure assumption on the part of Böckh (not Bergk, as Fennell says), and that there is no direct evidence that the lines belong to a dirge at all.

1. 1. Κολάν, for ποινά, Heins and Böckh.

II. 2-3. οὕτ. ...β. τελευτάν. This expression supports the view that those initiated in the Eleusinian mysteries were introduced to certain esoteric doctrines with regard to a future life (cf. above, Introd. to Threnoi).
VI. 'ιδεῖς ἐν γὰρῳ, κ.τ.λ. Quoted by Dionys. Hal. de Comp. Verb. c. 22, as exhibiting the quality of τὸ ἀργυριὸν . . . καὶ αὐστηρὸν, and not τὸ θεατρικὸν καὶ γλαυφρὸν κάλλος, Pindar being the representative that he selects in poetry of the αὐστηρὰ ἀρμονία, and Thucydides in prose.

The song was apparently composed for the Great Dionysia at Athens, celebrated in the month Elaphebolion (part of March and April); and in date is subsequent to the Persian wars (v. on l. 5). The excited nature of the rhythm throughout, and the rapturous enthusiasm with which the approach of spring is described, are eminently characteristic of the dithyramb at its best; and it is easy to understand how such a style, in the hands of inferior poets, degenerated into the florid inanity which characterises the later dithyrambic poets (cf. p. 264, and p. 267).

1. 1. There is a preponderance of authority for ιδεῖς rather than ιδοῦτε.

'Εν is here used in the sense of εἰς, as in several passages of Pindar. Originally Greek employed only one preposition, εἰ, to do duty, like the Latin in, for the similar notions of 'in' and 'into'. * 'Εν-ς, whence εἰς, εἰ, was a later form adopted by most dialects; but Boeotian, Thessalian, etc., retained the double signification of 'in'. See G. Meyer 58.

1. 2. Dissen, remarking that the word γάρις is constantly associated with Bacchus (cf. on Popular Songs III.), translates it 'festivitas', 'laetitia'. I should interpret it rather in its ordinary sense, 'Send, or impart, charm to our choral dance and song' (I. 1). Compare xii. 9, 'It is God who imparts charm to the song'. Χάρις in such cases does not greatly differ from κάλλος; only it is beauty as winning favour. Fennell renders κλύταν γάριν, 'loud song', but the passages he quotes for this use of γάρις (Isth. iii. 8, vii. 16) hardly justify so bold a translation. Bergk interprets the line rather strangely, 'Non εἰπέμπετε γάριν Pindar dixit, sed πέμπετε με εἴπ, γάριν'. Χάρις and the Χάριτες play an important part in Pindar's vocabulary, see Donaldson's Index and Professor Jebb's article on Pindar, Hell. Journ. vol. iii.

1. 3. ὀμφαλὸν. Dissen, with much plausibility, urges that by this is meant the Altar of the Twelve Gods in the Athenian ἀγορὰ (l. 5), which, according to Müller, was the centre from which distances round Athens were measured, and which might properly be called πολύβατον, 'multum frequentata a diis' (Dissen).

1. 5. πανδαιδαλὸν . . άγοράν, the ancient forum between the Pnyx, Acropolis, and Areopagus. Πανδαιδαλ. refers to its splendid restoration after the havoc of the Persian occupation (Böckh).

II. 6-7. The reading here is uncertain; ἔφιδροπων Bergk, Böckh λοιπὸν, for λοιπὰν. Ταῦ τι ἔφιρ. λοιπὰν, 'drink-offerings of spring-gathered herbs' (Myers). Bergk reads στεφάνων τῶν ἐφιδροπων ἁμοιζάν Διόθεν κ.τ.λ., explaining ἁμοιζάν as γάριν, 'in return for the garlands offered to you.'
For Δοθέν, which Bergk explains as οὐρανόθεν, 'look down on me from heaven', see below on l. 13.

l. 8. πορευθέντα εἰς άοιδάν Hermann, for πορευθέντες άοιδάν, π. άοιδαί, π. άοιδαί. Böckh reads εὖν άγλαξ ἢδ. πορευθέντα άοιδά.

δεύτερον. Fennell suggests that the first occasion may have been that with which Frug: xiv. is connected.

II. 11-12. μελπέμεν ... ἡμολογ, 'I came to sing', so Böckh for μέλπομεν, τ.τ.λ. Πατέρων ... γυναικῶν, plural for singular referring to Zeus and Semele respectively. Cf. Isth. vii. (viii.) 36, Δίος παρ' ἄδελφοις, i.e. Poseidon, as the Schol. say.

μὲν contrasts the divine father with the mortal mother, but any unnecessary emphasis on the contrast is avoided by τε taking the place of δὲ.

II. 13-14. Taking the reading in the text, the meaning of this much disputed passage apparently is as follows:—Although I, the bard (μάντις), was at Nemea, I failed not to remember the approach of the Dionysia with the spring-time. Thus is explained the words Δοθέν ... πορευθέντα ... ἐπὶ κατα θεόν, i.e. 'journeying from Nemea (where Zeus was the presiding deity) to the Dionysia at Athens.' The mention of Nemea, or some place where the poet has last been staying, is natural enough after ἡμολογ in l. 12, although Bergk renders it probable that Böckh and others are wrong in placing the Nemean games in the winter (v. Poetæ Lyr. Gr. vol. i. p. 14 seq.). Either the present tense λανθάνει is used for the past, or we may consider that the poet did not leave Nemea in person, but in the words πορευθέντα and ἡμολογ is simply identifying himself with his song.

Φοινικοσάνων, 'bright-robèd', H. A. Koch from φωλυκας ἵανον φωλυκοσάνων. The usual reading is φωλυκας ἰδων, which Böckh explains by the fact that the victor at the Nemean games received a branch of palm, the μάντις, according to his interpretation, being the priest who looked after the sacred tree. Even if Böckh were right with regard to these games being in the winter, such an allusion as this would surely be unnatural and misplaced. With φωλυκοσάνων the subject of λανθάνει is implied in ὕπότε κ.τ.λ. 'In Argive Nemea the bard overlooketh not the season when the nectarous plants feel the fragrant spring-time as the chamber of the bright-robèd hours is flung open.' Cf. Alcaeus i., Ἡμοῖς ἄνθρωπόντος ἐπάνῳ ἑργομένω, and with ἐλεύθερος cf. Lucr. i. 10-11:

'Simul ac species patefacta est verna diei
Et reserata viget genitabilis aura Favoni.'

Jebb, in his article on Pindar already referred to, suggests that many of Pindar's epithets may refer to well-known contemporary pictures or other works of art, e.g. φωλυκοσάνων . . . Δίματα (OL. vi. 94). The same might well be conjectured of the epithet φωλυκοσάνων as applied to Ὡρᾶ.
GREEK LYRIC POETS

ἐπαλοσίν, the plural verb with a neuter plural subject is not uncommon in Pindar, cf. Pyth. i. 13, Ol. ii. 91, Ol. ix. 89.

Bergk's version of ll. 13-15 is as follows: ἔναργε άνέμων μαντής οὐ λαυθανέναι, ψοινικεσάνον ὅπ. οἶγο, Ἡρ. θαλ. | εὐθ. ἐπαγωσιν ἕφυ σωτά νεκτάρεα | τὸς ν. γ. ἱ.

l. 16. βάλτεα, a good instance of the 'Schema Pindaricum,' cf. αγεστα below. Matthiae, Gr. Gr. sec. 303, remarks that in most instances there is a singular noun or a neuter plural forming part of the subject, as in ll. xvii. 387, xvi. 380, and Pind. Ol. x. 5-6. In this passage, however, as in Pyth. x. 71, κέττω αὐτὲς, κυβερνάτις, such an explanation does not hold good. In both, as in most other instances, the verb precedes its subject, and, in the words of Professor Gildersleeve (Introduction to Pindar, p. lxxxviii.), we have 'not so much a want of concord, as an afterthought.'

l. 17. οὖν χώρας, referring to the violet garlands worn at the Dionysia, cf. ἱστηφάνοι in Frug. xiv.

l. 18. αγέστα, for the middle =  ἑγεῖ, cf. Oed. Col. 1500, where, however, Jebb takes the verb to be in the passive. Bergk ἕγει τ' ὑμᾶί ἔται κ.γ. Αὐλός, the usual Bacchic instrument, cf. p. 37.


The eclipse which was the cause of this supplication is said by Ideler to have been that which occurred on April 30th, 463 B.C. at 2 P.M., just falling short of a total eclipse. The fragment is assumed by Böckh to be from a hyporchem, both on account of its metrical nature and from the words of Dionys., who is speaking of 'Dithyrambs and Hyporchems,' to the former of which, from the nature of the subject, this cannot belong. The hyporchem belongs to the cult of Apollo (v. p. 5); but Dissen properly warns us not to think that Apollo is in this fragment identified with the sun. See on Dithyrambic Poets, No. ix. More special reference may have been made in the course of the poem to Apollo as ἀλεξιάκας, or the like.

l. 1. Ἀντίς Ἀσίλ., cf. Antig. i. 100, so that conceivably this phrase was a common form of addressing the sun. ἔμαχ Ἱας . . . ὧματων, 'O mother of mine eye-sight.' Dionys. has ἔμαχ Ἱεσ υπ' ἄτερ ὧματων; Boissonade ματερ, the rest is my own conjecture. In Philostrat. Epist. 53 we find the words paraphrased thus—τ' ἐν ἄτερα . . . εἴναι τῶν ἔμαχ ὧθαλμων μέτρα; hence Böckh reads ἔμαχ Ἱεσ ὧματοι ὧματων, which he interprets 'visui mensura rerum adspectabilium,' regarding ὧματα as = Ἱεσ ὧματα, for which he compares Soph. El. 903, and Plat. Phaedr. 253 E. But Ἱεσ in the plural for 'eyesight' is objectionable, and Bergk remarks that the MSS. of Philostrat. give not μέτρα but μετρα. See Bergk for many other conjectures; his own reading is τ' πολύσκοι ἔμαχοι, ὧκον ματερ ὧματων;

l. 2. ἄστρων, of the sun, cf. Ol. i. 6; and Aesch., Sept. contr. Th. 390, calls the full moon πρόβατον ἄρτερων.
1. 3. 'Made useless unto men the wings of their strength' (Myers). Similarly Lid. and Scott, 'soaring, aspiring strength.' But why not 'transient, fleeting', as in Eur. Frag. 273, τοίγα—εἰπίδας? This quality is constantly associated with the attribute of wings, as in the instances of Victory, Fortune, and Love.

1. 4. σφίξας, 'especially augury and foreknowledge' (Fennell). Corrected by Hermann and Schneider from ἑπίτακτον σφιξάς. Similarly atwv.

1. 5. ἐλαύνεν, cf. Nem. III. 74; ἑλάδα καὶ τίτταρας ἄρετας | ὁ μακρὸς αἰῶν. Ti νεότερον 'some strange thing' (Myers); a familiar euphemism, cf. Pyth. iv. 155; and Soph. Phil. 1229, etc.

1. 6. I have slightly altered Hermann's ἵππος ἱπαξ, MSS. ἵππος ἱπαξ. The rest giving ἱπποφ admirable. The use of the middle τράπων in an active sense is doubtful, and some editors therefore read τράπων.

1. 9. ἀεὶ σᾶμα Hermann, for ἀεὶ αἰμα. I have partly followed Bergk's inversion of the order of the words in this sentence, τάνιμ ω. occurring in the MSS. most inappropriately between νήφετον σῶ. ὑπ. and γ' πόλιν κεν. κτλ.

1. 13. διερών Scaliger, for λειβών. 


1. 15. Hermann's reading from one MS. ὄλοφ . . . δεν ὅτι, κτλ. the rest giving ὄλοφ . . . πάντων, κτλ.

Fennell compares Eur. Phoeniss. 894: εἰς γὰρ ὁδὸν πολλῶν μέτα τὸ μέλλον εἰγρεῖ πείσομαι: τι γὰρ πάλιν;

VIII. (x') Χαίρ' ὠ διοδμέτα, κτλ.

II. 1-5. Philo De Corrupt. Mundi, p. 961 (ed. Francof.); the rest by Strabo x. p. 742 B, 743 A. It is a Prosodion, or rather 'Processional Paean' (παίαν προσοδιακός), sung by worshippers approaching Delos, of the kind mentioned by the Schol. Isth. 1. ad init.

I. 2. ἐγὼ, further explained by πόλιν Θύγατερ (l. 3).

I. 3. ἀκινητον. In Hdt. vi. 98, we are told that Delos was first disturbed by an earthquake in 490 B.C. in accordance with an oracle κινήσω καὶ Δῆλον ἀκινητὸν περ ἐσώθην. Thucyd. ii. 8, speaking of the Peloponnesian War, says, Δῆλος ἀκινήτη οἱ λόγοι πρὸ τοῦτων, πρότερον ὅσποι σεισθήσατο, ἀφ' ὡς 'Ελληνες μέιναται. Klein endeavours to reconcile the discrepancy by supposing that Hdt. ante-dates, and Thucyd. post-dates, the same occurrence. We may either assume that Pindar wrote before the earthquake, whatever its date, or take ἀκινητον simply as opposed to τοπάρωθε φορητά below.

II. 4-5. Δῆλον 'Far-seen'; ἀετρον, the ancient name being Asteria. Disen remarks that primitive names are constantly ascribed, especially in Epic poetry, to the gods (cf. Odyssey. ο. 305; Μώλυ οί μιν καλίσωσι θεώι, and H. xiv. 291; II. i. 403).

Antistr. I. 4, Κοινογνήσ, Porson's correction from καὶ ὁ γίνος, κανονογνήσ. Cf. Apoll. Rhod. Argon. ii. 710; Λητό Κοινογνήσ, and Hes. Theog. 404. Θείς Böckh, for θαύμας, θείας; Bergk θαύμα (= θύωσα), with a different metrical arrangement.
SCOLIA.

For Pindar's Scolia, see Böckh, vol. iii. p. 607; Bergk, Poet. Lyr. Gr. vol. i. 371; and Engelbrecht De Scol. Poesi, ad fin. It is doubtful whether they were comprised in an independent book, but that he wrote songs falling under this division of Melic poetry, we know from his own testimony in Fr. 87 (Böckh), τοιάνει μελισσονος ἀργήν εὐφόρμουν σκολιόν. Their peculiarity was that they were choral, thereby illustrating the tendency in Greek Lyric poetry to extend the province of choral song (v. p. 24). Böckh conjectures that they were delivered by only one singer at a time, while the rest of the band accompanied him in silence with the dance. The strophes, so far as we can judge, were short, and the metrical system was in the simple Dorian style. There are several fragments which seem to be referable to the class of choral Scolia, their common characteristic being that they relate to the appropriate convivial subjects, love and the banquet.

IX. Χρῆν μὲν κατὰ καρδίαν, κ.τ.λ. Quoted among various specimens of love-poetry by Ath. xiii. 601 C, who speaks of Pindar as οὐ μετρίως ὄν ἔρωτικός. It is only in these fragments that this feature in his character exhibits itself, since, with rare exceptions (e.g. in the beautiful passage concerning the love of Apollo and Cyrene, Pyth. IX.), it is conspicuously absent in the Epinician Odes. The lines are in praise of Theoxenus of Tenedos, a youth in whose arms Pindar is said to have died (Suidas).

I. 1. Notice γρηγορίαν, not γρηγορία, ‘it was right’ under other circumstances; i.e. ‘the beauty of Th. makes me forget what becomes old age’. Μὲν Heyne, for μέν.

II. 2, 3, 4. Quoted elsewhere also by Athen. 564, with the expression ὁ μεγαλοφωνότατος Πίνδαρος. In this passage Athen. gives ὅστον instead
of προσώπου, which occurs in Ath. 601 c, and which is less poetical. Hermann restores the metre by the insertion of τι.

Μαρμαραζωσια (Lesb. Diai. p. 83). Disson compares the ομματα μαρμαριστα of Venus, II. iii. 397.

1. 4. μελ. καρδ. Disson, who compares Soph. Aj. 955, κελαινωταν θυμων of Ulysses, regards the epithet as implying not dulness of heart, but villany or brutality. If so, Pindar is regarding vice as the natural associate of insensibility, just as Shakespeare does in the passage: 'The man that has not music in his soul,' etc. But I think that the force of μελαινων is explained rather by ψυγρα φλογι, i.e. 'The dark metal of his heart has never been heated to a red glow'. Or possibly 'black' in this connection signifies 'turbid', 'brooding', compare πορφυρω, καλγαίνω, perhaps from the notion of the black and turbid surface of a pool.

1. 6. Βαίωσ, 'strenuously', 'with all his force', not in the sense of Aristot. Ethics I. v. 8, ὅ δε γρηματισθης (βιος) βλαίως τις ἐστι, i.e. a life one would only take to of necessity.

γυν. θρ. z.r.l. Fennell suggests that θράσυς is a 'Pindaric' dative after θεραπεύων, 'an attendant on shameless women', the meaning being that such a man is incapable of true love. Disson, adopting Schneider's ψυγαν for ψυγραν interprets 'muliebri nequitia vagatur luc illuc animo, omnem via sequens'.

II. 8-9. 'But I by her power (Aphrodite's) melt away like the wax of sacred bees, when caught by the heat.' Τάσδ’ ἔκατε. Hermann, for ἔκατο the Bergk, for ἐλεγράν, ἐλεκράν. Böckh reads ἔλλεγρα (ὁμα) ἔκατο τάς (ποθεινάς ἱππός ὰς | Δαχθεῖς ἰδαμηράν μελισσαν (the honeyed bees). With τάσδ’ ἔκατο c.f. Alcman xvi., Κύπριδος ἔκατο. The epithet ἱππός is applied by Pindar to bees in Frag. 129 (Böckh), τάς ἱερατικά μελισσας τέρτομαι, and Bockh explains it from the fact that bees were closely connected with the worship of Ceres and Proserpine. Demeter and Artemis were both called Μέλισσα, and the priestesses at Delphi Μέλισσα (z. Liddell and Scott); and there seems to have been a special connection between bees or honey and prophecy. See Pind. Ol. vi. 47, and Hom. Hymn to Mercury 556 seq. Καρος δαχθεῖς ζαίς is, however, a doubtful expression, though δαχθεῖς in the sense of 'love-smitten' is not uncommon: cf. Eur. Phoën. 303, Hipp. 1303. With the whole passage Cookesley compares Ov. Met. iii. 487 seq.:

... 'ut intabescere flavae

Igne levi cerae...

... sic attenuatus amore

Liquitur, et caeco paulatim carpit igni?'.

1. 10. Hartung is in favour of omitting the words σον Λῆπς, and indeed it is perhaps somewhat unnatural to say 'In Tenedos Persuasion and charm dwell in the son of Ages', as if Persuasion, like χάρις, were a personal quality of his. It is not unlikely that σον is
governed by a verb not preserved, so that l. 10 would be simply 'In Tenedos Persuasion dwells'. For Peitho, see on Sappho l. 18.

X. 'Ανείς' ἀνθρωπών κ.τ.λ.
Quoted by Athen. xi. 782, in illustration of the inspiring influence of wine. Compare the very similar passage from Bacchylides ii. and note. From the nature of the subject I have placed this fragment under the heading of 'Sculia'.

l. 3. ησε Hermann, for ησα. Bergk, who objects to ησα as an adverb in Pindar, reads ησα.

ll. 4-5. Dissen thinks that the gap indicated after πλουτίοντες by Athen. (είτε ἐπάγει) is a small one. Transl. 'And the rich grow (wealthier still), their senses mastered by the vine-shaft'?

XI. Böckh thinks that these three passages, only the first of which is quoted as Amphiaraus' admonition to his son, form part of a single poem, probably a Scilion (see however on γ'), which was very likely, as Dissen suggests, addressed by Pindar to some youth about to assume the 'toga virilis'.

(a) 8 οἱ τέκνοι κ.τ.λ.
Athen. xii. 513 c. Amphiaraus to his son Amphilochus. 'In Rome do as Rome does.' Cf. Scilia xxii.

Pindar is apparently borrowing from a Cyclic poet quoted by Athen. vii. 317 A:

πουλύποδος μοι τέκνον ἔγνων νόον, 'Αμφιλοχ' ἄρως,
τοῖσιν ἐφαρμοζοῦν, τῶν κεν καὶ δήμον ἔκμαι.

ἐπανήσας; (Lesb. Dial. p. 83), 'assenting to', cf. II. xvii. 312:

"Εκτορι μὲν γὰρ ἐπήνθησαν κακὰ μητοιοῦτι.

(β'). Μὴ πρὸς ἀπαντᾷς κ.τ.λ.
Clem. Al. Strom. 1. 345. II.

l. 1. ἀναφηδίζα, like προφαίνω, must be taken in an imperative sense, and, as these fragments occur amidst a series of precepts, Monro's remark that this kind of infinitive usually follows an imperative may very well apply to the present instances (Hom. Gram. p. 162).

For the expression cf. Ar. Knights 626, ἐλασιβροντι ἀναφηδίζας ἔτη, and 'rumpitque hanc pectore vocem', Aen. iii. 246. 'Αγρέων Böckh, for ἀργχίον, the correction being supported by the words ὅδε οὖδεν γρήγμον quoted by Clem. Al. in illustration of this passage. 'Αγρέων appears to be an example of μείωσις, 'useless', i.e. 'harmful', 'irritating', unless ἄγ. λόγον signifies rather 'unseasonable exhortation or admonition'.

l. 2. πιστ. σιγ. ὄδος 'Silence is the safest course'. Sylburg for ὅτι πιστοτάτας σιγῆς ὄδος. Cf. Simon. xiv. c and Nem. v. 15—οὔτοι ἄποκε κεφαλήν | φαινομα πρόσωπον ἀλάθει ἀτρεξής | καὶ τὸ σηγάν πολλάκις ἐτὶ συφωτάτον ἀνθρώπων νόησαι.

ὁ κρατιστόον λόγ. 'overbearing language'.
(γ') Ανατριχόστι κ.τ.λ.
Stob. Flor cix.1. Πινδάρου "Υμνον according to one MS.
Böckh attaches these lines to Frag. β so as to form one continuous passage. The transition, however, would be abrupt both in language and sentiment.

II. 1-2. Cf. Pyth. iii. 84, τά καλά τρέφοντας Αξιον
l. 4. άλ. ακι. Böckh, for άτλητηκότας, άτλητηκότα. Bergk ἀτα, from a MS. ἀτη.

XII. (α) Τί δ' ἔλεγεν κ.τ.λ.

To the poem in which the passage occurs may perhaps belong the expression which Pindar uses of τοὺς φαυλολαμβάνεις (Stob. Flor. lxxx. 4) ἀτλητή σφιαξ καρπὸν δρέπαν, quoted by Plat. Rep. v, 457 β:
Pindar’s words suggest to us the long-standing quarrel between poets and philosophers, mentioned by Plato, Rep. x. 607.

(β') Θεοὶ δὲ διέξαντος ἄργαν κ.τ.λ.
Epist. Socr. i., from a hyporchem, of which the Cretic rhythm in the lines is characteristic.
ἐν=ἐξ, see on Pind. vi. l. 1.

(γ') Θεοὶ δὲ δυνατὸν κ.τ.λ.

Perhaps suggested by the eclipse at Thebes (see on Frag. vii.).
Compare Archiloch. xi., note.

(δ') Θεοὶ δὲ τά πάντα σεβομον κ.τ.λ.
Didymus Alex. De Trin. iii. 1, p. 320, and Clem. Al. Strom. v. 726.
For γάρ, see on vi. 2.

(ε') Κείνοι γάρ κ.τ.λ. Plat. de Superst. c. 6. ὁ Πινδάρος θεοὺς φητι.
Böckh supposes, with reason, that the lines are from a Threnos.

XIII. Κερατώτητα κ.τ.λ. Aristid. ii. 509.
l. 1. Χρυσία, an epithet often used by Pindar for ‘splendid’, ‘glorious’, cf. γρυσία ἔλαια Ol. x. 13, γρυσία δάφνη Ol. x. 40, ύγειαν γρυσίαν Pyth. iii. 73, γρυσίαται ἵπποις (Frag. vi. Böckh). Κρηπίς, a favourite architectural epithet in Pindar (cf. Jebb, l.c.), cf. κρηπίδα σφιαξ ἐπίων Pyth. iv. 138, κρηπίς ἄοδαν Pyth. vili. 3, χρυσάν κρηπίδον ἑλευθερίας Frag. 196 (Böckh). Böckh points out that the word stands not for the foundations below the ground, but for the whole basement (cf. Pausan. vi. 19. 1). Thus ποικίλ. κόσμον = the ‘beautifully-wrought superstructure’. Bergk’s alteration to ποικίλον is unnecessary.

l. 2. ὁ ἀνθρώποις, which has the authority of one MS., is far more spirited than ὁ ἀνθρώποις.

Il. 4-5. θεῶν καὶ κατ’ ἀνθρώποιν ἀγνίας may be regarded as a case of
zeugma. The poet is speaking of 'Thebe' as a goddess, and not merely as representing the city. The goddess Thebe is painted on a vase, seated, and with name attached; see Millingen *Unced. Monum.* pl. xxvii.

XIV. Ὡ ταὶ λιπαρᾶ.
ll. 1-2. Schol. Arist. *Achar.* 673, παρὰ τὰ ἐκ τῶν Πινδάρου διθυράμβων, Schol. *Nub.* 299, Schol. *Aristid.* i. 319. Cf. Ar. *Knights* 1329, where the line is parodied. From these and a score of other references to the passage (v. Bergk ad loc.) it is evident that the eulogy had become a household word in the mouths of the Athenians. It is in connection with these lines that we have the well-known story (Aeschin. *Epist.* iv. 474) that the Thebans fined Pindar for his compliments to the Athenians, but that the latter repaid him and erected a statue in his honour (Pausan. i. 8), Isocr. *de Antid.* 166 adding that they made him Proxenus, and gave him 10,000 drachmae.

1. l. ιοστέφανοι, cf. vi. l. 6 and note.

1. 2. W. Christ scans without anacrusis = equivalent to a dactyl (\(\triangle\)).

1. 4. Plut. *De Glor. Athen.* c. 7, implying that the lines belong to the same poem as ll. 1-2. They refer to the battle at Artemisium.


l. 1. Plut. οὐδ’ βουλαί γερ., but the metre seems to require another long syllable, and I have inserted κὰλ. Böckh reads οὐδ’ βουλαί μὲν. Μοῖσα, ἀριστεύοισιν (Böckh for Μοῦσα, . . . -οσιν) *Lemb. Dial.* p. 83.

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**ADDITIONAL NOTES**

**A. SAPPHO AND ALCAEUS**

See Alcaeus xi., Sappho x., and Plate i. (Frontispiece).

The story of romantic relations between Alcaeus and Sappho rests on no less authority than that of Aristotle. In *Rhet.* i. 9, 20 he states that Alcaeus addressed the line θελο τι ἄπην ν.τ.λ. to Sappho, and that the poetess made answer in the stanza Εί δ’ ἂν ἔλοιν ν.τ.λ. The line 'λοπλοῖ' ἄγνα ν.τ.λ. is quoted separately by Hephaestion from Alcaeus, but is plausibly enough connected with l. 2 by Bergk, and his example is generally followed.

There would have been little hesitation in accepting Aristotle’s statement but for the fact that Anna Comnena, who, however, is evidently quoting loosely from memory, ascribes the words ἄλλα μὲ
ADDITIONAL NOTES

χωλύει αἵδως to Sappho (ὁς ποῦ φησιν ἡ καλὴ Σάπφῳ); and Stephanus ap. Cram. Ann. Par. i. 266, 25, expressly casts doubt on Aristotle's version and speaks of the whole passage from Θέλω onwards as a dialogue composed by Sappho alone. His words are as follows:—Εἴτε ὁ Ἀλκάων ἡρα κόρης τινὸς, ἡ ἄλλος τίς ἡμα, παράγει οὖν ὅμως ἡ Σάπφῳ διάλογον, καὶ λέγει ὁ ἔρωτ πρὸς τὴν ἐρωμένην κ.τ.λ. One of three courses may be thought satisfactory. Either let us regard Stephanus as unduly sceptical, and accept Aristotle's testimony, together with Bergk's addition of the first line Ἱούλοις ἄγνα κ.τ.λ.; or we may urge that Aristotle, who is not here speaking as a commentator or critic, adopted a common, though perhaps erroneous tradition; or, finally, we may accept, not without boldness, a suggestion that Aristotle merely wrote εἰπόντος τινὸς, and that τοῦ Ἀλκάων was substituted for τινὸς by a glossator imbued with the popular tradition. Consult Museo Italico Antichita Classica, vol. ii. (1886). It is of course possible to urge that biographical gossip was a priori certain to bring the great Lesbian poet into connection with the still greater Lesbian poetess; and we are put on our guard by the story of Anacreon making love to Sappho, who was some two generations his senior. On the other hand, there is not the slightest inherent improbability in Alcaeus becoming enamoured with Sappho; contrariwise, in the limited society of a Greek city they can hardly have failed to come into contact, nor is the susceptible poet unlikely to have succumbed to the charm which the writer of the surviving Sapphic fragments must have possessed. Some weight too may be attached to the argument in support of the tradition from the fact that each writer adopted the other's favourite metrical style.

The incident implied in the verses became a popular subject in art. The most famous instance is that of a vase at Munich belonging to the fifth century, in which Alcaeus and Sappho with their names inscribed are standing together lyre in hand apparently singing the one to the other. See Plate i. (Frontispiece), and Millingen Uned. Monum. i. 33, 34. There is also a terra-cotta in the British Museum, without names, but conjecturally described as a representation of the same subject. In neither case is there any direct proof that Alcaeus is making love to Sappho, though from his expression on the Munich vase it is certainly probable. All that we can safely affirm is that Alcaeus and Sappho were brought into connection in works of art some time before Aristotle.

In the article in the Italian periodical above referred to there will be found a full description with illustrations of the chief representations of Sappho. In one case, see Plate ii., Sappho is seated reading a scroll, with three maidens around her. It is likely that these are intended for some of her pupils (μαθητές), to whom I have referred in the introduction to her poems, p. 150. Upon the scroll certain words are inscribed, which are not improbably to be interpreted:

Οἶ, ἡξίου ἐπίον ἐργομαι ἄλλον, or ἄδειν.
It is supposed that these are from one of the poetess' own songs; and the assumption is strengthened by the occurrence of the word ΣΗΓ(ΙΩΣ), referring apparently to the scroll and its contents.

Dumont, I must add, considers that the painting is merely a scene from an Athenian 'gynaecceum', idealised by the employment of the name of Sappho; and he points out that the other names, Nicopolis and Kall(i)s are not those of any known pupils of Sappho. He thinks that we have an illustration of the important part played by music and lyric poetry in the life not alone of the Lesbian women, but of the secluded Athenian ladies.

**B.**

**EROS IN THE LYRIC POETS**

The character of Eros in the early lyric poets is worthy of attention from the fact of its being quite distinct from that of later times. From the scattered passages in Alcman XV. XVI. Sappho VIII. Ibycus I. II. and Anacreon VI. VII. VIII. IX. etc., we can construct the conception of a youthful divinity in the first bloom of manhood, with golden wings, and with that profound expression in the eyes (Ibyc. II.) which appears so effectively in the sculpture of Praxiteles. Though at times sportive, no childish attributes are as yet imputed to him; he is conceived rather as a relentless deity, whose approach is full of terror to his victims; compare Alcaeus XXIII. ἀνυότατον θεῶν. Thus the lyric age regarded him more seriously than the Alexandrine, and also invested him with more dignity as a cosmic power, the idea of the god being not yet entirely distinct from the idea revealed in the early worship at Thespiae, where Eros was revered almost as the manifestation of a physical force; and traces of this older conception appear to survive in Sappho 132 (Bergk), where he is called a son of Ge and Uranus.

The wings usually attributed to him both by poets and artists probably did not belong to the original religious conception, but were an addition of the poetic imagination.

Plate III. (see Millingen *Uned. Mon*. xii.) very closely illustrates the conception of Eros in the lyric poets. He is playing with a ball, as in Anacreon VI. (see note).

The representation of Eros as a young child or infant, and of his actions as the mischievous pranks of a child, becomes common in literature and art from the end of the fourth century onwards, and it is a distinguishing mark of the Anacreontea as distinguished from the genuine fragments of Anacreon.
ALCMAN

   'Ἐγώνις δ' ἀείσομι
   ἐκ Διὸς ἀχρομένι.

2. *Apol. de Pron.* 399 B.
   'Τμέ τε καὶ σφατέρως
   ὑππώς.

   Καὶ ναὸς ἄγνος αὐτύφρων Σεράπινας.

   Τώς τέκε οἱ θυγάτηρ
   Γλαύκω μάκαρα.

5. *Herod.* peri σημ. 61.
   Κάστωρ τε πούλων ὠκεόν δικατήρως, ἵπποται σοφοί,
   καὶ Πολυδεξιός κυδρός.

   Καὶ κῆνος ἐν σάλεσσι πολλαῖς ἡμενος μάκαρος ἀνήρ.

*7. Apol. de Pron.* 334 A.
   Μάκαρος ἐκεῖνος.

8. *Ib.* 356 B.
   'Εμέ, Λαυδία, τεο δαυγογόρον.

   'Επαμμένα πέρι δέρματα θηρών.

   Οὐδὲ τῷ Κνακάλῳ οὐδὲ τῷ Νυφώλῳ.
11. Athen. iii. 114 F.

Θαύδσκισκες τε καὶ κρυβάνας νόητος.

12.

See Text, Alcman 1.

Page 1.

Πωλυδείκης

... οὖν οὐ δύνασθον ἐν καμοῦσιν ἀλέγιον,
... Ἐναρσφόρον τε καὶ Σέβρον ποδόκη, Βουκόλον τε τὸν βιατάν,
... τε τὸν κορυστάν.

Εὐτείγη τε, Φάνκοτα τ' ἀρίθμον
... ἔξογχον ἡμισίον
... τὸν άγρετάν
... μέγαν, Εὔμυτον τε

10 Ἀρεάς ἀν πώρῳ κλύον.

'Αλκωνά τε τῶς ἀρίστως
... παρῆσομές

34 ἀλαστα δὲ
(For lines 35-68, see Text.)

Page 3.

... ὁν ἀγαλμά, οδὲ ταῖς Ναννοῖς κόμαι,
... ἀλλ' οδὲ ἑράτα σιειδῆς,
... οὐδὲ Ὡλαχίς τε καὶ Κλεασθέρα,
... οὐδ' ἐς Αἰνησμηβρότας ἐνθοίσα, φυσεῖς
... Ἀσταρίς τὲ μοι γένοιτο

75 καὶ ποτηρέτοι. Φίλιλλακ,

Δαμαγόρα τ' ἑρατά τε 'Ἰκνεμίς,
... ἀλλ' Ἀγησιγόρα με τηρεῖ.

80 ὁ γάρ ἂν καλλίσφυρος
... Ἀγησιγόρα παρ' αὐτεί,
... Ἀγιοῦ δὲ παρμὲνει,
Δέξασθ...  
καὶ τέλος...  
85 εἰπομένη ἢ ἀπεκλή μὲν αὐτῷ
παρεσένος μάτον...  
γλυκίζῃ ἐγών δ... μάλιστα
ἀνδάνην ἑρῴ... τόνων γὰρ
ἀμίν ἑπτωρ ἑγένετο;
90 ἔξ Ἀγησίγύρως δὲ νεώνυμες
. . . ἑροτάς ἐπέβαμ...  

13. ARIST. ii. 40.
Πολλακλέγον ὠνυμ' ἄνδρι, γυναικὶ δὲ Πασιγερῆ.

14. APOL. de Pron. 399 b.
Σφεῖ δὲ προτὶ γούνατα πίπτω.

Τῷ δὲ γυνὰ ταμία σφεῖς ἐξίζες χόρκες.

16. EUSTATH. II. 110, 25.
("Αρκτον ὅ") ἐπ' ἀριστερὰς χρῆς ἔχων.

17. ATHEN. xv. 682 λ.
Χρύσιον ὄμοιον ἔχων ἐκδηλάν πετύλοις ἵσα καλύγιν.

18. SCHOL. Hom. II. π. 236.
Καὶ ποτ' Ὀδυσσῆος ταλασίφρονος ὁ Φαθ' ἐπείρων
Κύρικα ἐπιλεύσασ.

19. AMMON. v. Ἰπις.
καὶ ποικίλων ἰδιώ, τὸν ἀμπέλων
ὑφαλμοῖν ὀλετήρα.

20. HERODIAN. περὶ μοῦ. λ. 44. 10.
Τῷ δὲ σκομύνθεκ αὐτ' ἂν κάρῃν μάζιοις ἐπίκεζεν.

Πάρ 9' ἵερον σκόπελον παρὰ τε Ψύρχ.

22. ARISTID. ii. 509.
Εἰπάτε μοι τύδε, φύλα βροτήσαν.

23. HEPHAEST. 40.
Τκύτα μὲν ως ἂν ὁ δῆμος ὄπως.
24. **APOL. de Pron. 324 B.**
   Οὐ γὰρ ἐγώνη, Φάνασσα, Διὸς θύγατερ.

25. **APOL. de Pron. 366 C.**
   Πρὸς δὲ τὲ τῶν φίλων.

*26. **Ib.**
   Τελ γὰρ Ἁλέξανδρος δάμαζεν.

*27. **Ib.**
   Σὲ γὰρ ὥζομαι.

28. **Et. M. 622. 44.**
   "Εγὼ μ. ἄγος, οὐ ἦλθα δάμασον.

29. **APOL. de Pron. 403.**
   Σφοιξ αἰδελφοίς κάρα καὶ φόνον.

30. **Et. Flor. Miller Misc. 213.**
   Εἰπὲ μ. δ' καὶ τέ φαίδημος Δίκης.

   Μηδέ μ. ξείδηγη ὀπέρμως.

32. **SCHOL. HOM. II. v. 588.**
   Μώσι, Διὸς θύγατερ,
   ὀρχικάρι λίγ' ξείσομαι.

   . . . "Ἡκα τὸν Φοῖβον ὄνειρον εἶδον;

34. **EUSTATH. Od. 1787, 43.**
   "Εστι παρέντων μναστίν ἐπιθέσθως."]

35. **APOL. de Pron. 378 C.**
   "Ὡς ἀμές τὸ καλὸν μελίσκων.

36. **CHOEROBOSC. Epimer. i. 94.**
   Δουρὶ δὲ ἐγειτω ἡμέρην Δίκης αἴγιματίς τε Μέμνων.

37. **SCHOL. HOM. II. α. 222.**
   "Οὗς Φειδίων πάλαις ἐπικλὺν δαίμονας τ' ἐδύσσατο."
38. Athen. iv. 140 C.
   Κηπί τά μύλα δρυρήται κηπί ταῖς συναίλιαις.

39. Ib.
   Αἰχλον Ἀλκμάων ἄρμος

   Ἡσχε τις σκάφευς ἀνάσσων.

   Πρόσθ' Ἀπόλλωνος Λυκήω.

42. Et Flor. Miller Misc. 55.
   Ναοῖςιν ἀνθρώποισιν κιδοεστατόν.

43. Apol. de Pron. 383 B.
   Αἱ γὰρ άμιν
   τούτων μέλοι . . .
   'Αμιν δ' ύπαυλήσει μέλος.

44. Priscian i. 21.
   Καὶ γείμα πῦρ τε δάφιον.

   Οίκας γὰρ ὦφαιῳ λίνῳ.

46. Ib. 60. 24.
   Λεπτά δ' ἀταρτος, νηλεης δ' ἀνάγκα.

47. Strabo xii. 580.
   Φρύγιον αὐλησαν μέλος Κερβήσιον.

48. Hephaest. 81.
   Περισσόν' αἱ γὰρ Ἀπόλλων ὁ Λύκηως
   Ἰνό σκλασσομέδους', ἀν ἀπὸ μάσδων.

49. Hephaest. 66.
   "Εξατον μὲν Διὸς υἱὸν τάδε Μῶσαι χροκόπεπλοι.

   Λυγύροστον πόλιν ἄχει.

51. Apol. de Pron. 365 A.
   "Αδοί Διὸς δόμων
   ὁ χορὸς ἁμός καὶ τοι, Φάναξ.
52. Herod. Cram. An. Ox. i. 418. 8.
'Oπότε ὑπ’ τοῦ Ἰππολύγου, κλέος δ’ ἐβαλλον
οὗ νῦν ὑπεστάντων.

Νικὴ δ’ ὁ κάρρων.

54. Athen. iii. 81 f.
Μὴν ἦ κοδύμαλον.

55. Ib. xiv. 636 f.
Μάγαθι δ’ ἀποθέσατι.

56. Et. M. 171. 7.
Ταυσία παλακίω.

57. Ib. 506. 20.
Καὶ Κέρκυρος ἀγείται.

59. Ib. 620. 35.
"Οξικὰ δὴ γυνὰ εἶχν

60. Eustath. II. 1547. 50.
Τὰν Μωσαν κατακόης.

61. Schol. Hom. II. μ. 66.
Τὸν ἐν Θεσσαλίᾳ κλείτει.

62. Eustath. II. ii47. 1.
Λάδος εἶμενα καλόν.

Καλλὰ μελισθομέναι.

64. Apol. de Pron. 396 c.
Τὰ Φάδα καθέλα.

65. Athen. ii. 39 A.
Τὸ νέκταρ ἐδυμεναί.

'Αρτέμιτος θεράποντα.

Μελισκόνκ τὸν ἀμόρη.
1. Hephaest. 79.

'O ναξ 'Απολλον, παί μεγάλω Διός.

2. Strabo ix. 411.

'Ο ναξα' 'Αθηναία πολεμαδόκος.
ά τοι Κορώνης έπι πίσεων
ναῦῳ πάροιδεν ὁμφί (βαίνεις)
Κωρηλίω ποτάμω παρ' ὧχθαις, 1

3. Apol. Disc. de Pron. 358 B.

'Οστε θέων μηθέν' 'Ολυμπίων λύσκι άτερ Φέθεν.

4. Apol. de Pron. 387 B.

Τὸ γὰρ θέων ἵστατ ὅμμε λαχύντων γέρκα άφθητον
ἀνθήσει.

5. Apol. de Pron. 395 A.

Τὸ δ' ἔργον ἀγάθαιτο τεχ κόρα.


. . . Πρίχες καὶ νερόντος οἰράνω μέσοι.

7. Strab. xiv. 661.

Δάφον τε σέων Κάρικον.


Et Flor. Miller Misc. 264 (l. 3).

Oὐδὲ τοι Ποσείδαν
ἀκμοφόν ἐστυφέλιζε πάντων' οἰον (πέδον) γὰς γάρ πέλεται τέσσων.


'Αρεί δαφροβος δαίκτης.


'Αρεύος στρατιωτέροις.

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1 The passage as it stands above is mainly conjectural, otherwise I should have inserted it in the text. In Strabo we have only 'Αδάνα ἀπολεί . . . ἀπὸ Κορωνίας ἐπίθεων αὐῳ πάροιδεν ὁμφί . . . Κωρηλίω κτ.λ.
APPENDIX

Τὸ γὰρ
'Αρεῦ κατ' Θάνην καλὸν,

Μὺξαν δ' ἐν ἄλλαλοις 'Αρεὺς.

*11. Hephaest. 63.
Τριβωλετερ' οὐ γὰρ 'Ἀρκάδεσσι λυ'βα.

Κατ τὰς πόλλα παθοίσας κεφάλας κακχεάτω μῦρον καὶ κατ τῷ πολίῳ στήθεος.¹

13. Athen. xi. 481 a.
Λάταγες ποτέονται κυλιχγαν ἀπὸ Τηθύν.

14. Athen. ii. 39 b.
"Ἀλλοτα μὲν μελιάδεος, ἄλλοτα δ' ὀξυτέρῳ τριβολοῖν ἀρρυμενοῖ.

15. Hephaest. 61.
Κρονίδα βασίλης γένος Αἰαν, τὸν ἄριστον πεδ' Ἀχίλλεα.

. . . Ἀχίλλεο, ὦ γὰς Σκυθίας μέδεις.

. . . Δοκίμως δ' ἄριστος ἐγκυνεῖ πώνων' αἱ δὲ κ' ὑνησι Fάδους περὶ φρένας οἴνος, αὖ δὲ δὴλω.
Κάποιο γὰρ κεφάλαν κατίσχει τὸν Φὸν θαιὰ θὸµον αἰτιάµενος πεδαµευόµενον τ' ἀσάζει τόχ' οὐκέτι Fανδάνει' τῷ τάνθε, τῷ.

17. Athen. iii. 85 F.
Πέτρας καὶ πολίας θαλάσσας τέχνου . . .
. . . ἐκ δὲ παίδων χαύνοις φρένας, ἡ θαλασσία λέπας.

¹ Conjecturally restored from Plutarch's (κελεύων) καταχάει τὸ μῦρον αὐτοῦ κατὰ τὰς πολλὰ παθοίσας κεφαλὰς καὶ τῷ πολιῷ στήθεος.
18. Athen. xi. 460 D.  
'Ex de pothriow boyno Dinnomene parisdoiw.

Xaibe kai poi tynde  
Deirop sympwthi.

Ouketi' egw L仅on  
en Moisaxi alegaw.

"Epeton Kupropoumna pala'maiwv.

22. Ib. 413, 23.  
Terevvas anwos opoixes.

23.  
'Ex toi' phrrou ... toxeuntex.

Kai pleistois epanasse lasois.

Prowta men "Antandros Lelgon polis.

"H pou sunagandrophdaximewn  
stratoyn nomi'mewn pntousa.

Toyn kaluvnon arkxo esip.

28. Harpocr. 175. 15.  
Pampan d' etourw, ek d' eleto pherwv.

*29. Hephaest. 43.  
Kai tis epit'sagktaikon oixis.

30. Photius 244. 11.  
Miyda malzorov.

'Ωs logeo ek ppteroon orwraen.
*32. Apol. de Pron. 363 A.

'Εμαυτὸς παλαιόσομι.

33. Ib. 388 B.

"Οτ' ἀσφ' ἀπολλυμένοις σώς.

34. Ib. 395 A.

Οὐκο τε πέρ σῶ καὶ περ' ἀτιμίας.

35. Et. M. 290. 47.

Εἰς τῶν δυοκαυδέκων.

36. Ib. 639. 31.

Καὶ κ'. οὐδέν ἐκ δένος γένοιτο.

37. Apol. de Pron. 384 B.

Αἱ δὲ κ'. ἄμμοι Ζεὺς τελέσῃ νόμης.

*38. Ib. 363 A.

... Νόον δ' ἀκυτω πάμπαν ἄφφει.


Καπηλίσθησι νάεσιν.

40. Apol. de Pron. 384 B.

"Αμμον δ' ἄθανατοι θεοὶ νίκαν.

41. Et. M. 188. 44.

'Αγνάσδημι κακοῖς οὕτι γὰρ οἱ φίλοι.

42. Eustath. II. 633. 61.

Νόν δ' (αὐτ') οὕτος ἐπιμετέχει κινήσεις τὸν ἀτ' ἱρας πύματον λίθουν.


Αἱ κ' εἰπὶς τὰ θέλεις, (αὐτοὺς) ἀκουόσαι κε τά κ' οὐ θέλοις.

44. Hephaest. 60.

Νύμφεις, ταῖς Διὸς ἐξ κυνοῖς φασὶ τετυγμέναις.

45. Herodian. peri mon. λιέ. 27. 7.

Αἱ γὰρ καλλοθεν ἔλθη τόδε, ραθ κήνοθεν έμμεναι.
46. Apol. de Pron. 263 B.
   ... Σι 'δε σκύτω τομίας ἔση.

47. Ib. 381 C.
   Μῆδ' ὄνις τοῖς πέλας ἁμελων παρέχην.

   Ουδὲ τι μυνίμενος άλλω τὸ νόημα.

49. Cram. An. Par. iii. 121. 5.
   'Εφφαφεστιν γὰρ ἄναξ.

   'Αρκαδες ἐσσαν βαλανηφάγοι.

51. Schol. Pind. Ol. i. 97.
   (Ταντάλῳ)
   κείσθαι πέρ κρέολας μέγας, ω Αισυμίδα, λίθος.

52. Hephaest. 90.
   'Ηρ' ἔτι, Δινυμένη, τῷ Τυρραδή'ω
   τάρμενα λάμπρα κέκυντ' ἐν Μυσιλῆ'ω.

53. Ib. 15.
   'Εκ μ' ἑλασσάς ἄλγεων.

54. Apol. de Pron. 382 B.
   Οἰτίνες ἐσολοι
   ύμμεων τε καὶ ἁμμεων.

   'Ελάφω δὲ βρόμος ἐν στήθεσι φύει φόβερος.

56. Herodian περί μον. λεξ. 35, 32.
   'Επὶ γὰρ Πάρος ὄνικρον ἴκνηται.

57. Paroemiog. t. ii. 765, ed. Goth.
   Πάλιν ἄ γ'ς παροίνει.

58. Apol. de Pron. 383 C.
   'Αμμεων πεδάγορον.

59. Ib. 363 B.
   'Αλλὰ σκύτω μετέχων ἄβαξ πρὸς πόσιν.
   "Εγώ μὲν οὐ δέω ταῦτα ματυρεύντας.

   Καὶ Σκυθίκας ὑποδησάμενος.

62. *Herodian.* περὶ μικρά, λέξ. 36. 15.
   Ἀπ πατέρων μάθος.

   Πατέρων ἀμμον
   Ἀμματέρων ἀχέων.

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**SAPPHO**

1. *Strabo* i. 40.
   "Ἡ σε Κύπρος καὶ Πάρος η Ῥάνορμος.

   Σοι δ’ ἔγω λευκᾶς ἐπὶ βωμον κίγος.
   . . . . .
   κατελεύσω τοι.

   . . . "Εγώ δὲ κῆν’ οτ-
   -τω τις ἔραται.

4. *Apol. de Pron.* 324 B.
   "Εγών δ’ ἐμαυτῇ
   τοῦτο σύνοιδα.

   . . . Κατ’ ἐμον στάλαγμον
   τὸν δ’ ἐπιπλάζοντες ἀμοι φέροιεν
   καὶ μελεδώναις.

   ’Αρτίως μ’ ἀ χρυσοπέδιλλος Λύωις.

   Παντοδᾶταις μεμιμέ-
   να χροίκισιν.

---

BERGK
102
103
104
105 A B.
*8. Apol. de Pron. 343 B.
   . . . "Εμεθεν δ' ἐξεσθα λάθαν.

   "Η τιν' ἄλλον
   (μᾶλλον) ἀνθρώπων ἐμεθεν φιλησθα.

   Καὶ ποθήκω καὶ μάομαι.

*11. Apol. de Pron. 379 B.
   Οὗ τι μοι ύμμες.

12. Ib.
   "Ας θέλετ' ύμμες.

13. Athen. ii. 54 f.
   Χρύσεοι δ' ἐρέβινθοι ἐπ' αἰῶνων ἐφύοντο.

14. Ib. xiii. 571 D.
   Λάτω καὶ Νυόβα μᾶλα μὲν φίλαι ἠσαν ἑταρχαί.

   "Ἀλλα, μή μεγαλύνεο δακτυλίῳ πέρι.

   τὸ μέλημα τῶνον.

17. Apol. de Pron. 386 B.
   "Οτα πάννυχος ἀσφι κατὰγρει.

18. Athen. ix. 410 D.
   Χειρόμακτρα δὲ καγγόνων Πορφυρῆ . . .
   Καὶ ταῖσα μὲν ἀτμάσεις,
   ἐπεμῆ γὰρ ἀπὸ Φωκάνας
   δώρα τίμια καγγόνων.

19. Ib. xv. 674 D.
   Κάταλοις ὑποθύμιδας ¹
   πλέκταις ἀμπ' ἀπάλχ δέροχ.

¹ Bergk has ὑποθύμιδας, I presume, by an oversight, since he adopts Psilosis throughout the Lesbian poets.
20. ZENOB. iii. 3.

Γέλλως παιδοφιλωτέρα.

21. AID. Cornu. Cop. 268 b.

Μόλις δὴ κεκορφημένης
Γόργως.

22. ATHEN. xv. 690 e.

Βρενθείω βασιλῆς.

23. HEROD. peri mon. leξ. 39. 27.

"Εγὼ δ' ἐπὶ μαλακάκαν
Τύλικαν σπολέω μέλεα.


"Αφρα δημίε τικής σπολέως ἀλλόμαιν.

25. ET. M. 822. 39.

Φασιδ δὴ ποτά Λήθαν υγιήνουν
πετυκαθεμένου ὠόν
εὔεργ.


"Οφθαλμοὺς δὲ μέλαν υῖκος ἄρος.

27. PHILEM. peri εὐσεβείας, p. 42, ed. Gomperz.

Χρυσοφώη θεράπαιναν Ἀφροδίτικα.

28. HEPHAEST. 82.

Ψάπφος, τι τὰν πολύσολον Ἀφροδίταν.

29. ATIL. Fortun. 359.

Πάρθενον ἄδυφωνον.

*30. MAR. PLOT. p. 266.

"Ω τοῦ Ἀδωνίου.

31. POLLUX. x. 124.

"Ελθοντ' ἐξ ὄρανον πορφυρίαν (ἐχοντα)
πετυκάθεμένον ῥάμμαν.

32. PRISCIAN. vi. 92.

"Ο δ' Ἀρεὺς φαινίζει τεν Ἀφριστὸν ἁγγίν βίχ.
33. Athen. xi. 460 d.
   ... Πόλλα δ’ ἀνάριθμα ποτήρια καλαίρις.

*34. Ald. Cornu Cop. 268 b.
   "Ἡρων ἐξεδίδαξ' ἐκ Γυάρων τῶν ταυτεύθρομον.

   ... Αὐτὰρ ὅρακι στεφανηπλόκευν.

36. Max. Tyr. xxiv. 9.
   ... Σὺ τε κάμος θεράτων "Ερος.

37. Hephaest. 64.
   Ἐνμορφοτέρα Μνασίδικα τας ἀπόλας Γυρίνως.

38. ib.
   'Αισχροτέρας οὐδαμον ἐπ', ὃ βαννα, σέθεν τύχοισα.

   Καὶ μέν τε τύλκν κασπολέω.

40. Hephaest. 85.
   Αὐτὰ δὲ σὺ Καλλύτα.

41. Et. M. 250. 10.
   Δαιόης ἀπόλας ἀτέρας.
   ἔν στήθεσιν. ... .

42. Hephaest. 102.
   Δεῦτο δηφύτε Μοῖσικ, γρύσιον λιποσικ.

43. Max. Tyr. xxiv. 9.
   ... Πόλλα μοι τὰν
   Πολυκανάκτιδα παιδα χαιρη.

44. Hephaest. 69.
   Ζὸ δ’ ἐλεξάμεν ὄναρ Κυπρογενή.

45. Hephaest. 66.
   Τί μὲ Παυδίων οὐ βάννα γελίδων.

46. Pollux. vii. 73.
   ... Λμφί δ’ ἢφρος λυπίος εὗ Φεππίσσεν.
47. Demetr. de Eloc. 162.

Пόλυ πάκτιδος ἀδυμελεστέρα.

χρύσω χρυσοτέρα.


'Αιτάφθενος ἐσσομαι.

49. Ib. i. 190. 19.

Δώσομεν, ἦσι πάτηρ.

50. Hephaest. 102.

Μελλίγιος δ' ἐπ' ἰμέρτῳ κέγυται προσώπῳ.


'Hp' ἐτι παρθενίας ἐπιβάλλομαι.

*52. Hephaest. 25.

Χαίροσα νύμφα, χαϊρέτῳ δ' ο γάμβρος.

53. Dionys. de. Comp. Verb. c. xxv.

Οὐ γὰρ ἦν ἀτερὰ πάκε, ὦ γάμβρε, τοιαύτα.

*54. Plotius 266.

'Εσπετ' 'Τυηναον.

Ω τὸν 'Αδείνιον.


'Αλλαν μὴ καμεστέραν φρένα.

56. Apol. de Pron. 366 A.

Φαίνεται Foi κήνος.1

57. Athen. ii. 57 D.

'Ομώ πόλυ λευκότερον.


Μὴ τ' ἐμοι μέλι μήτε μέλισσα.


Μὴ κίνη γέφαδας.

60. Apol. de Pron. 387 A.

'Οπταῖς ἀμιμε.

1 See on Sappho II. I. 1.
"Ἡμιτύμιον στάλασσον.

62. Apol. de Pron. 396 B.
Τὸν Φὸν παίδα καλεῖ.

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STESICHORUS

'Ερμείας φλόγεον μὲν ἔδωκε καὶ "Ἀρταγον ὁχέα
tέχνα Ποδάργας.
"Ἡρᾶ δὲ Ἐάνθων καὶ Κύλλαρον ..

2. Athen. iv. 172 D.
Σασαμίδας γόνδρων τε καὶ ἐγκρίδας,
άλα τε πέριμπτα καὶ μέλι γλυρόν.

3. Athen. iv. 172 E.
Θρόσκων μὲν γάρ τ' 'Αμφιάραξ, ἀχοντι, δὲ νίκασεν
Μελέχγρος.

4. Athen. iii. 95 D.
Κρύψα δὲ φύγχος
ἀκρόν γάς ύπενερθεν.

*5. Eustath. 316. 16.
Πάτρω' ἐμὸν ἀντίθεουν Μελάμποδα.

Μοῦσα σὺ μὲν . . . μετ' ἐμοῦ
κλείουσα θεῶν τε γάμους ἄνδρῶν τε δαίτας
καὶ θαλάς μακάρων.

*7. Ib. v. 780.
"Οταν ἦρος ωρίκ κελαδὴ γελιδών.

Debeř' ἀγε Καλλιόπεια λίγεια.

Μέτεμψι δ' ἐφ' ἐτερον προοίμιον.

1 Conjecturally restored by Bergk.
APPENDIX

    Μάτας εἰπὼν.

11. Athen. iv. 154 f.
    Αὐτὸν σε Πυλαμάχε πρῶτον.

    Κοιλωνύχων ὑπτων πρῶταν, Ποσειδᾶν.

    'Ραδινοὺς δ' ἐπέπεμπον ἄκοντας.

IBYCUS

1. Athen. ix. 388 e.
    Δίημ', ὁ φίλε θυμέ, τενύπτερος ὡς ὅια πορφύρις.

2. Priscian vi. 92.
    'Ονομακαλυτὸς 'Ορφήν.

    Ποικίλα βέγματα καὶ καλύπτρας περόνας τ' ἀναλυσαμένα.

    Οὐ γὰρ κύσιον παῖς Τυδέως.

*5 Diomed. i. 323 (Keil).
    'Ελένα Μενελαῖς,
    'Αλ.θαία Μελεκήρις

    Παρελεξατο Καθμίδι κούρη

    Πυκνάς πέρμφιγας πυμένοι

    Οὔτι κατὰ σφετερὸν ἐξίδωρ.

    "Εσθλον προδεδεγμένον ἐλδῷρ.

_Ουδὲ Κυάρας ὁ Μηδείων στραταγὸς._

11. HEROD. π. μον. λεξ. 36. 2.

_Δαρὰν δ’ ἄνευ χρόνον ἦστο τάρει πεπαγὼς._

12. SCHOL. PIND. *Nem.* i. i.

_Παρὰ χέρσου
λίθινον ἐκλεκτὸν παλάμακι βροτῶν
πρόσθε δὲ νῦν πεδ’ ἀναρτάν
ἰχθύες ὀμοφάγοι νέμοντο._

13. PORPHYR. *in Ptolem. Harmon. in Valls.* Opp. t. iii. p. 255. 26

(Τάγχα κέν τις ἄνήρ) "Ερείδος ποτὶ μάργιον ἔχων στόμα
ἀντια δήμων ἐμοὶ κορύσσοι.

14. SCHOL. AR. *Av.* 192.

_Ποτάται δ’ ἐν ἄλλοτρῳ χάει._

15. SCHOL. PIND. *Isth.* viii. 43.

_Κλάδον Ἑνυαλίου._

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**ANACREON**

1. EUSTH. *Od.* i. 542, 47.

_’Αλλ’ ὁ τρις ἔκσορημένε
Σμερδίη._

2. SCHOL. HOM. *II.* γ. 219.

_Σὺ γὰρ ἡς ἔμοιγ’
ἀστεμφής._

3. ATHEN. *xv.* 687 E.

_... Τι λιθν πέτεκι
σφίγγων κοιλώτερα
στήθεα γρασάμενος μῦρος;_


_’Ο δ’ ὑψηλ.λ. νεκομένος._

---

1 Conjecturally restored from—Παρὰ γ. λίθινον τὸν παλάμακι βροτῶν
πρόσθε νῦν παιδα γήριτον κ.τ.λ. It relates to Ortygia.
5. *Et M.* 259. 28.  
Πολικα δ' ἐρίθρομον  
Δείνυσον.

Οὔτ' ἐμὴν ἀπαλῆν κάσιν.

Λευκίττων ἐπὶ δίνει.

8. *Ib.* 266.  
Οὐτος δὴ ὑπε Θαλυσίας  
τίλλει τοὺς κυκαναστίδχας.

Οὐ δὴ ἤτ' ἐμπεδός εἰμι  
οὐδ' ἀστοισι προσηνῆς.

Μυθίται δ' ἀνά νῆσον  
Μεγίστη, διέτουσι  
ἰρὸν ἄστυ (Νυμφέων).

Σίμαλον εἶδον ἐν χορῷ πηκτιδ' ἐχοντα καλήν.

12. *Ib.* 52.  
'Εκ ποταμοῦ 'πανέρχομαι πάντα φέρουσα λαμπρά.

13. *Athen. vi.* 229 B.  
Χειρά τ' ἐν ἡγάνω βολείν.

"Ἡλιε καλλιλυκπέτη.

15. *Hephaest. 96.*  
Τὸν μυροποίον ἡρόμην Στράττιν εἰ κομήσει.

Οὐδ' ἀργυρά κω τὸτ' ἔλαμπε πειθώ.

eἰμι λαβῶν ἐς Ἡρῆς.
   Ίπποθρόν δὲ Μυσοί εὑρεῖν, μαζὶν ὄνων πρὸς ἵππους.
   Bergk

   Αἰνοπαθὴ πατρίδ' ἐπύψωμι.

   ... Χῆλινον ἥγγος ...
   έχον πυθμένας ἥγηριον σελίνων.

   Ἀσήμων ύπέρ ἐρματῶν φορεῖμαι.

22. Apol. de Synt. 238.
   Σὲ γάρ φη
   Ταργήλιος ἐμμελεῖως δισκείν.

23. Athen. x. 430 D.
   Καθαρὴ δ' ἐν κελέβη πέντε καὶ τρεῖς ἀναγρίσθων.

   Σινάμωροι πολεμίζουσι θυρωφή.

25. Hephaest. 69.
   Διονύσου σκύλαι Βασσαρίδες.

   Οὐδ' αὐτ' ἐόσεις μεθύουντ' οὐκαδ' ἀπελθεῖν.

27. Athen. x. 433 F.
   Φιλη γάρ εἰ ζένους, ἔσαςν δὲ μὲ δυσφόντα πιεῖν.

   Ἀπὸ δ' ἐξείλετο θεσμὸν μέγαν...

   Ἐκδύσα γιτῶν δωρίζειν.

   Καὶ μ' ἐπίβωτον κατὰ γείτονας ποιήσεις.

   Χθόνιον δ' ἐμμυκτόν ἤρεν.
32. **Schol. Pind. Ol. vii. 5.**

   . . . 'Alla πρότυπε ραδίνους, ὁ φίλε, μηροὺς.

33. **Hephaest. 39.**

   Ἀδυμελές, χαρίεσσα χελιδόι.

34. *Ib.*

   Μνάται δήμιε φαλαξρός 'Αλεξίς.

35. **Et. M. 429. 50.**

   Οὔτε γὰρ ἤμετέρειον οὔτε καλόν.

*36. **Schol. Hephaest. p. 163 (ed. 2 Gaisf.).**

   'Αστερίς, οὔτε σ' ἐγὼ φιλέω οὔτ' 'Απελλάης.

37. **Et. M. 433. 44.**

   Βουλεταί ἀπεριπότος (τις) ἠμίν εἰναί.

38. **Julian. Misopog. 366 b.**

   Εὔτε μοι λευκαί μελαίνας ἀναμεμιξονται τρίχες.

39. **Schol. Soph. Antig. 138.**

   ('Ἐν) μελαμφύλλῳ δάφνης γλυφαξ τ' ἔλαια τανταλίζει.

40. **Herod. de Barbar. 193 post Ammon. Valcken.**

   Κούκουν δ', ὁ Ζεῦ, σύλοικον φθόγγον.

41. **Schol. Hom. II. p. 542.**

   Διὰ δέρην ἔκοψε μέσαν, καὶ δὲ λώπος ἔσχλεσθη.

42. **Herod. Cram. An. Ox. i. 288. 3.**

   Άι δὲ μευ φρένες ἐκκεκωφέωταί.

43. **Athen. vi. p. 498 c.**

   'Εγὼ δ' ἐγὼν σχῶτραν Ἑρώτιον τῶν Λευκολόρου μέστον ἐξεπινον.

44. **Ammon. p. 37, ed. Valck.**

   Καὶ ἀλαμος, ἐν τῷ κεῖνος οὐκ ἐγγίμεν, ἀλλ' ἐγγίματο.

45. **Et. M. 523. 4.**

   Κνίζῃ τις ἤδη καὶ πέπερα γίνομαι σήν διὰ μαργοσύνην.
46. ZONAR. 1512.

Kou μοιλὼν ἐν θυρήσι διέχειν βαλών
τόσος καθεύδει.

47. STRABO xiv. 661.

Διὰ δεῦτε Καρίκευργέος,
ὁχίνοιο χείρα τιθέμεναι.

48. HEPHAEST. 30.

Ὁ μὲν θέλων μάχεσθαι,
pάρεστι γὰρ, μαχέσθω.

49. PRISC. de Metr. Terent. 249, Lind.

"Ωρανίον ἕλθο, μέλεις." ¹

S I M O N I D E S

1. PRISCIAN. de Metr. Com. 250 Lindem.

'Εβομφήσην τὰ κλάσσας
'Αποτρέπουσι κῆρας.

2. PLUT. de Discr. Amic. et Adul. c. 2.

' Ἰπποτροφίᾳ γὰρ οὗ Ζηκίνθῳ
ἀλλ' ἀρούρραι συροφόροις ὑπάκειν.

3. SCHOL. AR. Pac. 117.

... Κονίς δὲ παρὰ τροχῶν μετακμόνιος ἀπήν.

4. PLUT. de Virtut. Mor. c. 6.

Μὴ βάλῃ φοίνικας ἐξ χειρῶν ἰμάντας.

5. ATHEN. xi. 490 F.

Διδωτε δ' εὗ τίν 'Ερμῆς ἐναχώνιος,
Μακάδος οὕρεις ἐλικοζηλεφάρου παῖς
ἐτυκτε δ' "Ατλας τίν γ' ἔζομι εἴδος
ἐπτὸ ἀποκλούμων φιλῶν θυγατρῶν, ταῖς καλέσται
Πελεύδες οὐράκιναι." ²

¹ Conjecturally restored by Bergk from ὤραν ἄλ μᾶν κ.τ.λ.
² The first part of this passage especially is in a very rough state, and is restored partly with the assistance of Schol. Pind. Nem. ii. 16.
I have considered the passage too doubtful for insertion in the text. Schneidewin in l. 2 seq. has ἐνπρόσωποι φάς παρανίκευς γῆλος ναίς κλάδεστ' ἀραξεῖ πόντου κ.τ.λ.

2 The words in brackets are inserted by Bergk, who has remodelled the whole passage, which is hopelessly corrupt in Plutarch.
SIMONIDES

15. HEROD. p. μου. λέξ. 12, 18.
Τούτο γάρ μάλιστα φης ἐστυγε πῦρ.

"Εσχατον δύτεται κατὰ γάς.

Παρὰ χρυσὸν ἀχρακτόν ἐφθόν
οὐλομόλυβδος ἐὼν.

"Επεὶ
πᾶσαις κοριδιαλίσι χρῆ λόφον ἐγγενέσθαι.

19. ATHEN. xiii. 604 b.
Πορφυρέου
ἀπὸ στόματος ἵείσα φωνάν παρθένος.

20. SCHOL. PIND. OL. ix. 74.
Κούρων δ' ἐξελέγχει νέος
οἶνος οὗ τὸ πέρυσι δῦρον
ἀμπέλου' ὁ δὲ μύθος κενεόφρων.

21. THEODOR. Metoch. 90.
Μόνος ἄλιος ἐν οὐρανῷ.

22. SCHOL. HOM. IL. §. 127.
Εἰς' ἄλα στίζοισα πνοιὰ.

23. SCHOL. HOM. IL. β. 2.
Ὅτος δὲ τοι ἡδύμον ὑπνον ἐχων.

24. CRAM. AN. Par. iv. 186. 33.
"Ενα δ' οἰον ἐνεικε θεᾶ μέγαν εἰς δύρρων.

25. ATHEN. ix. 374 D.
'Αμερόφων' ἀλέκτωρ.
TIMOCREON

HEPHAEST. 71.

Σικελὸς κομψὸς ἀνήρ
ποτὲ τὰν ματέρ’ ἔφα.

CORINNA

1. HEROD. τ. μον. λέξ. 11. 8.

Τοῦ δὲ, μάκαρ Κρονίδα, τοῦ Ποτειδάκωνος, ἄναξ Βοιωτέ.

2. APOL. de Pron. 365 b.

Οὐ γὰρ τίν ὁ φθονερός δαίμων.

3. Ib. 379 b.

Οὐμεξ ἰε κομίσθέντες.

*4. PRISCIAN. i. 36.

Καλλιχόρῳ γθονός
Ούφαξ θοῦγατερ.

5. APOL. de Pron. 325 a.

'Ἰώνει δ' εἰρων ἅτες
χειρωκίδων (αἴδω).

6. Ib. 355 c.

Περὶ τεοὺς 'Ερμάξς ποτ' Ἀρεωκ ποικτεύ.


Δάδοντος δονακτρόφω.

8. HEPHAEST. 108.

Κη πεντήκοντ' οὐψίβιας.

9. Ib. 106.

Δωράτος ωστ' ἔφ' ἱππώ.
Κάρα μὲν βριμάμενοι.
Πόλιν δ' ἐπράθομεν, προφανεῖς.
Γλυκοῦ δεί τις ἁίδων
Πελέκεσσα δονείτη.

10. APOL. de Pron. 396 b.

(Εὐωνυμῆς)
πῇδα Φῶν θέλωσα φίλης
ἀγκάλης ἐλέονη.
11. Hephaest. i06.

Κλία γέφοντ' ἀἱσομένα
Ταναγρίδεσσι λευκοσέπλυσι
μέγα δ' ἐμῆς γέγασε πόλις
λυγοροκωτίλης ἐνόπης. ¹

12. Apol. de Pron. 382 B.
Τὸ δὲ τις οὐρίων ἀκουσάτω.

Θέσπις καλλιγένεθλε, φιλόξενε, μουσοφιλήτε.

Τεύς γὰρ ὁ κλάρος.

*15. Ib. 381 c.
Ἄμων δόμων.

'Εστάρχι πτολέμω.

_____

BACCHYLIDES


Ξανθότριχα μὲν Φερένικον
'Αλφέων παρ' εὐρυδίναν πῶλον ἀειλοθρώμον
εἶδε νικάσαντα.


Προσφωνεῖτε νιν ἐπὶ νίκαις.

3. Hephaest. 130.

'Ἡ καλὸς Θεόκριτος' οὐ μόνος ἀνθρώπων ἑράς.

4. Ib.

Σὺ δ' ἐν χιτῶν μοῦνῳ
παρὰ τὴν φίλην γυναίκα φεύγεις.

5. Ib. 76.

'Ω Περίκλειτε, τάλλ' ἁγνοήσειν μὲν οὐ σ' ἐλπομαι.

¹ Conjecturally restored by the commentators.
   Εἰ δὲ λέγει τις ἄλλως, πλατεῖα κέλευθος.

   Μέλαγκευθές εἰδίωλον ἀνδρὸς 'Ιθακησίου.

8. Athen. i. 20 D.
   Τὰν ἁχείμακτον τε Μέμφιν καὶ δονκχώδεα Νείλον.

   Ποσειδάνιον ως Μαντινείς τρίδοντα
   χαλκοδικάλοισιν ἐν ἀστίσι φορεῖντες.

   'Αβρατήτι ξυνέαυν 'Ιῶνων βασιλέας.

   Χρυσόν βρατῶν γυώμασι μανύει καθαρόν.

   Πλημμυριν πόντου φυγών.

   Δυσμενέων δ’ αἰδής.

   Οἱ μὲν ἀδιματες ἀεικελιάν εἰσὶ νόσων καὶ ἄνατοι,
   οὐδὲν ἀνθρώποις ἤκελοι.1

   Οὐ γὰρ ύπόκλοπον φορεῖ
   βροτοῖσι φωνάκεντα λόγον σοφία.1

———

POPULAR SONGS

1. Athen. xiv. 636 D.
   "Αρτεμι σοι μὲ τι φρήν ἐφίμερον
   ὑμνον ωσθε τε ὀθεν
   "Αι δὲ σίονθ’ ἀμα γραμμαφέανα
   κρέμβαλα χαλκοπάρακα γέρσιν.

1 Conjecturally restored from a corrupt text.
Although in Elegiac metre, I have inserted this couplet, since Pausanias distinctly describes as a song ἄσμα τὸ καὶ ἐς ἡμᾶς ἐπὶ ἀδόμενον. There follow in Bergk's edition a series of riddles or the like (29-40), chiefly in Iambic metre, which hardly come under the heading of 'Melic poetry'.

'Ω παιδες όσοι Χαρίτων τε καὶ πατέρων λάχετ' ἐσθλων, μὴ φθονεὶς ὥρας ἀγαθῶν ὁμιλιαν' σὺν γὰρ ἀνδρεῖς καὶ ὁ λυσμελῆς ἔρως ἐπὶ Χαλκιδῶν θάλλει πόλεσιν.

ANONYMOUS AND MISCELLANEOUS

1. On a Vase.

Μοῖσά μοι, ἀμφὶ Σκάμανδρον ἐὕρρων ἀρχὸμ' ἀείδεν.


Χειρῶν ήδὲ ποδῶν ἀκινάγματα.

3. Priscian i. 20.

'Οφύμενος Φελέναν ἐλικωπίδα.

4. Ib. 21.

Νέστορα δὲ Φῶ παιδός.

5. Ib. 22.

'Αμες δ' εἰράναν, τε δὲ, τάρροθε Μοῖσα λίγεια.


Ἀνοδρυφῆς δὲ τάλαινα τεσδ' κάτα τυμβρόχυσα.

7. Id. de Synt. p. 335.

Καὶ τοξότας Ἡρακλῆς.
Κάλλιστ' ὑπαυλέν.
Καὶ μεγασθενῆς Ἀσαναία.
Μελαμποδά τ' Ἀρτολυκόν τε "Αρχιμεν γὰρ καθρασίων.


Μενάλας τε κάγαμέμνων.

9. Athen. xi. 781 d.

"Α δ' ὑποδεξαμένα θαῦσατο. ἵππαις στράτημα. . . .
10. APOI. de Pron. 318.

Μὴτ' ἐμῶ αὐτάς
Μὴτε κκαιγνήτων τόδας ὦκέας
tρύσης.

11. Ibd. 328 B.

Καὶ τῷ Διὸς θύγατερ μεγαλόσθενες.
. . . .
Καὶ τῷ φιλιππον ἔθηκεν.

12. HESYCH. 'Ενετίδας.

'Ενετίδας πῶλως στερανηφόρως.

13. SCHOL. HOM. II. p. 52.

'Ἀλλ' ἀ πολυνεικής
di 'Ελένα.

14. HEPHAEST. p. 25.

"Αγ' αἷτ' ες οἰκον τὸν Κλεσίππω.

15. Ibd.

Εὖμ' ὦτ' ἀπ' ὦσάκων λυθεῖα.


'Αρταμι, ρύτειρα τῶν.


"Ἀδὼν φίλον, ος κεν ἄδησιν.


"Αγ' Λίγα μέγα σῶμα;
"Αγ' ὁ κλεινός
'Αμφίτρωινίδας.


Καῦκων θ' ἐλικος βόας.

20. HEPHAEST. 81.

Τοιούτος εἰς Θῆβας πᾶς ἀρμάτεσσ' ὑγίμενος.


Μᾶλις μὲν ἔννη λεπτῶν ἐγους' ἐτ' ἀτράκτω λίνον.

"Οψι γὰρ ἄρξατο.

23. Id. de Pron. p. 383 b.

'Αλλὰ τις ἀμμὶ δαίμων.

24. HEROD. Cram. An. Ox. iii. 239. 28.

Πᾶς ὁ γόρος.

25. HEROD. Cram. An. Ox. i. 63. 29.

Καὶ κατ' ἵψίλων ὅρέων.

26. Id. 327. 3.

'Αλλ' ὁ πάντ' ἐπόρευς 'Αλιε.

27. Id. 208. 13.

'Ἰδρας ἀμφότερα.

28. HESYCH. Πασσύριον.

Τὸ πασσύριον ἡμῶν ἀπάντων γένος.


Κλαὶν δάχρυσιν.


Αἰτιά τὰ μέτερρα.


'Ὁ δ’ ἐξομισθα κασταθείς.

32. Et. M. 702. 41.

Παρὰ δὲ σφι χόραι λευκάσπιδες.

33. HEPHAEST. p. 50.

'Ιστοτόποι μείρικες.

34. Et. M. 635. 22.

'Ὡς τοσ ἕχει μαίνομένουσιν.


Πάντες φαυροτέροις πόκτοις φέρον.

36. HESYCH. Τοῦτο.

Τοῦτο' ἄν κολο'ναν Τυνδάριδαν.

Πέθεν δ' ωλκός εὐπετῆς ἔβλης;

Bergk


Ναρκίσσου τερενώτερου.


Γέλαν δ' αὖ ἁνακτοὶ θεοὶ.


Έπὶ δ' ἵσχε Ζηγνὸς ψεφερῆς δόμος ζαχτειές.

41. Hesych. ὑμ. κάσιν.

'Ομόπαυδα κάσιν Κασάνδρας.

42. Hesych. Εὔσελ.

Εὐσέλανον διὸν οἶκον.

43. Athen. xiv. 633 a.

Γλυκυτάτων πρῶταν ύμνων.

. . . .

Μέλεα μελισσέρωτα Μωσάν.


Κλῳθὶ μοι Ζανός τε κούρη Ζανί τ' ἐλευθερίω.


Βασιφ δ' ἐν κιόνι βροτῶν.


Τὰς Ὁραθάμανθις πιμπλεῖς βίον.


'Ανθρωπον (ὁς) ἀνδωκε γαία πρῶτα ενεγκαμένα καλὸν γέρας . . . τὸ δ' ἔξευρεῖν χαλεπόν,

εἰτὲ Βοιωτοῦσιν Ἀλκαξιμάνθιος λίμνας ὑπὲρ Καρυσίδος πρῶτος ἀνθρώπων ἀνεσχεν,

εἰτὲ Κούριῆτες ἔσαν γένος Ἰδαῖοι θεῶν,
APPENDIX

BERGK

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XXXII 450

"Τρυγον οὖν
κλύετε πέμπτῳ δέ νυν
ός σέ, Κλ(ει)θέμιος παῖ,
'Απόλλων μὲν θεῶν,

5 υταρ χνάρον 'Εγκράτει
pαιδί Πυθαγόρευον
στεφάνωμα δαυτυλυτῶν
πάλιν ἐς 'Οργομενῶ διῳδιε-
-ιππόνεν ἔνθα ποτέ

10 ός δε 'Εφρυνόμενα Χαρίτας
θαλασσίας ἐπίτευκτον,
ἐτραφάνοι το δέ παρθένος
ἀει' ἀγλαὸν μέλος
παρθενηθηκὲς ὡτὸς εὐγράτω
στόματι πέραναι.

49. ATHEN. v. 217 C.

(Mηδὲ) τὰν ὦττι κ' ἐπ' ἀκαρίμαν
γλώσσαν ἐπος ἔλθῃ κέλευθεν.

1 The fragment in the original is in a most mutilated condition, and Bergk’s text, as above, rests for the most part on conjectural restorations.

'Αφροδίτας ἅλοικα τέμνων καὶ Χαρίτων ἀνάμεστος.


"Ο Τυνδαρίδαν ἄδελφοίν ἄλιον ναύταν πέθος βάλλει.

52. Id. de Occ. Viv. c. 6.

Νυκτὸς αἰδώνας ἀπεργηλοῦ θ' ὑπνοῦ κοίρανον.

53. Id. Non. pos. suav. viv. c. 13.

Εὔρυσπα κόλαδον ἀκροσύρον ἀγνύμενον διὰ στομάτων.

54. Id. adv. Stoic. 19.

Οὐ ψάμμως ἡ κόνις ἡ πτερὰ ποικιλοθρόων οἰωνὺν τόσον ἄν χεύσαι' ἀριθμὸν.


Δίπτυχοι γὰρ ἐδύναν νῦν ἱερικὸν Ἀχιλλεῖον δόρατος.


Πρὸ χείματος ὀστὶ ἀνὰ ποντίκων ἄχραν Ἰωρέα πνέοντος.

57. Ar. Nub. 966.

Τηλεπορόν τι βόσμῳ λύρας.


'Ὁ τῶν πίτυος στέρανον.


Πολύμνων παντερτῆς νόρας.


Οὐχ εἶδον ἀνεμίσωκας νόραν.

61. Hephaest. p. 75.

Θυμελικάν ἢθι μᾶκαρ φιλοφρόνως εἰς ἔριν


Βρόμιε, δορκοτοφόρ', ἐνυάλιε, πολεμοκέλαδε, πάτερ Ἀρη.

63. Ib.

"Ιαχνη θρίαμβε, σού τῶνδε χοραγε.
64. Dion. Hal. de Comp. Verb. c. 17.
    Σοι, Φοίβε, Μούσαις τε σύμβουλον.

65. Ib.
    Κέχυται πόλις υψίτυλος κατά γάν,

66. Ib.
    Λέγε δὲ σὺ κατὰ τόδα νεόχυτα μέλεια.

    Ἱδι μόλε ταχύτοδος ἐπὶ δέμικς ἐλάφου.

68. Marius Plot. 264.
    Ξείνε, τὸν Ἀρχιμόρου τάφον.

69. Id. 294.
    Ἰδι μάτερ μεγάλα,

70. Plotius 293.
    Ἐλικοπέταλε, καλλικέλαδε, φυλογρειπτὴ (Βάκχος).

71. Dion. Hal. de Comp. c. 17.
    Οἱ δ' ἐπείγοντο πλωταίκης ἀπήναισι γαλακμόδους.

72. Ib., c. 25.
    Κρησίοις ἐν ῥύθμοις παίδα μέλψουσιν.

    Ἰδιον ἀμφ' Ἐλένη πετυρωμένον οἴλετο.

74. Id. p. 273.
    Ὁ Πηθύος μεσομφάλοις θεός παρ' ἐσγάρχας.

75. Hephaest. 68.
    Γαλλαὶ μητρῶς ὀρείς φιλόθυμοι δρομάδες,
    αἷς ἐντεκα παταγείται καὶ γάλακας χρόταλα.

76. Herod. π. ἔγρ. in Cram. An. iii. p. 283. 5.
    Κλάδῳ χρυσεύκρατον.

    Καὶ τὰν ἀκοριστὸν αὐτάν.

    Διὰ σὲ καὶ τελ ὅδοι' εἴτε σκῦλα.

79. Plut. de Prim. Frig. c. 17.
    Ἐὐθὺς ἀνέπλησεν ἀεροβάταν μέγαν ὅικον ἀνέμων.
This passage has undergone very considerable alterations at the hands of Bergk and other commentators.

Restored conjecturally from a corrupt text.
(a) Athen. xv. 685 d.

Κατὰ γεφρὸς δ᾽ ἡμών ἀπαλὸς παιδίσκος ἐν ἄργυρῳ προγόων φέρων ἐπέ-
γευεν·

εἰτ᾽ ἐφερε στέφανον λεπτάς ἀπὸ μυρτίδος εὐγνήτων κλαδέων
dισύναπτον.

(b) Athen. iv. 146 f.

Εἰς δ᾽ ἐφερὼν διπλόν παιдейς λιπαρώτατα τράπεζαν

ἀμμῷ, ἔτεροι δ᾽ ἔτεραν, ἄλλοι δ᾽ ἔτεραν μέχρι οὗ πλήρωσαν

οἴκον.

ταῦτα πρὸς υψιλόγνους ἐςτηθὼν αὐγάς

εὐστέφανοι λεκάναις παροφίσα τ᾽ ἀξιβάρφων πλήρεις σὺν τὲ

χαλκίδαις

5 παντοῦ παῦσα τέχνης εὐρήμασι πρὸς βιοτάν, ψυγάς δελεα-

σιπτόσι

. . . πάρρεον σὺν κανέοις μάζας χιονόχροας, ἄλλοι δ᾽ . . .

(τοῖς δ᾽) ἐπὶ πρώτα ταρηθὲ οὐ κάκκαβος, ὦ φιλότα, ἄλλ᾽ ἄλλοπλατεῖς τὸ μέγιστον

πάντ᾽ ἐπαθεν λιπαρῶν τ᾽ ἐς ἐγχέλεα τίνες ἄριστον,

γογγροτιονυπητέμων πλήρες θεοτερπὲς ἐπ᾽ αὐτῷ δ᾽

10 ἄλλο παρῆλθε τόσον, βάτις δ᾽ ἐνέρχεσίν ἰσόκυκλος.

μικρά δὲ κακκάβια ἵς, ἔχοντα τὸ μὲν γαλέου τι

ναρκών ἄλλο, . . .

παρῆς ἐτερὼν πίον ἀπὸ τευθαδῶν καὶ σηπιοποτυλοποδών

(τῶν) ἀπαλοπλοκάμων· θερμὸς μετὰ ταῦτα παρῆλθεν

15 ἑστράπεζος ὅλος νήστις συνδών . . .

πυρὸς ἔπειτα βαθμοῦς ἀμίζων· ἐπὶ τῷ δ᾽ ἐπίπισταται
tευθάδες, ὦ φίλε, καθεξισημέναι καρδίδες αἱ κυρικὶ παρηθίσων,

θρυμματίδες δ᾽ ἐπὶ ταῦτας εὐπτέταλοι χλωρίκ᾽ ὃδ᾽ ἄξιδο-

φάργες . . .

πύρων τε στεγανὰς φυσταὶ μεγάθος κακὰ κακκάβου γλυκύου

δέμος . . .

20 ὀμφαλὸς θοίναις καλεῖται παρὰ γ᾽ ἐμίν καὶ τίν, σάρῃ οἶδα.

ὑστατὰ ναὶ μὰ θεοὺς υπερμέγεθές τι δέμας θύμου μόλεν

ὅπτιν ἐκεῖθεν,
DITHYRAMBIC POETS 467

25 ἀλλ' ὠθεν ἐκλίπομεν, θοῖνα παρέχες, ὅτ' ἐπαλλάξθαι δύνατ
ἐπικρατέως ἔγωγ' ἔτι, κακὸν κεῖ λέγοι τίς.

30 εἶτα δίσφο' ἀχροκῶλις, σχελίδας τε μετ' αὐτῶν
λευκοφορινοχρώους, ρύγγη, κεφάλαια, πόδας τε, γαλαματίων τε
σεαλφριμένον.

35 περίκων φασέων τε χώδαν ἱδὴ παρεβάλλετο θερμαὶ πολλα... καὶ
μαλακοπτυχέων ἀρτον' ὑμοτύςγυα δὲ ξανθόν τ' ἐπεισ-

40 συμμαχοιν ἱονομίκαιν ηλιοφωλιτῆς ὕδωρ ἐπεγχέοντες
tόσσον οἶον (τις) ἔχρη' ἐκτρίμμυμα τα... λαμπρό
συνδονυφῆ, δίδοσαν (δὲ) χαμίκα τ' ἀμβροσίδωμα καὶ
στεφάνους ιοθαλέας.

(c) ATHEN. xiv. 642 f.

Τας δὲ δή πρόσθεν μιλοῦσας... λιπαραγεῖσιν,
πορθμίδας πόλλων ἄγαθῶν πάλιν εἴσφερον γεμοῦσιν,
tας ἐφήμεροι καλέοντι τραπέζας (δευτέρας),
ἀθάνατοι δ' τ' Ἀμαθέας κέρας.

5 ταῦτα δ' ἐν μέσαις καθωδρύθη μέγα χέρμα βροτοῖς λευκῶς
μυελὸς γλυκερὸς, λεπτοῖς ἄραχνας ἐνακλιγκουσίν πέπλωι.
συγκαλύττων ὄψιν αἰαγήνας ὑπο, μῆ κατίδη τις
μιλογενεῖς ποῦ λιπόντ' ἀνάγκαις
BERGK

ξηρὸν ἐν ἔρημος Ἀρισταίου παλιρρύτοις παγαίς
tοῦ δ' ὄνομάς ὑπὸ ἀμύλος· γεραίν δ' ἐπέθεντο στόμων
μαλακαῖς

10 . . . τὰν δεξαμέναν ὡ τι καὶ διδῇ τίς ἡ Ζάνος
καλεῦτις
tρωγματικές ἐπειτ' ἐπένειμεν ἐγκατακκιναμομίγες περφυμένον
πυρβρομολευκερβενθοζάνθωμι' ἐκκριτὸν ἀδύ
βρόμικα τὸ παγκατάμικτον· ἀμπυρίκηροδημητῆχας παρεγίνετο
τοῦτοις
στατινοκοχμομικής χωρὶς ψυστελλοεξανθεπιπγκλαταπ' ῥωτος
χοιρίνας.

15 άδέά δὲ . . . κυκλώθ' ὀλοφωκτ' ἀνάριθμα,
καὶ μελίπητα τετυμένα ἀφίδονα σάσσωμορικτα.
tυρκανίας δὲ γαλακτι καὶ μέλι συγκατάφυρτος ὥς ἀμύλος
πλακανίτις'

σασσωμοπούστακαγ' δὲ καὶ ἑσελθοπαγ' πλατύνετο σάσσω-
μόπαστα

τέμματα κατ' ὑπέβρινθοι κακασσωμομικές ἀπαλαῖς ὑπαλοντες

WORDS

20 ὥσ τ' ἀμυγδαλίδες τε τῶν μαλακοφλοθῶν . . . τε τρωκτ' τα
πασίν

ἀδύθημα κάρυ', ὄλλα τ' οὐσα πρέπει παρὰ θοίναν

ὀλβιόπλοτον (ἐμεν)· τόσις τ' ἐπεραίνετο κότταβοι τε λόγοι

τ' ἐπὶ κοινάς:

ἐνθα τι καρινὸν ἐλέγχηθη κόμψων ἀθρυματίων, καὶ ἀκύμασαν

κατ' ἐπὶ τ' ἥγησαν . . .

(d) Athen. xi. 487 ε.

... Σὺ δὲ τάνδε Βασίλιον

εὐδροσον τλήρη μετακαταπατίδα δέχαμ·

πράξ τί τοι Βρόμως γάνος τόδε δοὺς ἐπὶ τέρψιν

πάντας ἀγει.

(e) Athen. xi. 476 ε.

Πίνετο νεκτάρεον πτῶμ' ἐν χρυσαίας προτομαίας κοίλων

χεράτων,

ἐβρέγοντο δὲ κατὰ μικρόν.

*7. Athen. xv. 692 δ.

Συμβαλούμαι τι μέλος ώμῖν εἰς ἐρωτα.
8. Zenob. v. 45.
   Οὕῳ μ’ ὁ δαίμων τέρατι συγκαθείρξεν.

   Ἐθυσκής, ἀντιθύση.

10. Athen. i. 6 A.
    Γάμε θεῶν λαμπρότατε.

11. Id. ii. 35. D.
    Εὐρείτας οἶνος πάμφωνος.

TIMOTHEUS

TO ARTEMIS

    Μανάδα, θυιάδα, φοιβάδα, λυσάδα.

*13. Id. Qu. Symp. iii. 10. 3.
    Διὰ κυάνεον πόλον ἄστρων,
    διὰ τ᾽ ὥμωτόκουσ σελάνας.

    Ὅτ' ἀξεῖται ἀλίου αὐγαίς.

    Ἐφημοιαί τί μ' αὐείς;

    Τεταμένον ἄργανα διὰ μυελοτρεφῆ.

*17. Plut. de fort. Alex. ii. c. i.
    Σὺ δὲ τὸν γγενέταν ἄργυρον αἶνεῖς.
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