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.
PREFACE

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.
# CONTENTS

**Prefatory Articles—**

<table>
<thead>
<tr>
<th>Articles</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Revival of Melic or Song-poetry,</td>
<td>1-14</td>
</tr>
<tr>
<td>II. Some Distinctive Features of Greek Lyric Poetry,</td>
<td>15-20</td>
</tr>
<tr>
<td>III. Choral and Single or Personal Melic Poetry—</td>
<td></td>
</tr>
<tr>
<td>Dorian and Lesbian Schools,</td>
<td>20-24</td>
</tr>
<tr>
<td>IV. Dance as an accompaniment of Greek Song,</td>
<td>25-33</td>
</tr>
<tr>
<td>V. Musical accompaniment of Greek Song,</td>
<td>34-44</td>
</tr>
<tr>
<td>VI. Metre in Lyric Poetry,</td>
<td>45-74</td>
</tr>
<tr>
<td>VII. Dialect in the Lyric Poets—</td>
<td></td>
</tr>
<tr>
<td>Sec. 1. General Characteristics,</td>
<td>75-80</td>
</tr>
<tr>
<td>Sec. 2. Lesbian Dialect,</td>
<td>80-91</td>
</tr>
<tr>
<td>Sec. 3. Dorian Dialect,</td>
<td>91-96</td>
</tr>
<tr>
<td>Addendum,</td>
<td>97</td>
</tr>
</tbody>
</table>

**VIII. General view of the history of Greek Melic Poetry,** 98-108

**Text, with Biographical and Introductory Matter—**

<table>
<thead>
<tr>
<th>Poets</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Archilochus</td>
<td>111-121</td>
</tr>
<tr>
<td>Melic Poetry at Sparta—</td>
<td></td>
</tr>
<tr>
<td>Terpander</td>
<td>122</td>
</tr>
<tr>
<td>Tyrtaeus</td>
<td>123</td>
</tr>
<tr>
<td>Spartan Dance-Songs,</td>
<td>123</td>
</tr>
<tr>
<td>Alcman</td>
<td>124-134</td>
</tr>
<tr>
<td>Alcaeus</td>
<td>135-147</td>
</tr>
<tr>
<td>Sappho</td>
<td>148-167</td>
</tr>
<tr>
<td>Stesichorus</td>
<td>168-175</td>
</tr>
<tr>
<td>Ibycus</td>
<td>176-181</td>
</tr>
<tr>
<td>Anacreon</td>
<td>182-196</td>
</tr>
<tr>
<td>Simonides</td>
<td>197-218</td>
</tr>
<tr>
<td>Timocreon</td>
<td>219-221</td>
</tr>
<tr>
<td>Bacchylides</td>
<td>222-231</td>
</tr>
</tbody>
</table>
# CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>Banquet Songs—The Scolia</td>
<td>232-246</td>
</tr>
<tr>
<td>Popular Songs</td>
<td>247-250</td>
</tr>
<tr>
<td>Miscellaneous and Anonymous,</td>
<td>251-262</td>
</tr>
<tr>
<td>Dithyrambic Poets</td>
<td>263-280</td>
</tr>
<tr>
<td>Some Fragments from Pindar</td>
<td>281-295</td>
</tr>
<tr>
<td><strong>COMMENTARY</strong></td>
<td>299-424</td>
</tr>
<tr>
<td><strong>ADDITIONAL NOTES</strong></td>
<td></td>
</tr>
<tr>
<td>A. Sappho and Alcaeus</td>
<td>424</td>
</tr>
<tr>
<td>B. Eros in the Lyric poets</td>
<td>426</td>
</tr>
<tr>
<td><strong>APPENDIX—Fragments not included in the Text</strong></td>
<td>429-469</td>
</tr>
<tr>
<td>I. Subject Index</td>
<td>471-481</td>
</tr>
<tr>
<td>II. Greek Index</td>
<td>482-490</td>
</tr>
</tbody>
</table>

## LIST OF ILLUSTRATIONS

<table>
<thead>
<tr>
<th>Plate</th>
<th>Illustration</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>I.</td>
<td>Alcaeus and Sappho</td>
<td>Frontispiece</td>
</tr>
<tr>
<td>II.</td>
<td>Sappho and her Pupils</td>
<td>xiii</td>
</tr>
<tr>
<td>III.</td>
<td>Eros as described in the Lyric Poets</td>
<td>xiv</td>
</tr>
<tr>
<td>IV.</td>
<td>Blind Man’s Buff</td>
<td>xv</td>
</tr>
<tr>
<td>V.</td>
<td>Boeotian Cup</td>
<td>xvi</td>
</tr>
</tbody>
</table>
Sappho and her pupils—See p. 150 and Additional Note A.
PLATE III.

EROS AS DESCRIBED IN THE LYRIC POETS—See Additional Note B, and Anacreon VI.
PLATE IV.

BLIND MAN'S BUFF—See Popular Songs vi. and Note.

PLATE V.

BOEOTIAN CUP. See Bacchylides xiii. 2, and Note.
CORRIGENDA

120, Arch. xiv. 1, for ἀλαῦτς read ἀλαῦτς
124, line 5, for Harting read Hartung
127, Alc. i. 10, for φαίνειν and ἐπαίνειν read φαίνειν and ἐπαίνειν
128, " 13, for δὲ read δὲ
" 32, for ὑμῖνα read ὑμῖνα
131, " xii. 3, for σκάμφω read σκάμφω τε
142, Alcaeus v. 2, for καθ' read καθ' 
158, Sap. iii. 3, for ὀπότα read ὀπότα
159, " vii. 2, for ἀνήτοιο read ἀνήτοιο
163, " xxii. 1, for Κυθέρη read Κυθέρη'
225, Bacchyl. ii. 2, delete comma after θυμόν
" l. 3, for Κυπρίδος read Κύπριδος
230, " xvi. (Metrical scheme, line 1) in 5th Cretic for — ο — read — ο —
262, Miscel. xxx. 7, for κοιρανηφον read κοιρανηφον
" 10, for πολιάς read πολιάς
274, line 2, for ἐκφυσήθεσαν read ἐκφυσήθεσαν
279, Dith. Poet. xiv. 2, for Νυξ read Νυξ
286, Pind. i. 4, for πολλοῖς read πολλοῖς
327, Note on Sappho i., par. 2, line 1, for τίλων read τίλων
333, Note on Sappho x. i. 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 ἁλέες ἀληθῶν 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 \( \gamma \varepsilon \nu \zeta \iota \sigma \nu \), where, as in the hexameter, the arsis and thesis of each foot are equal, to the \( \gamma \varepsilon \nu \zeta \delta \pi \lambda \zeta \iota \sigma \nu \), 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 epyleni; 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 Lyric. the Paean, the Hyporchem, the Nomos, the Dithyramb, the Comus, and the Prosodion; and these I will proceed to discuss briefly in their order.

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

1 *Hist. of Language and Liter. of Anc. Greece*, Bk. iii. c. ii. Mure's remarks are based upon a long passage from Proclus' Ἱχνομαθία, quoted in Photius' *Bibl.* pp. 521 seq.
of all the religious songs, the others being specialised and in many cases later forms of the Hymn (ὡς εὐθην 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 κυρίως ὑμνος πρὸς καθώς ἡδέο ἔστωτον.

Burnouf suggests that the word ὑμνος 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 ὑμνος 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:3

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 ὑμνος, we find

1 Hist. de la Litt. Grecque, p. 40.
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 *II. 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—

[Kαλὸν ἄειδοντες παῖρνα, κοῦροι Ἀχιλῶν,
Μέλποντες Ἐκάεργον, ὡ δὲ φρένα τέρπετ' ἁκούσον.]

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: *

[Nῦν δ' ἄγ' ἄειδοντες παῖρνα, 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 *II. 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*);

¹ Müller's *Dorians*, vol. i. c. viii.
and the passage, as also a similar description in *Odysseus* iv. 18, concludes by adding that two tumblers rolled about in the midst: δωμι δὲ κυμβατήρια κατ' αὐτοὺς . . . ἐδίνειον κατὰ μέσασσαι.

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—οὶ μὲν ἔχορευοι, ὑπωρχοῦντο δὲ οἱ ἄριστοι, προκρίθεντες εἰς αὐτῶν. That the performance of οἱ ἄριστοι was expressly mimetic we learn from Athen. xiv. 628—ἐγράφω τοῖς σχήμασι (the figures of the dance) σχήματος μόνον τῶν ἐδομένων—ὡς καὶ ὑπορχήματα τοιαύτα ἐγράφων.

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, seg.). 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.

The *Nome*—The term νόμος is applied in early religious Melic chiefly to chants or tunes of a fixed type, sung (τεταγμένας 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, 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:

\begin{align*}
\text{ὤς Διονύσοι ἄνκοτος καλὸν ἀξόρξαί μέλος} \\
\text{οἶδα διθύραμβον, οὖνο συγχεραυνωθεὶς φρένα.}
\end{align*}

The word ἀξόρξαί 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.
for its subsequent history see Introduction to the last Lyric period, page 263. I will now only add that this species of religious song, when once it had gained its ground, enjoyed the greatest popularity, and, as I need hardly mention, gave birth to that noblest of offsprings, the Greek Drama. It continued, however, to survive side by side with its more famous progeny—\textit{matre pulcra filia pulcrior}—and to attract to its services some of the finest literary, and especially musical, talent. Being connected with the worship of Bacchus, it assumed an enthusiastic character,\footnote{\textit{kexinm\'enon kai pol\'\i t\' \textit{evthousi\'ades met\'a xoreias emfainon}, Proclus.} with rich and often inflated language, and a musical accompaniment, the elaborations of which called forth bitter remonstrances from the admirers of the simpler style of the antique. One of the most magnificent fragments from Pindar (Pind. \textit{Frag.} No. vi.) affords the best example of the rich and glowing character of Dithyrambic poetry at its prime.

Akin to the Dithyramb is the \textit{Comus}-song, also connected originally with the worship of Bacchus, and partaking in its general character. The \textit{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.\footnote{The \textit{Comus} is a favourite subject on Greek vases, etc. See Panofka, \textit{Manners and Customs of the Ancient Greeks}, Plate XVII. i.} We hear of the practice in Hesiod, \textit{Scut.} 281: \textit{koumakhon up' kuly... up' orchi'mw kai koith}; and later in Alcaeus: \textit{deizei me koumakontu}, etc. (Text No. 12), where the Comus takes the form of the serenade. Cf. Aristoph. \textit{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 (\textit{Egko\'mias}).

Lastly, I will mention \textit{Prosodia}, or Processional hymns, sung to the flute by the band of worshippers when approaching the altar or temple of a deity.\footnote{\textit{prosiontee xateis \'he biymi\'es pr\'os xul\'on \'h\'idon}, Proclus.} Many of the

Some characteristics.

\textit{Comus}.
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 II. xvi. 180, ἐν χρώμ 'Αρτέμιδος, 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. 1.). 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 (θερήνος) or funeral song, the Wedding-song (ὑμέναιος, or ἐπιθελάμιον), 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

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.\(^1\) 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 θυμήν θυμένες, 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 θρήνος 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:

\[
\begin{align*}
\piρά \ δ' \ εἰσαν \ αὐδοῦς \\
Θρήνων \ ἔξαγρυς, \ οἳ \ τε \ στονόεσσαν \ αὐδήν \\
Οἱ \ μὲν \ \zηρ' \ \ Θρήνεον, \ επὶ \ δὲ \ στενάχοντο \ γυναῖκες.
\end{align*}
\]

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, \textit{La Cité Antique}, Bk. \(II.\) ch. i. \textit{ad fin.}, and ch. ii.
these three the poet employs similar expressions—τῇσιν Ἀνδρομάχῃ λευκόλενος ὑγρὰς γόοιο (cf. 747, and 761)—and at the conclusion:

ώς ἔρατο κλαίουσ', ἕπι δὲ στενάχοντο γυναικεῖς.

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

In addition then to the female relatives, it would appear that not only the ξοδόι θρήνων ἔξαρχοι but also these γυναικεῖς 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 ξοδόι, none but women appear to take part in the lamentations, and also that Andromache, Hecuba, and Helen give utterance to their θρήνοι 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 ξοδόι 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. Π.). But we must remember that such compositions, being

¹ This may perhaps partly account for the choral form subsequently taken by some θρήνοι: see note, Simonides, No. Π., and cf. Art. III. p. 24.
GREEK LYRIC POETS

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—πολὺς δ’ ύμέναιος ὄρφει; 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 ύμέναιος 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:

Νόμισμαν δ’ ἂρα πάσιν ἐπαρξάμενοι δεπάσσον,
Οἱ δὲ πανημέροι μολὴν θέον χάσκοντο.

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

1 θρήνος οὐ περιγράφεται 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.).

Φόλνας δὲ καὶ ἐν θυσίαν
ἀνδρείων (= συσσινίων in Sparta) παρὰ διῳτυνόντες
πρέπει παιάνα κατάργησιν.

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 αἰ τ' εὖ, '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 (Il. xviii. 570 seq.). Men, youths, and maidens are gathering in the harvest:

Τότεν δ' ἐν μέσσοις πάντις φόρμωσιν λυγεί
Τυμφρόν κιθάριζε, λίνον δ' ὕπο καλῶν άειδεν.

Hesiod also mentions the Linos-song as habitually sung

¹ V. Müller's Dorian, 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.

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 Seephos 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.

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.²

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.

¹ See Renan, Marc-Aurèle, pp. 131, 575, 576, on the Semitic aspect of Adonis-worship, and Müller's Doriens, 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

\(^1\) 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 restraining 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 recounting 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 holding 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 epigrammatic 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,\(^1\) 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, *ap. Athen. 628*, referring to the Spartans, declares that the 'bravest of the Greeks make the finest chorus'; and Pratinas *Lc. 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—

Πέρρογος ὤς ὅτε άκοιδος ὃ Λέςβιος ἀλλοδύτως
—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 Bocotian Hesiod.  

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

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 Il. 379, 380 we find the words κούροι ὁ ἐπελέγχειν ἀλλω, and πολὺς ὁ ὑπὸ κύμπου ὀρνύει.
appear in some cases that they join not so much in the actual song as in the refrain.

In Il. xviii. 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:

Metá dé spen emélpeto theios koudos Fomízou,

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 (φόρμηγα γλαυκήν), 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' (πέπληγον δὲ γορὸν θείον ποσίν), while Odysseus gazes in wonderment on the flashing movements of their feet—μαμακαμαραγός θητεῖο ποδῶν, θρίμπς δὲ τιμωρή.

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

'O δ' εἰλετό θείος αὐθὸς
Φόρμηγα γλαυκήν, ἐν δὲ σφεὶν ὄμερον ὀρφεῖν
Μολπῆς τε γλαυκής καὶ ἀμύμονος ὀρχηθοῦν.
Τούτων δὲ μέγα δόμῳ περιστεναχίζετο ποσίν
'Ἀνδρῶν παίζωντων καλλιζώνων τε γυμνίων.

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 αὐθὸς that he also sang. Moreover, although the word μολπῆς may indeed refer only to the dance, and not necessarily imply singing, the

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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 γλυκερή, and the immediate mention of ὑπάθυμα, 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:

Δίνον δ' ὑπὸ καλὸν ξειδεν
Δεπταλέη φωνῇ τοὶ δὲ φήσαντες ἀμαρτῇ
Μολπῇ ὕμμῳ τε ποσὶ σακύροντες ἐποντο.

The words μολπῇ ὕμμῳ τε ἀπολύς ἔποντο evidently imply not that the song was choral, but that the dancers joined in a refrain such as the mournful cry of καλὸν.

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 Hymenae,' or the like. Compare on the Threnos, p. 11.

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' ἄξις καθισταῖ πολὺν, ξ.τ.λ. 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:

\[ \text{Nóymησαν δ’ ἀρα πᾶσιν ἐπικριγόμενοι δεπώσασιν,} \\
\text{Οἰ δὲ πανθηρίου μυλέῃ θεὸν ὥλοκλοντο,} \\
\text{Καλὸν ἀείδοντες παῦρον, κοῦροι Ἀχμῶν} \\
\text{Μέλποντες Ἐκάργον.} \]

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 proces-sional 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 (*δευτερὰ καταστάσις*) 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 Gymnopaedia, 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 Gymnopaedia sang and danced simultaneously, the song being one either of Alcman or of Thaletas: ἡγομένων καὶ ἑδόντων Θαλήτου καὶ Ἀλκμάνος ἱματα.

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.
Greater variety in the choruses of the Drama, as compared with those of Lyric.

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 antistrope 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:

\[ \text{Ou } \mu' \text{ eti xarthenikai melugarmes } \mu \text{erorono } \gamma \nu \alpha \text{ ferein dounatai, } \nu \text{.t.L. } \]

(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., oux eis anor agoikos, etc. (cf. Alcman, No. V., oxei de paisi, 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 choral performers 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

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1 See Alcm. i. ii. iv. v.
endeavouring to realise the full nature of a Greek Lyrical 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. The most striking feature of this, a brilliant example of which may be seen in the famous Ode of

1 Plato, Laches 188 D, speaks of the Dorian musical style (ἐρυμονίας) 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.
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 orcheatic 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 considerable a part dancing once played, and in a few places even at this day still plays in the ritual of the Christian religion. 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 Lyrical melodies, but, as we can better appreciate, upon Lyrical 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 orchestic art are in no small degree responsible.²

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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 ὄρυξ, 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 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.

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. 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*, I. II.
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 ἐφεσὶ περιετίθετο, 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, ἀργή, κατατροπή, ὀμφαλός, σφραγίς. These were extended by Terpander to seven—ἀργή, μεταργή, κατατροπή, μετακατατροπή, ὀμφαλός, σφραγίς, ἐπίλογος. 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’ Nomae, applied to the wind instrument improvements

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1 See Art. i. 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 ἀξιόπιστος τῆς Ἑλληνικῆς καὶ καλῆς μουσικῆς; and even in Plutarch’s own day ((ἐπὶ καὶ νῦν)) some of his Nomia 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 ἡμιολία 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 \(\alpha\upsilon\lambda\nu\eta\tau\iota\varsigma\omega\iota\) at the hands of Apollo.

Returning to the age of Olympus and Clonas, we come next to \textit{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 ‘orchestic’ 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

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\(^{1}\) See the passage from Pratinas, p. 272, and compare the rather severe epigram: ‘\'Ανδρὶ μὲν αὐλητήρι θεσὶ νόσον ωὐχ ἐνέφυσαν, ΛΛ’ ἀµα τὴν φυσῆν γιὸ νοσε ἔπιταται, \textit{Athen.} viii. 337 E.

\(^{2}\) \textit{Deuterā katástatēs}. 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 Lyric 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.
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.

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, Antistrophe, 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 Ψυλη ιωδης 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'.
now the Δύνατος, the bandmaster who is all-important, 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. The musical accompaniment however did not necessarily go with the voice note by note. Thus Archilochus is said to have invented the χροίσις ὑπὸ τῆν φθήν, which however probably indicates merely that the accompaniment, though in unison with the voice, was in a lower octave, and Plato, Law. vii. p. 812, while urging that the notes of the lyre should be at one with those of the voice (πρὸςγορδῆ τὰ φιλέματα τοῖς φιλέμασι), implies that the contrary was a common practice—τὴν ἑτεροφωνίαν καὶ ποιεῖν τῆς λύρας, ἀλλὰ μὲν μέλη τῶν χορδῶν ἵστων, ἀλλὰ δὲ τοῦ τῆν μελῳδίαν ξυνεθέντος πουήτου, 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-

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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.
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—οὕδημοι κινοῦνται μουσικῶν τρόπων ἀνεῖ πολιτικῶν νομῶν τῶν μεγάτων, 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 ἐνεργημενοι or ἀνεῖρια, 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 due mainly to its intimate association with poetry.
(see Chappell, _I.e._ 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

\(^1\) 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:

- \( \infty - \infty - \infty, \) or \( \infty : - \infty - \infty - \infty \)

for example:

\[ \text{'Anav } \text{'Androon } \text{'Agamemnon,} \\
\text{'Boyn } \text{'Agyro } \text{'Diomedeis,} \\
\text{'Egy } \text{de } \text{xe } \text{vimitos } \text{'Ignos,} \]

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 logaëdic 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. II.

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 ἀνισον, or γένος διπλάσιον. In this the relation of arsis to thesis¹ 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 'Logaeic' 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 logaeic 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 logaeic metre calls for our closer attention, since it forms the most characteristic and beautiful feature in the construction of the Melic poems. Logaeic 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

¹ I have thought it more convenient to retain the customary significations 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'\(^1\) 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.,

\[
\text{ποιμένδρον ἡθύνετ' Ἀρφόδιτα.}
\]

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.
Third type of metre—
γένος ήμολιον
developed by Thaletas.

Third type of metre—
γένος ήμολιον
developed by Thaletas.

The Epode added to the choral system.

Choral strophe
developed by Aleman.

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. I., 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 Lyrical 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 ἰμιόλον 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; Logaeics, 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 ἰμιόλον, 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

*Τίς ὁ θάρυβος ὄδε, κ.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 ἰμιόλον, 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:—

\[
\begin{align*}
\text{\textbullet\textbullet} | \text{\textbullet\textbullet} | \text{\textbullet\textbullet} | \text{\textbullet\textbullet} | \text{\textbullet\textbullet} \\
\end{align*}
\]
and to represent a pentameter, if ever it was sung, we should have—

\[ \text{\textbullet\textbullet\textbullet\textbullet\textbullet} | \text{\textbullet\textbullet\textbullet\textbullet} | \text{\textbullet} | \text{\textbullet\textbullet\textbullet\textbullet} | \text{\textbullet\textbullet\textbullet}\]

so that in the first instance a bar in \( \frac{4}{5} \)-time stands side by side with others in \( \frac{2}{5} \)-time, while in the second case bars in \( \frac{3}{5} \)-time correspond to others in \( \frac{4}{5} \),—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 \( \varpi \). 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 \( \frac{3}{8} \) note, in which case it is represented by \( \varpi (\equiv \bigodot) \), or even to a minim, when its metrical sign is \( \varphi (\equiv \varpi \varpi \text{, or \text{-\text{-\text{-}}}}) \); 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 long 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 \( \varphi \). To avoid a multiplication of new metrical symbols, I have not employed this in my metrical schemes, but have simply used the familiar \( \varpi \) or \( \varpi \), indicating that while the lower sign should strictly be expected, the other does or may occur.
or \( \frac{5}{8} \)th note, can also have a less value, and be equal to a semi-quaver or \( \frac{1}{16} \)th note, as in ‘cyclic’ and ‘choric’ dactyls, which are equivalent in time-value to trochees. I 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{align*}
\text{\( \text{\( \frac{5}{8} \)} \)th note} & \quad | & \quad \text{\( \text{\( \frac{1}{16} \)} \)th note} & \quad | & \quad \text{\( \text{\( \frac{1}{16} \)} \)th note} & \quad | \\
\text{\( \text{\( \frac{5}{8} \)} \)th note} & \quad | & \quad \text{\( \text{\( \frac{1}{16} \)} \)th note} & \quad | & \quad \text{\( \text{\( \frac{1}{16} \)} \)th note} & \quad | & \quad \text{\( \text{\( \frac{1}{16} \)} \)th note} & \quad | & \quad \text{\( \text{\( \frac{1}{16} \)} \)th note} & \quad | & \quad \text{\( \text{\( \frac{1}{16} \)} \)th note} & \quad |
\end{align*}
\]

and metrically

\[
\begin{align*}
\text{\( \text{\( \frac{5}{8} \)} \)th note} & \quad | & \quad \text{\( \text{\( \frac{1}{16} \)} \)th note} & \quad | & \quad \text{\( \text{\( \frac{1}{16} \)} \)th note} & \quad | & \quad \text{\( \text{\( \frac{1}{16} \)} \)th note} & \quad | & \quad \text{\( \text{\( \frac{1}{16} \)} \)th note} & \quad |
\end{align*}
\]

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 themetrical scheme of the line in Pind. Ol. iii. 5:

\[
\Delta \text{ωρίω φόναν ἔνθρουξει πεδίλῳ}
\]

which occurs in a dactylic Ode, is as follows:

\[
\begin{align*}
\text{\( \text{\( \frac{5}{8} \)} \)th note} & \quad | & \quad \text{\( \text{\( \frac{1}{16} \)} \)th note} & \quad | & \quad \text{\( \text{\( \frac{1}{16} \)} \)th note} & \quad | & \quad \text{\( \text{\( \frac{1}{16} \)} \)th note} & \quad | & \quad \text{\( \text{\( \frac{1}{16} \)} \)th note} & \quad | & \quad \text{\( \text{\( \frac{1}{16} \)} \)th note} & \quad |
\end{align*}
\]

\[i.e. \quad \begin{align*}
\text{\( \text{\( \frac{5}{8} \)} \)th note} & \quad | & \quad \text{\( \text{\( \frac{1}{16} \)} \)th note} & \quad | & \quad \text{\( \text{\( \frac{1}{16} \)} \)th note} & \quad | & \quad \text{\( \text{\( \frac{1}{16} \)} \)th note} & \quad | & \quad \text{\( \text{\( \frac{1}{16} \)} \)th note} & \quad | & \quad \text{\( \text{\( \frac{1}{16} \)} \)th note} & \quad |
\end{align*}\]

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

\[
\Pi \text{ουκλόθρον' ἀθάνατ' Ἀφρόδιτα.}
\]

This is an instance of \( \frac{3}{8} \)-time, and the line with its dactyl, in this case termed 'cyclic,' must be represented musically thus:

\[
\begin{align*}
\text{\( \text{\( \frac{5}{8} \)} \)th note} & \quad | & \quad \text{\( \text{\( \frac{1}{16} \)} \)th note} & \quad | & \quad \text{\( \text{\( \frac{1}{16} \)} \)th note} & \quad | & \quad \text{\( \text{\( \frac{1}{16} \)} \)th note} & \quad | & \quad \text{\( \text{\( \frac{1}{16} \)} \)th note} & \quad |
\end{align*}
\]

the metrical equivalent being

\[
\begin{align*}
\text{\( \text{\( \frac{5}{8} \)} \)th note} & \quad | & \quad \text{\( \text{\( \frac{1}{16} \)} \)th note} & \quad | & \quad \text{\( \text{\( \frac{1}{16} \)} \)th note} & \quad | & \quad \text{\( \text{\( \frac{1}{16} \)} \)th note} & \quad | & \quad \text{\( \text{\( \frac{1}{16} \)} \)th note} & \quad |
\end{align*}
\]

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

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

\[\Omega \deltaικ τον θυρίδων καλόν ομβλάτοισι\]

the metrical scheme being:

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

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

On a similar principle, an apparent Paeon \(-\text{•••••}\) 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, \(\gammaρόνος\ \text{ξενός}\) 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 \(\frac{4}{3}\)-time, even though there be but one short syllable in itself = \(\frac{3}{8}\), 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.\footnote{For instance, in Pindar's line Δωρίω γόναν ἐναρμόζαι πέδωλω, where the scansion is}

\begin{verbatim}
- O - O - O - O -
\end{verbatim}

there is good reason for dwelling on each of the three underlined syllables: the word Δωρίω is emphatic, and the stress is naturally laid on its first syllable, in γόναν the κ-sound is easily prolonged, and the same remark applies to the final diphthong in ἐναρμόζαι.

\textit{Circumstances under which additional value is given to long syllables.}

\textit{Resolution of long syllables sparingly employed until the latest melic period.}
resolved in early Lyric poetry, and only sparingly even in the time of Pindar. Such a line is that of Pratinas:

Τίς ὑβρὶς ἔμοιλεν ἐπὶ Διονυσιάδα πολυπάταγα δυμέλαν;

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; 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.'

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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 (ἐνακρούσις) 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 $\overline{-\overline{-}}$ or $\overline{\overline{-}}$, 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, Alcaecs, 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 'Ιόπλοκε' ἢχνα 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 'praeludium quod-dam, 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 ἄθινατ' Ἀφρόδιτα,  

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., —, —, —, — or even —, 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

Κατάκανοικ δὲ κείσανε οὐδ' ἔτι τις μναμοσύνα σέθεν,  

or in Alcaeus, No. xxiv., beginning

'Ηλθες ἐν περάτων γὰς ἐλεφάντιναν,  

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 τινα τον χαριεντα Μένωνα καλέσσι,

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

αι χρη συμποσίας ἐπ' ὄνκων ἐμοι γεγενήσικι,

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

with the first

"Ερός δ' αὖτε μ. ὁ λυσμέλης δονεί.

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:—

\[ \text{\textbf{\textbullet \textbullet | \textbullet \textbullet}} \quad \text{or} \quad \text{\textbullet \textbullet | \textbullet \textbullet \textbullet | \textbullet \textbullet} \]

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 \( x \) placed over the first syllable, thus:
\[
\begin{array}{cccc}
\hline
& x & \sim & \sim \\
\hline
\end{array}
\]
for the line
\[
\text{Κατωνάσει Κυθέρη ἀφρός Ἀδώνις, τι θεῖμεν;}
\]

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.):

\[
\begin{align*}
\text{"Ισθι τοι καλὸς μὲν άν τοι τὸν γαλακτὸν ἑμβάλομαι,} \\
\text{ἡμῖν δὲ ἡμῶν στρέφομαι στ' ἀμφὶ τέρματα δρόμου,}
\end{align*}
\]

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.1 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 κάλα πίς χροσίους ἀνθέμοιον,

should be scanned

\[
\begin{array}{cccccccc}
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\hline
\end{array}
\]

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 \(\n\). 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 \( \frac{1}{4} \).

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.):

\[ \text{où μ' ἐτι παρθενικαὶ μεληγάρμες ἵμερόφωνοι, κ.τ.λ.} \]
and in Sappho, (No. XXXIII.):

\[ \text{Οἶον τὸ γλυκύμακλον ἐρεύθεται ἄκρω ἐπ' ὕσδῳ, κ.τ.λ.} \]

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:

\[ \frac{3}{2}: \text{---} \frac{3}{2}, \text{or} \frac{3}{2}: \text{---} \frac{3}{2} \]

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.:

\[ \text{Οὐχ ἐστιν ἀπορηθῇνος ζωᾶς ἐτι φάρμακον ἐὑρεῖν.} \]

It is also common in proverbial sayings:

\[ \text{*Εφυγον κάκον, εὖρον ἀμείνον.} \]

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:

\[ \varphi - \varphi - \varphi, \text{ or } \varphi - \varphi - \varphi \]

\[ ' \text{H}l\text{o}', \; \text{πλος} \; \text{γελίδων} \]

\[ \kappa \alpha \lambda \varsigma \; \omega r\dot{o}z \; \dot{\alpha}p\circu s, \]

\[ \kappa a l o u z s \; \dot{e}n\alpha u t\omega u s, \; \kappa.t.l. \]

The shortest dactylic sentence is the Adonius, \(-\omega\; -\omega\; -\omega\), 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 \( \gamma \nu o\mu x\), e.g.

[\( \text{Bod} \) \(-\pi\) \( \text{παπα\; του\; του\; } \), \( \text{παπα\; του\; του\; } \)]

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.

\[ \text{M}_\text{o}\sigma' \; \dot{\alpha}g\epsilon \; \text{Καλλιάτα}, \; \thetaυ\gamma\alpha\tau\epsilon\; \Delta\nu\varsigma, \; \kappa.t.l. \]

must probably be scanned not as a dactylic tetrapody \(-\omega\; -\omega\; -\omega\; -\omega\), but as a catalectic pentapody in which dactyls are 'choreic', thus:

\[ -\omega\; -\omega\; -\omega\; -\omega\; -\omega\]

on the model of Soph. Phil. 827:

\[ ' \tau\nu\nu' \; \dot{\alpha}d\nu\varsigma\; \dot{\alpha}k\chi\varsigma, \; \ups\nu\nu\; \delta' \; \dot{\alpha}l\gamma\dot{\epsilon}o\nu. \]

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', 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, \( \frac{3}{8} \), 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.\(^1\) 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

\[\text{\textit{Ο διὰ τῶν θυρίδων καλὸν ἐμβλέπουσα.}}\]

There is, however, another kind of union of dactyls and trochees, in which the dactyl retains its full value of a \(\frac{3}{8}\) 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 (\(\overline{-\overline{\overline{\overline{-}}}--}\)), which will be referred to below. In this case the time-value of the trochee is increased from \(\frac{3}{8}\) to \(\frac{3}{4}\), thus \(\overline{\text{\textit{\~}}}\) or \(\overline{\text{\textit{\~}}}\), thereby securing that equality of time which in logaoedics was obtained by reducing the value of the dactyl. The following lines from Pindar, \textit{Ol.} xi. 1 will serve as an example:

\[\text{"Εστιν ἀνθρώπωις ἀνέμων ὡτε πλεῖστα}
\[\gammaρῆς, ἐστιν δ' ὤφραν ὧδατων.}\]

\[\overline{-\overline{\overline{\overline{-}}}--\overline{-\overline{\overline{\overline{-}}}--}}\]

\[\overline{-\overline{\overline{\overline{-}}}--\overline{-\overline{\overline{\overline{-}}}--\overline{\text{\textit{\~}}}}}\]

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 \textit{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

\(^1\) See Dr. Schmidt, \textit{Rhyth. and Metr.} pp. 49-50.
called the Proceleusmatic foot \( \dddot{\text{c}} \cdot \text{c} \), of which we have an example in the passage from Pratinas already alluded to:

\[ \text{Tis } \sigma \text{Θρυβ } \varepsilon \text{i } \, \text{c} \cdot \text{c}, \, \varepsilon . \text{c}. \]

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 \( \gamma \varepsilon \text{c} \cdot \varepsilon \text{c} \), 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

\[ \text{Θυμε, } \varepsilon \text{θυμ } \text{πρ } \text{η } \gamma \text{χ } \text{ο } \text{σι } \text{n } \text{κ } \text{ή } \text{δ } \text{ε } \text{α } \text{n } \text{n } \text{κ } \text{υ } \text{κ } \text{ω } \text{μ } \text{ε } \text{n} \]

should be represented

\[ \begin{align*}
& \text{I} \quad \text{I} \quad \text{I} \quad \text{I} \\
& \text{I} \quad \text{I} \quad \text{I} \quad \text{I} \\
& \text{I} \quad \text{I} \quad \text{I} \quad \text{I}
\end{align*} \]

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...
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 \( \cdot \cdot \), which have the total value of \( \cdot \cdot \cdot \), 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,

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That like a wounded snake drags its slow length along,
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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.
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It flashed through his pale limbs, and past to its eclipse.
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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

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The pale purple even,
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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

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\(^1\) 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 ⅖-time, the trochees are raised to the ⅝-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

Πάλε Θρηκτή, τί δέ με λοξόν ομμασώ βλέπουσα,

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, ⅝ instead of ⅖.

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 — and an iamb —, 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—

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 choriambcs 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.—

Δεύτε νυν ἄβραχι Χάριτες, χ.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 φυτεύσῃ πρώτερον | δένδρουν ἄμπέλω.

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, 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 choriambcs. 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.—

Δεύτε νυν ἄβραχι Χάριτες, χ.τ.λ.

or with anacrusis—

ὁ πλοῦτος ἄνευ (ταξί) ἀρέτας, χ.τ.λ., Sap. No. XXVII. β.
Κρήμναι νύ ποτ’ οὖδ’ ἐμμελέως πόδεσσιν, 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 $\frac{8}{6}$, 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 (ἀπὸ μείζονος) ———
- Ionics $a$ minore (ἀπὸ ἐλάξιονος) ———

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:

Κρῆσσαι νυ ποτ’ ὃδ’ ἐμμέλεως πόδεσσιν
ὁργευντ’ ἀπάλοις ἁμο’ ἐρῶντα βωμον,

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

τόας τέρεν ἄνθος μάλακον μάτεισιν.

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.

Πλήρης μὲν ἐφαίνετ' ἄ σελάννα,
σι δ' ὡς περὶ βοήμων ἐπτᾶθησον.¹

Similarly in Anacreon No. xvi. after a series of brachy-
catalectic trochaic dimeters with anacrusis:

"Αγι δεύτε μήκεθ' οὕτω, κ.τ.λ.

we find a dimeter composed of two Ionics a minore:

ὑποτίνοντες ἐν ὤμοισ.

Ionics a majore are unadapted for recited poetry, probably
because after two consecutive long syllables a rest is re-
quired 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 δείλαν, ἐμε τασῖν κκεταταν πεδέγρυσσιν.

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

Paeons and Cretics

gένος ἡμύλτον. On the third γένος—the γένος ἡμύλτον or Quinquepar-
tite 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 \(\frac{3}{4}\) 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 \(\sim\), of
which we have a good example in Alcman, No. xvii.

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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:

Τις ἀγος τις ὄμω προσέπτειν μ' ἀφεγγής;
 -ooo|ooo|ooo|oo  

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 (δόχμιος, the oblique rhythm) which is said to take no less than thirty-two forms, the most common being -oo-oo, or -ooo-oo. 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 The Colon. rhythmical sentence, which may by itself form an entire

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¹ Schmidt, Rhyth. and Metr. pp. 33-4.
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 (*στιχος*), 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 I.

\[ \text{αδυ φωνεισε ὑπακοει} \\
\text{ἐπιρρόμβεισι δ' ἄκουξι,} \]

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

\[ \text{ἐμε γὰρ λόγων σοφὸν εἰ—} \\
\text{—νεκα παιδες ἃν φιλοτεν.} \]

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:

\[ \text{α Ἰτων αἰὲν Ἰτων ὀλοφύρεται} \\
\text{ὁρνις ἀτυχομένα Διὸς ἀγγελος.} \]

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 □. 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 • or one short syllable.

∩ the quarter-pause, equivalent to • or one long syllable.

∩ the four-eighth pause, equivalent to • .
ARTICLE VII

DIACET 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 Bocotian. 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.
Choral poetry not personal.

2. Choral poetry chiefly connected with religion; and admitted mythical narrative freely.

3. Artifical 'dialect' adopted.

Choral poetry ordinary life.


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 Aeolicae (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 α-sound. Consequently editors are in most cases justified in restoring ἄ 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, νῆς, νμοῖς, Ζην, Θρημίμος, 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 αἱλῆστα and νῆς; these are in harmony with the Attic forms ἄγους, μἐρῳκίους, the first of which is left unchanged by Bergk.

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

Doubtless the suitability of the ḍ-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 ḍ-stems, where strict Doric contracts ḍe into η, the choral poets employ ḍ, e.g. συλᾰται, νομᾰται.

III.—The Epic and Attic terminations -ousa, and -ousa(ν), III. Lesb. -ousa or Dor. -ousa 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 -ousa; and in the case of the word Μοῦσα (Attic), in reality a participle (*Μοντέζ), the Doric form Μῶσα is often employed, though the Lesb. Μοῦσα is common enough. Μοῦσα occurs in the trochaics of Bacchylides, No. XIII.; and χλείουσα 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. 1, 12, τράξεις (see Note ad loc.).

In the 3d plural in -ousa (Epic and Attic) it is again the Lesbian form in -ousa which is preferred; but the Dorian termination in -ντι, whether in thematic or non-thematic verbs, is not uncommon, e.g. ἰφθάνοντι, Simonides, No. XX., φωνέοντι Hybrias, ἐντι Timocreon, and many instances in Pindar's odes. The termination -ousa 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 -ousa.

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

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 e—e.g. ἠκε, φορέοντα (Stesich.), φιλέω, μίμεο (Simonid.); also δινάεντα (Simonid.), φοινάεντα, ἡγέα, ἦρεα (Bacchyl.), etc.

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

V.—In the pronouns ἡμεῖς, ὑμεῖς, etc. (Attic), the choral poets appear to have always employed the Lesbian forms ἤμεις, ἡμῖν, ὑμῖν, etc. In Simonides ix., l. 18, the MSS. give ὑμῖν, which is unmetrical, and emended to ὑμῖν.

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 Ψιλωσίς and the Βαρυτόνησις. Ψιλωσίς, the avoidance of the Spiritus Asper, appears,
DIALECT

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 ḍ, ἁ, etc. (Sanskrit sa, sā), and in ἱππας and ἀρχαὶ, 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 ἔλοσις. He adds that Ahrens himself was inclined subsequently to give up his view. I have therefore throughout the text adopted universal ἔλοσις, reading ḍ, ἁ, ἱππας, etc.

By 'Barytonesis' is meant the practice of casting back Barytonesis. 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 Ἱρωνικὸν πάντα τῶν Αἰολικῶν μηθοῦμενα καὶ κατὰ τῶν τόνων τῆς φώνης. (Quoted by Ahrens.) Illustrations of this Barytonesis are σῶρος, δύνατος, καλος, κότος, etc. Exceptions are dissyllabic prepositions and conjunctions, e.g. ἀνά, διά, αὐτὸς, 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. Ἰεζις, γῆν, for Ἰεζις, γῆν; 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—μείζις 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 Φεόνυ 
Φοί, Φέ, etc., in Φεόνυ (θέλω τι Φεόνυ, Alcaeus), in Φέργιον 
(υπό Φέργιον), and in the reduplication Φέργιον (γιλώσσα Φέφιγιον, 
Sappho) etc.

Before ρ, F becomes β, e.g. βοᾶδινος, βοᾶδον (Sappho), 
though not in Φεόης, as Alcaeus is said to have written.
Between two vowels F appears as ν, e.g. κόος = γόος, Att. 
ξός, Doric αξός.

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 λ, ρ, μ, ν' (Curtius, Greek Et. 665), whereas in most dialects the spirant is rejected and the preceding vowel lengthened by 'compensation.' Thus—Lesb. ζωμι (for ζ-μι), Att. ειμί; 
Lesb. ζωμες, Dor. ζωμες, Att. ημες, ξωμες, Att. ημες; 
Lesb. ζωμες, Att. ημες, Sanskrit showing in all three cases that assimilation has taken place between σ and μ.; Lesb. φέρρω, κτένω from 
*φθηρμο, *κτενιο (Att. φθείρο, κτείνω); Lesb. γόνυ from 
*ινος, Ionic γόνυ.

It should be noticed that the double liquid or nasal is 
never employed after ζ in Lesbian, the diphthong ζω being 
found as in other dialects, e.g. γχιρό (γχιρο) μέλινα 
(*μελινης), μάκκαρα (*µακκαρα), 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. μόνος (Ionic μόνος, 
Doric μόνος), κάλος (Ionic κάλος), and in the fem. gen. sing. 
tέρενας (=τέρεινης), which is probably influenced by the 
analogy of the masculine τέρενος.

Double mutes are found in the pronominal forms ὃτι 
(ὁτι), ὅτινες (οῦς τινες) ἄποτα (ἄποτε), for which see below 
on 'Pronouns.'

Again, we find στ retained where in other dialects it is 
usually weakened to σ, e.g. κάλεσαν, τέλεσαπ, where the 
stem is κάλεσ-, τέλεσ-, εσ-σταν for Ion. ἐσταν, Att. ἐσταν. 
Here again, as with the Digamma and the double liquids
and nasals, Lesbian poets, in many cases, reserved for them-

selves freedom of choice between σσ and σ. We have ἁμπέτκσσον, γελίκσσες, etc., τέλεσσκ and τελέσκ, μέσσοσ and μέσοσ, ετήθσσες and ετήθσσες.

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. ἔπίκκασσα is from *ἐπίκκαδ-

σσ, νδδοσ (ινδοσ) from *ινδοσ.

One of the most noticeable peculiarities of Lesbian is its
treatment of an original νσ after a short vowel. Whereas
other Greek dialects (except Cretan and Argive, which
retain νσ) reject ν, and give compensatory lengthening to
the vowel, Lesbian by substituting τ for ν produces an
τ- diphthong; e.g. Cretic τόνζ, Att. τοίζ, Doric τοίζ, Lesb.
τοίζ; similarly, Lesb. ττίζ, Attic and Doric ττίζ.\(^1\) The fol-

lowing are the chief cases to which the rule applies:

(a.) The acc. plur. of the 1st decl. ends in ἀς for άς, of
the 2d in ος for -ος (Attic), e.g. νυλίνυας, τοίς.

(b.) Aor. partic. in -κις (Attic κις), e.g. κυνήκις, also the
adject. μέλκις (*μελκος-).

(c.) 3rd pers. plural in -ντι, in which the τ perhaps first
passed into σ, thus exposing ν to the usual Lesbian
change. Thus, κρύπτο-ντι, preserved in Doric,
becomes in Lesbian κρύπτοαν, in Att. κρύπτονα:
διψ-ντι, ἐπιρρημβ-ντι (see below, on ‘Contracted’
Verbs), become διψαια, ἐπιρρημβαια.

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 τ—
\(\pi\) for τ.

\[\begin{align*}
c.\tau & = \pi.
\end{align*}\]

We also find ψ for θ in ψηφ (\(=\)θηψ), ψοίνχος (\(=\)θοίνχος),
\(\psi\) for θ.

\(^1\) The fact that τοίς became either τοίς 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 pro-
nunciation of Boulogne.
but this change is sporadic, and not parallel to that in πέμπε, etc.

οδ for ς. In Lesbian οδ is not uncommonly found for the ζ of other dialects, e.g. φροντίδην (=φροντίζειν, from φροντύθ-) θρυπεσδί = (τρυπεζ), on the other hand, we have μελίζων (μελίζων), πλαζόω (πλαζμώ) as usual. In short οδ, when medial, becomes in Lesbian οδ, while ζ becomes ζ. When initial, οδ in some instances became ζ, where οδ is found in other dialects, e.g. ζήλαζων, ζήληλον = διάζατον, διάδηλον.

We come now to the vowels.

α for η. Of the long vowels, ι 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. τας ομος, μελανός, etc.; in the Imperfect ἀγον; in verbs from α-stems, σταθμ, ὑποδεδραμάς; in the termination -μαν, e.g. ὑπαμαν. But η remains in ηφισσ, ηφισσίν, and in the forms ηλήμι, φιλημ, etc., because in all these cases it is lengthened from ε. We even find η in ὑφήμι, and γρημα, where we might have expected ι; 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 ω in cases of contraction, ιο and αο both resulting in ι; thus Κρονιδια in the genitive singular, καλείτων, μεριμνών, etc., in the genitive plural.

In certain cases of contraction we find η and ω, where we are accustomed to the diphthongs ει and ου respectively. Thus ει contracts into η in η/ει (=ει/ει), in the infinitives ζηγην, φέρην, etc., from *ζη-ειν, *φέρε-ειν. Ω stands for ου notably in the genitive sing. of the second declension κυθρόπω, etc., and for ος in τωμον.

Passing on to the diphthongs—the employment of αι,

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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.
o: from original αυ, ου followed by σ has been dealt with above. Eu occasionally stands for the contracted forms of έω from έ-ο, έ-ο, e.g. βέλευς (for βέλεσι) and the participles οίνογενσις, μοιχοδείντες, 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 ι, ω 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 ι 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 τός (Doric τοί = grass), λαχρήν, ἐπόρισμα, τόξωτα, etc., as Ahrens and in some instances Bergk read for λαχρήν, ἐπόρισμα, etc.; ει for ει in ἡλιθεας = ἡλιθείας, ι for ι in Ἵμηγίνον.

Among short vowels, we have ι for ει in temporal and local adverbs especially, such as ἡλιθεας, ἐνεξή, ποτα, etc.; ι for ει in ὑπα (ὑπά) the explanation in these instances being that they employ different case-endings; and far more commonly ο occurs for ι. This last change takes ο for ι, place usually either before a liquid or nasal, e.g. γιλκοί (= γιλωτι), ὑκισι (= ὑκισι), ον = ιον for ινό,1 or where ρον = a 'sonant' r, e.g. βρογίσως (= βρογίσως).

I (ι) is employed by Lesbian instead of ει in the termina- tion (originally -ειος) of adjectives expressive of material; e.g. πορφυρίνι, γυλκοίν, γρύσιν, for Attic πορφυρέαν, etc. Meister, however, is of opinion that the old termination -ειος (metrically -είος) should be retained, i being treated not as a vowel, but as a spirant (Die Griech. Dial. p. 91).

Examples of ο for οι, and i for υ will be remarked upon

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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 -νις and -ος in Declensions I. and II. respectively. The two declensions agree further in the employment of -οσι(ν), -οσι(γ) in the Dative Plural, in preference to the shorter form in -νις -ος.

The latter, according to Ahrens, are only found—

(a) Before a vowel, e.g. κορίψις ἐν κορίτης.
(b) At the end of a verse, e.g. τὰδε νῦν ἐπίστασί | ταῖς ἐπιστά, etc.
(c) In the case of an adjective, whose noun shows the fuller form, e.g. ἄμερίσις βρότωσι, ἔρατωσ φύλασι.
(d) In the Article, which never has the longer form.

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

In the first declension ξ in the vocative is said by the grammarians to be short (cf. the Homeric νψρφ.). We find this in Ὕδε, a dactyl, in ὤ | ἔρατων ἔρατον (= ἐρατον); and Ahrens corrects ἄρτοδίτα, and similar instances of the vocative to ἄρτοδίτα, etc. In the second declension, the genitive singular in ὤ has been already noticed.

The following is a scheme of the declension of γυλεπος.

<table>
<thead>
<tr>
<th>Masculine</th>
<th>Feminine</th>
<th>Neuter</th>
</tr>
</thead>
<tbody>
<tr>
<td>Singular—N. γυλεπος</td>
<td>γυλεπα</td>
<td>γυλεπον</td>
</tr>
<tr>
<td>A. γυλεπον</td>
<td>γυλεπαν</td>
<td>γυλεπον</td>
</tr>
<tr>
<td>G. γυλεπο</td>
<td>γυλεπας</td>
<td>γυλεπο</td>
</tr>
<tr>
<td>D. γυλεπο</td>
<td>γυλεπα</td>
<td>γυλεπο</td>
</tr>
<tr>
<td>V. γυλεπα</td>
<td>γυλεπα</td>
<td>γυλεπο</td>
</tr>
</tbody>
</table>

¹ E. Mucke, p. 54, points out that the choral poets also, except in a few instances (e.g. Simon. t. l. 1, Ibyc. viii. l. 1) observe the same practice as the Lesbians.
No Dual.

Plural—N. and V. γάλετοι  γαλέται  γαλέται
     G.  γαλέτων  γαλέτων
     D.  γαλέτουσιν  γαλέτωσιν
     A.  γαλέτους  γαλέτους

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. ὀξεῖς, στήθε-ος (from *στήθεσ-ος), εὔνθες, etc., an exception being βέλευς for βέλες in Alcaeus; the vocative usually retains the short vowel of the stem, e.g. γέλιον; and nouns in -υς (Attic gen. -ως) retain υ, e.g. πύλος. But in the frequent employment of υ 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 ἂβακην, εὐφέργῃ (cf. in Attic Σωκράτην as an alternative form of Σωκράτη), and in δ- stems, γλάμων, σφράγιν, πάν (= παύδα), though we also have, e.g. νεοπτύριδα.

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

Words in -ις, -ίδος (Attic) have ι, e.g. κνίμιδας.

Feminine nouns in -ως or -ω have their genitive in -ως, Γόργως, Σίστρως, and their accus. sing. in -ων, e.g. Ἁρσον, Λυτών (cf. εὐφέργην, 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. ἐγών, ἐγώ</td>
<td>σύ, τύ</td>
<td>(F) ἐθέν</td>
</tr>
<tr>
<td>G. ἐμέθεν</td>
<td>σέθεν</td>
<td>(F) ὅι</td>
</tr>
<tr>
<td>D. ἐμός, μοι</td>
<td>σοί, τοί</td>
<td>(F) ὅι</td>
</tr>
<tr>
<td>A. ἐμε, με</td>
<td>σέ, τέ ?</td>
<td>(F) ἔ</td>
</tr>
</tbody>
</table>
No Dual.

1st Person. 2d Person. 3d Person.

Plural—N. ἡμμεῖς ἡμμεῖς ἀρεῖς
G. ἡμμέκοι ἡμμέκοι σφεῖν
D. ἡμμι, ἡμμιν ἡμμι, ἡμμιν ἀσπεῖ
A. ἡμμεῖ ἡμμεῖ ἀσπεῖ

For the Relative, besides the proper form ὀς, etc., we more usually find the form with initial τ, strictly speaking demonstrative; e.g. ἄκταν (Alcaeus) = ἄκταν ὀν. From ὀστεζ. or rather ὀστεζ. we have (besides ὀστεζ) ὀττε, ὀττινες, etc. The neuter ὀττε originally is due to assimilation from ὀττε-τε and in ὀττινες, etc., Lesbian was probably misled by the analogy of ὀττε, and of ὀ-ποτε (Lesb. ὀ-ποτε), ὀ-πος, ὀπού, where ὀ (or ὀδ) is employed merely as an adverbial prefix, to forget that in ὀς-τες the first syllable should be declined throughout.

Τις has unusual forms in the datives only—τις, τίους, as if the word belonged to the second declension. Corresponding to these we have in Homer τέω, τέους, εις being Ionic, as in Δεύνους (Anacreon) for Δεύνους, and in πόλεως, γρύς, etc., as compared with Lesbian πόλεως, γρύς.

Adverbs.—The forms ὀτε, ὁλοτε, ἑξερθεῖ, etc., have already been mentioned.

Local adverbs in -οι are not uncommon, expressing place where in μεσοι, cf. οίκοι, or place whither, as in ὑποι (or ὑποι), Sap. xcvIII., cf. ποι.

There are other local adverbs in -οι, e.g. τοίχε = hither; πολιε (τολίς) = afar.

For ἂν Lesbian appear always to have used ἃς(ν); Ahrens therefore corrects ὀποτάν τηθοῦσα, in Sappho III., to ὀποτά τηθοῦσα.

Prepositions.—Syncope of prepositions was very freely used, and seems to have been the invariable rule with ἀν, περί, ἤκτε; e.g. καλ. μέν γρῦσα ἓξης—καλ. δέ γειμέτω—καταν (= καταν ὀν)—περί δ' ἑνείς τα πέτρα—χειμέτων.

We find, however, καταστάσθησαι (Sap. No. xxxII.) where

1 Bergk, ἡμμές ὀμμές. Vide Bergk ad Sap. i. l. 25.
the authenticity of the lines is not quite certain; and καταχρέσθι, which Ahrens corrects to καταχρέσθε (cf. Note on Sappho IV.).

Syncope also occurs frequently with περί, as in πέριθεσθε (= πέριθεσθε), — πέρι μεν γὰρ ἄντιςς ἀντιστάθησαν ἔξει (Alcaeus, No. XVII.). In the last instance, as also in πέρρογις (Sap. No. XXVIII. note), and in περί γὰρ μελλόντις (Sap. No. I.), περί is said to be used in the sense of ὑπέρ.1 For μετά Lesbian used πεδάζ, which, as Ahrens points out, is not a dialectical variety for μετά, but connected with ποῦς, 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 -σθα, which is really a double inflexion, is in several instances employed in the second person singular, cf. οὗσθα, ἕσθα, and in Homer πίθι-σθα, βολοσ-σθα. (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 ε-εν, e.g. ἄντις, ἐπίν, but also in the perfect, τεθνάκην. We must probably with Curtius attribute this latter form to the influence of the present tense, cf. γεγέκενων in Pindar O. vi. 83, for γεγέκενω. Similarly even in the aorist passive we find μεθύξην for μεθύσην.

The third person plural in -οισι, and -ουσι (διηζουσι), the 3rd plur. -οισι], feminine participle in -οισα, the use of ἐ in the termination -αμαι, have already been referred to.

In the ο- conjugation further peculiarities are—the double form for the optative in Thematic verbs, e.g. διποσί, but ἄσρονήν; the double σι in the aorist of certain verbs above noticed ; the reduplicated aorist ἐκλεκτόθεσθαι, as in Homer; and non-contraction in the second person singular middle, ἓκεο, καινεο, φύσεο.2 Bergk is of opinion that for ζε, -γν, -σι, -αι, in the indicative active Lesbian employed, though -ζαι perhaps not invariably, the forms -γν and -γν. 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 (?) ἀντεκο.
It is in the ‘contracted’ verbs, usually in ὰ, ἡ, ὑ, 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 φίλημ, κάλημ, δοξήμωμι, γέλημ (or γέλημι), the participles φίλεις, ὑλεις, etc. In the infinitive active, however, the termination of the ω-conjugation is used—ἐπτίνη (from -εν, according to the usual Lesbian contraction), while in certain forms, e.g. the first plural φίλημεν, φορήμεθα, etc., and in the participle ἀπόμενος, etc., a long vowel is employed where a short vowel is found in the -μ conjunction.

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

**Attic Φιλέ-ω.**

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

**Attic δήλ-ω.**

Plural δήλωμεν, δῆλοτε, δήλοσθι.
Imperat. δήλω. Infinit. δήλον.

**Attic τιμ-ω.**

Pres. Indic. τιμάω (? τιμάωμι), τιμάς, τιμα.
Plur. τιμάμεν, τιμᾶτε, τιμάσθι(ν).

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

Again grammarians give -ωυμ, not -ήμι, as the present of verbs with ζ-stem, following the terminations of the -μοι conjugation. The only instance, however, that occurs in the poets is φάμι (not φάμι), and Ahrens, while admitting the possibility of -ωυμ, or even of -ομι, due to the influence of the ancient j or y (Sanskrit ayāmi), is yet disposed to reject -ωυμ from the analogy of both -ημι and -ωμι in the ordinary -μοι conjugation.

Besides these forms in the 'contracted' verbs, borrowed from the -μοι conjugation, we find others belonging to verbs in -ω. Thus we have the Imperfect ὁγεμντο, and several participles such as διενεντες, μογενεντες, ματυρεντες, etc., contracted from εν (cf. βέλεως from βέλες). All of these Ahrens discredits, and wishes to correct to διενεντες, ὁγεμντο, etc. They are however retained by Bergk and by Meister.

More noticeable are the forms in -ηω, e.g. ποθηω, ἀδυκηω, the correctness of which cannot be impugned. The origin of the η Meister looks for in the desire to obtain uniformity in this respect between the present tense and the others, fut. ἀδυκησω, perf. ἔδυκησα, 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
'mitior' respectively. The former or stricter Doric, spoken by the Laconians, Tarentines, Heracleans, 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; 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, 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 $z$ (so often weakened to $q$ by Ionic), and in the preservation of the old termination $-v$ 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.

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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 Dorians, vol. i. p. 84.
In the employment of ᾠ Doric (‘mitior,’ as well as ‘severior’) agrees closely with Lesbian; for it not only retains ἀ, where modified by Ionic to η, but also employs it in cases of contraction from το, ὃω, e.g. in the genitive plural feminine ἤν for ὄν, and the genitive singular ἄ (Att. ὃω), such as κοράξ, Ἀτρέμιδξ; similarly Ἄλκμᾶξ from Ἄλκμᾶϊον, Ἀλκμᾶίντοξ, ἄς (Pindar, etc., for ἔως) from ἄος. We find, however, no examples in the Melic fragments of such forms as ὄτα-,τηντες (Epichar. 82), ὄφαπτηνωμες (Arist. Achar. 751), πείναντες (Theocr. xv. 148).

On the other hand, ἂ+ε becomes in Dorian not ἄ but η1 ἂ+ε=η. and although, as I have mentioned above, the choral poets in general employ ἄ in such cases, η is found in Aleman, e.g. ποτήτως, and also κτήν=κτ(ί) ἵν.

Doric (‘severior,’ not ‘mitior’) resembles Lesbian further in contracting ἂ+ε into η (Ion. εί), σ+ο and ο+ε into η (I. ου). Thus we have the Laconian infinitive κρηνίδηγ (from κρήνειδες-έν), ημνον for ἡμνον, and the gen. sing. 2d decl. in ο, e.g. ημποδώσω.

Still more commonly the Doric η and ο, where Ionic has ε and οω, are due to compensatory lengthening (Lesbian ε and οι, if ν has been lost, double liquids in other cases). Examples of η are γρήχης from *γρηχίνες (Ion. and Att. γρηχίς), ἦμι, ἦμες from *ἐ-μι, *ἐ-μές (Att. ἐμί, ἐμέν, Lesb. ἐμμ, ἐμέν). Examples of ο are the accus. plur. 2d decl. in -ως, e.g. τοις (Att. τοίς, Lesb. τοίς), and the femin. participle in -ωσα, e.g. ἦγωσα, cf. Μοῦσα, (Att. Μοῦσα, Lesb. Μοῦσα) from *Μοντης. 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, τάμω, τράπω, φρασί. In most of these and similar cases Doric appears to be employing a collateral stem in ἄ, seen also in the Attic ἄτερος (in crasi from δ ἄτερος), ἄ-ταμ-ον, ἄ-τραπ-ον, ἄφρασινω. We also find ἄ final (Att. -ε) in ἄοντις, ὄξδε (Att. οῖς), etc., as in Lesbian.2

1 Though not in ἂλος from ἂλος.
2 See above, p. 85; and see G. Meyer Gr. Gram. 20 on φρασί, 22 on τάμω, 24 on -γα, -ξα, 32 and 397 on ἄτερος.
In many final syllables ending in ν or ζ, preceded by a long vowel or diphthong in other dialects, Doric employs a short vowel, thus—

τυρίν τυρίζει άπεζόνος (Stesich. I. β').
κραίνει κρέα άροσα (Pop. Songs, II.).
είλος είνειν (Pind. Nem. iii. 28, for εσθλον). These are all cases where the usual compensation for the loss of a consonant is not given, as in ωράς from *ώρανς είλος from *εσθλονς. The same fondness for a short final syllable is shown in the Dorian Infinitive in -σν (Att. -σν, Lesb. and Lacon. -ην), e.g. φαίνειν, ἐπικεφαλέων (Alcman).

Among the consonants I need only refer to a few dialectic usages. Doric preserves τ in many cases where it is weakened in other dialects to σ. 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 ι in the 3d pers. sing. of verbs in -μι: —φατι, διδωτι, etc., in the 3d plural active -οντι (Att. -ουν, Lesb. -ουη), e.g. τιθεωντι, ἐντι (Att. ειτι) in Alcman; also in Ποτιδάν (otherwise Ποτειδάν) and before the semivowel υ in τυ (hence in τέ, τέο, τοί).

The substitution of σ for θ seems to be peculiar to Laconian, e.g. παρένων, σῶς, in Alcman for παρένοις, θεός. 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, e.g. παρενών, θεόν (see Ahrens, sect. 7).¹

The employment of ζ for σ 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 ζ throughout all forms of the 1st declension, that of ω and ως for ων and ως in the 2nd, and the occasional shortening

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 ὁς and ὦς respectively. In the last instance the accent does not appear to have been affected—πάρός, ὄρος rather than πᾶς, ὦς (see Ahrens, sect. 3 (5)).

Declension III.—The nomin. sing. sometimes retains ὦς where lost in other dialects, e.g. οὐκέρως, ὕεις or ὕς (Att. ὑνία); the final syllable is sometimes short where usually long, e.g. πρᾶξας; the dat. plur. has -εσσιον. or -σι; the accus. plur. is never long as in Att. βισυλαξες (see Ahrens, sect. 30.) As in Lesbian, stems in ὀτι retain the vowel unchanged, πολις, πολιος, etc., ἐγκυλοπολις, 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 -ο form their genitive in -ος (Att. -ος), e.g. Ἀγίδος, Aleman.

Pronouns.—In the 1st Personal Pronoun, the old form ἔγενσ is very common; the nomin. plur. is ἔμεξς, where the ζ is due to compensation for a lost ζ (Lesb. ἐμεξς), gen. plur. ἐμεν (Aleman), dative ἐμον and ἐμον (both being found in Aleman).

In the 2d personal pronoun Dorian preserves τι in τι, τέ gen. sing. τη, dat. sing. τι and τί (τίν or τίν), accus. plur. ἦμε κτ (Aleman), ἦμε κτ for the accusative of the 3d personal pronoun.

For the Relative, Dorian, like Lesbian, often uses the form with initial τ.

Prepositions.—Dorian again resembles Lesbian in rejecting, though by no means invariably, the final syllable of ἀγατί, προσφίλα, προσφίλα, and also of τοί (Att. προς), e.g. αὐτοτάτα, ποτάτων (in inscriptions); and a still further 'apocope' takes place in κακώνων (Aleman), and κακώνων (Pindar), which may indicate that αὐτοτά is a compound.

Verbs.—In the 1st pers. plur. active Dorian ('mitior' as well as 'severior') employs the form -μες (Att. -μεν) throughout, e.g., ἔμες, ἔπλωμες (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., ἔφεσνος.
(Simonides), ἐντί (Alcman). This termination never admits of ν ἐπελκυςτικόν.

The 3d singular termination in -γς, 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 -συ and in -ην, and the feminine participle in -ωσς, 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., ζω-μάζετε. It is likely that this is due to the analogy of verbs in -ζω whose stem is guttural (see G. Meyer 531.)

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

A+ε, and α+η contract into η.

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

υικό, υικής, υική | υικῆτον, υικῆτον | νικᾶμες (or -αμες)  
νικῆτε, νικῶντι (or -αντι).

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 ον. Doric sometimes changes εο into οω (cf. σος=θος), but no examples of this in the verbs are found in poetry. Thus we have for the present tense:—

φιλέω, or φιλώ | φιλέωμες, -ομες, or -ημες  
φιλής | φιλητον | φιλήτε  
φιλει | φιλητον | φιλεύντε, -οντι, or -ηντι

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

Ειμι, to be.

Present tense—Sing. ἐμι, ἐσσι, ἐστι (ἐντί in the Chelidonisma is doubtful, v. ad loc.)  

Plur. ἐμες or ειμες (mitior), ἐστε, ἐντί.

¹ See on Ibycus v.

² An instance occurs in Alcman, xix. Α. γεγλωσσάμένων.
Imperfect—Sing. ἰยว, ἰσδόξα (ἥξ in Alcman), etc.
    Plur. ἰμέζ, etc.
Subjunctive—3d plur. ἐοντι.
Infinitive—ἵλεν (severior), ἵμεν (initior); participle, ἐόν.

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 -ους, -ουςα, 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. 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 island 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. 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

1 E.g. by Fick in his Introd. to the Odyssey.
2 Cf. Tacit. An. vi. 3. Insula nobilis et amena.
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 Peloponnesian 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 inspiring 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:

ēvθ' αἱμάτι τε νέων θάλασσα καὶ Μῶσα λίγεια
καὶ Δίκη εὐρυστήθα, α.τ.λ.—Terp. Frag. 1.

or Alcman's

ἐπεὶ γὰρ ἄντι τοῦ συνάρω τοῦ καλῶς κυθρίσασθεν.

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 γροῖν καὶ Μῶσα καὶ Ἀγλάια (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 (ἤχοι ᾨδίῳ), 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 archi-
teecture, that of Lyric poetry is associated chiefly with the

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, for 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 Arcesilaus 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.
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 Ἄρης, 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
the narrow and internecine warfare, and when too the chief patrons and employers of lyric poets, wealthy aristo-
crats and tyrants, gave place before the advance of demo-
cracy, 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 pre-
stige, and with the mention of these we come to what I noticed as the final period of Lyric poetry, when composi-
tions 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 occa-
sions 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 proces-
sional 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 im-
portance. Hence Aristotle, *Poet.* i., uses the expression *γε τε τῶν διθυράμβων ποίησις καὶ γε τῶν νόμων,* or even *γε*

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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 μυϊκῷ τρόπον alone, i.e. the manner pleasing to the multitude. Poetry becomes more and more subordinate to the music,¹ 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;² 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,³ I need not now dwell further on the subject. From this time forward, in spite of isolated Paean 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

¹ Cf. p. 40.
² Arist. Prob. xix. 15. speaks of Dithyrambic performers as μυϊκῷ τωκ. 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 Α, and points out that we have practically a return to the τραγικὸς χορός 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.
ARCHILOCUS

Fl. 687 B.C.

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 Paens, 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 λυρικός ποιητής and πρὸς λύραν ἀξίδειον 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 Tetrameters 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, 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. 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 Gyges (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:

\[ \text{Aπιθι μὲν Σάλων τις κράλλεται, ἥν παρὰ θάμων} \\
\text{ἔντος ἀμφώμητον κάθιστον οὐκ ἔθελον} \\
\text{κυτῶς δ' ἐξερνών θανάτου τέλος ἀσπὶς ἔκεινη} \\
\text{ἐφέτω ἐξαύτες κτῆσομαι οὐ κακίω.} \]

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—Ο왑 ἀγρῡ ἔνθεν πατροῖς κτλ.
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

\[\Thetaυμέ, \ θύμ' \ \alpha\mu\mu\gamma\nu\alphaιοι \ κηδεσιν \ κυκώμενε\]

(No. IX.) is admirable in its firm and dignified resolution; in 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

\[\nu \ γρ' \ εσθήλα \ κατθυκνοίησι \ κερτομέειν \ \varepsilon\pi' \ \alpha\nuδράσιν,\]

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: \[\delta\nu\ \gammaρ' \ \piωμιτῶν \ γεγονότων \ εξ \ \απαντος \ των \ \κινδυνως, \ \νε \ ουδένα \ των \ \αλλων \ \συμβαλειν \ \αξιον, Ομήρου \ \tauε \ \και \ \Αρχιλόχου;\] and Velleius, 1. 5: 'Neque quemquam alium, cujus operis primus fuerit auctor in eo perfectissimum praeter Homerum et Archilochum reperiemus.' Cicero, Orat. i., ranks Archilochus with Homer,

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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 'Ομηρικοχάτος. 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.¹

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 elsewhere² 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' ἂν τις μὲν τῷ Ἀρχιλόχῳ ὑπόθεσιν.
² See pp. 41, 47.
ARCHILOCHUS

EPODES

I

[ Bergk, S 4 1 ]

\[ \text{ } \]

\( \hat{\text{v}}: - \hat{\text{e}} - \hat{\text{e}} - \hat{\text{e}} - \hat{\text{e}} \)

\( \text{ } \)

\( \hat{\text{e}} - \hat{\text{e}} - \hat{\text{e}} - \hat{\text{e}} - \hat{\text{e}} - \hat{\text{e}} - \hat{\text{e}} \)

\( \hat{\text{v}}: - \hat{\text{e}} - \hat{\text{e}} - \hat{\text{e}} \)

Δύστηνος ἐγκεκριμένος τόθι

ἀψυχος, χαλεπήσι θεών ὑδύνησιν ἐκητὶ

πεπαρμένος δι’ ὀστέων.

II

[ 103 ]

\( \hat{\text{e}} - \hat{\text{e}} - \hat{\text{e}} - \hat{\text{e}} - \hat{\text{e}} - \hat{\text{e}} - \hat{\text{e}} \)

\( \hat{\text{v}}: - \hat{\text{e}} - \hat{\text{e}} - \hat{\text{e}} - \hat{\text{e}} - \hat{\text{e}} - \hat{\text{e}} - \hat{\text{e}} \)

\( \hat{\text{e}} - \hat{\text{e}} - \hat{\text{e}} - \hat{\text{e}} - \hat{\text{e}} - \hat{\text{e}} \ldots \)

Τοῖος γὰρ φιλότητος ἔρως ὑπὸ καρδίην ἐλυσθεὶς

πολλὶν κατ᾽ ἄρηλ ὁμοίων ἔχετον,

χλέψας ἐκ στηθέων ἀπαλὰς φρένας.

III

[ 85 ]

\( \hat{\text{e}} - \hat{\text{e}} - \hat{\text{e}} - \hat{\text{e}} - \hat{\text{e}} - \hat{\text{e}} - \hat{\text{e}} \)

\( \hat{\text{v}}: - \hat{\text{e}} - \hat{\text{e}} - \hat{\text{e}} - \hat{\text{e}} - \hat{\text{e}} - \hat{\text{e}} - \hat{\text{e}} \)

Ἀλλὰ μὲν ὡς λυσιμελῆς ὁ ἐταῖρε, ὅμοιοται πόθος.

IV

TO LYCAMBES

[ 94 ]

(α) Πάτερ Λυκάμβα, ποίον ἔφρασε τόθε;

τίς σας παρήχεσε φρένας;

ἡς το πρὶν ἡρήσεισθα; νῦν δε δὴ πολὺς

ἀστοτίς φιλίνει γέλως.

1 The references throughout the text are to Bergk’s Poet. Lyr. Graec., Ed. iv. 1882.
GREEK LYRIC POETS

[BERGK, 96]

(β) "Ορμον δ' ἐνοπρόσθεσις μέγην.
    ἀλς τε καὶ τράπεζαν.

V
(TO NEOBULE)

Οὐκέθ' ὤμοις θάλλεις, ἀπαλὸν γρόν: κάρφετε καὶ ἄρη.
"Ογμος κακῶν δὲ γῆρον καθωρεῖ.

VI
THE FOX AND THE EAGLE

[36]

(α) Λίνος τες ἀνθρώπων ὁδε
    ὡς ἄρ' ἀλοίπῃς καὶ ἐνοπρόσθες ἐμιζέχν.

[37, 110]

(β) Ὀρξες ἐν ἑστ' ἐκείνους υψηλός πάγος
    τρήμασε τε καὶ πολύκροτος;
    ἐν τῷ κάθημισι σήν ἑλαφρίκων μάγην.
    *     *     *     *
    Μύ τευ μελαμπύγου τύχοις.

[38]

(γ) Ὅ Ζεὺς, πάτερ Ζεὺς, σὺν μὲν οὐρανοῦ κράτος,
    σὺ δ' ἔρη' ἐπ' ἀνθρώπων ὀρξες
    λεωφά ἀληθμάτα, σὺ δὲ θηρίων
    ὑβρις τε καὶ δίκη μέλει.

VII

[39]

Ἐρέω τοι ὑμῖν κίνων ὁ Κηρυκίδη
    ἀγυμένη σκυτάληι.
    Πέθηκες ἐν θηρίων ἀποκριθεῖς
    μοῦνος ἐν ἑσφιτήν.
Το ἂ' ἄρ' ἀλώτης κερδολέη συνήγετο
πολλών ἐγουσα νόον.

VIII

[ Bergk, 119]

HYMN TO HERCULES

Τήνελλα καλλίνικε
(方位) καλλίνικε γαϊδ' ἄναξ Ηρακλεες;
τήνελλα καλλίνικε;
ἀυτὸς τε κ' Ἰόλιος, σίχμηται δυο' 
τήνελλα καλλίνικε.
(方位) καλλίνικε γαϊδ' ἄναξ Ηρακλεες.

TETRAMETERS

IX

[66]

Θυμέ, θύμ', ἀμηράνουσι κηδεσιν κυκώμενε,
ἀνείμα, δυσμενῶν δ' ἀλέξεν προσβάλων έναντίων
στέρνον, ἐν δοκοῦσιν ἔγχρων πλήσιον κατασταθείς
ἀσφαλέως' καὶ μῆτε νικῶν ἀμφάλην ἀγάλλεο,
μῆτε νικηθεὶς ἐν οἷῳ καταπτισαν οδύμεοι
ἀλλὰ γρηγορὰτα τε γαῖς, καὶ κακοῖοιν ἀσγῆλα
μὴ λήτην γήνωπε δ' οἷος ὑσμῆς ἀνθρώπως ἐγχει.

X

[56]

Τοῖς θεοῖς τίθει (τάλ) πάντα πολλάκις μὲν ἐκ κακῶν
ἀνδρας δρόμοις μελανή κεμένους ἐπὶ γῆνι
πολλάκις δ' ανατρέπουσι καὶ μᾶλ' εὖ βεβηρότας
ὑπτίους κλίνους' ἔπειτα πολλά γίγνεται κακά,
καὶ βίου γρήμη πλανάται καὶ νόοι παρήρος.

XI

[74]

Χρημάτων ἁλίπτων οὐδέν ἐστιν οὐδ' ἀπόμοιον,
οὐδε θαυμάστων, ἐπειδὴ Ζεὺς πατήρ Ὀλυμπίων
ἐκ μεσημβρίας διήρκε νύκτ' ἀποκρύψας φόνος
τῇσον κλήσμοντος' ὑγρόν δ' ἠλιθ' ἐπ' ἀνθρώπως δέος.
ἐκ δὲ τοῦ καὶ πιστὰ πάντα κατέληπτα γίγνεται.
ἀνδράσιν μηδείς ἐιπ' ὑμῶν εἰσορῶν θυμακζέτω, μηδ' ὅταν δέλφισι θήρες ανταμείπωντες νομὸν ἐνάλλον καὶ σφιν θαλάσσης ἥμεστα κύματα φίλτερ' ἦπειρος γένηται, τούτι δ' ἦδ' ἦν ὄρος.

XII
[Bergk, 70]
Τοῖς ἀνθρώποις θυμός, Γλαυκὲ, Λεπτίνεω τάκι, γίνεται θυσίας ὦκοις Ζεὺς ἐπ' ήμέρην ἤγει, καὶ φρονεῖσι τοῖς ὦκοις ἐγκυρέωσι ἐγκυμοσ.

XIII
[58]
Οὐ φυλέω μέγαν στρατηγον' οὐδὲ δικεπελιγμένον, οὐδὲ βοστρύχοις γάρ θρόνον οὐδ' ὑπεξημένον, ἀλλὰ μοι σμίκρος τις εὖχ καὶ περὶ κυκόμισι θείῳ ὁμός, ἀνθρακεῖος βεβηροῖς ποσσί, καρδίς πλέος.

XIV
[54. 55]
Γλαυκ', ὦκα, βαθὺς γὰρ ήδη κύριοις ταράσσεται, πόντος, ἀμφ' δ' άκρα Γυμνῶν ὁρθὸν ὑστατά νέφος, σήμα γεμόνος: καθώς δ' ἐξ ἀκατάτης φόβος.
* * * * *
καὶ νέους ὁφρύσυνε: νίκης δ' ἐν θεοῖς πέφρατα.

XV
[63]
Οὐ τις αἰδοῖος μετ' ἀστιῶν καίτερ ζηθίμος θαυμῶν γίνεται: γέρων δὲ μάλλον τοῦ ζοοῦ διωκομέν.

XVI
[64]
Οὐ γὰρ ἐσθηλαί κατιθνοῦσι κεραμομέσιν ἐπ' ἀνδράσιν.

XVII
[65]
ἐν δ' ἐπιστεκαί μέγα, τὸν κακοὺς (με) δρόντα δεινοῖς ἀνταμείβεσθαι κακοῖς.
XVIII

[Bergk, 75]

Κλοῦθ' ἀναζ Ἡρακλεῖς οὐδ' οὐκ ὁμοιόμενοι ἱλεος γενεῖ, γὰρίζετε δ' οἴκτερ γὰρίζεσθι.

XIX

[69]

Νῦν δὲ Λεωφίλος μὲν ἀρχεῖ, Λεωφίλος δ' ἐπικρατεῖ, Λεωφίλος δὲ πάντα καίται, Λεωφίλον δ' ἀκούεται.

XX

[71]

Εἰ γαρ ύς ἐμοὶ γένοιτο γέρακα Νεοβουλῆς θηγεῖν.

XXI

[77]

(a) 'Ὡς Διονύσοι' ἀνακτὸς καλὸν ἐξάρθει κένος ὁδὰ διηδύρραμβον, οίνῳ συγκρεμνώθειες φρένας.

[76]

(b) Λύτος ἐξάρχουν πρὸς αὐλὸν Δεσμίου παύσαν.

XXII

[59]

Ἐπτὰ γαρ νεκρῶν πεσόντων, οὕς ἐμπίρψαμεν ποσίν, χίλιοι φονίες ἐσμέν.
MELIC POETRY AT SPARTA

TERPANDER

I

ON LACEDAEMON

[Bergk, 6]

"Ενθ' κιμά: τε νέων θάλας και μέσα λήγει καὶ δίκη εὑρισκομεν, καλὸν ἐπιτάφροθος ἔργον.

II

[5]

Σοι δ' ἡμεῖς τετράγημοι ἀποστέρζοντες θεοὺς ἐπτυτόνοι φόρμην νέον κελαδήσομεν ὦμνους

III

LIBATION HYMNS

[1]

(α) Ζεύ πάντων ἄρχοι,

πάντων ἀγίτωρ,

Ζεὺ, σοί πέμπω

ταύτην ὦμνον ἄρχον.

[3]

(β) Σπένδωμεν τοῖς Μνάμαξι

πασὶν Μοῦσαις

καὶ τῷ Μοῦσάρχῳ

Αὔτοις ὑεῖκ.

IV

[2]

PROCESSION TO APOLLO

'Αμφι μοι αύτως ἄναγ' ἐκπατάβολον ἕκατέτω φρύν.
TYRTAEUS

'Εμβατήρια μέλη

I

[15]

ॐ : ॐ ॐ ॐ ॐ

"Αγετ' οἱ Σπάρτακες εὐάνθρω
κώροι πατέρων πολιστάν,
λαύξ μὲν ἐκείνα προβάλλεσθε,
δόρυ δ' εὐτύλμως πάλλοντες
μὴ φεύβάσανεν τὰς ζώοις,
οὐ γὰρ πάτριον τὰς Σπάρτακες.

II

[16]

ॐ ! - - - - - - - - - - - - - - - - - -

"Αγετ' οἱ Σπάρτακες ἐνοπλοὶ κώροι ποτὶ τὰν "Αραει κίνησιν.

SPARTAN DANCE SONGS

I

[p. 1303]

ΓΕΡΟΝΤΕΣ. 'Αμεῖς τόκι ἡμεῖς ἀλκυμοὶ νεανίκη.
ΑΝΔΡΕΣ. 'Αμεῖς δὲ γ' ἡμεῖς κι δὲ λήφτη τυγκάσδεο.
ΠΑΙΔΕΣ. 'Αμεῖς δὲ γ' ἐσσόμεσθι τολλῷ καρφωνες.

II

[16ibid.]

ॐ : = - - - - - - - -

Πόρρω γὰρ, οἱ παιδεῖς, πόδα
μετάβατε καὶ κομπάζατε
βέλτιον.
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 Λύδις ἐκ Σάρδεων, according to others as Δάκων ἀπὸ Μεσσόας; but the statements are reconcileable 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 Ardyss, king of Lydia (652-615 B.C.)

1 'Ἀλκμάν or 'Ἀλκμάν, 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 δευτέρα 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 poetical 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, παροένοις, σάλλει),⁸ but his dialect can in no way be called a popular or local one in the

¹ Hercul. Pont. Polit. ii., and see p. 100. ² Sulla, c. 36. ³ Pausan. iii. 15. ⁴ See pp. 29, 38. ⁵ Pp. 100, 101. ⁶ Frag. III. εὔδοσαν δ' ὅσσον κυριεῖ σε καὶ φάραγγες κ.τ.λ. ⁷ κέρχειται Δωρίδι διαλέκτω, καθάπερ Λακεδαιμόνιος. 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. ωλενία, and the diphthong ώ for the Ionic ώ. Pausanias, III. xv. 2, is nearer the mark than Suidas: (Ἀλκμὰν) ποιήσαντι ὄμηλα οὐδὲν ἐς ἕδυνήν αὐτῶν ἐλεμήνατο τῶν Ἀλκὼνον ἡ ἱμωστα ἤμιστα παρεγορηθέν τὸ εὐρόνον. 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. Ἐρες μὲ δ' αὐτε ζ. τ.λ., and another graceful passage in Frag. xvii., Ἀφροδίτα μὲν οὐκ ἔστι ζ. τ.λ. 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. εὐδοῦσθαι δ' ὄρεον κορυφῇ τε καὶ φύλαξσις ζ. τ.λ., which for its loving sympathy with nature is almost unique in Greek poetry; and to the beautiful melic hexameters in Frag. II., οὗ μ' ἐτί παρθενικὰ μελημάτων ἀνεφόροι ζ. τ.λ., 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) ὃς ἐρωτικὸς παῦ ἑρετής γέγονε τῶν ἐρωτικῶν μελῶν.
ALCMAN

I

[Bergk, 23]

PARTHENION (discovered in Egypt 1855)

ll. 1-4.

\[ \text{[metrical system]} \]

\[ \text{[metrical system]} \]

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

ll. 9-14.

\[ \text{[metrical system]} \]

\[ \text{[metrical system]} \]

\[ \text{[metrical system]} \]

\[ \text{[metrical system]} \]

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\[ \text{[metrical system]} \]

\[ \text{[metrical system]} \]
ἔκπρετῆς τῶς, ὑπέρ αὖ τις
(ἐ)ν BOTOIC στάσειν (ι)ππον
παγ' ὁ(ε)θιλοφόρον κακυχύποδια,
(τῶν) ὑ(π)επτερίδιον ἀνείρουν.

Ἡ ὦχ οὔρας; ὦ μὲν κέλης
'Ενετικός, ἥ δὲ χαίτα
τὰς ἐμὺς ἀνερίδις
'Αγησιγόρας ἐπανθεῖ
(χ)ρυσῆς (ὥ)ς ἀχύρατος,
τὸ τ' ἀγρύριον πρόσωπον
διαφάδαν—τὶ τοι λέγω;—
'Αγησιγόρα, μὲν' αὐτὰ.—
ἀ δὲ δευτέρα πεδ' 'Αγιῳν τὸ εἴδος
ὐπος εἰβόνω κόλαξ αἰεῖς δραμεῖται
ταὶ πελεάκις γὰρ ἀμῖν
'Ορθίχ φάρος φεροῖσαις
νῦκτα δὲ 'ἄμβροσίαν ὦτε σ(ε)ρον
ἀστρον αὐθερομέναι μάχονται.

Οὖτε γάρ τι πορφύρας
τόστοις κόροις, ὡστ' ἀμύναι,
οὐτε ποικίλος δράκων
παγχρύσιος, οὐδὲ μίτρα
Λυδία νεκύδων . . .
. . . ὡν ἄγαλμα
οὐδὲ ταῖ Ναννως κόμαι
ἐλλ' οὐδ' 'Εράτα σειδής
οὐδὲ Σύλλακτα τε καὶ Κλευσύρρα.

II

[Bergk, 26.]

Οὐ μ' ἔτι, παρηθενικά μελημάρχεις ἰμερόφωνοι
γυῖξ φέρεις δύνασκι; βάλε δὴ βάλε κηρύλος εἴρην,
ὡς τ' ἐπὶ κύματος ἀνθός ὦμ' ἀλλούνεσθαι ποτῇ τι
νηλεῖς ὧτορ ἔχων, ἀλλοπόρφυρος εἰχρὸς ὄνεις.
Εὐδοσιν δ' ὀρέων ναομαξίτε καὶ φάραγγες
πρώονές τε καὶ γραίδρακη,
φυλά τε Μέρπεθ' ὡς τρέφει μέλαινα γαία,
θῆρες τ' ὄρασικώι καὶ γένος μελισσῶν
καὶ κνώδιλη' ἐν βένθεσι πορφυρέξις ἀλός:
εὐδοσιν δ' ὄτωνδ' φυλα ταυμπτερύγων.

Οὐκ εἰς ἄνὴρ ἄγραμας, οὐδὲ
σκιώτας, οὐδὲ πάρο σοφιστή,
οὐδὲ Θεσσαλὸς γένος,
οὐδ' Ἐρυσιγαύος οὐδὲ ποιήμας,
ἀλλὰ Σκιρίων ἄτ' ἀρχήν.

"Ὅσι δὲ παῖδες ἁμέων
ἐντι, τὸν κιβριστὰν κινέσωτε.

Ζεύ πάτερ, κα γὰρ ἐμὸς πόσις εἰη.
Μῶς ἄγε, Μῶς κλίγεια πολυμελές
κινδύνους μέλος
νέοιμον ἄγε παρσέοις οίκιοι.

VII
[Bergk, 1]

Μῶς ἄγε, Καλλιότα Θύγατερ Διός,
ἀφίς ἐρατῶν ἐπέαν, ἐπὶ δ' ὑμέρον
ὑμνῷ καὶ χαρίεντα τίθει χορόν.

VIII
[45]

Ἀ Μῶς κέλυχη ὁ λίγεις Σειφίν.

IX
[7]

TO HERE
Καὶ τὸν εὖγομαι φέρουσι
τὸν δ' ἐλευσίω τυλεόν
κήρατο χυμαίρω.

B. BANQUET SONGS.

XI
[22]

Φοίνικες δὲ καὶ ἐν θείσουσιν
ἀνδρείων παρὰ δαιμονόνσειν
πρέπει ποιάνα κατάργεσιν.
XII
[Bergk, 74 B]

ο: ζ — ζ — ζ — ζ — ζ

Κλίνει μέν ἐπτὰ καὶ τόσκα τράπεζας;
μαχαιρίδων ἄρτων ἐπιστέφουσα,
λίνω τε σασάμω κηρύν πελίγχως
πέδεσσι χρυσοκόλλα.

[75]
"Ἡδή παρέξει πυράνιν τε πύλον
χύδρον τε λευκόν κηρίναν τ’ ὀπωράν.

XIII

[33]

καὶ ποικὰ τοι δῶσω τρίποδος κυτός,
ὁ κ’ ένι — οοοο — ἀγείρης;
ἀλλ’ ἔτι νῦν γ’ ἄτυρος, τάχις δὲ πλέος
ἐπτενεός, οἷον ὁ παμφράγγος Αλκμάν
ὑφάσθη ὑλερόν πελά τὰς τροπὰς;
οὕτῳ γὰρ ἦτα τετυγμένον ἔσθει,
ἀλλὰ τὰ κοινὰ γὰρ, ὡσπερ οὐ δάμος,
ζατεύει.

XIV

[76]

ο: — οοοο — οοοο — οοοο

"Ομος δ’ ἔσηκε τρεῖς, θέρος
καὶ χείμα καλτώρχην τρίτον,
καὶ τέτρατον τὸ Φῆρ, ὦκα
σύλλει μέν ἐσθίεν δ’ ἀδικ
οὐκ ἔστιν.

XV

[34]

Πολλάκι δ’ ἐν καρφωτές ὄρεων, ὦκα
θεοίσων ἄδη πολύφρων ἑορτά,
C. MISCELLANEOUS

XVI

[Bergk, 36]

"Ερος με δ' αὔτε Κύπριδος Φέκατι
gλυκὲς κατεβὼν καρδίαν ἰκίνει.

XVII

[39]

'Αφροδίτα μὲν οὖν ἔστι, μέρος δ' "Ερως οἷς παῖς παίσδει
ἀκρ' ἐπ' ἀνθή καβαίνων, ἀ' μή μοι θύγγε, τῷ κυπαρίσκῳ.

XVIII

[21]

Κύπρον ἰμερτῶν λυποῦσα καὶ Πάρον περιμύταν.

XIX

[37]

Τοῦθ' ἄδειαν Μωσάν ἐδείξεν
δόρον μάκχια παρθένων
ἂ ἐκνθὰ Μεγαλοστράτα.

XX

GNOMIC PASSAGES

[62]

FORTUNE

(κ') Ἔνομίκες (τε) καὶ Πειθοῦς ἄδελφοι
καὶ Προμαθείκες θυγάτηρ.
(β') Τις (δ') ἄν, τις ποικὰ ἀλλω νόν ἄνδρος ἐνίστοι;

[63]

(γ') Πείρα τοι μαθήμας ἀρχά.

[50]

(δ') Μέγα γείτονι γείτων.

XXI

[25]

(α) ___________

-ω-ω-ω-ς

-ω-ς-ω-ω

-ω-ω-ω-ω

'Επη δὲ τε καὶ μέλος Ἀλκμάν εὑρε, γεγλωσσαμένον κακαβίδων στόμα συνθέμενος.

[67]

(β) Οἶδα δ' ὀρνίχων νόμως πάντων.

XXII

[48]

DEW

Οἶα Δίως θυγάτηρ ἔρσα τρέφει καὶ Σελάνας δίας.

XXIII

[6]

A CALM SEA

Xερσόγυδα κωφόν ἐν φύκεσσι πιτνεῖ.

XXIV

[35]

SPARTA

___________

-ς-ω-ω-ς-ς-ω-ς-μ-μ-μ-μ

'Ερπεί γὰρ ἄντα τῷ σιδάρῳ τῷ καλῷ κυθαρίσθεν.
XXV
[Bergk, 28]

Ἀύσαν δὲ ἀπρακτα νεάνιδες ὡςτ' ὃρνευς ίέφακος ὑπερπταμένω.

XXVI
[40]

Δύσπαρις, κινόπταρις, κακὸν Ἑλλάδι βωτικείριχ.

XXVII
[87]

Ἀνήρ δ' ἐν ἀρμένοισιν ἀλτρος ἦςτ' ἐπὶ ἡμὼν κατὰ πέτρας ὁρέων μὲν οὐδὲν δοκέων δὲ.

XXVIII
[58]

Ῥιπᾶν ὅρος ἀνθέον ὑλῇ ἁνκτὸς μελαίνας στέρνον.
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. 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 καθαρσύνων τῶν τινῶν 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 Ἀισωφνήτης 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. xxii.), paid a tribute to his genius by restoring him to liberty, with the remark that ‘mercy is better than vengeance’—συγγνώμη τιμωρίας κραίσισων. 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. xxii. 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'Ingénui*.

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 plerumque oratori (v. l. Homero) simulis: sed in lusus et amores descendit, majoribus tamen aptior. Dionys. Hal. bestows still greater eulogy upon him: 'Αλκάεως δὲ σκόπει τὸ μεγαλοφυῖς καὶ βραχὺ καὶ ἕδυ μετὰ δεινότητος, ἐτί δὲ καὶ τοὺς σχηματίσμους μετὰ σκηνείς, ὅσον αὐτῆς μὴ τῇ διαλέξει τι κεκάκωται, καὶ πρὸ ἀπάντων τὸ τῶν πολιτικῶν πραγμάτων ἁθὸς. 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 Alcmans famous Εὐδοςαν δ᾽ ὀρέων κυρωκῖ τε καὶ πάραγγες κ.π.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—"Ηρως ἀνθρωπόντος ἐπίκουν 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 Paroenia or Scolia, 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

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:

\[ \overline{v-} \overline{-0-0-0-0-0-0-0} \overline{-^\wedge} \]
\[ \overline{v-} \overline{-0-0-0-0-0-0} \overline{-^\wedge} \]
\[ \overline{v-} \overline{-0-0-0-0} \]
\[ \overline{-0-0-0-0-0-0} \overline{-0-0} \]

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

\[ \overline{v-} \overline{-0-0-0-0-0-0} \overline{-^\wedge} \]
\[ \overline{v-} \overline{-0-0-0-0-0-0} \overline{-^\wedge} \]
\[ \overline{v-} \overline{-0-0-0-0} \]
\[ \overline{-0-0-0-0-0-0} \overline{-0-0} \]

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

\[ \overline{-0-0-0-0-0-0-0} \overline{-0-0} \]
\[ \overline{-0-0-0-0-0-0} \overline{-0-0} \]
\[ \overline{-0-0-0-0-0-0} \overline{-0-0} \]
\[ \overline{-0-0-0-0-0-0} \overline{-0-0} \]

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 || credimus 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 aratum exercitus insolens.
(2) *Od.* i. 37. 5. Antehac nefas depromere Caecubum.

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. Συμποτικά and Ἐρωτικά.

DRINKING AND LOVE-SONGS

I

[Bergk, 45]

SPRING

Ἡρος ἀνθιμύσετος ἐπάλιον ἐρχομένου

ἐν δὲ χύρνατε τῷ μελιάδις οὗτο τάγματα κράτηρᾳ.

II

[39]

SUMMER

Τέγγε πνεύμονα Φώινος τῷ γῆρ ἀστρον περιτέλεται

ἀ δὲ ἄρα γαλέταν τάντα ἢ δὲ δίψως ὑπὸ κυμάτος,

οἴοι δὲ ἐν πετάλων Φάδεα τέττιζε, πτερύγων δὲ ὑπὸ

κακχευτέρα λυγρᾶν (πύκνον) οὐδεξυνσ.* ὁποτεκα.

φλούσιον καθέτηκεν — — — — — — — —

ἀνθεί καὶ σκόλυμος νῦν δὲ γόνυκες μικρόταται,

λέπτοι δὲ ἄνδρες, ἐπεῖ καὶ κεφάλαν καὶ γόνυ Σείρος

Ξέλε.

III

[34]

WINTER

Τει μὲν ὁ Ζεὺς, ἐκ δὲ ὀρανόν μέγας

χείμων, πετάλωσιν δὲ υποκτών φόλι

* * * * *
Κύββαλλε τὸν γείμον' ἐπὶ μὲν τίθεις πῦρ, ἐν δὲ κύρναις οἶνον ἀρειδέως 
μέλισον, αὐτῷ ἀμφὶ κόρσῃ 
μάλθακον ἀμφὶων γνώρισσι.

IV

[Bergk, 35]

Οὐ χρῆ κάχωσι Θύμον ἐπιτρέπην 
προκόψας πῦρ οὐδὲν ἀσάμενοι, 
οὗ Βύσσι, φάρμακον δ' ἀριστον 
οἴνον ἐνεικιμένοις μεθύσσει.

V

[41]

Πίνωσιν' τί τὰ λύρ', ὄμμένομεν; δάκτυλος ἀμέρα. 
καὶ δ' ἄφετε κυλίγγαια μεγάλαις, ἀμέρα, ποικίλαις; 
οἶνον γὰρ Σεμέλας καὶ Δίος υἱὸς οἰκιῶνδε 
ἀνθρώπουσιν ἔδωκε; ἔγραψι κύρναις ἕνα καὶ δύο 
πλέκες καὶ κεφάλας, δ' ἐτέρα τὰν ἐτέραν κύλις 
ἀμέρα.

VI

[36]

'Αλλ' ἀνήτω μὲν περὶ ταῖς δέραισιν 
περιθέτω πλέκταις ὑποθύμωδας τίς, 
καὶ δ' ἑγώ ποιῶ ὑμᾶς ἄπι ἢ γάτ τώ 
στήθεος ἀμέρα.

VII

[49]

*Ως γὰρ δήποτ' ἀριστόδακμον φισᾷ' οὐκ ἀπάλαμμον 
ἐν Σπάρτῃ λόγον 
ἐἶπεν' γρήγατ' ἄνηρ, πένιγχος δ' οὕδεις πέλετ' 
ἐσθιος οὐδὲ τίμιος.
VIII
[Bergk, 92]

'Αργάλεου Πενία κάκον ἀγχητον, ὁ μέγιν δύμνας
λόγον Ἀμαχωίς σὺν ἀδικήτει.

IX
[53]

Ὁίνος γὰρ κυνηρώποις δισπτρόν.

[57]

Ὁίνος, οἱ φιλε πτῖ, καὶ ἀλάθεα.

X
[46]

Κέλομι τινα τῶν χαρίντων Μένωνα κάλεσαςι,
χι χρῆ συμποσίας ἑπτάναυς ἔμου γεγένητες.

XI
[55]

'Ἰόπλοκ' ἀγνι μελληγήμενα Σάτροι,
θέλω τι Φείπην, ἀλὰ με κολύει κίδως.

XII
[56]

Debe τι με κομάξοντα, δέξι, λίσσομι τε, λίσσομι.

XIII
[62]

Κύλπῳ σὲ ἐδέξαντ' ἁγνί Χάριτες, Κρίνω.
GREEK LYRIC POETS

XIV

[Bergk, 59]

Εἴμε δείκτην ἐμὲ πασίν καθοτάτων πεδέγουσιν.

XV

[63]

Ἀεισον ἄμμι τὰν ἱδόχολπον.

B. STASIOΤIÇA.

XVI

[15]

ALCAEUS’ ARMOURY

Μαρικύρη δὲ μέγας ὁμός χάλκων’ παίσι π’ Ἀρη νεκώσμηται

λάμπροιοι κυνίκει, κατὰ τὰν λεύκου κατύπερθεν ἵππιοι λόφοι

νεώσιοι, κεφάλαιοι ἀνήφορον ἀγάλματ’ χάλκιοι δὲ παστάλιοι

χρύπτοιοι περικείμενοι λάμποι κυκλίδες, ὄψεως ἰσχύρῳ

βέλεις,

ὁφρακεῖς τε νέοι λίνω κύκλοι δὲ κάτ’ ἄστυδες βεβλημέναι 5

πάρ δὲ Χαλκίδικα σπάθει, πάρ δὲ ζώματα πόλια καὶ

κυπάσσαςις.

τῶν οὕς ἐστὶ λάθεσθ’ ἐπειδὴ πρῶτιστ’ ὑπὸ Φέργον ἐστημέν

tóde.

XVII

[18]

’Ασύνετημι τῶν ἄνεμον στάσιν’

τὸ μὲν γὰρ ἐνθεν κύμα κυλίνδεται,

τὸ δ’ ἐνθεν’ ὅμοις δ’ ὅν τὸ μέσον

ναὶ φορήμεθα σύν μελαῖνχ,
ALCAEUS

μεγάλος μάλιστα
πέρ μέν γὰρ ἄντλος ἠστοπέδαν ἔχει,
καὶ λάβεις μέγα καὶ κατ' αὐτὸν
χόλιστι δ' ἁγιορεῖ.

XVIII
[BERGK, 19]

Τὸ δὴ ἴμα τῶν προτέρων ὅνων
στείχει, παρέξει δ' ἴμα τῶν πόλεως ἄντλην, ἐπεί οὐκ ἔμεθ' ἑαυτῷ.

XIX
[20]

MYRSILUS

Νῦν χρὴ μεθύσθην καὶ τινὶ πρὸς βίαν
πώνην, ἐπεὶ ἡ κάτωθι Μύρσιλος.

XX
[25]

Ωνηρ θύτος ὁ μαυάμηνος τὸ μέγα κρέτος
ὄντρεψε τόχῳ τὰν πόλιν ἀ' δ' ἐχεῖται βότας.

XXI
[37 A]

PITTACUS

Τὸν κακοπάτριδα
Πίττακον πόλιος ταῖς ἁγολοίς καὶ βουρβούλλονος
ἐστάσατο τύραννον μέγα ἐπανένειτε ἡδίλλες.

XXII
[21]

Μέλαγγρος κίδως ἀξίος εἰς πόλιν.

K
C. HYMNS AND MISCELLANEOUS

XXIII

[Bergk, 5]

TO HERMES

Χαίρε Κυλλάνας ὁ μέθεις σὲ γὰρ μοι
θόμος ὑμνην, τὸν κορώφας ἐν ἀκροῖς
Μαῖα γένναστο Κρονίδα τίγκεισα.

XXIV

[13 B]

TO EROS

ἐγέννας' εὐπέδιλλος Ἰρίς
χρυσοκοῦνα Ζεφύρῳ τίγκεισα.

XXV

[33]

TO HIS BROTHER ANTIMENIDAS

Ἑλθες ἐκ περάτων γὰρ, ἔλεφαντίναν
λάβαν τῷ ξίφεις χρυσοδέταν ἑχὼν,
μέγαν ἄθλον Βαπτιονίους
*συμμέχεσις τέλεσις, ῥύσακο τ' ἐκ τόνων,*
κτένισις ἁνδρα μαγχίτων, βασιλικών
παλαίστεκα ἀπολείποντα μόνον μίκαν
παχέον ἀπὶ πέμπτων.

XXVI

[27]

"Επταξχ ωςτ' ὄρνεις ὄχιν
αἴτησεν ἐξαπίνας φάνεντα.
Βλήψας ἄνεμων ἀχέρωντοι πυόμεν.

"Ορνιθές τίνες οὐδ' ὡς οὖν γὰς τ' ἀπὶ περράτων ἔλθον πυγάλοπος πουκιλὸδέρροι ταχυσίπτεροι;

"Ἀνδρεὶς πόλης πύργος ἁρεμία.

Πένομεν, 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 Cleïs (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

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 (*μ.δήτραυι*) 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 keestest 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.¹ A different kind of quarrel is indicated in No. VI. (καταδίωκω δὲ καίτεκαι χ. τ. λ.), 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 μελιψαμένη, ‘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, ὅν μιθῶν κυτῷ ἄποθνω (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 ἡμὰρτατῖν τη γρηγυρικα, and adds οὐ γὰρ ἦμεν ἐν τῷ τοσοῦτῳ γένει τῷ μημονευομένῳ φανετῶν τινα γυναῖκα ἐνίκηλλον, οὐδὲ κατὰ μικρόν, ἐκείνην πονησός 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. Λύτη δὲ ἀληθῶς μεμημένα τωι φθέγγεται, καὶ διὰ τῶν μελῶν ἀναφέρει τὴν ὑπὸ τῆς ακρίδιας θερμότητα. 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 ἀνθρώπος γραμματέας. He quotes the famous Ode to Aphrodite (No. I.) as an instance of her power, and remarks—τευτών τῆς λέξεως ἡ ἐνέπειξι καὶ ἡ γῆ ἐν τῇ συνεπείᾳ καὶ λειτοτην γέγονε τῶν ἄχρονων, κ.τ.λ.

Demetrius (De Eloc. 166) says—Ἡ Σκπηροὶ περὶ μὲν κύλλους ἄθνους καλπετοὺς ἔστι καὶ ἢδεια . . . καὶ ἀπαν καλῶν ὄνομα ἐνύφαυτοι κάτις τῇ ποιήσα.

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 its position 'in arsi.' Consequently such lines as τὰς ἐλκὲς συνδὼς σύνουσα πήλιν (-ο-ο-ο-ο-) 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 (-ο-ο-ο-ο-) There are but four instances in Books I.-III. (Bk. I. x. 1, xii. 1, xxv. II; Bk. II. v. 11), 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.
Ποιμαλόθρον' ἀθάνατ' Ἀφρόδιτα
παῖ Δίος, δολόπλοκε, λίπασμά σε,
μή μ' ἄσσαι μήδ' ὄνισαι δάμνα,
pότινα, ὤμον.

'Ἀλλὰ τυίδ' Ἑλθ', αἵττα μαίτερτα
τὰς ἔμνες αὐθαίρες ἀνίσα σφήνι
ἐκλεγέ, πάτρος δὲ δόμον λίποισα
χρύσιον οἶλθες,
ἀρμ' ὑποξεύχας' κάλοι δὲ σ' ἀγόν
ἀκες στροφίθοι περὶ γὰρ μελαίνας
πύκνα δινείητες πτέρον ἀπ' ἀφρώνοι αἴθε-
-

αὖθα δ' ἐξίδοντο· τὼ δ' ὡ μάκαρικα
μειδίασας' αἴθανότω προσώμω,
ὥρε', ὡττὶ δημῖτε πέπονθ'καττί
δημῖτε κάλημι,
καττ' ἐπο μάλιστα θέλω γένειον
μανύλα θύμων' τίνι δημῖτε Πεῖθω
μαίς ἁγνὴ ἐς σάν φιλότατα, τίς σ' ὡ

Ψάπτρ' ἀδικήθει;
καὶ γὰρ αἰ φεύγειτα ταχέως διούξει,
αι δὲ δώρα μὴ δέκετ' ἀλλὰ δῶσει,
αι δὲ μὴ φίλει, ταχέως φιλήσει
κοῖκι ἐθέλουσ'.

S A R P H O

I

[Bergk, 1]
"Ελθε μοι καὶ νῦν, γαλατῶν δὲ λύσον
ἐκ μεριμνῶν, ὅσα δὲ μοι τέλεσοι
θύμος ἰμέρρει, τέλεσον σὺ δ᾽ αὕτα
σύμμορφος ἐσσο.

II

[Bergk, 2]

Φαίνεται μοι καὶ ἰήνος ὅσος θέουσιν
ἐμμεν ὅνησθε ὁστὶς ἐναντίος τοι
ιὸν, καὶ τλισίον ἠδυ φωνεύν-
-σκε ὑπεχοῦς,
καὶ γελάζοις ὑμερόθεν, τὸ μοι μάχ
ακρίβεια ἐν στῆθεσιν ἐπητούσεν
ὡς γάρ ἢ ἄδικοι* βρόγχοις μὲ φρόνιξ
οὐδὲν ἔτ᾽ ἔικε.

Ἀλλὰ κἂν μὲν γαλάζεσσα Φεῦγε, λέπτον δ᾽
ἄντικρα χρόν πῦρ ὑπαδεδρόμχεν,
ἐππάτεσσε δ᾽ οὐδὲν ὄργα, ἐπιφρομ-
-σείς δ᾽ ὑπεχοῦς.

'Α δὲ μ᾽ ἰδρυσ ἀναχέτευσαι, τρόμος δὲ
παῖς ὁγιεῖ, ἀλομετέρα δὲ ποίας
ἐμμι, τεθυακην δ᾽ ὀλίγω *παθεύν* 15
φαίνομαι — ὁ
Ἀλλὰ πᾶν τόλματον — — —

III

[3]

"Ἄστερες μὲν ἄμφι καλὶν σελάνναν
ἀψ’ ἀποκρύπτουσι φάνην εἶδος,
ἐππατὰ πλήθοισα κάλλιστα λάμμη
(ἀργυρία) γὰν.

IV

[4]

'Διορι δὲ ψύχερον κελάδει δι᾽ ὠδὼν
μαλίνων, καθυσσομένων δὲ φύλλων
κομψ. ἀπόφρετο.
V
[Bergk, 5]

-Ω-Ω-Ω "Ελθε Κύρι
χρυσάκισαν ἐν κυλίκεσσιν ἄβρως
συμμεμημένον θαλικεύσα νέκταρ
οἶνογρεῦσα.

VI
[62]

×
Καταθάνοισι δὲ κείσασιν, οὖν ἐτί (ἐτί) τις μυκμοσώνα σέθεν
ἐσσετ' οὐδέτοι (οὐ) υστερον οὐ γὰρ πεθέχεις βρόδων
τῶν ἐκ Πιερίας, ἀλλ' ἀράνης καὶ 'Αἶδα δόμοις
φοιτάσεις πεδ' ἀμαύρων νεκύων ἐκπεπτωτίσσει.

VII
[78]

Ξ: Ξ:Ξ
Συ δὲ στεφάνοις, ὃ Δίκαι, περθέσθ' ἐράτικες φόβωσιν,
ὑπακχες 'νήτοιο συνέφωξα ἀπίλαισθι χέρων.
εὐκαθίσσεις ἐκ γὰρ πέλεται καὶ χάριτος μακακράν
μᾶλλον προτέρην ἀπετεχνώτους δ' ἀπιστρέφοντι.

VIII
(χ')
[40]

"Εφος διψᾶτε μ' ὁ λυκμέλης δόνηι,
γλυκούπικρον ἁμάγχινον ὀρπέτων.

(β')
[42]
"Εφος (μοι) φρένας (χύτ') ἔτιναξεν ὡς
ἀνεμος κατ' ὄρος δρύτων ἐμπέτων.
IX
[Bergk, 52]

Ω : —...-—

Δέδυκε μὲν ἡ σελήνη
καὶ Πληκάδες, μέσα δὲ
νύκτες, παρὰ δὲ ἔργετ ὀφρά
ἐγὼ δὲ μόνα κατεύθω.

X
(ALCAICS).

[28]

Λί δ' ἡμέρας ἐσπευσμένος ἡ κάλλος,
καὶ μή τι Φαίην γόλισσ' ἐκύκλω κόκον,
κόδιος κέ σ' οὐ κάτσιγν ὦμικτ',
ἀλλ'] ἐλεγές περὶ τοῖς δίκκιοις.

XI

[75]

'Αλλ'] ἔσων φίλος ἀμμιν λέγος ἄρτινοι νεότεροι,
οὐ γὰρ τέλας.' ἔγω σὺν(Φ)υκην ἔσσα γερακτέρα.

XII

[29]

Στάθη κάντα φίλος...
καὶ τὰν ἐπ' ὀσσοῖς ὀμπέτας τοῦ γάριν.

XIII

[90]

Πλύκεις μάτερ οὐτοι
δύσμηι χρέην τὸν ἵστον
πόθω δάμεια πάντως
βραδίναν δ' Ἀφροδίταν.
...οὐ διήμειπτον.

(b), (c), and (d) Sappho, Atthis, and Andromeda

Σμίκρα μοι πάξες ἐμμεν ἐρήμενο κάγμας.

*Ατίθαι, σοι δ' ἐμεθέν μὲν ἀπείρηθετο
φροντίσαι, ἕπτ' δ' Ἀνδρομέδαν πότη.

*Τις δ' ἀγροτίτις τοι θέλει νόον,*
οὐκ ἐπισταμένα τὰ βραχὺς ἐλκην ἐπὶ τῶν σφύρων;

*Έχει μὲν Ἀνδρομέδα κάλξαν ἠμοίζην.

I.
GREEK LYRIC POETS

[BERGK, 72]

(f)

Ξέρεις κάποιον ποιητήν που έχει ποίηση στα θέματα της ζωής και των ανθρώπων και των θρήνων και των ευχαρίστιων στιγμών; Μου άρεσε το ότι περιέβαλε την ποίηση σε εκείνη την εποχή και θέλω να δούμε πώς θα μπορούσε να την αποκτήσει σήμερα.

(g)

Συγκλονίζετε σαν στάσεις στον ποίητη στην κρίση της ποίησης με την επίθεση που έκανε και την αναζήτησή της για την ποίηση που περιέβαλε.

XVI

[37, 38]

(δ) Ψυχήν θ' ού δοκήμων οίκοι δύσι πάγεσιν.

Μνάσεσθαι τινά φαμι καὶ ἐστεφών ἁμμέαν.

[10]

THE MUSES

(ε') Λέ με τελικάν ἔπονθαν ἔργα
tά σφάλματα.

XVII

[136]

SAPPHO ON HER DEATH-BED TO HER DAUGHTER

οὐ γὰρ Θέμις ἐν μοισοτόλω οἰκίᾳ

θρήνον ἐμεθανόν· οὔκ ἁμμί πρέπει τάδε.

XVIII

Metre, cf. No. VI.

οὐδέ οὖν δοκήμων προσθέσαν φάσις ἀλλω

ἔσσεσθαι σοφίκων πάρθενον εἰς οὐδένα πιὸ χρόνον
tωικύταν . . .
XIX
[ Bergk, 54 ]

Κρῆσαι νῦ ποτ' ὁδ' ἐμμελέως πόδεσσιν
ἀφεὶσ' ἀπάλοις ἀμφὶ ἐφόσεντα βῶμον,
πόθες τέρεν ἁνθὸς μῦλακον μάτευσκι.

XX
[ 53 ]

Πλήρης μὲν ἐφαίνετ' ἀ σελάννα
αἱ δ' ὡς περὶ βῶμον ἐστάθησκιν.

XXI
[ 62 ]

Κατενάσκει Κυθέρη, ἄβρος Ἀδωνις, τί κε θείμεν;
καττύπτεσθε κόραι καὶ κατερείκεσθε γίτωνας.

XXII
TO HER LYRE
[ 45 ]

"Ἄγε δὴ γέλοι διὰ μοι
φωνάσσα γένοιο.

XXIII
[ 60 ]

(a)

Δεῦτε νῦν ἄβραξ Χάριτες, καλλίκομοι τε Μοῖσκι

(b)

Βροδοτόγες ἁγνὲς Χάριτες, δεῦτε Δίος κόραι.
Ταύτις (δὲ) ἐφαρμοσμένος μὲν ἐγεντὸς θύμος,
πάρ δὲ ζεισι τὰ πτέρα - - - .

Εἴρη δὲ φίλημα ἀνθρωπισάντος, καὶ μοι ὁ - τὸ λάμπρον
ἐρός ἀελίω - - - καὶ τὸ κάλον λέογραφον.

Ἡρος ἴγνοιος ἰμερόφωνος ἁθάνων.

Ο μὲν γὰρ κάλος ὄσον ὥδην πέλεται (κάλος)
ὁ δὲ κάγκλος κυτίμα καὶ κάλος ἔσσεται.

Ο πλούτως ἀνευ (τὰς) ἀφέτες οὐκ ἀστνής πάρομος.
XXIX
[Bergk, 19]

Πόλεις δὲ
ποίκιλος μάσλης ἐκάλυπτε, Λύδιοι
-ον κάλον ἔργον.

XXX
[36]

Οὐκ οἴδα ὅτι τὰ δῶ, δύο μοι τὰ νοῦματα.

XXXI
[38]

'Ως δὲ πάντες πεδὰ μάτερα πεπτερύγωμι.

XXXII
[111]

tέδε γνῷ ἑταύρις
tαῖς ἐμπιστεύεται ἄρμπια
κυλῶς ξέσω.

BRIDAL SONGS

XXXIII
[91]

(a) Metre, see Pop. Songs, I., note.

'Ἰσοὶ δὴ τὸ μέλαχθρον
'Τμήνιον
ἀέρρετα τέκτονες ἄνδρες;
'Τμήνιον
γάμφρος ἐπέφευε τοὺς Ἀρείον
'Τμήνιον
ἀνδρός μεγάλου τοῦμ μαῖζον.

(b) Περισσοῦς, ὡς ὡτ’ ἄνθος ὁ Λέσβιος ἄλλοδάπων.
XXXIV
[Bergk, 104]

Τὼ σ', ὁ φίλε γάμβρε, κυλώς εἰκάσω; ὑπεκαὶ βραδίνῳ σε κύλιστ᾽ εἰκάσω.

XXXV
[105]

γαΐρε, νύμφη, γαΐρε, τίμε γάμβρε, πόλλα.

XXXVI
[99]

—Οὐδὲ γάμβρε σοι μὲν δὴ γάμος, ὡς ἄρσον, ἐκτείλοστ', ἔχης δὲ πάρθενον ἐν ἄρσο.

XXXVII
[93-4]

Maidens. Οἶνα τὸ γλυκύμαλον ἔρευνετεξ ἄκρω ἐπ᾽ υσδῷ ἄκρων ἐπ᾽ ἀκροτάτῳ λελαύθοντο δὲ μαλακροπῆς, οὐ μὴν ἐκλείκαθον', ἄλλι' οὐκ ἐθύνκιντ' ἐπίκεςθυκ.

Youths. Οἶκαν τῶν ὁσακινθῶν ἐν οὐρείσει ποίμενες άνδρες πόσαι καταστείβουσι, γάμκι δὲ τα πόρφυρον ἀνθος . . .

XXXVIII
[109]

Bride. Παρθενία, παρθενία, ποῦ με λίπουσ (ἀπ)οίχη; Parthenia. Οὐκέτι ἐξ' ἕξου προτὶ σ' οὐκέτι ἐξ' ἕξω.
XXXIX
[Bergk, 95]

Фέσπερε πάντα φέρων ὅσι φαίνολις ἐσκάδξοι Λύως, φέρεις ὅν, φέρεις αἰγά, φέρεις μάτερι παιδι.

XL

[98]

\[ \text{Θυμόρω πόδες ἐπτορῶμοι, τὰ δὲ σάμπικα πεμπήκα, πίσυγγοι δὲ δὲι' ἐξεπόνασαν.} \]

XLII

[51]

\[ \text{Κὴ δ' ἀμβροσίας μὲν κράτηρ ἐπέκρατο, 'Ερμίξες δ' ἑλεν ὅλην θεοῖς οἰνοχήσας ἄγηνοι δ' ἄρα πάντες καργῇς (τ') ἱγον, καλεῖσαν ἄφισκντο δὲ πάμπναν ἐσακ} \]

tο γάμβρῳ . . .
STESICORUS.

C. 640-555 B.C.

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 Macrobi. 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, ὁμοιὸς ἐπενόητος 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 οὐδὲ τὰ τριὰ Στεσιχορῶν γνώσωσις, 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 scolion 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 τριά 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 vitae est.' The comparison of Stesichorus to Homer is found also in the Greek critics Dionysius of Halicarnassus and Longinus. The former⁴ declares that among Melic poets Stesichorus and Alcman come nearest to Homer in the 'Common or Middle style' (νοινίς εἴτε μέσης συνθέσεως χαρακτήρ), which stands between the austere (ἄστηρα ἀρμονία) and the ornate (γλαφρὰ καὶ ἀνθηρὰ σύνθεσις). In Longinus, Περι

¹ See Marcell. xxxviii. 4.
² See Hesych. and Suidas.
³ Commentationes Ribbeckianae.
⁴ De Comp. Verb. § 24.
"Τφους, we read: οὗ γὰρ μόνος ἴνα οὐκ αἰτήσατος ἔγένετο, Στησίχορος ἔτι πρότερον, οὐ τε Ἀργυρόφων πάντων δὲ τούτων μάλιστα ὁ Πλάτων κ.τ.λ. Similarly, Dio Chrysostom¹ says that Stesichorus was a devoted disciple of Homer, and that there was great resemblance between their works; and an epigram² declares that the soul of Homer dwells again in Stesichorus—'Α πρὶν Ὀμήρου | ψυχά ἐνι στέρνος δεύτερον φωίκατο. 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 Frag. I. β. to the silver mines at the source of the river Tarentum—(παγίς ἄπειρονς ἀργυρίους), and to the approach of spring (Frag. VII.) ἦβρος ἡμὸς ἐπεργομένου. There is no small beauty in Frag. IX. β., θενόντος ἄνθρος κ.τ.λ., and the beginning of the Rhadina (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 Ol. III., which is described by one MS. as Στησίχορεσίς.

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

I

From the Ημρονητε.

(α)

[Bergk, 8]

-ἀ-ἀ-ἀ-ἀ-ἀ-ἀ-ἀ-ἀ-ἀ
-ἀ-ἀ-ἀ-ἀ-ἀ-ἀ
-ἀ-ἀ-ἀ-ἀ-ἀ-ἀ
-ἀ-ἀ-ἀ-ἀ-ἀ-ἀ
-ἀ-ἀ-ἀ-ἀ-ἀ-ἀ
-ἀ-ἀ-ἀ-ἀ-ἀ-ἀ

'Αέλιος δ' Ἑπεριονίδας δέπας ἐσκατέβαινεν
χρύσουν, ὥσπερ δ' Ἡρκεννοῖο περάσας
χρίκουθ' ἱερὰς ποτὶ βένθεκ νυκτὸς ἐφρεύχας
ποτὶ ματέρα κουφιδίκιν τ' ἀλογον
παυδῆς τε φύλους ὃ δ' ἑς ἁλος ἐβα δάφναις κατάσκοιν
ποσοὶ πόλις Διός.

(β)

GERYON'S HERDSMAN.

[5]

(γεννηθείς) Ἀντιπεραν κλεινᾶς Ἑρμοθείς
Ταρταροῦ ποταμοῦ παρὰ παγκες ἀποφόρως ἀγμαφοίκους,
ἐν κελυθμων πέτρως.

(γ)

HERCULES.

[7]

Σκύπρειον δὲ λαβὼν δέπας ἐμετρον ὡς τριλάγμαν
πίνεν ἐπισχύμενος, τὸ ρά οἱ παράθηκε Φύλος κεράσας.
ODE AND PALINODE.

[Bergk, 26]

II

(ξ)

OuX ex I Tυνδάρεως τέχνων ποτέ
πάσι θεοις μούνας λάθετι ἑπιθέσας
Κυπρίνος κείνα τε δε Τυνδάρεων κυριακός γελοστημένα
δείγμαμε τε και τριγύμονς τίθησιν και λυπησάνορχες.

(τρ)

[32]

OuX ex t' etuMοs λόγος οὔτος:
οὐδ’ ἤβας ἐν νηρίν εὑσελμοις,
οὐδ’ ἵκεο πέργαμχ Τροίας.

III

BRIDAL OF HELEN AND MENELAUS (?)}

[29]

Πολλὰ μὲν Κυδώνικ μῆλα ποτέρμωτον ποτὶ δίφρον ἄνωκτι
πολλὰ δὲ μύρρων φύλλα
καὶ ὀξιδόνους στεράνους ὦν τε κορωνίδας οὐλὰς.
IV

DREAM OF CLYTEMNESTRA.

[Bergk, 42]

Τῇ δὲ δράκων ἐδόξησε μολεῖν κάρα βεβροτωμένος ἄκρον ἐν δ’ ἄρα τοῦ βασιλεὺς Πλεισθενίδης ἐφάνη.

V

EPEUS.

[18]

"Οικτεῖρε γὰρ αὐτὸν ὤδωρ αἰεὶ φορέοντα Διὸς κοῦρα βασιλεῖσσαν.

VI

From the 'Pαδινά.

[44]

"Αγε Μοῦσα λίγει’ ἄρξον ἄκιδας ἐρατωμύμοιο Σαμίων περὶ παίδων ἐρατῇ φθεγγομένα λύρῳ.

VII

From the 'Ορεστεία.

[37]

Τουτὸν χρῆ Χαῖτων δαμωματα καλλικόμοιν ὑμνεῖν Φρύγιον μέλος ἐξευρόντας ἄβραδης ἦρος ἐπεργομένου.

[36]

. . . . ὅταν ἦρος ὁρᾷ κελαδῆ γελιοῦν.
VIII

[BERGK, 50]

Μάλα τοι (μάλιστα)
παγμοσύνας τε φιλεὶ μολπας τ' Ἀπόλλων'
κιδεκ δὲ στοναχιᾶς τ' Ἀδας ἔλαγεν.

IX

(α) [51]

Ἀτελέστατα γάρ καὶ ἀνήγαγα τοὺς θανόντας
κλαίειν.

(β) [62]

Θανόντος ἀνδρὸς πᾶς ἀπόλλυται ποτ' ἀνθρώπων γάρις.

S T E S I C H O R U S 175
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 (sec 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 ἵππος, or ἵππος, defined by Hesychius as ὕπνεου ἐδος.

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

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1 Strab. vi. i. p. 257.
2 Diogen. ii. 71, in explanation of the proverb ἀρχηγότερος Ἰβύκου.
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 ἐρωτικός ἐστι, 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. a', b', 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—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, 53, 55, 62.
2 See Welcker, Kleine Schriften, p. 241.
3 Cf. Cic. Tusc. iv. 33, 71: Maxime vero omnium flagrassen amore Rheginum Ibycum apparat ex 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' (ῥυμίζειν ἡχυνίζειν), and assuredly the accompaniment which followed such metre as that of Frag. II., ἔρος αὐτῷ μὲ κυκνέουσι ξ.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]

-ω-ω-ω-ω
-ω-ω-ω-ω
-ω-ω-ω-ω
-ω-ω-ω-ω
-ω-ω-ω-ω
-ω-ω-ω-ω
-ω-ω-ω-ω
-ω-ω-ω-ω
-ω-ω-ω-ω
-ω-ω-ω-ω
-ω-ω-ω-ω

Ἡρι μὲν αἰ τε Κυδώνιαν
μαλλάς ἀρδήμενην ἐρώτιν
ἐκ ποτηρίων, ὑπα παρθένοιον
κηπος ἀκέρατος, αἰ τ' ὀικυνθίδες
οὐχόμεναι σκιεροῖσιν ὑπ' ἐρεσιν
οἰκράξιος ἐκλήθουσιν ἐμοὶ δ' ἔρος
οὐδεμίαν κατάκοιτος ὀργῆν, ἢθ' ὑπὸ στεροπᾶς φλέγον
Θρηκτός Βορέας, ἀκόμην παρὰ Κύπρῳδος ἄξικλεις
μανίκισιν ἐρεμοῦς ἀθριμβής
ἐγκρατέως πυκνὸδέν φυλάσσει
ἀμετέρας φρένας.
"Ερος αὐτῷ μὲ κυκνέοις ὑπὸ βλεφάροις ταχέοι ὁμικροί δερκόμενοι
cηλήμασι παντοδαποῖς ἐς ἀπειρα δίκτυα Κύπριδος με βάλλει.
ἡ μᾶν τρομέω νιν ἐπεργόμενον,
ὡςτε φερέζυγος ὑπὸς ἀθλοφόρος ποτὶ γῆρα
ἀέκων σὺν ὄχεσφι θοοῖς ἐς ὀμηλλαν ἔβα.

Εὐρύάλε γυλκείαν Χαρίτων θάλος,

καλλικόμων μελέδημα, σὲ μὲν Κύπρις
ὅτ᾽ ἂν ἀγανοβλέφαρος Πειθώ ροδεοῦσιν ἐν ἀνδεσι θρέψιν.

Τούς τε λευκόττουσι κόρους
tέχνα Μολιόνας κτάνον,
ἄλικας ἱσουχεράλους, ἑνιγμίους,
ἀμφιτέρους γεγαοῦτας ἐν οἷῳ ἀργυρέῳ.
V

[Bergk, 9]

\[\begin{array}{c}
\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots
\end{array}\]

Γλαυκώπιδας Κασσάνδραν ἐρωτήματοις κόμμας Πραμμοῖο
φάμις ἔχησι βροτῶν.

VI

[24]

\[\begin{array}{c}
\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots
\end{array}\]

Δέδομα μή τι παρ' θεοῖν ἀμφικρών
τιμᾶν πρὸς ἀνθρώπων ἀμείψα.

VII

(α')

[6]

\[\begin{array}{c}
\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots
\end{array}\]

Μῦρτα τε καὶ ἐκ καὶ ἐλέγχωσος
μᾶλα τε καὶ ἔσδα καὶ τέρειν μόρφως.

(β')

[7]

\[\begin{array}{c}
\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots\ldots
\end{array}\]

Τάμος κύπνος κλυτός ὑφαῖρος ἐγείρησεν ἀγάνακα... θεοῦν, ἐπεὶ διὰ νῦντα μακρὰν σέρια παμφανώντα.

VIII

[27]

Οὐκ ἔστιν ἀπορημένους ζωὰς ἔτι φάρμακον 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 graceful 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 patron¹ until the murder of the latter in 522 B.C. Anacreon had long since established a Hellenic reputation; and Hipparchus² 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,³ and the citizens in general showed their appreciation of the poet by raising a statue in his honour.⁴

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.⁵ An epigram

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' ἀστοίχι προσηνύς.
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.

'Ερω γε δητε κοινε στροφακι
Και μανομαι κοινομαι μανομαι

is the key-note to his happy temperament. Eros to him is not the dreaded deity portrayed by Ibycus, but a sportive god who playfully vexes the poet with his golden ball (No. vi.); and when his attacks become too annoying, Anacreon proposes, with wine and merriment as his seconds, to box with the god whom Sophocles calls 'unconquered in

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, Μὴ γὰρ τὶς ... τὸν ποιητὴν 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. 463α speaks of Anacreon as ὅ γραμμα, 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 γραμμα, 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 Ἀνάκρεόντος τὸ δόσος, 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 'Ανεπέτομεν δή πρὸς 'Ολυμπον πτερύγεσσα νούφρας, ν.τ.λ., the impression of an angry flutter of disappointment is admirably conveyed by the metre; while in Frag. XIX. ἐγὼ δὲ μεσῶ, 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 Πῶλε Θρῆνη 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 Ἰμύζεσαν ἡχονίας.'

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 ( tồῤῥὐῥ), with a Pherecratean (/xml-xmlxmlxml) 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,¹ 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. II. I. ἐλατρήσolders, Append. I νεορημένε, Append. 3
νολατετερε), 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’;² and hence assumes no
less than three forms, —, —, and —. Of these the lamb
occurs very rarely;³ the trochee is equally uncommon,⁴
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 spondee, or, to
speak more precisely, of the irrational trochee. The Phere-
cratean in Anacreon ends in a long vowel without exception,
and there is little doubt that it is not an cata-
lectic tripody, ——, but a brachycatalectic tetrapody,
——. In Catullus Lc., 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’ (διμετρὰ ἀνακλώμενα) thus: ——, each line being a ‘broken’ or resolved form of an Ionic
dimeter, ——. (See Frag. XIV, XV, XVI, etc.)
The Ionic dimeter itself frequently occurs either as a
clausula (e.g. Frag. XVI. I. Φ, υποπίνωντες ἐν ὑμνοις), or as a
mere variety (e.g. Id. I. 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. LXI. 86. ² See W. Christ’s Metrik. p. 517.
³ Frag. XII. 1; Append. Anac. 4 and 8. ⁴ Append. 1, 6.
ANACREON

I
[Bergk, 89]

τ : το το τοτο
'
Ερω τ' ἐητε κρώς ἔφω
και μαίνομαι κού μαίνομαι.

II

TO ARTEMIS

[1]

-τ-τ-τ-τ-τ-τ
Γυνούμαι σ' ἐλαφηβόλε,
ζενθή πατ Τίσος, ἄγριων
δέσποιν' Ἀρτέμι Θηρών
η κου νύν ἐπὶ Δηθηόν
δήγησι θρασομορίουν
ἀνδρῶν ἑσκατομῆς πόλιν
χαίρουσ' οὐ γὰρ ἄνημέρους
ποιμαίνεις πολυήτας.

III

TO BACCHUS

[2]

'Οναξ', ὁ δαμφύλης Ἑρως
καὶ Νύμφαι κυκλοπίδες
πορφυρή τ' Ἀφροδίτη
συμπαξίουσιν ἐπιστρέφει 5
ὑψηλῶν κυρωφός ὀρέων,
γουνούμαι σε σύ δ' εὐμενής ἐλθ' ἡμῖν, κεγκριμένης δ' εὐγωλῆς ἐπακούειν.
Κλεοβούλω δ' ἀγαθὸς γενεῖ σύμβουλος τὸν ἐμὸν δ' ἔρωτ', ὁ Δεύνως δέγεσθαι.

IV

[Bergk, 63]

(Τὸν) Ἑρωτα γὰρ τὸν ἀβρόν μέλομι βρυόντα μῖτρας πολυανθέμοις άείδειν ὀδε γὰρ θεῶν δυναστῆς ὀδε καὶ βροτοὺς δαμαζει.

V

[75]

Πώλε Θηρκίη, τί δή με λοξὸν ὁμικοσιν βλέπουσα νηλεώς φεύγεις δοκέσσει δέ μ' οὐδὲν εἶδέναι σοφὸν;

'Ἰσθ' τοι καλὸς μὲν ἂν τοι τὸν χαλινὸν ἐμβάλομι, ἦνιας δ' ἔχων στρέφομι (σ') ἁμφί τέρματα δρόμου.

Νῦν δὲ λεμακάς τε βόσκει κοῦφα τε σκιτώσαχ παίζεις δέξιον γὰρ ἱπποσέφην οὐχ ἔγεις ἐπεμβάτην.

[76]

Κλυθί μευ γέροντος οὐσεθεῖρα χρυσόπηπλε κοῦρα.

VI

[14]

Σφαίρῃ δημιτ' με τορφυρῇ βάλλων χρυσοκόμης Ἑρως νῦν ποικιλοσαμβόλω συμπαίζειν προκαλεῖται.
Η δ', ἐστίν γάρ ἀπ' εὐκτίτων
Δέσβου, τὴν μὲν ἐμὴν κόμην,
λευκῇ γῇρ, καταμέμφεται,
πρὸς δ' ἄλλην τινα χάσκει.

VII
[Bergk, 47]

Μεγάλῳ δὴ τέ μ' Ἑρως ἔκοψεν ὡστε γαλακτίς
πελέκει, γεμερίθ δ' ἐλούσεν ἐν χαρήσει.

VIII
[46]

Ἀστραγάλαι δ' Ἐρωτός εἰσὶν μικρὰ τε καὶ κῦδομοι,

IX
[24-5]

(a) Ἀναπέτομαι δὴ πρὸς Ὄλυμπον πτερύγεσσι κούρασι
dιὰ τῶν Ἐρωτ' οὐ γὰρ ἐμοὶ παῖς ἐξῆλεν συνηθέν.

(b) Ἐρως) μ'. ἔσοδὼν γένειον
ὑποπόλιον χρυσοφακέννων πτερύγων ἀήταις
παραπέτεται.

X
[4]

Ὡ παῖ παρθένιον βλέπων
διζημαι σ' σοὶ δ' οὐκ* ἀλει* οὐκ εἰδώς ὡτι τῆς ἐμῆς
ψυχῆς ἱνοχευσίς.

XI
[3]

Κλεοβοῖλου μὲν ἔγωγ' ἔρωι,
Κλεοβοῖλος δ' ἐπιμελώμοι,
Κλεοβοῖλον δὲ διοσκέω.
XII

[Bergk, 8]

'Ἑγώ δ' οὖτ' ἀν 'Αμαλάμψης
βουλούμενην κέρας, οὖτ' ἔτεκα
πεντήκοντα τε και ἕκατον
Ταρτήσσου βασίλευσιν.

XIII

[19]

\[\text{метрический текст}\]

'Αρδεις δηνυτ' ἀπὸ Δευκάδος
πέτρης ἐς πολιον κύμα κολυμβηοι μεθύων ἑρωτι.

XIV

[62]

\[\text{метрический текст}\]

Φέρ' ὅδωρ, φέρ' οἶνον, ὡ πτι.
φέρε δ' ἀνθεμοῦντας ἡμῖν
στεφάνους, ἑνεικον, ἕν θύ
πρὸς 'Ἑρωτα πικτιλίζω.

XV

[61]

Παρὰ δηνυτε Πυθόμακαρον
κατέδυν 'Ἑρωτα φεύγων.

XVI

[631]

\[\text{метрический текст}\]

"Ἀγε δὴ φέρ' ἡμῖν, ὡ πτι,
κελέβην, ὥς ἀκούστων
προπίω, τὰ μὲν δὲν ἐχρέχας
οἶνον, τὰ πέντε δ' οἶνου
κυάθους, ὡς ἀνυβριστώς ἀνά δησύτε βασσικήσω.

"Αγέ δησύτε μηκεθ' οὕτω πατάκιν τε καλλιήτω
Σκυθίκην τόσιν παρ' οἶνῳ
μελετώμεν, ἀλλὰ καλοίς
ὑποτίνοντες ἐν ύμνοις.

XVII

[Bergk, 90]

ς: ς- ς- ς- ς- ς- ς- ς- ς- ς- ς-

Μηδ' ὡστε κόμη πόντιοιν
καλάξε, τῇ πολυκρότῃ
σὺν Γαστροδώρῃ καταγοῦδην
πίνουσα τῇ ἐπιστίοιν.

XVIII

[17]

ς- ς- ς- ς- ς- ς- ς- ς- ς-

(a) Ἡρίστησα μὲν ἵπτεοιν
λεπτοὶ μικρὸν ἀποκλαῖς,
οἶνου δ' ἐκεῖπων κάδον,
νῦν δ' ἀβριὼς ἐφοίσεσαν
ψάλλω πήκτωδα τῇ φυλῇ
κομικίζων παιδ(ι) ἄβρῃ.

[18]

(b) Ψάλλω δ' εἰκοσι (Λυδόν)
χαρδήσαν μαχήδην ἔχουν
ο' Λεύκασπ, σὺ δ' ἡβῆς.
XIX
[Bergk, 74]

ῶς ὑμῖν ἀνὴρ
πάντας, ὁσιότερον ἠγούσι ἐμθυμούσι
καὶ γινόμενοις μεμάθησας σ’, ὁ Μεγίστη,
tον ἀκακείωσίμων.

XX

ἔπειτα ἔρχον ἔρχον καὶ ἔρχον ἐν φιλοίσιν
χαρίστασι μὲν γὰρ ἀδικεῖν χαρίστασι δ’ οἶδα λέξαι.

XXI

"Εφαρμαί (δέ) τοι συνηθῶν,
χαριτοῦν ἔχεσες γὰρ ἢθος.

XXII

Πολλοὶ μὲν ἡμῖν ἢθη
κρόταροι κάρη τε λευκῶν,
χαρίσσατε δ’ οὐκέν ἢβη
tάρα, γηράκεσο δ’ ὀδόντες.

Γλυκεροῖ δ’ οὐκέτι πολλὸς
βιοῦ τοῦ κρίνον κέλευσται
διὰ ταύτῃ ἀναστάλυοι
θυμῷ Τάρταρον δεδομοῖ.

"Αἰδεῖοι γὰρ ἐστὶ δεινὸς
μικρός, ἄρα ἐρχέται δ’ ἐς αὐτὸν
καθοδοὺς, καὶ γὰρ ἐτοιμον
καταβάντι μὴ ἀναβῆναι.
Ξανθή (δέ) γ' Ἐδρυπύλη μέλει
ο περιφόρητος Ἀρτέμιον,
πρὶν μὲν ἔχον βεβήριον καλυμμά τ' ἔσφηκομένον,
καὶ ξιλίνους ἄστραγάλους ἐν ὁδόν, καὶ ἤμλον περὶ
πλευρῆσιν.—ο—βούς,
νήπιον εἴλυμα κακής ἀσπίδος, ἀρτοποίλισιν
κάθελοπόρνοισιν ὁμιλέων ὁ πονηρὸς Ἀρτέμιος,
κύβδηλον εὐρίσκων βίον,
πολλὰ μὲν ἐν δωρὶ τιθεὶς αὐξένα, πολλὰ δ' ἐν τροχῷ,
pολλὰ δὲ νωτον σκωτίνη μάστιγι ἡμωγθείς, κόρην
παγωνά τ' ἐκτετυλιμένος.

νῦν δ' ἐπιβάλλει σατυνέων, χρύσει φορέων καθέρματα
παῖς (6) Κύκης, καὶ σκιαθίσκην ἐλεφαντίνην φορεῖ
γυναιξίν αὐτῶς.—ο—.

Ἀγανδὸς οία τε νεφρῶν νεοθηλέω,
γαλακθηνών, ὅστ' ἐν ὦλῃ κεροσσῆσσ
ἀπολευθεῖς ὑπὸ μητρὸς ἐπτούθη.

Μεῖς μὲν δὴ Πόρσηκοιν
ἔστηκαν, νεφέλας δ' ὕδωρ
βαρυνεῖ, Δία τ' ἄχριν
χειμωνίας κατάγομεν.
(OE) Μεγίστης δ' ὁ φιλόφρον δέχα δὴ μῦνες ἐπεί τε
στεφανοῦται τε λύγῳ καὶ τρύγῳ πίνει μελινήδα.

Τίς ἐφασμίην
tρέψας θυμὸν ἐς ἤβην τερένων ἡμιόπτων ὑπ' αἰλων ὄρφείται.

Πλεκτὰς δ' ἡ ποθυμίδας
περὶ στήθεσι λυτίνας ἔθεντο,
XXX

(Bergk, 48)

\[ \text{"Απέκειρας δ' ἀπαλῆς κόμης ἀμωμον ἀνθος."} \]

XXXI

(83)

\[ \text{"Στεφάνους δ' ἀνήρ τρεῖς ἐκαστός εἶχεν τοὺς μὲν ἰδικοὺς, τὸν δὲ Ναυκρατίτην."} \]

XXXII

(32)

\[ \text{"Ωινοχέα δ' ἄμφιπτολος μελιγρόν οίνον, τρικύκλιον κελέβην ἔγουσα."} \]
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, a date which he himself verifies in an Epigram stating that he was eighty years old in the Archonship of Adimantus. 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 to have taken some official part in the cult of Bacchus, and Athenaeus l.c. speaks of him as 'teacher of the chorus' (διδάσκαλος τοις χορούς) 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. He now became associated with Anacreon and Lasus of Hermione; and with the latter he was on terms of unfriendly rivalry, 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. Waspis, 1402.  
2 Epigram 147, Bergk.  
3 Athen. x. 456.  
4 ἀεὶ περὶ αὐτὸν εἶχε, μεγάλοις μισθοῖς καὶ δῶροις πείθον, Plat. Hipparch.  
5 Schol. Waspis, 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.)

"Η μέν' 'Ἀθηναῖοι φῶς γένεθ', ἤνιχ' 'Αριστο-
-γεῖτων Ἄππαργον κτεῖνε καὶ 'Ἀριμόδιος.

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 ξεῖν ἀγγέλλειν Δακεδαμονίοις ὅτι τηδὲ
Κεῖμεθα τοῖς κείνων φήμαις πειθόμενοι,

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 (οὐδὲ τεθνάσι 兴旺ότες), but ‘lie in the enjoyment of glory ever young (κεῖμεθα' ἀγγέλλαντο χρώμενοι εὕτυχε).’

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 μεταφευτίζω ἀνθρώπος ὁ, 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 Bacchylides 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

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, ὦ γάρ εἰμι φιλόμωμος (Frug. IX., 1. 5 note); and that σωφροσύνη, or moderation, for which he became proverbial,1 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 τιν' ἄλλον τῶν σοφῶν τε καὶ μακαρίων ἀνδρῶν,' and a little before (331 E) on Simonides' definition of justice being given, Socrates remarks, ἄλλα μέντοι Σιμωνίδη γε οὐ βέβηδον ἀπιστεῖν σοφὸς γὰρ καὶ

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1 Aristid., peri paraphθ., 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 ταύτο φρόνησις τε καὶ δύναμις μεγάλη). Again in Protag. 316 D, Homer, Hesiod and Simonides are spoken of as ancient professors of ἡ σοφιστικὴ 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 ἐστὶ θεῶν ἕσσω, ΧΧ., l. 5); mankind alike in virtue and in happiness is frail and entirely dependent on the will of the gods (ἀκόπηλεστον ἁριστοι τοὺς ἄνθρωπος, Frag. IX. l. 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 ἄρετὴ 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. 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 (μεγαλοπρέπεια) and his own moderation (νομιμότητα). 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 Συμφωνίδης παρατηρεῖ τὴν ἔκλογὴν τῶν ὁμομάτων, τῆς συνθέσεως τῆς ἀκριβείας. Similarly Quintil. x. 64, says, 'Simonides sermonem 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 (ὁ τῆς γλαρυρᾶς καὶ ἀνθραίζε συνθέσεως).' As an illustration of these criticisms we may take the Ode in honour of the heroes of Thermopylae (No. 1.), which is a masterpiece of appropriate expression.

Simonides himself speaks of his songs as τερπνότατα,

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1 Ar. Rhet. ii. 16.
2 Ο ἄνθρωπε, εἴ μὲν ἡλίθιος εἴ σοφόν πράγμα ποιεῖς· εἴ δὲ σοφὸς ἡλίθιον.
SIMONIDES 205

and the critics are in agreement with him. He is said to have been called Μελικέρτης διὰ τὸ ἡδύ,1 and in Anth. Pal. ix. 571, he is thus contrasted with Pindar:

"Εκλαγεν ἐν Θηβῶν μέγα Πῦνθρος ἐπενε τερπνά Ὑδημεληρθόγγου Μουσα Συμωνίδεω.

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, ὑπερθε τεξν κομζν, 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 Subjl. 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 συμπαθῆς λεπτότητι. Dion. Hal. Vett. Scrip. Jud. II. vi. 420, places him above Pindar in the the same respect—καθ' ὁ βελτίων εὐφέσεται καὶ Πῦνθροι τὸ οἰκτικεσθίη μη μεγαλοπρεπῆς ός ἐκεῖνος ἀλλὰ παθητικῶς. 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

1 Schol. Arist. Wasps, 1402.
2 Τὴν μὲν ζωγραφίαν ποίησαν σιωπῶσαν . . . τὴν δὲ ποίησαν ζωγραφίαν λαλοῦσαν. 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 Μοῖτα γὰρ οὐκ ἀπόρος γεύει τὸ πάρον μόνον, κ.τ.λ. (No. xxiv. b), and which is referred to by Schol. Pind. Nem. iv. 60, Σιμώνιδης παρεκβάγει χρήσαν εἰς ὅθεν. 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 μικρολογών εἰς ενενοχεῖν 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. Quenst. Symp. ix. xv. 2.
2 See Ar. Clouds, 1356; Knights, 407.
Τών ἐν Θερμοπώλεις θανόντων
ἐυκλεῖς μέν ἡ τύχη, καλὸς δ’ ὁ πότμος,
βουμές δ’ ὁ τάφος, πρὸ γόρων δὲ μνᾶστίς, δ’ δ’ οἰκτος ἐπτινος.
ἐντύφων δὲ τωτοῦτον οὔτε εὐραίς
οἰ.θ’ ὁ παναχαίτων ἀκμαφωσε χρόνος.
Ἀνδρῶν ἀγαθοῖν ὁδὲ σακχὸς οἰκέταιν εὐδοξίαν
Ἐλλήδος εἰλητοι μαρτυρεῖ δὲ Λευνίδης
ὁ Σπάρταις βασιλείς, ἄρετὰς μέγαν λεοπτάς
χόρμον θέντων τε κλέος.
ΤΗΡΕΝΟΙ

II

DANAE AND PERSEUS

[Bergk, 37]

"Οτε λέρνακι (δ') ἐν δαυδαλέα
ἀνεμώς τε μιν πνέων κυνηγείσι τε λήμνα
δείματι ἥρπεν, οὐκ ἀδικόντως παρέικε,
ἀμφὶ τε Περσεί βάλλε φίλαν χέρ', εἶπέν τι', 'Ω τέκνος,
οἷον ἕκα μόνον οὐ δ' αὐτῶς
γαλακτηνωσὶ στήθει κυνόσσεις ἐν ἀτερπεῖ
δούρατι γαλακτεογόμφῳ, νυκτιλαμπεῖ
κυκλέω τε ἀνάφω ταῦτας
ἀλμαν δ' ὑπέρθε τελὴν κομᾶν βαθείαν
περίντον κύκλατος οὐκ ἀλέγεις,
οὐ δ' ἀνέμου φθόγγον πορφυρέχ
κέμμνος ἐν γαλακτίδι πρόσωπον καλὸν (ο―ξ)
Εἰ δὲ τοι δεινὸν τὸ γε δεινὸν ἦν
καὶ κεν ἐμὸν ἕμικτων λεπτῶν ὑπείχες οὐχι
κέλμαι ἐεδὲ βρέφος, εὐδέτω δὲ πόντος,
eὐδέτω δ' ἁμέτρων κακῶν
μεταβούλια δὲ τις φρανέη, Ζεὺς τάτερ ἐν σέθεν
ὀττὶ δὲ θαρσίλειον ἐπος εὐγρομικὴ
tεχνὸριν δίκαιν σύγγνωθι μοι.

III
ON THE SCOPADAE
[Bergk, 33]

"Ἀνθρώπως ζῶν μῆποτε φύσης ὅτι γίνεται αύριον,
μηδ' ἄνδρι ἰδὼν οὐλιαν ὄσπον γρόνον ἔσσεται"
οἰκεῖα γὰρ οὕδε τανυπτερύγου μυίς
οὕτως ἀ μετάστασις.

IV
[62]

"Οὐκ ἔστιν κακῶν
ἀνεπιδύκητον ἀνθρώπως, οἷγιο δὲ γρόνῳ
πάντα μεταφήπτει Θεός.

V
[39]

"Ἀνθρώπως οὐλίγον μὲν κάρτος, ἄπροςτων δὲ μελημένες,
αἰσθὴν δὲ πώμωρ πόνος ἁμαρτία πόνον·
ὁ δ' ἀχρομος ὄμως ἑπιπράμαται θάνατος·
κεῖνον γὰρ ὅσον λάγχον μέρος οὗ τ' ἀγαθοὶ
ὀστὶς τε κακῶς.

5
VI
[Bergk, 36]

Oúde γὰρ οἱ πρῶτοι ποιηταὶ ἔπελοντο,
θεῶν δ' ἐξ ἀνάκτων ἐγένοντ' ὑϊὸς ἥμισθεν,
ἀπονον οὐδ' ἀριθτον οὐδ' ἀκινδυνον βίον
ἐς γῆρας δεξίκοντο τελέσαντες.

VII
[38]

Πάντα γὰρ μίαν ικνείται δαπλήτα Χάρυβδιν,
αἱ μεγάλαι τῷ ἁρεταὶ καὶ ὁ πλοῦτος.

VIII
[577]

Πολλὸς γὰρ ἅμιν εἰς (τὸ) τεθνάνειν χρόνον, ἣς μὲν δ' ἀριθμῷ
παῦρα κακῶς ἔτεκα.

ETHICAL SUBJECTS

IX

"Ανδρὶ ἀγαθῆν μὲν ἀλήθειας γενέσθαι,
χαλεπὸν γερσίν τε καὶ ποσὶ καὶ νόον τετρά-
-γονον, ἀνευ ψόγου τετυμένον.
ος ἂν τ' κακὸς μηδ' ἁγαν ἀπάλαμνος, εἰδὼς γ' ὄνασίπολυν
dίκαιον

ὑγίης ἁνήρ, οὐδὲ μή μν ἐγὼ
μομάσσομαι τῶν γὰρ ἀλήθειν
ἀπείρων γενέθλικα.
πάντα τοι καλά, τοὺς τε' αἰσχρὰ μὴ μέμικται.

Οὔδὲ μοι ἐμμελέως τὸ Πιττάκειον

στρ. β'
νέμεται, καίτοι σφοδρὰ παρὰ ψυχος εἰρημένοιν:
χαλεπῶν φάτε ἐσθῆλον ἐμμενοι.

θεὸς ἄν μόνος τοῦτ' ἔχοι γέφρας: ἄνδρα δ' οὐκ ἔστι μὴ οὔ 10
κακὸν ἐμμενοι,

ὁμάχανος συμφορὰ καθέλη
πράξεις γὰρ εἰ πᾶς ἁνήρ ἀγαθός,
κακὸς δ' εἰ κακῶς (τι):

*καταπίπλεστον ἄριστοι τοὺς καὶ θεοὶ φιλέωσιν.*

Τούνεκεν οὔποτ' ἐγὼ τὸ μή γενέσθαι

στρ. γ' 15
dυνατὸν διζήμενος, κενεθν ἐς ἀπρακτον ἐλπίδα
μοῦραν αἰῶνος βαλέω,
πανάμωμον ἀνθρωπον, εὐφυές ὄψιν καρπὸν
κινύμεθα χθονὸς

ἐπὶ δ' ὕμων εὐρών ἀπαγγελέω.
πάντας δ' ἐπαίνηµι καὶ φιλέω,
ἐκὼν ὅστις ἔρθη

μηδὲν αἰσχρὸν, ἀνάγκη δ' οὐδὲ θεοὶ μάχονται.

X

[Bergk, 58]

``
"Εστι τις λόγος
tῶν Ἀρετῶν ναίειν δυσαμβέστοις ἐπὶ πέτραις,
νῦν δὲ μὲν θεῶν χορὸν ἄγνον ἀμφέπειν"
οὐδὲ πάντων βλεφάροις ἰνακτῶν ἐποτός,
μὴ δακτύλιμος ἱδρώς ἐνδοθεν μύλη,
μὴ τ᾽ ἐς ἄκρον ἀνθρεῖας.

XI
[Bergk, 61]

Οὔτις ἀνεῖ ὑμην
ἄρεταν λάβειν, ὧν πόλις, ὧν βροτός;
ὁ τόμος ἡ πάμμητις ἀπέμπατον δέ
οὐδὲν ἔστι ἰνακτῶς.

XII
[71]

Τις γὰρ ἀθονής ἦτερ
ἰνακτῶν βίος ποιητικὸς ἡ ποία τυραννίς;
τάς δὲ ἦτερ οὐδὲ ὑμῆν ἐκλοτός κιόν.

XIII
[70]

Οὐδὲ καλῆς σοφίας ἐστὶν γάρας,
εἰ μὴ τὶς ἔχει σεμνὰν ὑγίειαν.

XIV

GNOMAE

(a) ὁ δ᾽ ἀνάκτος ἠλπὶ καὶ τὸν φυγόμαχον
SIMONIDES 213

[66]

(c) 

"Εστι καί σιγάς ἄχινθυνον γέρας.

[46]

(d) 

'Ρεῖα θεοί κλέπτουσιν ἄνθρωπον νόσον.

[76]

(e) 

Τὸ δοκεῖν καὶ τὰν ἄλλαξιν βιώται.

[67]

(f) 

Πόλις ἄνδρα διδάσκει.

EPINICIAN SUBJECTS

XV

TO GLAUCUS THE BOXER

[8]

Ωδὴ Πολυδεύκης βία

ἐναντίας τὰς χείρας ἀντείνατ' ἂν ἀχτίῳ

οὐδὲ σιδήροιν Ἄλκιμόνος τέκος
ΧΩΒΕΙ-ΩΜΟΔΟΣ ο Κρίδε ογκ άεικες ελθών εξ (ευ)δενδρόν αγιαλών Διός τέμενος.

ΧΑΙΡΕΤ' άδδοπόδων θύγατρες ὑππών.
Τὸς κενὴν ἀνήσεις νῦν πίσυνος Λίνδου ναήταν Κλεόβουλον, ἀενάοις ποταμοῖς ἁνθεικά τ' εἰκανοῖς, ἀέλιον τε φλογὶ χρυσέκες τε σελάνας, καὶ θαλασσαίης δίνης ἀντιδέντα μένος στάλας;
᾿Ἀπαντὰ γὰρ ἦστι θεῶν ἔσσων λίθον δὲ καὶ "βρότεσοι παλάκα όρασόντι μωροὶ φωτὸς ἀδε λουλᾶ.

---

Τοῦ καὶ ἀπειρέσωι πιωτῶν ὄρνευς ὑπὲρ κεφαλῆς, ἀνά δ' ἰγθεῖες ὄρθοι κυκνέου 'ζ υδάτος ἄλλοντο καλὰ σὺν ἀοὐδ'.
οὐδὲ γὰρ ἐννοοῖται δὴ τοῦ ὃρτ' ἄνειμών ἢ τις κατεκάλυμε κινδυνεύων μελοψάλη γὰρν ἄραρεὶν ἀκούσι βροτῶν, ὡς ὅτόταν γειμέρον κατὰ μῆνα πινύσκη
Ζεὺς ἤματα τεσσαρακοῦδεξα, λυθώνεμον δὲ μὴ ὁρὰν
καλέουσιν ἐπιγυδόνοι
ιὰν παιδοτρόφον ποικίλας ἀλκυόνος.

XXII
[Bergk, 25]
TO THE BREEZE

(a) "::-.-.-.-.-.->
   ::.-.-.-.-.-.-.

'Ἀπαλὸς δ' ὑπὲρ κυμάτων γράμμων
πορφυρά σχίζε περὶ πρώραν τὰ κύματα.

[51]

(b) -::-.-.-.-.-.-.
    ::.-.-.-.-.-.

"Ἰσχεὶ δὲ μὲ πορφυρέας ἀλὸς
ἀμφιτραγκοσμένας ὀρυμαγάτος.

XXIII
[74]

(a) -.-.-.-.-.-.-.-.-.-.-.-.
    -.-.-.-.-.-.

"Ἀγγελε κλυτὰ ἔχος ἀθυώδυμου,
κυκνέα γελίδων.

[73]

(b) -.-.-.-.-.-.-.-.-.-.-.
    -.-.-.-.-.-.

Δεῦτ' ἀρήδονες πολυκότιλοι
χωρίσανες εἰκριννι.
XXIV

ON HIS OWN POETRY

A. SONG AND DANCE

[ Bergk, 31 ]

*"Ωπκ δὲ γαρύσκι

σὺν τ’ ἐλαφρὸν ὄργημα ποδῶν οἶδα μυγώμεν*

Κρήτα μὲν καλέουσι τρόπον, τὸ δ’ ὄργανον Μολοσσῶν.

[29, 30]

\[ \text{\ldots} \]

*Aπέλαστον Ἴππον ἢ κύνα

*Αμυκλαίξιν ἁγώνιω

ἐλελιξόμενος ποδὶ μέμει κόμπυλον μέλος διοίκων,

οἱς ἀνὰ Δώτιον ἀνθεμίλεν πεδίον πέτατα τὸ ἄνκτον

κεροέσσι

εὐρέμεν ματεύων ἐλάφῳ:

*τάν δ’ ἐλ’ ἄγχενι στρέφοιταν ἐπέρωσε κάρα

πάντ’ ἄτολμον*. . . .

B. VARIETY OF SUBJECT

[ 46, 47 ]

\[ \text{\ldots} \]

*Α Μοῖσα γὰρ οὐκ ἀπόρως γεύει τὸ πυρὸν μόνον, ἀλλ’

ἐπέρημεν
GREEK LYRIC POETS

πάντα θεριζομένα μή μοι κατατακύστε ἐπείπερ ἄρξατο τερπνοτάτων μελέων ὁ καλλιφόρος πολύχορδος αὐλός.

* * * * *

ὁμιλεῖ δ᾿ ἀνθεσιν μέλιτα
ξυνθόν μέλι μηδομένα.

XXV

[Bergk, 52]

(Εὐρυδίκας)

ἰοστεφάνου γλυκεῖαν ἐδίκησαν

ψυχὴν ἀποτνέοντα γαλατηγὸν τέκνος.

XXVI

EROS

[43]

(Εὐρυδίκας)

Σχέσις παῖ δολομηδῆς Ἀρροδίκας,

τὸν Ὄρη δολομηχάνῳ τέκνοι.

XXVII

[50]

"Ὂνθρωπε, κεῖσθε ζῶν ἐν μέγαλον τῶν ὑπὸ γάς ἑκείνων."
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:

Πολλά χαμένα καὶ πολλὰ πιθὺν καὶ πολλὰ κάχ' εἰπὼν 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.
ΤΙΜΟΚΡΈΟΝ

I

ON THEMISTOCLES

[Беркк, 1]

π' ἀλλ' εἰ τὸ γεῖ Παυσικέαν ἢ καὶ τὸ γεῖ Ξάνθηππον κίνεις

η τῶν Λευτυρίδων, ἐν' ὅ' Ἀριστείδικν ἐπαίνεσιν

ἀνδρὶ ἓρξαν ἀπ' ᾿Αθηνᾶν

ἐλευθέρων έκα λόγους, ἐπεὶ Θεμιστοκλῆς ἤχω ἄρα ψυκτῷ,

ἀντιστροφ.

ψεύσται, ἄδικων, προσηπταν, ὡς Τιμοκρέοντα ξείνων έκοτα

ἀγνωσι κοβαλιούσι πεισθέεις οὔ κατάγειν

ζ ἐπιτρέπον Πάλλους

λαβὼν δὲ τρ' ἀγνωσίου τάλαντ' ἔβα πλέων οἴς ὀλοθρον

ἐπιφάδ.

τοὺς μὲν κατάγον άδικως, τοὺς δ' ἐκδοκοῦν, τοὺς δ' ἐκίνον,

ἀγνωσίων ὑπόπλεως Ἰσθμία δ' ἐπάρθυκευε γάλυκὸς

ψυχρὰ κρέα παρέγον·

οἱ δ' ἑφηπνον κρήγοντο μή ὄραν Θεμιστοκλῆς γενέσθαι.
II

THEMISTOCLES DISGRACED
[Bergk, 2]

(α)

Μοῦσα τοῦτο τοῦ μέλεως κλέος ἀν' Ἑλλάνας τίθει, ὡς ἑσικός καὶ δίκαιον.

[3]

(β)

Οὐκ ἡρὰς Τηλαμέρου μοῦνος Μήδουσιν ὑρικικόμει, ἀλλ' ἐντὶ κλάλοι δὴ πονηρός.

Οὐκ ἐγὼ μόνα κύλουμις,

ἐντὶ καὶ ἄλλαι ἄλοπεπες.

III

SCOLION
[3]

"Ὡφελέν σ' ὁ τυφλὲ Πλοῦτε, μήτε γῆ μήτ' ἐν θαλάσσῃ μήτ' ἐν ἥπειρῳ φυνήμεν,

ἀλλὰ Τάρταρον τε ναίειν κάρυφοντα· διὰ σὲ γὰρ πάντ' (ἐστ') ἐν ἁνθρώποις κακὰ."

IV

[10]

Κηῖκ μὲ προσῆλθε φλυκρία οὐκ ἐθέλοντα.

οὐκ ἐθέλοντα μὲ προσῆλθε Κηῖκ φλυκρία.
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, 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, and it is supposed that considerable enmity existed between the two poets. After the death of Hiero he appears from a passage in Plutarch 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 λυλος Σεφην,
and similar praise is bestowed upon him in Jacobs' *delect.* *Epig.* iv. 19.

\[Δαρα \ δ' \ απὸ \ στομάτων \ φιλέγζω \ Βακχυλίδης.\]

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 \[ἀδιάπτωτοι \ καὶ \ ἐν \ τῷ \ γλαρῷ \ πάντῃ \ κεκαλλυφρημένοι,\] whereas Pindar and Sophocles, in their mighty efforts, do not always keep up the high standard they set before themselves, \[καὶ \ πῖπτουσι \ ἀτυχίστατα.\] 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 \[αἱ \ τέχνα \ ὦμέτερον, \ \kappa.\tau.λ., \ *Frag.* XVIII.,\] 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.*
Τίπτει δὲ τε θνατοίσιν εἰράνα μεγάλα
πλούτον καὶ μελημάρσαν ἁυίδαν ἁνθήσειν,
δαυιδαλέων τ’ ἐπὶ βομβόμ θεοῖσιν αἰδευσθέα βοῶν
ξυνθῇ φιλοῖ μέρα ταυτρίγιον τε μήλων,
γυμνασίῳ τε νέοις αὐλαῖν τε καὶ νόμων μέλειν.
Ἐν δὲ σύμμορφοτοις πόρπαξιν αἰθάν
ἀρχηγῶν ἱστοὶ πέλονται.
ἐγγέζ τε λογισμῷ ἦρέῳ τ’ ἁμφάκῃ εὐρῶς δῆμυνται,
γαλακτέα δὲ οὕτω ἐστι πελάπητων κτύπος·
οὐδὲ συλαται μελίμοιον ὑπνὸς ἅπερ βλασφάρων,
ἀμοὶ δ’ θαλπεῖ κέκρο
συμποσίοιι δ’ ἐρατοῦν βρίθοντ’ ἃρμιξι, πανδικοὶ θ’ ὑμοῖ φλέγονται.
BACCHYLIDES

II
PAROENION
[Bergk, 27]

Γλυκεὶ' ἀνάγκη
σενομένη κυλίκων πολύτροπη θηρών,
Κυπρίδος' ν' ἐπιτις διακύψει φρένας

κιμιγμένη Διονυσίου δύοροις,
ἀνδράσι δ' ὑψοτάτω πέμπτη μερίμνας
κυτίγ' ὁ μὲν πόλεων κριδέμυνα λύει,
pάσι δ' ἀνθρώπωις μοναχήσειν δοκεῖ.

γρυσῷ δ' ἐλέφαντι τε μαρμαίρουσιν οἴκοι
πυροφόροι δὲ κατ' αἰγλήντα (πόντον)
νῆς ἄγουσιν ἕπ' Ἀιγύπτου μέγιστον
πλοῦτον' ὃς πίνοντος ὀρμαίνει κέχρ.

ETHICAL SUBJECTS

III

[36]

Θνατοίς δ' οὐκ αὐθαίρετοι
οὔτ' ὄλβως οὔτ' ἄκαμπτος "Ἀργῆ,
οὔτε πάμφρεσις στάσις,
ἀλλ' ἐπιγριμπτεῖ νέφος ἄλοιπ' ἐπ' ἄλλων
gαίνε ἀ πάμδωρος αἰσχ.
IV

EPINICIAN ODE

[Bergk, 1-2]

"Ολβιος ὁτινὶ θεὸς μοίρὰν τε καλῶν ἐπορευ
σὺν τῇ ἐπιζάλῳ τύχῃ ἄφνειον βιοτάν διάμεν
οὐ γὰρ τις ἐπιχώνιων πάντα γ' εὐδαιμόν ἔρρυ.

Θνατοῖς μὴ φῦναι φέριστον
μηδὲ ἀελίου προσδεῖν φέγγος
Ολβιος δ' οὐδεὶς βροτῶν πάντα χρόνον.

V

[3]

Παύροις δὲ θνατῶν τὸν ἡπαντὰ χρόνον ἰχώμων ἔδωκεν
πράσσοντας ἐν καρδίᾳ πολυκρόταιρον
γῆρος ἱκνεῖσθαι, πρὶν ἐγκυρόσι δῦχ.

VI

PROSODION

[21]

Πάντεσσι θνατοῖς ἰχώμων ἐπέταξε πόνους ἄλλοις ἄλλους.
Εἰς ὁρός, μία (δὲ) βροτοῖς ἐστίν εὐτυχίας ὁδός, ὑμῖν εἰ τις ἔγων ἀπενθη δικταλεῖν δύναται βίον·
*γ* δὲ μέριμν* αμφιπολεῖ ορενί,
τὸ δὲ παρ’ ἀμάρ τε (καὶ) νύκτα μελλόντων χάρων
ἐόν ιὐπτεται κέφαλι,
άκαρπον ἔρει πόνον.

Τι γὰρ ἐλαφρὸν ἔτ’ ἐστ’ ἀπρηκτ’ ὀδυρύμενον δονεῖν
καρδίαν;

'Ω Τριώς ἀργυρίλου, Ζεὺς ὑψιμέδων, ὃς ἀπαντᾷ δέχεται,
οὐκ οίκτος θανατοῖς μεγάλων ἁγίων’ ἀλλ’ ἐν μέσῳ κεῖται κινεῖν
πάσαν ἀνθρώποις Δίκαιν ὀσίαν,
ἀγνὰν Ἑὔνομίας ἀκόλουθον καὶ τινυτὰς Θέμιδος;
ολβίων παιδές νῦν εὐφόρνες σύνοικον.
Λυδία μὲν γάρ λίθος μακρύνει χρυσόν,
ἀνδρῶν δὲ ἀρετῶν σοφίαν τε παγκόσμις ἐλέγχει ἀλάθεια.

Πιστόν φάσομεν
κύδιος ἕχειν ἀρετᾶς πλοῦτος δὲ καὶ δείλοις ἀνθρώπων ὑμῖλει.

'Ως δ' ἀπαξ εἰπεῖν, φρένα καὶ τυχικάν
κέρδος ἀνθρώπων βιήστω.

'Οργαὶ μὲν ἀνθρώπων δικαικρυμέναι
μυρίαι.
Où boînt pâræstæ sómykt', ouûte χρυσός, ouûte πορφύρζιν τάπητες, ἀλλὰ θυμὸς εὐμενής
Μοῦσ' τε γλυκεῖα καὶ Βοϊωτίασιν ἐν σκύροισιν οἶνος ἤδυς.

Νίκα γλυκώδωρος . . .
ἐν πολυγρόσῳ δ’ Ἄλυμπῳ Ζηνὶ παρισταμένα προσεῖν τέλος
καθαρτοίσι τε καὶ θνατοῖς ἀρετάς.

"Ετερός ἐξ ἑτέρων σοφός τό τε πάλαι τό τε νῦν.
οὐδὲ γὰρ ἔχιστον ἀρρήτων ἐπέων πῦλας
ἐξεμφέιν.
XVI

HYPOCREM

[Bergk, 23]

Οὐγ ἐδραγ ἔργον οὐδ᾽ ἀμβλαζε, ἀλλὰ χρυσαγίδος Ἰτωνίας
χρῆ παρ᾽ εὐδιδαλον ναὸν ἐλθόντας ἄβρον τι δεῖξαι.

XVII

HERCULES AT THE HOUSE OF CEUX

[33]

"Εστι δ᾽ ἐπὶ λαόνον οὐδόν, τοι δὲ θείνας ἕντυνον, οὐδὲ τ᾽ ἔφανος
ἀυτόματον δ᾽ ἀγάθευν δίκαιος εὔχεθος ἐπέργονται δίκαιοι
φώτες.

XVIII

HYMN

[11]

Διότι τέχος ἁμέτερον,
μεῖζον ἡ πενθεῖν ἐφάνη κακόν, ἀρφαγικωτισιν ἴσον.

XIX

CORINTH

[7]

"Ὤ Πέλοπος λιπαρὰς νάσου θεόδματοι πύλαι.
XX

[Bergk, 40]

\[
\begin{align*}
\text{Εκάτω διδωρόφε Νυκτός} \\
\text{μεγαλοκόλπου θύγατερ.}
\end{align*}
\]

XXI

[24]

\[
\begin{align*}
\text{Εὔτε τήν ἄπ' ἄγκυλης ἡσι τοῖς νεκνίκες} \\
\text{λευχὸν ἀντείνασα πῆμν.}
\end{align*}
\]

XXII

THE EAGLE

[47]

\[
\begin{align*}
\text{Νωμάται δ' ἐν ἄτρυγέτῳ χάει.}
\end{align*}
\]
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—παεν τεῦχος τεῦχος τοῦ θεοῦ κοινῶς ἅπαντες μία φωνὴ παιχνιδοντες. 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 Ἡ Παεν. 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 *seg.* of quotations from Simonides, Aeschylus or Euripides as suitable for such occasions, and Alcaeus and Stesichorus were popular for the same purpose. Ilgen¹ 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 (ὅσιν Συμωνίδου μέλος), but substitutes the myrtle-bough when he asks him to recite a passage from Aeschylus (τὸν Αἰσχύλου λέξιν τι μοι ν.τ.λ.). 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;' and indeed no small strain was imposed on the poetical inven-

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 μυρρίνη, is called by Plutarch αἴσθανας, which Hesychius defines as ὁ τῆς ἀκήρης κλάδος ὅν κατέχοντες ὤμοιν τὸις θεοῖς (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, οὗ μετέχων ὠμέτερ πάντες, ἀλλ' οἱ συνετοί δοκοῦντες εἶναι μόνοι.
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\(^1\) 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. \(\alpha'\) as compared with No. XVI. \(\beta'\), and of No. XVII. \(\alpha'\) as compared with No. XVII. \(\beta'\), 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. \textit{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

\(^1\) \textit{Quaest. Symp.} i. 1.
Scolia, in accordance with Ilgen's interpretation of the ancient authorities. On the other hand, in certain important respects Engelbrecht 1 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 παροίνως ὑδή, 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 παροίνως is simply an adjective used in conjunction with μέλος or ὑδή 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, ἄρωτικά, συμποτικά, etc., were probably all written as Scolia, or παρόνιοι φόδις, 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.1

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. VIII., XII., XIII., etc.), often not unmixed with humour, e.g. Scol. XIX.; and Athenaeus 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. Eustathius, Od. p. 1574, speaking of the different kinds of Scolion, says—τὰ μὲν σκωπτικὰ, 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 Scolia. The expression σκωπτικὰ signifies, I think, 'jeering' or 'scoffing,' and not simply 'jesting' or 'comic,' for it seems to recall the phrase παραξένηδα κερτομέουσι in the Homeric hymn to Mercury, 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 Ar. Wasps 1226, Cleon is supposed to begin quoting a line from a popular Scolion—οὐδεὶς πῶς ἢ ἐγένετ' Ἀθὴναις—and Philocleon immediately supplies—οὐ μόνον γε πανούργος οὐδὲ κλέπτης—doubtless pointing significantly at his butt. We have but little illustration of this in the surviving Scolia, 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.

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 significatiion of a kind of poetry-game, as above described, while other

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1 See Anacr. xvi. note.
2 Ἐξ αὐτογεγονής περὶ κόμων, ἦς ἱερὰ Κυρὼν ἡβηται θαλήθισ παραξένηδα κερτομέουσι.
3 Cf. note on Scol. 11.
convivial songs retained their generic title of Paroения (*παροϊνικα 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 Σχολίον, ‘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 *doublesentendres* 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 σκολία μέλη were originally opposed to ὀπειρία μέλη, that the latter term was applied to hexametric composition, and that thus σκολία 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.

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\(^1\) κατὰ τῶν τινὰς ἔτως τὸν ὄντας, Athen. xv. 694.

\(^2\) This explanation would render intelligible the expression in Schol. Ar. *Wasps*, 1231, σκολία καὶ ἄνθρωπος ἄνθρωπος μέλη, applied to the songs which induced Proserpine to give back Alcestis.
(α') 'Εν μύρτου κλαδι τὸ ξίφος φορήσω, ἀστέρ Αρμόδιος κ' Ἀριστογείτων, ὅτε τὸν τύραννον κτανέτην ἰσονόμους τῷ Αθηναίας ἐποιησάτην.

[10]

(β') Φίλτκαθ' Αρμόδιος οὔ τι που τεῖνηκας, νήσοις δ' ἐν μακιγρῶν σέ φασιν εἶναι, ἵνα περ ποδοκεῖς Ἀγίλείς, Τυδεύθην τέ φασιν Διομήδακ.

[11]

(γ') 'Εν μύρτου κλαδι τὸ ξίφος φορήσω ἀστέρ Αρμόδιος κ' Ἀριστογείτων, ὅτι Αθηναίης ἐν θυσίας ἄνδρα τύραννον Ἰππαρχον ἔκανετήν.

[12]

(δ') Αἰεὶ σφῶν κλέος ἐσσεται κατ' αἷν, φίλτκαθ' Αρμόδιος κ' Ἀριστογείτων, ὅτι τὸν τύραννον κτανέτον ἰσονόμους τῷ Αθηναίας ἐποιησάτον.
II

[Bergk, 14]

Λἰκὶ Λευψυξίδιον προδωσότακαρ, οἷος ἄνδρας ἀπώλεσας, μαχαῖς ἀγαθοὺς τε καὶ εὐπατρίδας οἱ τότε ἐδείξαν οἷον πατέρων ἔσαι.

III

[6]

Ἠναχθάμεν ὃς ἐβουλώμεσθα, καὶ νίκην ἔδοσαν θεοὶ φέροντες παρὰ Πανδρόσου ὃς φίλην 'Αθηνᾶν.

IV

[2]

Παλλᾶς Τριτογένει' ἀνασά 'Αθηνᾶ, ὦθου τύνδε πολιν τε καὶ πολῖτας ἀτρές ἀληών καὶ στάσεων, καὶ θανάτων ἀώρων σὺ τε καὶ πατήρ.

V

[3]

Πλοῦτου μητέρ', Ὀλυμπίαν ἄειδω Δήμητρα στεφανηφόροις ἐν ὀραίοις, σὲ τε παῖ Διὸς Φερσεφόνη· γείρετον, εὖ δὲ τάνθ' ἀμφέπετον πολίν.

VI

[5]

Ἰω Πάν, Ἀρχαδίας μεθέων ἀλευνᾶς, ὄργαστά, Βορμίας ὀπαδὲ Νύμφαις, γελάσειαι, ὦ Πάν, ἐπ' ἐμαῖς εὐφροσύναις, οὐδαίς κεχαριμένος.
VII

[Bergk, 4]

'Ἐν Δῆλῳ ποτ' ἔτυκτε τέχνικας Λατν',
Φοῖβον χρυσοκόμαν ἄνακτ' Ἀπόλλων,
ἐλαφροῖς τ' ἀγροτέραν
"Ἀρτέμιν, ἵ τον μὲν' ἔσαι κράτος.

VIII

[7]

Εἴδ' εἶχεν ὅποιος τις ἦν ἑκάστος,
τὸ στήθος διελόντ᾽, ἔπειτα τὸν νοῦν
ἐσπυράντα, κλείσαντες πάλιν,
ἀνδρὰς φίλον νομίζειν ἄδολω φρένι.

IX

[8]

'Τηλικοὶς μὲν ἄριστον ἀνδρὶ θνατῷ,
δευτέρων δὲ φύιν καλὸν γενέσικα,
τὸ τρίτον δὲ πλούτειν ἀδόλως,
καὶ τὸ τέταρτον ἢβαίν μετὰ τῶν φίλων.

X

SONG OF HYBRIAS THE CRETAN

[28]

-Ο-Ο-Ο-Ο-Ο-Ο-Ο-Ο-Ο-Ο-Ο-
Ο-Ο-Ο-Ο-Ο-Ο-Ο-Ο-Ο-Ο-Ο-Ο-
Ο:Ο-Ο-Ο-Ο-Ο-Ο-Ο-Ο-Ο-Ο-
Ο:Ο-Ο-Ο-Ο-Ο-Ο-Ο-Ο-Ο-Ο-
Ο-Ο-Ο-Ο-Ο-Ο-Ο-Ο-Ο-Ο-Ο-Ο-

"Εστὶ μοι πλούτος μέγας δόμοι καὶ ξύφος,
καὶ τὸ καλὸν λαυκῇον πρόβλημα χρωτός,
τοῦτο γάρ ὁρᾷ τουτοῖς ἑρίζων,
τοῦτο πιτέω τὸν ἄδουν φίλον ἀπ' ἁμπέλων,
τοῦτο δεσπότας μνοίχες κέκλημαι.
Τοί δὲ μὴ τολμῶντ' ἔχειν δόρυ καὶ ζύφος
καὶ τὸ καλὸν λαυσάμον πρόβλημα γραώτος,
πάντες γόνυ πεπτημοί, ἀμόν
καὶ μέγας βασιλέα φωνέοντι.

XII

[23]

Τὸ παντὶ λίθῳ σκορπίος, ὡ ταῖρ', ὑποδύτων
φαλάς μὴ σε βάλῃ τῷ δ' ἁραντεῖ πᾶς ἐπεται δόλος.

XIII

[26]

Ὄστις ἄνδρα φίλον μὴ προδίδωσιν, μεγάλην ἔχει
τιμήν ἐν τε βροτοῖς ἐν τε θεοῖς κατ' ἐμὸν νόσον.

XIV

[22]

Σὺν μοι πίνε, συνήβα, συνέρα, συστερανηρόμενοι,
σὺν μοι μικρομένῳ μαίνεο, σὺν σύρροις συφρόμενοι.

XV

[24]

Ἔς τῶν βάλανων τῶν μὲν ἔχει, τῶν δ' ἔχατι λαβεῖν
καλὴν παίδα καλὴν τὴν μὲν ἔχω, τὴν δ' ἔχατι λαβεῖν.
XVI

(Bergk, 19)

(α') Εἴθε λύρα καλὴ γενοίμην ἐλεφαντίνη, καὶ μὲ καλὸι παῖδες φέροιεν Διονύσιον ἐς γυμν.

(β') Εἴθ' ἀπορον καλὸν γενοίμην μέγα χρυσίων, καὶ μὲ καλὴ γυνὴ φοροὶ ταυτὸν θεμένη νῦν.

XVII

[17]

ALCAICS

(α') Πάντες Τελαμώνες οἱ ἄγεμνη, λέγουσι σε ἐς Τροίκεν ἄριστον ἐλθεῖν Δαυξίων μετ' Ἀμφλέκα.

(β') Τὸν Τελαμώνα πρῶτον Αἰκάτα δὲ δεύτερον ἐς Τροίκεν λέγουσιν ἐλθεῖν Δαυξίων μετ' Ἀμφλέκα.

XVIII

[15]

ALCAICS

Σ': — ἐκ τῆς γρηγορείας κατειθὼν πλῶν, εἰ τις δύνατο καὶ παλάμην ἄρω ἐπεὶ δὲ κα' ἐν τόντῃ γέννηται, τὸ παρεῖν τρέχειν ἀνάργυς.

XIX

[16]

Σ': — — — — — — —

'Ὁ καρπίνος ὅθ' ἔφα
γρηγορείᾳ τὸν ὄφειν λαθών
ἐνθότι τὸν ἔτετρισάν ἔμμεν
καὶ μὴ σχολιὰ φρονεῖν.
GREEK LYRIC POETS

XX
[Bergk, 30]

Οὔ γρή πόλλ' ἔχειν θυντόν ἄνθρωπον, ἀλλ' ἔραν, καὶ κατεσθίειν οὐ δέ κάρτα φείδη.

XXI
PYTHERMUS
[1]

Οὐδὲν ἢ ἴρα τάλλα πλὴν ὁ χρυσός.

SCOLIA ATTRIBUTED TO THE SAGES

XXII
BIAS
[Bergk, p. 969]

Ἀστοίχων ἄρεσκε πάσιν ἐν πόλει κίκε μένης πλείσταν γὰρ ἔγει γρήν' κυθάδης δὲ τρόπος πολλάκις ἔλαβεράν ἐξελαμψέν ἄταν.

XXIII
PITTACUS
[p. 968]

"Εγοντα δεῖ τοῦτον καί ιοδόχον φυρέτραν στείγειν πότι φωτα κακῶν πιστῶν γὰρ οὐδὲν γιλώσα αὐξ στόματος λαλεί διαφόμησον ἐγοντα καρδία νόημα.
XXIV

SOLON

Περιλαμβανόμενος ἄνδρα ἔκαστον ὅρα 

μὴ κρυπτῶν ἡγεσὸς ἡγιον κραδίῃ 

φαινόμενος πρὸς σ' ἐννέαὶ προσώπῳ 

γλώσσα δὲ οἱ διεσφάδους 

ἐν μελαίνας φρενὸς γέγονεν.

XXV

CHILO

[Bergk, 969]

Ἐν λιθίναις ἀκόντις ὁ χρυσός ἔξετάζεται 

δίδους βάσανον φανεράν 

ἐν δὲ χρυσῷ νοῦς ἀγαθῶν τε καιρῶν τ' ἄνδρῶν ἐδῶκεν ἔλεγχον.

XXVI

THALES

[p. 970]

Οὐ τι τὰ πολλὰ ἐπὶ φρονίμης ἀπεφήνατο δόξην: 

ἐν τι μάτευς σοφόν 

ἐν τι κεδνὸν κύροι. 

λύσεις γὰρ ἄνδρῶν κωτίλων γλώσσας ἀπεραντολόγους.
XXVII
CLEOBULUS

Ο : - ο - ο - ο - ο - ο
Ο : - ο - ο - ο - ο - ο

'Αμουσία τό πλέον μέρος ἐν βροτοῖς
λόγον τε πλῆθος ἀλλ' ὁ κχιρός ἀρχέσει.
(φρόνει τι κεδνών' μή μύταιος ἄχρις γινέσθω.)

XXVIII
[Bergk, 27]

'Εγγει καὶ Κύδωνι, διάκονε, μηδ' ἐπιλήθου,
εἰ γρή τοῖς ἄγχοις ἀνδρᾶσιν οἰνογρεῖν.
POPULAR SONGS

I

LINUS SONG

[Bergk, 2]

$\omega$ Λίνε πώς ψάχνειν
tetmēne, soi γάρ ἔδοκαν
πρώτῳ μέλῳ ἀνθρώπους
φωναῖς λυρικαῖς ἀείσκειν
Φαοῦς δὲ κύτῳ σε ἀναφεῖ
Μοῦσαι δὲ σε θρηνόησιν.

II

SWALLOW-SONG

[Metre, see Notes.]

'Ἡλιός ἄλθε γελιδών,
καλάς ωρας ἄγουσα,
καλοὺς έναιωτοὺς,
ἐπὶ γαστέρα λευκά,
ἐπὶ νοτα μέλανα.

Παλάθαν σο προσόρκλει
ἐκ πίνονος οἶκου,
οἶνου δὲ δέπστρον
τυρών τε κάμποστον.
καὶ πύργα γελιδών
καὶ λευκώταν

οὐκ ἀποθείται. Πότερι ἁπόσωμες, ἡ λαβωμέθη,
ei μὲν τι δωτες; ei de μῆ, οὐκ ἐάσομεν.

'Η τὰν θύραν φέρομες ἡ τουπέσθηρον;
ἡ τὰν γυναῖκα τὰν ἔσω καθημέναν;
μαχα μὲν ἐστι, ἐκδίκως μην οὔσομεν;
ἀν δὲ φέρῃς τι
μέγα δὴ τι φέροιο.

'Ἀνοιχ' ἀνοιγε τὰν θύραν γελιδών;
οὐ γάρ γεροντές ἐσμεν, ἄλλα παρθεί.
GREEK LYRIC POETS

III

[Bergk, 42]

Δέξαι τὰν ἄγαλμαν τύχην, δέξατον ὑψίσιν, ἄν φέρομεν περά τὰς θεού, ἄν ἐκκλήσατο τήνα.

CHILDREN’S GAMES

IV

TORTOISE SONG

[X.21]

Χόρος. Ἑλι γελοῦνῃ τί πολείς ἐν τῷ μέσῳ;
Χελώνη. Μαφύοι ἔριζα καὶ κρόξυαν Μιλησίαν.
Χορ. Ὁ δ’ ἐκπονός σου τί ποιών ἀπώλεστο;
Χέλ. Δευκὰν ἤρ’ ἵππων εἰς ἡλικίσαν ἀλκτο.

FLOWER SONG

[X.19]

A. Ποῦ μοι τὰ ὀδή, ποῦ μοι τὰ ἵκ, ποῦ μοι τὰ καλὰ σέλινα;
B. Ταδι τὰ ὀδή, ταδι τὰ ἵκ, ταδι τὰ καλὰ σέλινα.

VI

BLIND MAN’S BUFF

[X.20]

Ὁ Περιστεφόμενος. Χαλκηὴν μυϊζν θηράσω.
Χόρος. Θηράσεις, ἄλλ’ οὔ λῆσει.

VII

[X.22 A]

ΠΑΙΔΕΣ. Ἐξεχ’ ὁ φίλ’ Ἡλισ.
VIII
MILL-SONG AT MYTILENE
[Bergk, 43]

"Αλει μυλα, αλει
καὶ γὰρ Πίττακος αλει
μεγάλας Μυτιλήνας βασιλεύων.

IX
TO DEMETER
[1]

Πλεῖστον οὐλον ἰε, ἱουλον ἰε.

X
[24]

Μακραὶ δρύες, ὁ Μέναλλα.

THE GAMES

XI

(a') THE SUMMONS
[Bergk, 14]

-:-:-:-:-:-:-:-:-:-:-:-:-:-:-
-:-:-:-:-:-:-:-:-:-:-:-:-:-:-
-:-:-:-:-:-:-:-:-:-:-:-:-:-:-

"Αρχει μὲν ἀγὼν τῶν καλλίστων
ἀθλων ταμίας, καρπὸς δὲ καλεῖ
μηκέτι μέλλειν.

(β') THE START
[15]

Βαλβείδι πόδας ἔτετε πήρ πόδα πόδα.
(γ') THE FINISH

[Bergk, 16]

Δήμει μὲν ἀγνὸν τῶν καλλίστων
ἀθλίων ταμίας, καιρὸς δὲ καλεῖ
μηκέτι μέλλειν.

RELIGIOUS

XII

ELEAN WOMEN TO BACCHUS

[6]

'Ελθεῖν, ἥρω Δίονυσε,
Ἀλον ἐς ναὸν,
ἀγνὸν σὺν Χαρίτεσσιν, ἐς ναὸν
tῷ βοῶπι ποδὶ θύων.
'Αξίε ταῦρε, 'Αξίε ταῦρε.

XIII

PHALLOPHORI TO BACCHUS

[8]

Σοὶ, Βάκχε, τάνδε μούσαν ἀγλαῖκομεν.
ἀπλοῦν φυθῶν γέοντες αἰώνα μέλει,
καυνάν, ἀπορθένεισον, οὕτι ταῖς πάροις
κεχρημέναν θάδαις, ἀλλ' ἀκίματον
κατάρρῳμεν τὸν ὤμον.

XIV

[5]

Δαυδοὺγχος  Καλεῖτε θεῶν'
Χορός  Σεμελή: 'Ίκχε πλουτοῦτα,
XV

AT THE LIBATION

[Bergk, 11]

Τίς τῆς; πολλοὶ κἀφρασί.

'Εκκέγεται κάλει θεόν.

XVI

[4]

'Αναβαλὴ ἄνω τὸ γῆρας,
ὁ καλὰ 'Αφροδίτα.

XVII

[56]

Στρίγγ' ἄποσπομπεὼν
νυκτιβόαν—
στρίγγ' ἀπὸ λαοῦν,
ὄριον ἁνώνυμον
ἀξιωτόροις ἐπὶ νῆσος.
"Τψιτε θεῖν
πόντεις χρυσοτρίανα Πώσειδον,
γαμίτρα, ἐγκυμόν ἅν ἄμαχον
βράγχοι περι δὲ σὲ πλωτοῖ ᾦν
θηραῖς χρησύουσιν κύκλῳ,
κούροσι ποδῶν εἰμιμαῖν
ἐλαφρὸν ἀναπαλλόμενον, συμοῖ,
φριζηγένεσι, ὄφωθομοι σκύλικες, φιλόμουσιν
delphines, ἐναλὰ θρέμματα
κομβὰν Νήσειδων θεῖαν,
ὡς ἐγείνατ' Ἀμφιτρίτα:
οῖ μ᾽ εἰς Πέλοπος ἄν ἐπὶ Ταινιάκαν ἀκταν
ἐπορεύσατε πλαζόμενον Συκελὼ ἐνί πόντῳ,
κυμώτως νῦν όγδοντες,
άλοξα Νηρεῖχς πλαχός
τέμνοντες, ἀστιβῇ πόρον, φῶτες δόλιοι
οὐς μ’ ἀφ’ ἀλιτόλου γλαυμάς νεώς
eἰς οἴδιμ’ ἀλιτόρφωμον λίμνης ἐμψαν.

II
CORINNA
[Bergk, Corinna, 21]

(a)

Μέμρομηκὶ δὲ καὶ λιγούραν Μουρτίδ’ ἰώγης,
ὅτι βακχὸς φούς’ ἔβα Πινδάριοι ποτ’ ἐριν.

(b)

Νίκκα’ ὁ μέγαλοσθένης
’Ομαρίων, χόριον τ’ ἀπ’ ἔος
tάς ὠνομάζειν.

(c)

'Ἡ διανεκοῖς εὐδείς; οὐ μὰν πάρος ᾗς Κόριννα:

III
PRAXILLA
ADONIS

[2]

Καλλιστόν μὲν ἐγὼ λείπω φῶς ἥλιον,
δεύτερον ἀστρα φαείνα σελήνης τε πρός τοῦν
γηδὲ καὶ ώρχίους πικύους καὶ μήλα καὶ ὄγχυξ,
IV

PRAXILLA

'Ω διὰ τῶν ὑμίνων καλῶν ἐμβελέτωσα,
pαραγέν τὰν κεφαλάν, τὰ δ' ἐνεργέε νύμφα.

V

ARIPHRON (?)

PAEAN TO HYGIEIA

'Τηέιεια προσβίστα τάκερων, μετὰ σεῖν ναϊάμι τὸ λειπόμενον

βιοτάς, σὺ δὲ μοι πρόφρονν σύνοικος εῖ ὅις:

εἴ γὰρ τὶς ἡ πλούτου γρίς ἢ τεχέων,

ἡ τὰς ἀσακικοὺς ἀνθρώπους ἑκατημεῖν ἀρχαῖς, ἢ πόλεων

οὐς κρυφίος Ἀρρηδίτιξ ἐρεσά αὐρεύσασιν,

η τοῖς ἄλλα θεόθεν ἀνθρώποισι τέρψεις ἢ πόλεων ἀμπυκοῦ

πέραντι,

μετὰ σεῖο, μάχιαι 'Τηέιεια,

tεθαλε πάντα καὶ λάμπει Χαρίτων ἔχρ,

σέθεν δὲ γωρίς οὕτις εὐδακίμων (ἔφυ).
VI

ARISTOTLE TO ARETE

[Bergk, vol. ii. Aristot. 7]

Ἀρετᾶ πολύμορφη, γένει βροτείω
θήραμα κάλλιστον βίω,
σάες πέρι, παρθένε, μορφαῖς
καὶ θανεῖν ζηλωτάς ἐν Ἐλλάδι πότιμος
καὶ πόνους τλήναι μαλεροὺς ἀκάμαντας
τοῖον ἐπὶ φρένα βάλλεις
καρπῶν τ’ ἀθάνατον χρυσοῦ τε κρείσσον
καὶ γονέων μαλακασυγιάτου ὑ’ ὑπνοῦ
περὶ δ’ ἐνεγ’ οὐ ’ν Δίδος Ἡρακλέης Λήδας τε κοῦροι
πάλλη ἀνέτλασαν ἔργοις
τὰν ἀγρεύοντες ὀνάμιμοι
σοῖς δὲ πόθοις ’Αγήλεύς Λίκες τ’ ’Αδωνὶ δόμως ἦλθον
σὰς δ’ ἐνεκεν φιλίου μορφαῖς
καὶ ’Αταρνέως ἐντροφος αἰείου γήρωσεν αὐράᾳ.
τοιάρ ἀοίδιμον ἔργοις ἀθάνατον τε μν ἠεξήσουσι Μοῦσαι
Μναθοῦσας ἔνυγκτρες, Δίδος ξενίου σέβης ἀνεξούσιοι φιλίας τε
γέρας βεβαιοῦ.
ΤΥΧΗ

Τύχα, μερόπων

άργα (τε) και τέρμα, τύ και σοφίας θαυμαίς ἔδρας
καὶ τίμην βροτέοις ἐπεθνικας ἄργοις:
καὶ τὸ καλὸν πλέον ἢ κακὸν ἐν σέθεν, ἢ τε γρίφα
λάμπει περὶ σὰν πτέρυμα γριφέων
καὶ τὸ τεχνός πλάσμη γιὰθὲν μακραμοτάτων τελέθη:
τῷ ἄμμον ἀναστὰ πόρον εἴδες ἐν ὀλγασίαν,
καὶ λαμπρὸν φάως ἀγάγες ἐν σκότῳ, προφρεστάτα θεόν.

ΠΡΑΥΡΕΙΣ ΤΟ ΤΗΣ ΜΕΤΕΥΔΗΣ

Κλωθοῦ Δάρων τ' εὐθύλενοι:
χοῦρας Νυκτὸς, ἐνυγμένον ἐπαχώσατ', οὐράνια γιὰθναὶ τε
δαίμονες οἱ πανδείμονοι:
πέμπτε' ἄμμιν φοδάκολπον
Εὐνομίαν λιταροθρόνους τ' ἀδέλφεις, Δίικαν
καὶ στεφανηρόφοιν Εἰρήναν
πόλιν τε τὰνδε βασιλεὺς
λειάθοτε συντυχιν.

IX
FRIENDSHIP
[Bergk, Frag. Aδeϕ. 138]

Οὐ χρεός δὲ γάλακτος σπανιώτατος ἐν θυκτῶν ὑστελπίστεφ
βίῳ, οὐδ' ἀδάμας,
οὐδ' ἀρχῷρου κλίναι, πρὸς ἄνθρωπον δικαικόμεν'
ἀστράτευτε πρὸς ὅψεις,
οὐδὲ γαίας εὐρυτέδου γόνυμοι βρέθωντες κυτάρχεις γρύκι,
ὡς ἄγαθών ἀνδρῶν ὁμοφαξίμων νύσσει.

X
EURIPIDES. EPINICION TO ALCIBIADES
[Bergk, vol. ii. Eurip. 3]

Σὲ δ' ἄκισμοις οἱ Κλαυνίου παῖ,
καλῶν ἄ νικα, κάλλιστον, ὁ μηδείς ἐλλος· Ἐλλάνων (λάγεν),
ἀρματι πρῶτα δραμαῖν καὶ διέτερα καὶ τρίτα,
βασιλοὶ τ' ἀπονητί, δείς στερθέντα τ' Ἠλλιχ
κάροι βοῶν παραδοῦναι.
XII
[Bergk, Frag. Adesp. 97]

"Ως ἥρι εἰπόντα μιν ἀμβρόσιον
tηλιανγές ἐλασίππου πρόσωπον
ἀπέλιπεν ἀμέρας.

XIII
[ib. 87]

Ναι τὰν Ὀλυμπὸν καταδερκομέναν σκαπτούχον Ἡραν,
ἔστι μοι πιστὸν τιμηθὼν ἐπὶ γλώσσας.

XIV
[ib. 86]

Οὐ γὰρ ἐν μέσουι κεῖται δῶρα δυσμάχητα Μοισάου
τῇ πιτῦγοντι φέρειν.

XV
[ib. 89]

"Ω γῆλυκεί' εἰράνα
πλουτοδότερον βρώτοις'

XVI
NIobe
[ib. 98]

Οὐκ κεῖε τὸ κλέαθοντι βίω
βλάστασις τῇ τέκνων βραδυμένω γῆλυκερὸν
φάνος ὀρφας.
XVII

DEATH OF ADONIS

[ll. 79 A]

\[ \text{Κάτρος ἤνι' ὁ μακρύλης}
\]
\[ \text{οδόντι σκυλακοκτόνῳ}
\]
\[ \text{Κύπριδος θάλος οὐλέσεν.}
\]

XVIII

[ll. 101]

HECUBA

\[ \gammaροτάν κύνις γάλακτον δέ οἱ
\]
\[ \gammaναθίμων ἐκ πολιόν φθεγγομένας ὑπόκουσε μὲν ἴδια,
\]
\[ \text{Tένεδος τε περιηγήτα}
\]
\[ \text{Θρήκιοι τε (πάγοι) φιλάνθρωποι τε πέτραι.}
\]

XIX

[90]

\[ \text{Προβάτων γάρ ἐκ πέντων κελάρυζεν,}
\]
\[ \text{ὡς ἄπο κρανίων φέρτατον ὕδωρ,}
\]
\[ \text{θάλεσιν γάλακτοι τοῖς δ' ἐπιμακρύνον ἔσσυμενοι πέθους;}
\]
\[ \text{ἀκούς δ' οὐδὲ τις ἄμφωρες ἔλινυ' ἐν δόμοις,}
\]
\[ \text{πέλλαι γάρ λίθοι τε πέθου πλάσθεν ἔπκυνες.}
\]

XX

[62]

\[ \text{Ἐξ Σάτρας τόδ' ἀμεληγόμενος μέλι τοι φέρω.} \]
XXI
[53]
Τ'Εγώ φαμι ἔπλοκάμμον Μοισάν εὐ λαχεῖν.

XXII
[99]
Ἄλλον τρόπον ἄλλον ἐγείρει φροντίς ἀνθρώπων.

XXIII
[104 A]
Ποικίλλεται μέν γὰρ πολυστέραν.

XXIV
[104 B]
Οὐ μόνον ποτὲ τὰν ἁρετὰν ἀλλάξομαι ἀντ' ἄδικου κέρδεσ.

XXV
[116]
Τίν' ἁκτέν, τίν' ὑλαν δράμω; ποτὶ πορευθῶ;

XXVI
[141]
Μισέω μνάμονα συμπόταν.

XXVII
PAEAN TO LYSANDER
[Carm. Poë. 45]
Τὸν Ἐλλάδος ἀγαθεῖς
στρεματζόν ἀπ' εὐφυγόρου
Σπάρτες ὑμνήσομεν, ὥ
Τῇ Παιάν.
'Ως οἱ μέγιστοι τῶν θεῶν καὶ φιλτάτωι
tὴν πόλει πάρεισιν
ἐντυπώθη (γὰρ Δήμητρι καὶ) Δημήτριον
ἀμιχ περίγ’ ὁ κυρίος;
γὰρ μὲν τὰ σεμνὰ τὰς Κόρας µυστήρια
ἔργαθ᾽ ἐνα ποιήσῃ,
οὶ δ’ ἀλκος, ὁπέρ τῶν θεῶν δεῖ, καὶ κυλός
καὶ γελών πάρεστιν,
σεμνὸς ὁ τι φαίνεθ’, οἱ φίλοι πάντες κύκλῳ
ἐν μέσουι δ’ αὐτοῖς,
ὁμονοι, ὁπέρ οἱ φίλοι μὲν ἀστέρες,
ηλιος δ’ ἐκεῖνος.
'Ω τοῦ κρατίστου παῖ Ποσειδώνος θεοῦ
χαίρε ἀριστωτής;
ἀλλοι μὲν ἡ μαχηκ ν γὰρ ἀπέχουσιν θεοί,
ἡ οὐκ ἔρχουσιν ὅτα,
ἡ οὐκ εἰσίν, ἢ οὐ προσέχουσιν ἡμῖν οὐδὲ ἐν,
σὲ δὲ πικρὸνθ’ ὀρμὰεν,
οὐ χύλων, οὐδὲ λίθων, ἀλλ’ ἄληθινων
εὐγόμενοι δὴ σοι:
πρὸς τον μὲν εἰρήνην ποίησον, φιλτάτα,
κύμος γὰρ εἰ σὺ,
τὴν δ’ οὐγί Θηβῶν ἀλλ’ ὕλης τῆς Ἑλλάδος
Σφίγγα περικρατοῦσαν—
Λιτολόν, ὡστές ἐπὶ πέτρας καθημένος,
ὁπέρ ή παλαιά,
τὰ σώματ’ ἡμῶν πάντ’ ἀναμάζοντ’ φέρει,
κούκ ηγοιμεχθείτω,
(Λιτολόνοι γὰρ ἀρπάσαν τὰ τῶν πέλας,
νῦν δὲ καὶ τὰ πόρροι)—
μέλιστα μὲν δὴ κόλασον αὐτούς’ εἰ δὲ μῆ,
Οἰδόντων τῶν εὐφέ,
τὴν Σφίγγα παύτηρ ὡστες ἡ καταρχὴν
ἡ σπίνων ποιήσει.
XXIX

PAEAN OF THE CHALCIDIANS TO T. FLAMININUS

Πίστιν δὲ Ἡρωμάτων σέβομεν
tάν μεγαλειοτάταν ὀρκους φυλάσσειν.
Μέλπετε κοῦριν:
Ζήνα μέγαν Ἡρωμάν τε Τίτον 9', ὁμι Ἡρωμάν τε
πίστιν ἰδίες Παιάν'
ώ Τίτε 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)

Πρὶν μὲν εἴρπε σχοινοτένειά τ' ἀνδρὰ δικυρὰμβον
καὶ τὸ σὰν ἁβδάλον ἕνθρωποιον 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: δικυραμβόν δὲ ἐπενάγει Λάσσος Ἑρμιονεύς. Cf. a Scholiast on Pindar, ἄστες δὲ αὐτὸν (δικυραμβόν) πρῶτος Αρίων . . . ἐπὶ 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 κιθαρίστης.
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 rhythmic 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’.¹ 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:

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 μελωτικῇ ἀνατύμηται. 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 ἀναβολαί as being collected among the clouds (\textit{Peace} 830) or floating about the void air (\textit{Birds} 1385); and Aristotle \textit{I.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:

\begin{verbatim}
Oi τ' κυτῷ κακὰ τεύχει ἀνήρ ἄλλος κακὰ τεύχον ἦ δὲ μακρὰ ἀναβολή τῇ ποιήσαντι κακίστῃ.
\end{verbatim}

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 Δείπνον, but the nature of the composition, whatever may

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\(^1\) Arist. \textit{Rhet.} iii. 9.  
\(^2\) Suidas describes him as younger than Diagoras, who, as he says, flourished 468 B.C.  
\(^3\) See Antiphanes \textit{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 Pherocrates. Aristophanes ridicules the empty, unsubstantial style of the former, in the *Birds* 1352; and Phrynis is still more strongly condemned by Pherocrates. 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 φιλόκανως, and accuses him of being addicted to τὴν φιλάνθρωπον τρόπον, and Suidas speaks of his enervating the ancient musical style—τὴν ἀγχίαν μουσικὴν ἐπὶ τὸ μαιλακότερον 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.* I. ε', Ὅν γὰρ ἀναπλήσει τῶν μουσικάν τε, τῆς μουσικῆς ἀνεξαίτητος, κ.τ.λ.

Contemporary with Timotheus in the first half of the fourth century was Polyeidus, who is spoken of by Plutarch *de Mus.* c. xxli., 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. 1. 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 Perdiccas 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 διοσκυράτος, but he is better known as a philosopher of atheistical tendencies who earned the title of Ἀθώς. 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,¹ 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 ἐκ., 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 Aristratus, 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

Licymnius was a dithyrambic poet of Chios whose date is uncertain. He is spoken of by Arist. (Rhet. iii. 2.) as ἀναγινωστικός, '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.

(*)

PRATINAS. HYPORCHEM

[Bergk, 437]

\[ \text{Text in Greek} \]

\[ \text{Translation} \]

Τίς ὁ θόρυβος οἶδε;  
πόνος ταῦτα τὰ γορεύματα;  
Τίς ὁ Ῥῆμας ἐμφυλεῖ ἐπὶ Διονυσίαδα πολυπάτταρα μυμελάν;  
ἐμὸς ἐμὸς ὁ Βρόμος;  
ἐμὲ δεῖ κελαθεῖν ἐμὲ δεῖ πατούσειν

5

10

15
ον' ορεξ θύμενον μετά Ναάδων
οίκτε κώκνιν ἁγόντα ποικιλόπτερον μέλος.
Τάν άκουσαν κατέστησε Πιερίς βασίλειαν τ' α' κύλος
υστερον γρηγεύτω, καλ γάρ ἔσθ' ὑπηρέτας:
κοίμω μόνον θωμαχάγοις τε πυγμαχίας νέον θέλει παρών
10 ἐμμενει στρατηλάτας.

*Ποιε τὸν Φοινίκον θοίκιλον προσνέγοντα*
φλέγε τὸν ὄλεσσπικόλαμον,
λαλοβιχύσα Παρθενομουσαίαν θ' ὑπτι
τριπάνω δέμες πεπλασμένον.

'ν' ἐδοὺ' ἁδε σοι δεξιῶς
καὶ ποτός διαρριφα, ὑραμμοδιώρρυμε.

Κυσάγκις' ἀνέξ ἱκουε τὰν ἐμὰν Δύνων γορέιν.

(β')

MELANIPPIDES. ATHENE REJECTS THE FLUTE
[Bergk, p. 590]

Τ' Ἀ µέν' Λήθανα

Δολγ' ἐρρυθεν θ' ἱσείς ἀπὸ γεωργός,

εἰπὲ τ' Ἔροις' θύσεις, σώματι λύμα;

οὐ με τ' ἱσε' ἐγὼ κακοτύττει δίδωμι.

(γ')

TELESTES. DEFENCE OF THE FLUTE
[p. 627]

δὲ σορὸν σορίζον λαβοῦσαν οὐκ ἐπέλεπομικη νῦ

8
GREEK LYRIC POETS

... η Φρύγα καλλιμπήνων κυλέων ἵσον βασιλῆς, Λυδόν ὡς ἀρμοσε πρῶτος Δωρίδος ἀντιπάλον μούσας νόμον κύλων ὁμφά ρεύματος εὔπτερον ἀγοράν ὁμφυλέκων καλύμως.

TELESTES, FROM THE 'ASCLEPIUS'

[pp. 628]

... Η Αλκάστης καλλιμπήνων κυλέων ἵσον βασιλῆς, Λυδόν ὡς ἀρμοσε πρῶτος Δωρίδος ἀντιπάλον μούσας νόμον κύλων ὁμφά ρεύματος εὐπτερον ἀγοράν ὁμφυλέκων καλύμως.

TIMOTHEUS. PRAISE OF THE NEW STYLE

[pp. 624]

... Οὔς ἂδη τὰ παλαιά, κανονί γὰρ ξύλατα κρείσσων νέος ὦ Ζεὺς βασιλεὺς τὸ πάλαι δ' ἢν Κρόνος ἄρχων ἀπίτω Μοῦσα παλαιά.
DITHYRAMBIC POETS

II

MELANIPPIDES

(α')

[p. 594]

Πάντες δ' ἀπεστύγεσιν ὑδωρ
tο πρὶν ἑόντες ἁδρίες οἶνου,
tάχος δὴ τάχος τοῖς μὲν νοῦν ἀπολογντο,
tοῖς δὲ παραπληκτον γέον ὁμφάν.

(β')

III

DIAGORUS

(α')

[p. 562]

Θεός, Θεός πρὸ πάντος ἔργου βροτείου

κατὰ διήμονα καὶ τύραν

τὰ πάντα βροτοῦν ἐκτελείται.
IV
(z')

LAMPROCLES
[p. 554]

Πάλλας παρασύρει δέιναν θεόν έγρεκόδειμον
ποταλήν τελευδόσον, ἤγεν ἢ
παιδὶ Δίος μεγάλου δακτύλου.

(z')

THE PLEIADS
[p. 556]

... κίτη ποταλήν
όμηρονοι πελεκασιν κιθέρι καίθεδε.

LICYMNIUS

V

TO HYGIEIA
[Bergk, p. 529]

λαμπρόμακτα μάτερ, ύψηστον θρόνων
σεμνῶν Ἀπόλλωνος βασιλεὺς πολιευκά,
πρωτύγελως Τύγειαν.

Τίς γὰρ πλούσιον χάροις ἢ τεχναῖς,
ἡ ταῖς ἤσθεμίμοισιν ἀνθρώπως βασιλικὸς ὁμήχας;

σέμεν δὲ χωρίς οὕτως εὐδαίμον ἥρω.
VI
SLEEP AND ENDYMION

[598]

“Τνος δὲ, γλύρων ὀμμάτων κύρας, ἀναπεπταμένος ἐσσοισά ἐκοίμησε ξούρον.

VII

(α’)

Μυρίας παραίζει δαχρόνον
'Αγέρων ἄχεον τε βρέιει.

(β’)

'Αγέρων ἄχεα
ζροφοίσι πορθημένει.

VIII

PHILOXENUS

[p. 611]

Ω κυκλοπρόσωπο
χρυσοβόστρυχε Γκλάτεια
χαριτόρων κύκλος ἕφετον.

IX

TIMOTHEUS

[p. 624]

Σὺ τ’ ὦ τὸν ἄει πόλον οὐράνιον
ἀκτίσαι λαμπροῖς "Αλιε βάλλον,
πέμπον ἐκαβόλον ἐγιροῖσιν βέλος
σὰς ἀπὸ νεῦρας, ὦ ἱε Παιάν.
X
FROM THE 'CYCLOPS'
[p. 621]

"Εγένετο δ’ ἐν μὲν δέτεις κύστιν τον μελανόστιχον θανατός θανατός ἄρρητες βρωκόσιν·

καίκοιν δὲ μέτρο ἀνέγέρθην ἔρμην  δ’

άιμα Βακχύου νεφρούτοις δικαρίους Νυμφάν.

XI
FROM THE PERSAE
[p. 622]

(α’)

Κλασιον ἐλευθερίκης τεύχους μέγαν Ἑλλάδι κόσμον.

(β’)

Σέβεσθι κιδίω σύνεργον ξεκαζάς δορικής.

XII

"Αρης τύραννος χαμόν Ἑλλάς οὐ δέδοικεν.

XIII
[p. 621]

Οὗτοι τῶν θ’ ὑπερακμέγοντα

οὐρανον εἰσαναβήσετε.
XIV
[p. 623]

\[
\begin{align*}
\text{Μακάριος ἡσύχα, Τιμόθεε, κάρυς ὃτ' εἰπεν' Νικᾶ Τιμόθεος Μιλήσιος τὸν Κάμωνος τὸν ἱονοκόμπταν.}
\end{align*}
\]

XV
TELESTES
[p. 630]

\[
\begin{align*}
\text{}\text{Δ' ἕλξαν κλαμάθαν ιεῖς κερατόφωνον ἐφέθυε μάγαθιν, ἐν πενταφάβῳ γραμάτῃ ὀὖθεῖον χεῖρα καμψίδικολον ἀναστρωφῶν τόχος.}
\end{align*}
\]

XVI
[630]

\[
\begin{align*}
\text{Πρῶτοι παρὰ κερατήρας Ἑλλάνων ἐν κύλισις συνοπτικοὶ Πέλατος ματρός ὑφεῖς Φρύγων ἄκισκον νόμον τοῖς ὀξυφωνοῖς πηκτιδίων ψαλμοίς κρέον Λύδιον ὑμον}
\end{align*}
\]
Τόδ' ἀνατίθημι σοι ρόδον
καλὸν ἀνάθεμα καὶ πέδιλα καὶ χυνέαν
καὶ τὰν θηροφόρον λογιδ', ἐπεί μοι νῦνς ἄλλα κέμυται
ἐπὶ τὰν Χύρις φίλαν πάθικα καὶ καλάν.

Οὐτὲ παιδὸς ἄρρενος οὔτε παρθένων
τῶν γρυσσιοχῶν οὔτε γυναικῶν βαθυκόλπων
καλὸν τὸ πρόσωπον, ἂν μὴ κόσμιον περύκῃ
τὸ γὰρ αἰδώς ἄνθος ἐπισπέρει.
PINDAR
B.C. 522-442.

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

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\(^1\) 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.
’Οληρ’ δ’ ἀπνήτες ἀπὸ λυσίπονον (μετακύκλοντα) τελευτάν·
καὶ σῶμα μὲν πάντων ἐπεται θανάτῳ περισθενεῖ,
ζωὸν δ’ ἐτί λείπεται αἰώνος εἰδώλων· τὸ γὰρ ἐστὶ μόνον
ἐν θεοῖν εὐδεὶ δὲ προστόντων μέλεων, ὅταρ εὐδόντεσσιν
ἐν πόλλοις ὅνεροις
deίκνυσι τερπνοῖν ἐφέρποισαν γράμματιν τε κρίσιν.

II

5

5

Στρ. ε’.

Τοῖσι λάμπει μὲν μένος ἁρίων τῶν ἐνθάδε νῦκτι κάτω,
φοινικόδορος τ’ ἐνι λειμόνεσι προστόν ποίητῶν
καὶ λιθόνιν σαρκὶ καὶ χρυσόις καρποῖς βέβατον.
καὶ τοῖς μὲν ὑποίς γυμνασίοις (τε), τοῖς δὲ πέσσοις,
tοῖς δὲ φορμίγγεσι κάρποντι, πυρὰ δὲ φιεμάλ εὐχαρῆς.

οθμή δ' ἐρατῶν κατὰ γάρφον κυδνατὶ
κιεὶ θύκη μυγιώτων πυρὶ τηλερχεῖ παντοῖα θεῖαν ἐπί
βωμός.

* * *

"Ενθεν τὸν ᾠπειρὸν ἐφεύροντο σκότον
βληχροὶ ἄνορεχος νυκτὸς ποταμοί . . .

ΤΡΙΤΟΝ

ψυχαί δ' ἐσεβέων ὑπουράνιοι
γαῖς ποτὶ ποντὶ ἐν ἀλγεσιν φονίοις
ὑπὸ βεσύλας ἄφυκτοις κακοῖς,
εὐσεβέων δ' ἐπουράνιοι ναίοισι
μολυκτης μάκαρα μέγαν ἀειδοντι ἐν ὑμνοῖς.

ΤΕΤΑΡΤΟΝ

οίσι δὲ Φερσερόνων ποινάν παλαιὸν πένθες
dέξεται, ἐς τὸν ὑπερθεῖν ἀλλον κείνον ἐνάκτῳ ἐτεί
ἀνδιδοτ ψυχής πάλιν,
ἐκ τῶν βασιλέως ἄγκυροι καὶ ζήνει κρατινοὶ σοφίς τε

μέγιστοι

ἀνδρες κύζωντ' ἐς δὲ τὸν λοιπὸν γρόνον ἢρως ἄγκυρον
πρὸς ἀνθρώπων καλεῦνται.

PINDAR

287
"Ολόκληρος ὁστες ἰδὼν ἐξείναν καυλάν
e μέν ἔτ' ἐν χρόνῳ οἴδη καὶ ἐν τελευτάκι
οἴδεν δὲ διόσθετον άρχην.

V

THE ELEUSINIAN MYSTERIES

[53]

"Ωλόκληρος ὁστες ἰδὼν ἐξείναν καυλάν
e μέν ἔτ' ἐν χρόνῳ οἴδη καὶ ἐν τελευτάκι
οἴδεν δὲ διόσθετον άρχην.

VI

DITHYRAMB

[45]

⊙: - ⊗ - ⊗ - ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗ ⊗
ιοδέτων λάγετε στεφάνων, ταύς τ’ ἐκμισάρτων λοιβῶν, Διόθεν τε με σὺν ἀγαλήθθε
idente πορευθέντ’ ἐς ἀοιδὴν δεύτερον ἐπὶ τε κισσοδέταιν θεόν,
tὸν Βρόμον τὸν 'Εμβόναν τα βροτοί καλέομεν.
Γόνων ὑπάτων μὲν πατέρων μελπέμεν
γυναικῶν τε Καδμείν ἔμολον.
Ἐν Ἀργείω Νεκέρι μάντιν οὐ λανθάνει
φονικοσκόνων ὅποτ’ οἰχθέντος 'Ομηγὰν θαλάμου
eὐδομον ἐπικώσιν ἐχρ φυτά νεκτάρες.
Τότε βάλλεται, τότε ἐπ’ ἄμφοτεραν χέριον ἐραται
ἰῶν φόβακ, έφεξα τε κόμαισι μήγινται,
ἀγεῖται τ’ ὁμφί μελέων σὺν κύλοις
ἀγεῖται Σεμέλαν ἐλικάμπτικα χοροί.

VII

HYPORCHEM

[84]

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<th>Υ</th>
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'Ακτίς Ἀελίου, τί, πολύσκοπ' ἐμάξος θέας οὗ μάτερ ὄμματων,
ἀστρον ὑπέρτατον ἐν ἀμέροι κλεπτόμενον,
ἐθημας ἀμάχανον ἵσχυν πτακόν ἀνδράσιν
καὶ σοφίας ὁδόν, ἐπίσκοπον ἁτρακτόν ἐσσυμένα.

T
Ελαύνειν τι νεώτερον ἡ πάρος;
'Αλλὰ σε πρὸς Δίως ἵππους θοιβίς ἱκετεύω
ἀπήμον ἐς οἴμον τινα τράπου Θήβας,
ὅι πότινα, πάγκοιον τέρες.
Πολέμου δὲ εἰ σάμώ φέρεις τινὸς, ἡ στάσιν οὐλομένων,
ἡ καρποῦ φίλας, ἡ νυφιῶν σθένος ὑπέρφατον,
ἡ πόντου κενέωσιν ἀνὰ πέδον,
ἡ παγετῶν χθονός, ἡ νότιον θέρος
ὑδατὶ ζακότω διερῶν,
ἡ γαῖαν κατακλύσασα θῆςεις ἄνδρῶν νέον ἐξ ἀρχαὶς γένος,
ὑλοφ(ὑρομαι οὐ)δὲν ὃ τι πάντων μέτα πείσομαι.

VIII
PROSODION

(α') DELOS

[58]

\[\begin{align*}
\text{Stroph.} & \\
\text{Antistroph.} & 
\end{align*}\]

δ’ ἔστω θεοδόματα, λιπαροπλοκάμου
παίδεσσι Δατοῦς ἤμεροστατον ἔργος,
pόντου ὕματερ, χθονὸς εὐρείας ἀλίνητον τέρες,

Antistroph.

ἲγ νάρ τοπαροῦσε φορητὰ κωμάτεσσοι παντοδαπῶν τ’ ἀνέμουν.
(β) AT DELPHI

Πρὸς Ὀλυμπίου Διός σε,
χρυσέα κλατόμαχτι Πυθοῖ,
λίσσομαι Χαρίσσαί τε καὶ σὺν 'Αργοδίτη
ἐν ζαθείῳ με δέξῃ γάρῳ αὐιδίῳν
Πιερίδων προφάταν.

XI

SCOLION

TO THEOXENUS OF TENEDOS

Epod.

Stroph.
GREEK LYRIC POETS

Antistroph.

ψυχρὰ φλογί, πρὸς δ' Ἀρρόδιτας ἀτμικάθεις ἐλικοβλεφάροι 5
ἐν περὶ γρήμασι μοχθίσει βιαίως, ἥ γυναικείω θράσει
ψυχὰν φορεῖτι πάσιν ὕδων θεραπεύων.

'Αλλ' ἐγὼ τάσι τ' ἐκκίνη κηρὸς ὡς δικηθεὶς ἐλιχ

Epod.

ιρᾶν μελίσσαν τάκοιμαι, εὔτε ἐν ἱδιο παιδῶν νεόγυμνον ἐς ἄβαν.
ἐν δ' ἄρα καὶ Τενέδῳ Πειθώ τε ναίει
καὶ Χάρις* ὑπὸν 'Αγγεῖλα* . . .

X

SCOLION (?)

[139]

* * *

(—) ———— ———— ———— ———— ————

'Ανίξι' ἀνθρώπων χαματώδεις οἰχονται μέριμναι
στηθέον ἐξω, πελάγει δ' ἐν πολυγρίσιο πλούτου
πάντες ὅσα νέομεν ἑυδὴ πρὸς ἀκτῶν
ὡς μὲν ἄχρημον ἄρνεος τότε, τοῖ δ' αἱ πλουτέοντες

* * *

ἀξίζοντι ροένες ἀμπελίνως τόζους δαμέντες.

XI

SOCIAL PRECEPTS

(a') AMPHIARAUS TO HIS SON AMPHILOCHUS

[173]

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Ω τέχνον,

ποντίου θήρος πετραίου χρωτὶ μάλιστα νόον
προσφέρων πάσας πολίσσων ὑμῖλει· τῷ παρεόντι·
δὴ ἐπειδὴ ἡταῖρος ἐκών
ἀλλοτ' ἄλλοιχ φρόνει.

(β')

Μὴ πρὸς ἀπαντᾶς ἀναφορέξαι τὸν ἄγρευτον λόγον·
ἐσθ' ὅτε πιστοτάτα σιγάς ὁδὸς· κέντρον δὲ μάχας
ὅ κρατιστέων λόγος.

(γ')

Ἀλλοτρίοισι μὴ προφάίνειν τις φερεται
μόχθος ὁμιμων' τούτῳ γέ τοι ἑρέω·
καλὸν μὲν ὣν μορίζων τε τερτυίων ἐς μέσον χρή παντὶ λαῷς
δεικνύως· εἰ δὲ τις ἀνθρώπουσι θεόσοδοτος ἀτλάτη κυκότας
προστύχῃ, ταῦταν σκότει χρύστειν ἑοὶκεν.
ού γάρ ἐσθ' ὡς τὰ θεών βουλεύματ' ἐφευνάσει βροτέχ

θνατάς δ' ἀπὸ ματρῶς ἔφυ.

(β') HYPORCHEM

[75]

(γ')

[106]

(δ')

[105]

(ε')

[107]

Κείνοι γάρ τ' ἄνοσοι καὶ ἀγήραιοι
πόνων τ' ἀπειροὶ βαρυβόσαγ
πορθοῦν περευγότες Ἀγέροντος.
XIII
THEBES

[206]

Κεκρότηται χρυσάκ χρητις ειρακίσαι αοιδαίς:
είκ τειχιζόμεν ήδη ποικίλον
κόσμον κυδάεντα λόγων:
δε καὶ πολυκλειτών περ ἐσικν ὁμως Θήβαις ἐτὶ μάλλον
ἐπασχήσει θεῶν
καὶ κατ' ἀνθρώπων ἀγμαῖς.

XIV
ATHENS. DITHYRAMB

[46, 196]

Ὤ ταὶ λυπαρὰ καὶ ἱστατέρανοι καὶ ἀοίδιμοι,
Ἐλλάδος ἔρεισα, κλεινὶ 'Αθήναι, δαμόνον πτολεόδρον.

ζθι παυδεῖς 'Αθηναῖων ἐβάλοντο φχεννάν
χρητιδ' ἔλευθερίας.

XV
SPARTA

[213]

Ἐνθα (καὶ) βουλαὶ γεφρότων καὶ νέων ἀνδρῶν ἀριστεύοσιν
καὶ χοροὶ καὶ Μοῖσα καὶ Ἀγλάτη.
ARCHILÖCHUS

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 \( \frac{5}{6} \) time, and the second in trochaic
or \( \frac{3}{4} \) 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.'

\( \theta \delta \epsilon \upsilon \nu \), apparently Aphrodite and Eros. For the use of \( \varepsilon \kappa \eta \) cf. *Kúpros Fíkax*, Alcman xvi.

II. Τῦδος γὰρ οὐκ λα.

Stob. *Flor.* lxiv. 11. The metre of this Epode is imitated by
Horace, 1 *Od.* iv., Solvitur acris hiemps, etc. For the 3-time
dactyls – \( \infty \), 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.: 'Οππάτεσσι ὦ ὁδὴν ὄρημ' ἐπιρρόμεν],βειαί ὦ ἄλκουα, and Apoll. Rhod. iii. 962, of Medea in the
presence of Jason:

'Εκ ὦ ἄρα οἱ κραδιὴ στηθών πίεσε, ὅματα ὦ ἀυτῶς
'Hυλισταν.

III. 'Ἀλλὰ μ' ὄ λυς. Hephaest. 90.

Ἀντιμελῆς is applied to Eros, Sap. VIII., and Hesiod, *Theog.* 911.

Δάμναται, cf. Sap. XIII., πόθῳ δαμέστα, and Anacr. IV. of Eros, ὥς καὶ βρότους δαμάζει.

820, and Hephaest. 129 (II. 1-2).

1. 1. We should probably restore the Ionic \( \nu 

l. 2. παρὸντα cf. X. 5, νόον παρήκορος.

l. 3. \( \frac{7}{8} \) Schneidew., for *mss.* \( \frac{7}{8} \), Bergk \( \frac{8}{8} \) (Walz).
GREEK LYRIC POETS

(b) Orig. adv. Cels. ii. 71: 'Ο Πάριος ημβοποιός τον Λυκάμβην (ονείδης), 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 και τράπεζαν matching ἐυνοών ἡμίξαν (vi. α.).

V. Οὐκεὶθ᾿ ὑμὸς ν.τ.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 ὑς 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 μύθου καὶ Ἀργυλόχρον πρὸς Λυκάμβην, and Julian, vii. 227Α, 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. Valek., and many other authorities. For the use of ἡσα equivalent to ἡσα cf. Pind. Pyth. iv. 78, and see Hartung on the Particles, i. 456.

(β') 1. 1-3. Atticus ap. Euseb. Praec. Ev. xv. 795Α, with reference to this same fable. Obviously, as Meineke pointed out, the passage is from Archilochus, though his name is not given.

1. 3. ἐλαφρίζων. Hesych. παρασκευαζόμενος ἐξίδων, 'preparing for,' or 'awaiting untroubled,' since the eagle has taken up an unassailable position. Schneidewin conjectures μάνην = μανίαν (cf. Aristoph. Frag. 647).

1. 4. Schol. ii. xxiv. 315, εἶναι καὶ ὁ Ἀργυλόχροος μελάμμυχον τοῦτον (the eagle) καλέων. Hesychius also gives the line, with τύχοις for τύχης, and he explains μελαμμ. 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, Ec. Phys. i. 122, attributes this passage to Aeschylus; but Clem. Alex., Strom. v. 725, and Eusebius to Archilochus.
ARCHILOCHUS

1. 2. ἄνθρωπον Schneidewin. Stobaeus has ἄντρωπον καὶ ἄνθρωπον, Clem. Alex. ἄντρωπον, Euseb. ἄνθρωπος.

1. 3. καθιστὰ has better authority than Liebel's reading καὶ θεμιστά adopted by Bergk, and is I think more suited to the context, as the fox is only speaking of sin and its punishment, ὡρίζει καὶ δίκη.

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, Κήρως. must be applied to Lycambes, and as it was a gentile name in the Ionic cities Athens (Photius) and Miletus (Hesych. s.v. κηρωγίςαι), 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 Κηρωκίτης, '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 ἀγγελὸς ὑδρός, ἥκουμον σκυτάλη Μοιτάν. See especially Fennell's remarks, Introd. to Pindar, p. xxviii.

It is hard to see how ἄγυ. σκυτ. can mean 'a messenger of evil tidings', as Liebel takes it.

1. 3. ἀποκρηθὲς, i.e. he was too proud to associate with his fellows.

1. 4. ἀρα, cf. on No. vi. α'.

κερδαλή (trisyll.) cf. Plat. Rep. 365, referring to this passage.

VIII. Τῆνελα καλλίνικα 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—τὸ μέλος ἐν τριστροφον . . . τρίς ἐπεκλάδουν 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 Ἀργυλόγοι μέλος | φοινάει Ὀλυμπία, Καλλίνικε τὸ τριπλὸσ κελαδοὶ | ἀρχεσε 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 Ἀργυλόγοι νικήτας ἐν Πάρω τὸν Δήμητρος;
GREEK LYRIC POETS

GREEK

Τήνελλα was a cry employed when there was no music at hand, in imitation of the notes of the lyre (cf. θρέπτεντα, Ar. Plutus, 290). It was uttered by the leader, ὅ ἔκρηγος, while the band of revellers, ὁ τῶν κυμάτων γόρος, followed it up with the words καλλίναικε 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. κυκλόμενε. Cf. Solon. 11, 61, κακαίς νούσοις κυκλόμενοι.
1. 2. ἀνέργε. So Grotius for MSS. ἀνάδεω, or ἐνάδεω, confusion having apparently arisen with the succeeding syllable in ὄψιμον.
1. 3. ἤν δοκόσαι 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 πληξίων and ἤν are hardly reconcilable. It has been suggested to me that ὄπιξ 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 δοκόσαι is not so well suited to the context.
1. 7. ἔσμεν or ἕσμος in this passage is regarded by all the commentators as signifying 'disposition, character, nature,' and they compare Anacr. xviii. ὅσοι γυνικοί έρωτι ἐσμοί, and Theogn. 964, ἄριστόν καὶ ἐσμόν 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 τὰ. For τίθει, Bergk compares Aesch. Pers. 424, ταῦτα ... πάντα θήσομεν θεοίς. For the sentiment cf. Hor. 3 Od. vi. 5: 'Dis te minorem quod geris imperas | Hinc omne principium huc refer exitum.'
1. 3. μᾶλ' εὖ βεβηκότας: 'those who have taken a firm stand.' Cf. Hdt. vii. 164, πὴν τυφρνίδα εὖ βεβηκόν, and for the phrase in its literal sense No. xiii. 1. 4.
XI. Χρημάτων ἀκέττων οὐδέν κ.τ.λ. Stob. Flor. cx. 10, l. 1 being also quoted by Ar. Rhet. iii. 17: (Ἀρριλογος) τοιεί τὸν πατέρα λέγοντα περὶ 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, ἵθεξι in that case being the gnomic aorist.

1. 1. ἄπωμοστον: explained by Etym. Mag. ἐν τις ἀπομόσιμος γεγονόναι νῆς γενέσθαι: ἐννοεῖ δὲ ἀνέκπιστον. 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 is playing upon the signification of the word. In the famous speech of Ajax (Soph. Aj. 646), "Ἀπανθή οἱ μαχρὸς κ.τ.λ. Sophocles again seems to have had the lines of Archilochus in his mind.

1. 4. ὑγρὸν, Valckenaer for mss. ὕγρον, which is unmetrical. Bentley ὑγρὸν. Ilgen explains ὑγρὸν with reference to the misty feeling in the eyes caused by extreme fear; rather perhaps 'faint', 'languid', as in Soph. Antig. 1235, ὑγρὸν ἀγκόνα, and Eur. Phoen. 1437, ὑγρήν γέφα. As applied to the eyes the word signifies usually the 'languishing look of love'.

1. 5. ἐξ 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 ἐξ τοῦ to mean simply 'therefore', just as ἐξ τίνος; = 'wherefore?'. Καὶ πιστὰ πάντα Liebel, for οὐκ ἀπίστα πάντα. Ilgen reads ἐξ δὲ τοῦ ἀπίστα πάντα κ.τ.λ., referring τοῦς to ἐξ, 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. ἐν, Valckenaer for ὶνα, Bergk ὶταν.

1. 9. For the corrupt τούσι δ' Ἦθος ἦν Gaisford reads τοῖσιν ἦθιον δ' ὤρος. For the position of ὤς cf. No. v. 2, ὤρος κακῶν δὲ, 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. Τότος ἀνθρώποις κ.τ.λ. Theo. Progymnasm. i. 153 (Walz) quotes II. 1-2 with the remark that Archilochus is paraphrasing Homer, Od. xviii. 136—

Τότος γὰρ νόσος ἐστὶν ἐπιγυνών ἀνθρώπων,
οὖν ἔπη ἤμαρ ἄγησα πατήρ ἄνδρῶν 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 κόμην.

l. 2. ὀχοῖν: i.e. men’s feelings vary with the fortune (ἡμέρην) Zeus brings to them. With the reading ὀχοῖν, which has less authority, ἔπε must of course be taken not, as in the former case, with ἄγε ἤμες ἐν τιμεῖ, but with ἡμέρην, ‘men’s feelings are such as Zeus brings them daily’. For ἄγε Stob., who quotes the passage, Ecl. Phys. i. 38, has ἄγε, which might perhaps be expected in imitation of the Homeric construction above.

l. 3. Supplied from the Platonic Eryxias 397 E.

ἔπη ἡμέρην: we should perhaps read ἔπη ἡμέρην, as an example of Ionic Psilosis? Cf. Anacr. ii. 6, ἵππατορς note, and see Fick in Bezzenberger’s Beiträge, vol. xi. p. 246 seq.

XIII. Οὕτω φιλίοι μέγας κ.τ.λ. ll. 1-2 Dio Chrys. ii. 456; ii. 3-4, Galen in Hippocr. de Artic. III. T. xviii. i. 537.

l. 1. διαπεπληγμένον Hemsterhuys, for διαπετηγμένον or διαπεπληγμένον.


l. 4. βοικός has somewhat more authority than ἄμφις. Both have the same signification, ‘with the knees bent inwards’, ‘knock-kneed’, a physical peculiarity favourable, according to Galen, to firmness of stand.

Καρδίης πλέος; so Galen; while Dio has a totally different version, καὶ ἐπιανομαία δαχτύς, according to the common reading. Schneidewin follows Bergk’s older version, καταπνομαίαν δαχτύς, and interprets con-silio abundantem, oppositum ὑπεξιμημένον’, ‘bristling with plans’. Emperius reads κατὰ κνήματιν δαχτύς (mss. Dio καὶ ἔπι κνήματι), hair about the limbs and body being often, if erroneously, regarded as a sign of strength.


l. 1. Γλαύκ’ ὀρα, perhaps ὀρά; cf. on No. xii. i. 3.

l. 2. Γυρέων. 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 προγυνάς non procul θασοῖς’. Liebel, γυρέων (with νέρος) ἤδε γυρέων ἢ κυρτῶν, ‘nubes convexa’, a cloud
pregnant with rain. But he has possibly overlooked the fact that γυρέων is the Ionic form of the gen. plur. fem. from γυρῶς, not γυρεός. Compare Anacr. xxiii. 1. 12, σατινέων, etc.

1. 3. εἰ ἄελπτης = ἄελπτος (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.

Niçης πείρατ' ἔρονται ἐν ἀθανάτοις θεοῖς.

1. 2. ζωοῦ Porson, for ζωοῦ. Compare with this line Stesich. IX. β—θανόντος ἀνδρός πᾶς’ ἀπαλλυτάκτον ἀνθρώπων χήρις.
I have omitted a third line, bracketed by Bergk, and quoted in a corrupt state by Stob. : ζωοῦ: κακίστα δὲ τῷ θανόντι γίγνεται.


1. 2. μὲ Hecker and Bergk, some mss. τι.

XVIII. Κλώθ’ ἀναξ ν.τ.λ. Plut. de aud. poec. c. 6, with the remark κύτων τὸν θεον ἐπικαλούμενος δῆλος ἐστιν, not the element fire as in Eleg. 12 (Bergk).
1. 2. γαρίζειε ν.τ.λ., ‘show me thy wonted favour’.

XIX. Νῦν δὲ λεοφίλος ν.τ.λ. Herodian, περὶ σχήμ. 57. 2.
1. 1. ξρυγέ. Liebel, supposing that the speaker is enamoured of Leopilus, has a note : ‘ξρυγειν et κρατεῖν de formosis, ut Anacreon de Bathyllo, τὸν ξρυτὶ τῶν ἀπέκτων | κρατοῦντα καὶ τύραννον.’
1. 2. Κέλτα : ‘all things lie at the disposal of L.’, ‘all power is in his hands’, like θεον ἐν γονατί κέλτα.
Λεοφίλου δὲ ἀκούστα Porson, for Λεωφίλου δὲ ἄκουσε.

XX. Εἰ γὰρ ὃς ἔμοι ν.τ.λ. Plut. de EI ap. Delph. c. 5. Εἰ γὰρ ὃς is pleonastic, and Liebel supports the reading ὃς, ‘vel sic’, i.e. perhaps ‘in spite of my anger at my rejection’.}

XXI. (a) Ὄς Διονύστοι’ ἀνακτάς. Quoted by Athen. xiv. 628A, to show that the proper accompaniment of the Dithyramb was οὖνος καὶ
GREEK LYRIC POETS

μέθη. We see from this and the following passage that Archil. was a composer of Melic poetry proper (cf. Biog. Archil. p. 111).

δέκατον, see p. 7, and cf. Ar. Poet. i. 30, where it is stated that Tragedy arose from τῶν ἡχοφόρων τῶν διθυραμβῶν.

(β) αὐτῶς ἡχοφόρω, Athen. v. 180 E.

Δίσβιον. The epithet points to the early existence of a Lesbian school of Lyric poetry, see p. 100.

XXII. "Επτα γὰρ νεκρῶν ν.τ.λ. Plut. Galba, c. 27. "Ωσπερ δὲ φησιν Ἀρχίλοχος "Επτα γὰρ ν.τ.λ., οὕτω τότε πολλά τοῦ φόνου μὴ συνεφακαίμενα, κέφαλι δὲ καὶ ξίφη καθαίρωμαστόντες ἐπεδείκνυτο.

MELIC AT SPARTA

TERPANDER

I. "Ἐψὶθαίκα ν.τ.λ. Plut. Lyc. c. 21. (Τέρπανδρος) οὕτως πεποίηκε περὶ τῶν Λακεδαιμονίων. See Art. viii. p. 101, and compare the passage from Pindar there quoted (No. xv. in this text), also Alcman xxiv.

αἰγύμα νῦν, cf. Pind. Nem. x. 23: ἦρεξε δ' αἰγύμαν Ἀμφιτύρωνος, where, as in this passage, Dissen explains αἰγύμα as 'warlike spirit'. Μῶσα, Dor. Dial. p. 79.

Δίσβια. If Chappell (Hist. of Music, p. 107) is right in saying that Greek music was pitched extremely high, we can more readily understand why λυγέ, properly 'shrill', is so often used for 'sweet-toned', 'musical'. Cf. Alcman vii. and ix. etc.

τεντάχθνα, Schneider. conjectures εἴ τεντάχθνα, Bergk thinks that τεντάχθνα may be explained by Aratus 105: Δίκη . . . ἀγερουμένη δὲ γέροντας | Ἡ που εἰν ἄγορὴ ἡ ἐγερούμενῃ ἔν ἄγορῃ. I should take it to signify, like τεντάχθνα, 'easily accessible', 'open to all'.

II. Σοὶ δ' ἢμεῖς ν.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 παυπαλάιαν. Some (e.g. Bergk, Hist. Gr. Lit. p. 211) understand by τετράγχρων ἀσωθ. the old Nome of 4-parts (see p. 36).

ἀποστέρβασις, so Eucl. Introd. Harm. 19; Strabo, ἀποστέρβασις. The dialect is given as it appears in these authors.

III. (α) Ζεῦ πάντων ἄργα ν.τ.λ. Clem. Alex., Strom. vi. 784, quotes this for the solemnity of the rhythm.

I. 3. πέμπει 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, Μῶσάρχο.
It is, however, hardly safe to tamper with a word so familiar in Epic poetry as Μοῦσα.


TYRTAEUS

These, if we may include No. II. (v. below), are the only extant passages from Tyrtaeus of a Melic description.

I. 'Αγετ ' Ὠ Σπάρτας εὐάνδρῳ κ.τ.λ. Quoted by Dio Chrys. i. 34 (Emp.) as an instance of an ἐμβαθηρίαν or march-song, and by Tzet. Chil. i. 692.
1. 1. εὐάνδρῳ. I have restored the Doric genit. in ω, τιν Dor. Dial. p. 94.
2. 4. δόρῳ δ', i.e. δεξίδ δ' δόρου, κ.τ.λ., δεξ. being implied in δόρου. πάλλοντες, so Thiersch for βάλλετε, βάλλοντες.

II. 'Αγετ Ὠ Σπάρτας ἐνοπλω 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. ξίνησιν: Hephaest. has ξίνασιν, 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. Τριγυρίαν δὲ Τύρταυος ἐστι τε, τρεῖς Δακώνων γόρους, . . . παίδας, ἀνδρας, γέροντας. It is worth noticing that the Spartans did not regard dancing as inconsistent with the dignity of old age.
1. 1. ἄμες, Bergk (Dor. Dial. p. 95). Plut. gives the Lesbian ἄμμες (ἄμμες in one passage), but the pure Doric is more probable in a song of this character.

2. ἄμμες = ἄμενεν, but ἄμμες in l. 2 = ἄμεν, Dor. Dial. p. 96. ἄμμες is restored by Ahrens for the 'milder' Doric ἔμμες. λῆς from λᾶ-ες, pp. 92, 93. αὐγάσθεο = αὐγάζεο, Lesb. Dial. pp. 83, 84. αὐγάσθεο is read in two out of the three passages in Plutarch where these lines occur, πείραν λαζί in the third.

αἰ is an old form of ε', found in early Doric and Lesbian inscription, and in Homer when accompanied by ze or γάρ; v. G. Meyer, Gr. Gram. 113.

κάρρονες (= κρείττονες) from *κάρτιην, *κάρτησιν. 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 Πολυώδες, 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 (=Θεώλ, v. text i. 3) would stand _par excellence_ for Castor and Polydeuces (cf. Xen. _Hell._ iv. iv. 10, νά τῶς 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.

I. 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=ξαθον, _Dor. Dial._ p. 94.

l. 3. For στόν = Θεόν see _Doric Dialect_, p. 94.

II. 6-30. _General Sense._—Alcman begins by complimenting Agido, when suddenly Agesichora (ἐκλεννα γραφαγός) engages his attention (II. 10-24). In II. 25-30 he makes amends to Agido, and declares that the two maidens run level in the race for beauty.

I. 7. Ἀγίδος (genitive for οὐ). See _Dor. Dial._, p. 95.

l. 8. Ἀλίος Bergk for ἀλιον. The ceremony is taking place in the night (cf. l. 29, νύκτα δ' ἀμφροσίαν), but 'Agido,' the poet says, 'makes us believe that the sun has risen.' Cf. _Romeo and Juliet_, 'It is the mom, and Juliet is the sun.'

l. 10. φαίνειν, ἐκπαίνειν (Ahrens, ἐπαυφῆ). See _Doric Dialect_, p. 93.

l. 11. ἐκλεννα 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 ἐκλεννα. See _Athen._ xiv. 633 Α, for γραφαγός in the sense of 'leader of the band'.

_Seq._: οὔδε λοῖς ἕν is Bergk's ingenious conjecture. He declares that the original has ΟΥΔΕΛΩΤ, and the change from Λ to Λ is very slight. Blass thinks he can trace ΟΥΔΑΜΩΤ, which would avoid the harshness of οὔδε.

Λῶτα is given by Hesych. = ἔκλουσα (cf. Spartan Dance Song No. 1. ἐλ' ἔκλογη). For ἕν from ἐκ-εῖ 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' (v. v. l. 11). Canini refers γραφαγός 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. ἐλ' εύοι = εὐνα. See _Dor. Dial._ p. 96.

l. 14. _BOTOIC_ 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 βοταίς.

1. 15. The word παγῶν (= πηγῶν) 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. 'Υποπτεριδίων (= ὕποπτεριδίων) is a syncopated form of *ὑποπτεριδίων. It is referred to in El. 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:—οὗτος ἡ θαύματα καὶ τεραιώθη ὅπειρα εἰς ὑψωτερος προοπτείν. Bergk supplies Νῦν(α) = νότια, Ahrens Σαῦν(α) = θαύμα.

I suggest οὗν ὕποπτεριδίων, if at least it is permissible to combine the last two syllables for metrical purposes.


1. 18. Ἐντιθροῦ, 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, Ἐντιθρῶς πόλως τετερακαφόρος, and Strabo v. 4.

1. 23. ἀλακόνον, 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 αυτά, 'remain'), and though continuing his compliments (l. 25 seq.) couples her name with that of Agido. Αὐτὰ in this case must be taken in the sense of the Latin 'Heus tu!' Cf. Oed. Col. 1627.


1. 26. The reading in the text is that of Blass (excepting αἰς, Blass αῖς, although it appears 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. Κόλαξ is explained by Ahrens and Blass as θεραπόν. Ἐφίγνων seems to be the same as ἐφίγνος, which Hesych. interprets as ἄλωσεῖς, a Laconian hound, half-fox half-dog (Poll. v. 39).

Bergk reads κολαξίος, 'a horse belonging to Kolaxis', king of Scythia (Hdt. iv. 5 and 7), as if his horses had become proverbial for swiftness.

11. 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.

'Ορύζ, a Laconian epithet of Artemis, is Bergk’s conjecture for
which the original gives. (Compare above, p. 309.) See Pausan. iii. 16. 6.

Πελαιάδες is taken as 'Pleiads' by some (see Canini), as if the chorus of girls were compared to that constellation.

φαρός or φάρος is explained by the Schol. ad loc. as ἀφτερόν, '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.

Σεῖρον ἀστερόν 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.

Ἀπερομέναι from Ἀφερομέναι (Ἀστερον = ἄφερομεν, see King and Cookson's Sounds and Inflexions, p. 408). The change from Ἁ to ν is probably Lesbian; see Lesb. Dial. p. 82. Possibly we should read Ἀφερομέναι, retaining the digamma; otherwise we must treat the diphthong αυ as short.

l. 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'.

Ἀμβύναι. Schol. to II. v. 206 quotes this passage (with ἀμβυνασθαί) to show that ἀμβυνεσθαί = ἀμβύνασθαι, and Bergk compares γλαίνα ἀμβύνα, Od. xiv. 521, 'a cloak for a change'. The difficulty lies in the necessity of reading the active ἀμβύνα here on account of the metre. There is, however, a somewhat similar usage in Oed. Col. 1128, ἀμβύνω τίσια τοῖς λόγοις ταύτις.

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 siatety of purple garments that we wish to change them.'

l. 33. ὀράων, of a serpent-shaped bracelet or armlet; see Lexicon.

'Οψις is said by Hesychius to be similarly used.

l. 34. Λωδία μιτρα, the Lydian snood, evidently famous. Cf. Pind. Nem. viii. 15, where Pindar, φέρον | Λωδίαν μιτραν καναγραθα πεποικιλώνυ, 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.

l. 38. σειδῆς = θεσιδῆς, 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. Οὐ µὲν παρθενωλ ν.τ.λ. 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 ἔξημίτροις 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. ἵππος, accepted by most commentators for MSS. ἵππος. 2. 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 βοῦλομαι, and to signify ' (Heaven) grant that ...'. 3. 3. τὰ τα. For the use of the particle τα in a general instance, see on Anacr. xxiv., Sappho xxxvii. 5. ἐπὶ κυμάτων ἀνώτας. Buchholz very aptly compares the French phrase 'à fleur d'eau', 'between wind and water'. ποτήται for ποτάται, Dor. Dial. p. 92. 4. νηλείς Bergk, for νηλεῖς. Boissonade νηλεῖς. 5. 1. 5. Ilapωτῶν. Bergk suggests that Alcman employed the Lesbian form εὐδοκεῖν. See, however, p. 97; ad fin. 6. 1. 6. οἰώνων Bergk, for οἰώνοι. 7. 1. οἰώνων Bergk, for οἰώνοι. 8. 1. 5. κυμάτων is said by Apoll. l.c. to be the appropriate term for the monsters of the deep, τὰ ταλάντα κῆτη, such as whales, etc. 9. 1. 6. οἰώνων Bergk, for οἰώνοι. 10. 1. 6. οἰώνων Bergk, for οἰώνοι.

III. Εὐδοκεῖν κ.τ.λ. Apollon. Lex. Hom. 101. 18. 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. 1. l. 29). The graphic personification of natural objects in these lines is strongly suggestive of the spirit of modern poetry.

1. 1. Εὐδοκεῖν. Bergk suggests that Alcman employed the Lesbian form εὐδοκεῖν. See, however, p. 97; ad fin. 2. 1. 3. I have adopted Schneidewin's reading for MSS. φύλα τε ἔρπετα θ' ὤς κ.τ.λ. Bergk reads φύλλα θ' ἔρπετα θ' ὤς κ.τ.λ.; but such an abrupt introduction of φύλλα would be very bald, and the quick succession of θ, θ, τα would have been far too great a strain upon Laconian vocal organs (see Dor. Dial. p. 94). 3. 1. 5. ποτήται is said by Apoll. l.c. to be the appropriate term for the monsters of the deep, τὰ ταλάντα κῆτη, such as whales, etc. 4. 1. 6. οἰώνων Bergk, for οἰώνοι. 5. 1. 4. οἰώνων Bergk, for οἰώνοι. 6. 1. 5. κυμάτων is said by Apoll. l.c. to be the appropriate term for the monsters of the deep, τὰ ταλάντα κῆτη, such as whales, etc. 7. 1. 6. οἰώνων Bergk, for οἰώνοι. 8. 1. 5. κυμάτων is said by Apoll. l.c. to be the appropriate term for the monsters of the deep, τὰ ταλάντα κῆτη, such as whales, etc. 9. 1. 6. οἰώνων Bergk, for οἰώνοι. 10. 1. 5. κυμάτων is said by Apoll. l.c. to be the appropriate term for the monsters of the deep, τὰ ταλάντα κῆτη, such as whales, etc. 11. 1. 6. οἰώνων Bergk, for οἰώνοι.
line has been suggested to me: 'You are no fool, no, not even in the
eyes of clever critics.'

Σοφός, σοφία, constantly relate to poetic skill. Cf. Pind. *Ol.* i. 9;
iii. 44; Pyth. i. 42, etc.

1. 4. 'Ερυτηγός. 'Ερυτήγη, 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 ἐρυτήγης, 'trailing a shepherd's crook'.


V. "Οσκι δὲ πάθες κ.τ.λ. Apoll. de Pronom. 381 b. Cf. No. iv. ad init.
Οσκι δὲ . . . ἐντί, 'all maidens who belong to our band'.
καθαριστάν, in early times more or less synonymous with καθαριστός

VI. Ζεῦ πάτερ κ.τ.λ. Schol. *Od.* vi. 244 (Nausicaa *log.* αἶ γὰρ ἐμοί
τοιόσοδε πότες κ.τ.λ.).
'Ἀλκμάν παρθένων λεγούσας εἰπάγων—so that this line is in all
probability from a Parthenion.

Priscian de metr. *Terent.* ii. 425 (Keil), with the name of Alcman.
1. 1. λίγησα, cf. on Terpander 1.
2. αἰνάοιδε, Bergk's conjecture for ἓλ ἕλ, or αἶν, αἰνάδε, etc., Hartung
αἰνάοιδε.
παρσένοις, *Dor. Dial.* p. 94; ἀξιάδαι, p. 93.

VIII. Μοῦσ' ἁγε Καλλιόπα. 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. ἐπὶ . . . γῆρον, a good instance of zeugma, being equivalent,
as Welcker points out, to ἐπιτίθει ἐμερόν ὡς παρ' ἐμοὶ γῆρον ἡμιεύτη.

IX. 'Α Μοῦσα κέιληγη'. Aristid. ii. 508: τοῦ Λάκωνος λέγοντος ἔς αὐτον
τι καὶ τὸν γῆρον. 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 κέιληγη Bergk reads κέιλαγη, but κέιληγη' may be retained, as due
to Epic influence; *v.* p. 78.

X. Καλ ἵν εὐγρομαι κ.τ.λ. Athen. xv. 681 A.

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,
Πολιον . . . ἵν στιφανος ἵν τῇ Ἑρα παρτιθέατιν οἱ Λάκωνες.

1. 2. πολιον, trisyll.
B. BANQUET' SONGS

X. Φόινας ο.τ.λ. Strabo x. 482.
1. 1. Φόινας = Θοίνας, Lesb. Dial. p. 83. This is the only certain instance in Alcam's fragments of the shorter form of the dative; see Lesb. Dial. p. 86.
1. 2. άνδρείων, Cretan and anc. Laconian term = παστίσα (Strabo l.c.). Cf. Müller's Dor. ii. p. 294.

XII. Κλασα μέν ζέτα, 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 πεστίσαται, p. 83, τράπεζακι, pp. 83-84, κηρ = καθά, p. 92.

II. 3-4. Various conjectures are made for this corrupt passage; it is simplest, I think, to adopt Schneider's κίνω τε σακάμω τε (genit. after πεστίσαται), and Bergk's πεδίστα (= μέτεστα, p. 88), such an usage of μέτεστα as impersonal not being without parallel; see Liddell and Scott. Welcker prefers Schweighäuser's πεδίστα, suggesting that the word applies, as in No. v., to the maidens of the chorus. The form πελίγγη (i.e. πελίκη) occurs in Athen. 495 b, where the cup is described. γραυσόκτιλα is explained by Athen. as a mixture of honey and linseed.

II. 5-6. Athen. xiv. 648 b. I have taken them with II. 1-4, on account of similarity in subject and metre. Some subject must be supplied for παρέξει.

κηρ. ὁποίων, i.e. τοῦ μέλι, Athen. l.c. v. Liddell and Scott, ὀποίων.

XIII. Καὶ πικά τοῖς δοῦσιν α.τ.λ. Athen. x. 416 c. Ἀλκμάν... ἵκουν ἄρηγάνων ἐναὶ παραδίδοντων.
1. 1. τριπ. κυτ., cf. Eur. SuppH. 1202, τρίποδος ἐν κυρίῳ κυτε. Welcker explains the phrase not as 'a three-footed caldron', but as 'a caldron on a tripod', the two being separable, and compares γαστρήν... τριποδος, II. xviii. 348.
1. 2. It is hardly possible to supply the gap. Welcker reads ὅ x' ἐν λαίᾳ τριήρισι άλλο εἴτε ἐν τε γε νῦν α.τ.λ. He thinks that τριήρις, a kind of cup (see Athen. xi. 500), was used as a ladle for the caldron.
1. 4. παρεράγος. Welcker objects to the interpretation of this word given by Athen. ἄρηγάνων, and by Aelian πολυβορώτατον, urging that it means rather 'an eater of all kinds of diet' (ἀτμερ ὁ δάμος), no doubt a praiseworthy quality at Sparta. Welcker compares
Ar. Pol. i. iii. 3, τὰ μὲν (ζωὰ) 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. γλείρον πεδᾶ. Casaubon's conj. for γαλερον πάθα. Пεδâ = μετά Lesh. Dial. p. 88. For the shortened acc. plur. τροπάς; see Dor. Dial. p. 93.

ηράσθη 'has ever loved,' Gnomic Aorist. 'After the (winter) solstice,' i.e. when winter has fairly set in; unless we can read περὶ τὰς τροπᾶς, 'about the time of the (winter) solstice,' i.e. in the depth of winter.

1. 6. ηδ', a correction by an unnamed commentator for MSS. οὐ.

1. 7. καινά Casaub., for καινά. ἀλλά . . . γάρ '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. Ὠρας, ὡς ἡ περί τρεῖς κ.τ.λ. Athen. l.c., as a further example of Alcman's gluttony.

ἡπη исп. ἡ περί τρεῖς κ.τ.λ. See Dor. Dial. For Ἰῆρο, p. 92, σᾶλλει = θᾶλλει, p. 94, ἑσθίειν, p. 93.

Σᾶλλει must be used impersonally like ὤς, etc.

XV. Πολλάκι αὖ ἐν κορύφας κ.τ.λ. Bergk and other commentators explain this passage by referring it to a Maenad or Bacchante; and the words ἐν κορύφας ὀρέων, 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 ἄγγος 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. 2', 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. θεοτικὴ ἅπη Hermann, for θεοτικὴ ἅπη, πολύφανος Fiorillo, for πολύφανος, which according to Welcker is a Dorian form of πολύφωνος—a view discounted 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. ἔγωστι. Possibly ἔγωστι or the Doric ἔγωντι should be restored; but there can be no certainty about such cases (see p. 97), and perhaps ἔγωστι is more in keeping with the Epic tone of ποιμένες ἄνδρες.

1. 5. In this line the MSS. read γειτὶ λεοντῖον ἐπαλαθέτα. The restoration is due to Fiorillo, who most aptly compares Aristides i. 49:
C. MISCELLANEOUS

XVI. Ἐρος μὲ άδυτε ι.τ.λ. Athen. xiii. 600 F, where Alcman is spoken of as ἤγεμόνα τῶν ἐρωτικῶν μελῶν. Cf. p. 126.

XVII. Άφροδίτη μὲν οὖν ἐστι ι.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 ἀ μὴν μοι θίγῃς, '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: ἄχρι ἀνθίνα βαίνον τε κύων τίς το θυαιρίσκον, 'il ne touche pas même aux corolles'; cf. Hes. Fragu. 156: ἄχριν ἐπ' ἀνθίκων κάρπων θέν οὐδὲ κατίκλα, and Aen. vii. 808. See Ledb. Dial. for παίσδει, p. 83, καβαίνων, p. 95.

XVIII. Κύπρον ι.τ.λ. Strab. viii. 340, and Menander (Walz, Rhett. ix. 135), with reference to the custom of invoking deities from their favourite haunts. Compare Anacr. ii. 1. 4, note.

XIX. ΤοῦΘ' άδεαν Μοστὴν ι.τ.λ. Athen. xiii. 600 F, where it is mentioned that Megalostrate was a poetess of whom Alcman was enamoured.

Il 1-2. άδεαν Bergk (earlier ed.) for άδειαν. Τοῦτο ... δορὸν, apparently a song or hymn by Megal, poetically described as a gift of the Muses, being composed under their inspiration.

μάξιρα παρθένων 'blessed among virgins'; cf. the familiar διά θεάων, δία γυναικῶν. 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. Μαξιρά 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).

(x') A clever poetical genealogy of Τὼγη (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.

(β') Apollon. de Adv. in Bergk An. 2. 566. Περί τοϋ \PA. Σ' inserted by Schneidewin. Σ' Bergk, for ζζ, explaining it as the neut. of an old form \PA, whence ζζτος.

έντευκα: Bergk for έπίπευκα.

(γ') Schol. Pind. Isth. i. 35: ονορίσκεις δι νῳ καὶ πορακάσταιαν φέρει.

(δ') Schol. II. xxii. 305, to illustrate the use of μέγα = μέγα ἄγαθόν.

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.

(x') Athen. ix. 390 A ἐπι δὲ τε Ἐρταν for ἐπιγές δὲ; Bergk ἐπι τόδε particulars too closely. For δὲ τε cf. on Sappho XXXVII. 1. 4.

l. 2-3 restored by Meineke from εὐρεί τε γάλωσσ. . . . ὄνομα συνθ. Γαλωσσ., which is nowhere else found, is apparently a participle from a verb γαλωσσάω, whence γαλωσσέω.


XXII. Οἶξ Δώς ἀναγάλη ὑπόλ. Quoted by Plut. Symp. III. x. 3, to illustrate the remark that dew is most abundant at the full moon. Δώς he explains as ἄρος.

XXIII. γερμόνες ὑπόλ. 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. Ἄρπη τα γάς ἂντα ὑπόλ. Quoted by Plut. Lyce. 21, as the words of ὃ Ακκώνικας ποιητῆς, possibly Alcman. Cf. Terpander i. (note).

Τὸ στίχῳ and κινοφόρεσκεν (Bergk -τον) Welcker for -ιφ and εἰ.

XXV. Αὔσσιν οὖ ἀπρακτα ὑπόλ. Athen. ix. 373 E.

Αὔσσιν Bergk (in earlier ed.) for Αὔσσι, which Welcker retains, sc. γαπεσκεν, 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 Δῡσαυ in ed. 4, which, as Welcker says, would be a very inappropriate expression of frightened maidens. Compare Alcaeus XXVI.

XXVI. Δῡσαυς κ.τ.λ. Schol. on Δῡσαυς in II. iii. 39, presumably imitated by Alcman in these appellatives.

XXVII. Ἄνηρ ὁ ὠὴν ἀρμένωσαν κ.τ.λ. Schol. Pind. Ol. i. 60, in illustration of the story of a stone hanging above the head of Tantalus.

Il. 1-2. ἀρμένωσαν, Bergk and others for ἀσμένωσαν (see below); the words may be either neuter, 'in bonds', or masculine, 'among those bound'; θάκω (Dor. genit.) Hermann and Bergk, for θάκας.

l. 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: "Ὅπως (from Schol. Pind.) ἀνήρ ὁ ὠὴν ἀσμένωσαν ἄλτρος ἥς ἐστι θάκω κατὰ, πέτρας ὄρεων μὲν οὐδὲν, δοκέων 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 Ἡπιᾶς ὁρὸς ἐνθεῖον ὑλαι ν. μ. στιέων.

ALCAEUS

1. Ἡρος ἀνθεμένοντος κ.τ.λ. This and several of the succeeding passages are quoted by Athenaeus x. 430, to illustrate the remark: κατὰ πάσαν ὡσαν καὶ περίστασιν πίνον ὅ ποιητής (Alcaeus) εὑρίσκεται.

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.


ἐρχομένοιν, 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):—

οὐχθέντος ὤμον ἔκλεμον, ἐμοίδομον ἐπαίνοσιν ἱθρ φυτὰ νεκτάρεα.

II. Τέγγες πνεῦμονα κ.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 i. 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 συλυμός τ᾽ ἀνθί καὶ ἰχνεία τίττες
Δενθρὼν ἑρεξόμενος λιμφήν καταχείςἄοιδήν
Πυκνὸν ὑπὸ πτερύγων, Θέρεσ καματοθέους ὴργή.

For the metre see Metre pp. 67, 68.


1. i. τέγγες πνεῦμονα Φωίνος is the simple correction of the commentators for the unmetrical οὖν πνεῦμονα τέγγα (Procl. l.c., and Athen. i. 22). Bergk prefers πνεῦμονας from Athen. x. 430 τ. πλεῦμονας οὖν: but ζ may well have crept in through inattention to the "five, by which hiatus is avoided.

ἀστρον, i.e. Σείριος (l. 7). cf. also Theognis 1040:—

"Ἀρρονος ἀνθρώποι καὶ ἑπτηοὶ οἴτινες οἶνος
Μὴ πίνουσθ' ἀστρον καὶ κυνὸς ἀργομένου.

Cf. Hor. 3 Od. xxix. 18.

1. 2. δίψασι, 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 τίττες. Plat. Phaedr. 262 D calls it ὁ Μουσόν προφήτης.

II. 4 and 5. κακχεία: if correct does not follow the usual Lesbian conjugation of the contracted verbs (τ. pp. 90-91); πύκνον is suitably supplied by Bergk from the passage in Hesiod. The succeeding words are very corrupt; ὑποπτα is Ahrens' reasonable conjecture for ὄτιποταν, but no conjectures can satisfactorily restore l. 5, where we have after καθέτον—ΕΙΠΙΠΤΑΜΕΝΟΝΚΑΤΑΤΑΥΔΕΙΗ. The words, whatever they once were, appear to have been an amplification of Hesiod's Θέρεσ καματοθέους ὴργή.

1. 7. γόνα, so Seidler for γόνατα, Bergk γόνα, but Schneidewin quotes Steph. Byz. : γόνα τοί Αἰόλεψ τὰ γόνατα.

III. "Ὡς μὲν ὁ Ζεὺς κ.τ.λ. Athen l.c. This ode is imitated by Horace, chiefly in i Od. i. 9.
GREEK LYRIC POETS

For κάβαλλε, κύρνας, see Lesbian Dialect, pp. 88, 83; for ὃρανος
where we should expect ὄρανος (Doric ὄφρανος), cf. Lesb. μόνος, κάλος,
p. 82, and see on Sappho i. 1. 11.
1. 5. κάβαλλε : 'Dissolve frigus', Hor. l.c.
1. 8. ἄμφι: commentators suggest -τίθη -τίθει -βάλων, etc.
γνύσαλλον, for γνάσαλλον, or κνάσαλλον (cf. κνάπτω), see Lesbian
Dialect on α for α, p. 85.

IV. Οὐ γρη κάνουσιν κ.τ.λ. Athen. l.c. For ἐπιτρέπτη and μεθύσθην,
see Lesb. Dialect, p. 89; ἀσάμενοι, p. 90.
1. 1. ὃς, an emendation by Stephanus for μνήσων.
1. 3. Βύκης, Lesbian form of Βάκυς. A grammarian compares
Ἰππος and Οίκος (the capitals are Berck's) for Ἰππος; and for
the use of υ, βύθις = βάθος.

V. Πῶνομεν 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 Athe-
naeus 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.).

See Lesb. Dial. for κάδος, κάσ, p. 88; accusatives in -ςις, partic.
κύρνας, ὁθύτω (= ὁθείτω), p. 90.
1. 1. Athen. x. 481 A gives τί τῶν λύγον ἄμφινομεν. Porson emends
to τά λύγνα(α), Ahrens ἄμφινομεν (see Lesb. Dial. p. 85), Welcker,
whom Bergk follows—τί το 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 ἁμέρα: these words in connection with the
preceding have been variously explained; Δάκτυλος seems to express
a minimum of time as in δάκτυλος αἰών (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
breath 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. άείρα: so Ahrens for άείρα; cf. Sappho XXXIII. 1. 2. Possibly,
however, άείρα should be retained as another instance of Epic influ-
ence on the literary dialect.
'ἀίτα is the reading boldly adopted by Schneidewin as a Lesbian
variation on 'αίτα; it has at least the merit of keeping closely enough
to the original αίτα ποιμάλλος, or ποικάλα.
1. 4. ἐν (sc. κύκλον), καλ ὄο, 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—τά μὲν ὄει ἠγέως |
Judging from these and other passages (e.g., Ar. Knights 1184), it appears to have been customary to mention the water first.

1. 5. ἄκα κεφάλας, adopting Porson's punctuation (v. Bergk, note ad loc.), implies that the cups were to be brimming over; for κεφαλή in this sense cf. Theocr. viii. 87, ὑπὸ κεφαλᾶς, of a milk-pail. It is hardly so likely that κατὰ κεφαλᾶς can be used in the sense of ἐκ: κεφαλῆς, 'headlong,' praecipitanter (Bergk). For κακό Bergk suggests ἃ (= ἦν).

VI. 'Αλλὰ ἀνήτω κ.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 ἀνήτω, τὸ, p. 84; accus. πλέκταις, p. 83; περιθέτω (= περιθέτων), p. 88; the dat. ἀνου, p. 87; and the form χειφάτω, where ἀ represents an original Φ, 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—κελέυον καταγέαι τὸ μύρον κατὰ τὰς πῶλας παθοῖτας κεφαλᾶς καὶ τὸ πολιμῖν ςτήθεος (Append. Alcaeus, No. 12), cf. Anacr. XXXVIII. 5'.

'Ανήτω: Galen says that this was employed at banquets, as it was supposed to assist the digestion.


See Lesbian Dialect for ἡπνί, p. 84, and ωτι (= ωτι) 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.

'Εκλός is found in Lesbian, and ἐσθλός in Doric, or other dialects for ἐσθήλος; cf. μάσθλης = μάσθλης, Sap. XXIX.

VIII. 'Αργάλεων Πινίκα κ.τ.λ. Stob. Flor. xcvi. 17.

Metre.—If the second line be complete it should probably be scanned:

-οο-οο-οο-ο-

but very likely it is a fragment of a hexameter, the last syllable of ἀκολύφα 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 δάμης.
GREEK LYRIC POETS

'Adresse (cf. Epic) should perhaps be written ἄδελφίς, since it is an adjective (ἀδελφεῖς) of the same kind as γρύσιος, Lesbian γρύσιος. See Lesb. Dial., p. 85.

IX. Οίνος γαρ υ.τ.λ. Tzetz Lycophr. v. 212; Schol. Plat. p. 377. (Bek.).

For ἄλθες (= ἄλθεοι) see Lesb. Dial. p. 85.

These two lines recall the apophthegmatic or sententious character common in convivial songs (see Introduction to Scolia).

X. Κυλοψαί τινα υ.τ.λ. Κάλλεσσα, Lesb. Dial. p. 82.

The passage is quoted by Hephaestion 41 as Ἀλκιοῦν, and is attributed by Bergk to Alcaeus.

For χι=ζ 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 κοιλύς κιόνος is usually treated as a case of 'synizesis', and scanned κοιλύς κιόνος — — — — Bergk, however, reasonably urges that κοιλύς should be treated as a dactyl, ζ being shortened before the succeeding diphthong. The same applies to Sappho i. 11, ἕρανω κιόδε φος δία 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 μελλυρύμειδα, and for Φίτην p. 82, and p. 89.

I have adopted Blomfield's reading μελλυρύμειδα for μελλυρύμειδε, for Hesychius gives the nominative in -τ, and not in -τε, and we have the analogous φιλομειδής. A Lesbian vocative in -ά (for -ε) on the model of the first declension in -τ is quite conceivable.


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 Κώμος. Compare Hermesianax:

Δέξας Ἀλκιοῦν ἃς πότους ἀνεδείξατο κώμος
Σαφεσάς φορμίκων ἀμερύντα γάμον.

XIII. Κόλπῳ ζ' εὔδεξαν υ.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 Κρίνοι) is Bergk's excellent emendation for Κρόνοι. He aptly compares Theocr. xvii. 36.
XIV. Ἐμε ὀξίλαν 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. πεδὰ (=μετὰ) in πεδέγρατα, and for πατὰν (=πατῶν), p. 83, and p. 84.

XV. "Ευσιον ἁμι κ.τ.λ. Apollon. de Pron. 384 b.

Liddell and Scott give ὅλολπον = ὄξονον, 'purple-girdled'; why not 'dark-bosomed', of some Southern beauty?

XVI. Μαρμαῖς ἔς μέγας δόμος κ.τ.λ.

Metre. Each of these lines consists of two (if not three) Cola, 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 μᾶλλον τὸς δίόντος πολεμικός, 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, περικάλλα τεῦγε ἔποισα, II. vii. 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 κυνάται, γάλακται (p. 85), κατὰ (p. 85), p. 84, ὑπομονὴ, πατάλως (acc. plur.), κρύπτοις, p. 83, the genitives ἅγιορο, λίνον (p. 84), βίεσὶ = βίλος (p. 84), παρὶ = παρῇ, etc.

1. i. "Ἀτη (for "Ἀτε") 'in Martis honorem' (Jahn).

1. 3. γάλακται, etc., 'brazen greaves bright-gleaming hide the pegs on which they hang.'

κρυμμέδες. Lesbian for κρυμμίδες.

5. κυλίκες, I have adopted Seidler's emendation for κυλίκα (from κῦλο(φ)-λίκα), 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 κατ, which is the usual Lesbian form, see p. 88.

βεβλημέναι, Casaub. reads βεβλημένον (two MSS. βεβλημένον) ' = occisorum', as if these were trophies from slain adversaries.

Χαλαθίδες. According to Stephanus the name Χαλαθίδες was given to the people διὰ τὸ γαλαξουργεῖα προίτων παρ' αὐτῶς ἄρθρωσι.

XVII. Ἀσυνέττημι τῶν ἀνέίρων 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: Μυριόλος ὁ δικούμενος ἢττι καὶ τυραννική κατὰ Μυτιληναίον ἐγείρομενή σύστασις.
Cf. Hor. i Od. xiv. Soph. Oed. Tyr. 23. Antig. 163, etc.


1. 1. ἀσυνέτημι is Ahrens' conjecture for ἀσυνέτημι καλ. The lengthening of the v in arsi is for metrical purposes and not dialectical. Cf. on Sap. xi.

With ἀνύμον στάτιν comp. Aesch. Prom. 1087. στάτιν ἀντιπνοοῦν, 'strife of opposing winds.' Alcaeus plays upon the word στάτις.

1. 6. πέρ is said by Ahrens to have the force in this passage as in others (see Lesb. Dial. p. 88) of ὑπέρ; but surely the usual meaning gives excellent sense here: 'the water encompasses the mast-box.'

1. 7. ζάδηλον (= οίδαδηλον, 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. 1), and he accordingly emends. Such a confusion, however, is excusable enough in allegorical or figurative language.

XVIII. Τὸ δητῆ σώμα 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: Ἀλκαῖος τὴν ὑπάγειαν χειμόνα καὶ τρικυμίων 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 (ἀνω) p. 85; and the infin. ἀντλήν p. 89. The text is very corrupt in Heracl. and has been emended mainly by Bergk and Seidler.

1. 3. νάος ἐξῆ, MSS. νάος ἐμπαίνιε. Νάος is probably dependent on some noun coming after ἐμπάζε. Ἐμπαίνεω however takes the genitive in Oed. Col. 400, τῆς δὲ μὴ ἐμπαίνης ὀρειν.

XIX. Νῦν γρέμισθηθεῖν 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 μεθύσθηθεν (μεθύσθηναι), and ποιήσει (= ποιεῖν) p. 89. This passage is imitated by Horace (1 Od. xxxvii.): 'Nunc est bibendum,' etc. Hartung attacks the reading τινα πρὸς βίαν ποιήσει (Ahrens for ποιεῖν) as being mere tautology after μεθύσθητεν. He therefore adopts a suggestion founded on Horace's 'pede libero Pulsanda tellus,' γθόνα πρὸς βίαν κρούσει (or ποιεῖν). Matthiae defends the reading in the text, explaining πρὸς βίαν not as 'violentius' but in its usual sense of 'invitum,' i.e. 'We must drink whether we wish it or not.'
XX. Ἡντρ οὖτος κ.τ.λ. This passage is applied by Aristoph. Wasps, 1234 (v. Schol. ad loc.) against Cleon.


ὕσας (ὕσας?) is of course Lesb. for the gen. ὑσῆς, for the accusative would be ὑσας. Ὑσας κ.τ.λ. ‘Keeps ever on the brink of ruin.’

XXI. Τὸν ἀκατάρρητα 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 Antimenidas (v. Introd. to Alcaeus).

For metre cf. Frag. ii.

Lesb. Dial. for τῦλος, p. 87; ἄγαλος, p. 84.

For ἄγαλος Bergk reads ἄγαλος, i.e. ‘discordis,’ but surely ἄγαλος ‘chicken-hearted’ is most appropriate, when Alcaeus is rebuking his fellow-citizens for voluntarily putting their necks beneath the yoke of the tyrant.

For ἐπαινεύσεις, which is here quadrisyllabic, we should expect ἐπαινεύσεις, Ahrens ἐπαινεύσεις. 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 ἓς after ἔξις, 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 ύμνην, p. 89; γέινατο, p. 82.

1. 1. Bergk is in favour of retaining the accent on ὤ (ἔς) and treating μέδας as second pers. sing. (v. Bergk on Alcaeus, 5). Others read ὤ μέδας (partic.) = ὤ μέδαν, as if from μέδημ, Lesb. for μεδίω (a form implied by the participle μεδίων); see Lesb. Dial. p. 90.

ὑμνην, 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 κοροφάζων αὐγαῖς.

1. 3. Bergk’s correction from γέννα τῷ κρονιόθν μαίας.

XXIV. Δευστατον θεῶν κ.τ.λ. See Lesb. Dial. for εὐπίστιλλος, 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. Cud. 278. 17, quoted by Bergk). The genealogy of course has no foundation in mythology. Cf. Alcman XXII.
XXV. Ἡλ.δεῖς εἰκ 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 Antimenes to enter the service of the king of Babylon. (Introd. 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 τῷ, p. 84, κτένας (= κτένας) pp. 82-3, the participle ypμαγής, p. 90.

ἀπό = ἀπό, as ἀπόμοιρον ἀπόμοιρον (v. on Sap. vii. 4) : πίμπον = πέντε, for in Lesbian the declension of the numerals is extended beyond the first three; cf. δυοκατάκοντα, Append. Alcaeus No. 35.

1. ἔλεφανταν λάβαν...γυμνοδέταν: 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 hallowed 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.

2. τίλεσσα, aor. indic. (the participle would be in -ας). We should rather expect τίλεσσα, but we find e.g. κάλεσσα, as well as κάλεσσα. See Lesb. Dial. p. 82.

3. The form μαχάταν for μαχήτιν, is curious. We find, however, a Dorian form μαχάτας, pointing to a stem μαχ-, side by side with μαχα-. From μαχα- Lesbian, retaining the Spirant ą of the termination āo, may have formed a verb μαχαίω, or possibly μάχαιμι (see p. 90), from either of which the derivative μαχατικός could be obtained.

βασιληίων, etc., 'But one span short of 5 royal cubits,' i.e. the man's height was about eight feet four inches. Müller reads βασιληίων with μαχάταν; Bergk βασιληίων with παχίων, quoting Herod. i. 178 to the effect that the royal cubit exceeds the Greek τρίτοι δακτύλους. The epithet, otherwise prosy, thus enhances the glory of the achievement.

βασιλείως preserves the ancient diaeresis, while in Attic we have the diphthong βασιλειος.

XXVI. Ἐπετάξων ὥστε κ.τ.λ. Herod. πελ. μον. λεξ. xxiii. 9.

Lesb. Dial. πατάξω = πτήσσω. 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. Βλήθρων ἀνέμων 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. Ποικιλόθρονοι α.τ.λ. Quoted by Dionys. de Comp. Verb. c. 23, as an example of the ‘finished style’ (γλαζονός γρακτης), in which, he says, Sappho excels all other Melic composers. He adds—ταύτης της λέξεως ή ευθείας και ή γράφες εν τῇ συνεπείᾳ καὶ λειτοτης γέγονε των ἁμορφῶν.

See Lesb. Dial. for ὀνίαιται (= ὀνίαιτι), p. 85; the adverbs τίλις, τίλιον (= τίλισε), p. 88; αἰτοτά, (= αἰτοτε, note on Spartan Dance-song i. and p. 85); γρύσεν (ον (= γρύσσον), p. 85; -οισα, -οισα in the participles, p. 83; οἷος in the genitives οἵρανος, μέστον, αἰδός, p. 84; the forms of the ‘contracted’ verbs διένεντες, κάλμη, ἀπικεῖτα, pp. 90, 91; the forms τελέσσαι, ἱμέρες, pp. 82, 83, etc.

1. i. Ποικιλόθρονοι, τ. l. ποικιλόφρον: this, however has less authority, and is tautological as compared with δολότοξε in the next line, unless we follow Ahrens in regarding ποικιλόφρον as Lesbian for ποικιλόθρον (cf. Lesb. Dial. p. 83). The word is ἀπικεῖ 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 εὔθρονον Ἄφραξι in Pind. Pyth. ix. 62). But Aphrodite, although I must admit that she is called εὔθρονος 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 Ἄφραξ (H. xxii. 441, where Helen embroiders Ἄφραξ ποικλα on her robe). Aphrodite may thus be described as ‘goddess of the spangled flowers’, just as at Cnosus she was called Ἀνδεία (τ. Hesych. s.v. Ἀνδεία). The epithet in this sense would be particularly appropriate from the lips of Sappho, whose love of flowers is conspicuous. Cf. Frag. vi. vii. xxxiii., etc.

II. 3-4. μὲ . . . θῦμον, Schema καθ' ὦλον καὶ μέρος.
1. 5. ἐπίστευτα = ἐπιστεύθη. See p. 85.
1. 6. αὐδως (Lesbian for αὐδοῦς), apparently from a form (αὐδω =
GREEK LYRIC POETS

The former, as usual, applies to physical hearing, while ἀκλώς especially in the imperative ἀκλοῦθι, ἀκλοῦτε, etc., constantly signifies 'attend to,' 'give heed to.'

1. 9-10. καλοὶ . . . ὀφεῖς: the two adjectives, unconnected by a conjunction, must not both be taken as mere epithets. Transl.: 'With speed did thy beauteous sparrows, etc.'

στροφῶν, sacred to Aphrodite, v. Athen. ix. 391 E; Aristoph. Lysistr. 724. The Latin poets have familiarised us rather with swans as the charioteers 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.


μελαίνης: Moebius directs attention to the Homeric character of this epithet.

1. 11. For the scansion cf. note on Alcaeus xi. Gaisford reads ὑφάνω θέσις, ὑφάκις, from an MS. reading ὑφαπραγματεύεται διά μέσω, he compares Vergil's 'nare per aestatem liquidam.' With θέσις (= θέσων) cf. βελτίζω, Lesb. Dial. p. 87.

ὑφάνω = ὑφάνων. We should expect in Lesbian ὑφάνων from *FopFavo, and G. Meyer is inclined to discredit ὑφάνων, which is rather Dorian. Cf. on No. XVI.

1. 14. μελαίναται x. i. l. recalls Homer's φιλομενήσις Αφροδίτα.

1. 15. κατεῖ = καλ ὀφεῖ (καλ ὀφεῖ), v. Lesb. Dial. p. 88. Meister suggests κατεῖ, since we should expect a and not e in such a contraction. Compare, however, θυριός in Sap. XL.

1. 17. κατέ έσμη, Bergk substitutes κατὲ μου, without, however, any MSS. authority.

11. 18-19. Τίνα x. i. l. Notice the effective transition to the goddess' own words.

The reading here is very doubtful, for the MSS. have something like τινα δει τα παράδοτα λαμπράνισσον. The text is Bergk's, being a slight variation upon Seidler's. Transl. 'Whom dost thou wish Peitho to bring to thy love?'

Μαῖς (= μαῖς, Lesb. Dial. p. 90) is objectionable, since the pres. active is not elsewhere found, μάις on the contrary being employed in Sappho, App. No. 10; Seidler's λαῖς (cf. Spartan Dance-song No. 1) has no MS. authority. Among many other readings that of Blass is worthy of attention. παραβο-)μαῖσ ο̣ ἀγην x. i. l., i.e. σοι ἀγην; 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.

1. 20. Ψάρ. Hermann regards this as an endearing diminutive for the vocat. Ψάριν (των 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. Ψάριν is given in Max. Tyr. from Ψαρίνω, which is found in Et. Mag. 243. 51.

1. 25. Vide Bergk’s note on the accent of γαλεττῶν, etc., in which he is inclined to think that here too, and in the adverbs αὐτᾶρ, ἀτᾶρ, etc., Lesbian kept to its practice of casting back the accent.

1. 28. ἔσον ὁμόθ., Ahrens conj. ἔσον.

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 τις ἄλλῃ ἴδεις 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 (τὰ ἄκρα αὐτῶν καὶ ὑπερτεταμένα δινὴ καὶ ἐκλέξα καὶ εἰς ἀλληλα συνώνθαι). He continues— ἀμα ψάρεται, καίται, ἀλογιστεί, ὀροεῖ . . . ἣν μὴ ἐν τι περὶ αὐτῆν πάθος φαίνεται, πάθον δὲ σύνοδος.

Plutarch refers to the poem, Morall. ii. 762 F., etc., remarking that Sappho ἄλληθος μεγιστῶν πυλη φινέγγεται.

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 ἐμμεν (=ειναι), ἐμμι (=ειμι), p. 82; τοι (=τοι), p. 87; φωνεύσας, γελαίτας, ἐπιρροῆσας, pp. 90, 91; τὸ for the relat., p. 87; βρογείωs, ὑπαδιρῳμαζον, p. 85; καπ., καπ.—for κατά, p. 88; τευναίην, p. 89; ὀλίγον for the genit. p. 84; etc.

1. 1. Μω, Apoll. de Pron. 336 Α quotes from Sappho the words φαίνεται ἄρσινος, 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 κήνους is quite general is shown by ὅστις in 1. 2 (=si quis).

1. 1. κήνους, Lesbian and Dorian for (ἐ)κείνους. Cf. κη = (ἐ)κεῖ, Sap. xli.
1. 2. Ὡνηθ = ὁ ὅνηθ.
1. 4. ὑπακούω, ‘Attente et cum silentio audita,’ Weiske.
1. 5. γελαίτας, so Buttmann and Neue (mss. γελάς or γέλας δῆ), and the reading is supported by Catullus, ‘dulce ridentem,’ and by Horace’s apparent imitation in 1 Od. xxi. 23, ‘Dulce ridentem La- lagen amabo | Dulce loquentem.’ The reading in the text supplies us with a good example of zeugma, αἰσθάνεται being implied in ὑπακούει, as Schneidewin points out. For μάν (=μήν) Hartung reads ιμάν (= ἐμήν).
1. 6. ἐπιτάξειν, gnomic aorist.

From ποιοί we should of course expect ἐπιτύχειν in Lesbian as in other dialects; ἐπιτάξειν is from the collateral form ποιαν' ; cf. on ὅρημι l. 11.

1. 7. I have given in the text the MSS. reading. (One MS. ἑροὺχος, the rest ἑροὺχοι.) Endless conjectures have been made to restore the line, the nearest to the original being Neue's ὀστε γαρ τ' ὄων x.τ.λ. Ahrens suggests ὦς τ' ὄς Fίδων x.τ.λ.; Bergk, with undue disregard of the MSS., ὦς γαρ ζύνων (= Fίδον, ζήνων) ἑροὺχος σε. I suggest as possible ὦς τ' ὄς τ' ὄων.

1. 8. ἰκεί, if it be right, must be i.q. the Doric ἰκεί with Lesbian psilosis = ἰκεί, 'no utterance comes to me.' Toup reads ἰκεί.

1. 9. Fίάγξε (p. 82), similarly we speak of 'broken accents,' etc. Compare Lucretius' imitation of this passage, iii. 155:

Sudoses itaque et pallorem existere toto
Corpore, et infringi linguan vocemque aboriri,
Caligare oculos, sonere aures, succidere artus.

1. 10. γρῶ, acc. for γρᾶ. Bergk γρῶ dative.

1. 11. ὀμμάτεσσι is the reading given almost unanimously for ὀμμάτεσσαι, and, if it be correct, the change of πια to πις, and not to μι is probably without parallel. ὀμματία, on the contrary, is given by the MSS. in Sap. Χ.

For ὀρήμαι we should expect ὀρῆμα (Lesb. Dial. p. 84), but the form is due to the collateral ὀρώ, frequent in Herodotus.

1. 3. Bergk ἀ ἔ πιδρως, quoting μάλαυρον in Alceaus as another instance of μ from F, Schneidewin ἐκ ἔ Φίδρως, with some authority for ἐκ, but scarcely any for the omission of μ. If ἀ ἔ μ' ιδρως be right, μ' must stand for μου. Cf. ll. vi. 165, xiii. 481, etc. ἐνδος is given as feminine in 'AEolic' Cram. An. Ox. i. 208.


1. 15. πιθεύτην (Lesb. Infin. = ἐπεδεύειν) so Ahrens from πιθεύσην, πιθεύσων, etc. 'I seem to lack but little of dying;' cf. the paraphrase in Longinus i.e. παρ' ὀλιγον τέθηνησαν. It is true that this use of the active instead of the middle ἐπιθεύσαμα is without any certain parallel, but Hermann's reading 'πιθεύτης (the adjective) is against the MSS., all of which have the letter ν.

11. 16-17. To fill up the gap Bergk conjectures ἔλλαξ = ἔλης, demens; Hermann 'ἀνθῆ, etc.

1. 17. The unmetrical words ἐπί καὶ πένητα 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 x.τ.λ. Eust. II. 729. 20.

I. 4. ἄγγρια is mentioned as occurring somewhere in this or a very similar passage by Julian Ἐπὶ, xix.; and is conjecturally placed as in the text by Blomfield. Neue, remarking that λάμπη requires a preposition, rather boldly reads γὰν ἐξει πάραν, from a comparison with the phrase πάσαν ἐπὶ αὐτοῦ in Η. viii. 1. 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. άστρα, σέλας, 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 Ἰσθ. iii. 42, Ἀπόφρος θανύς ὡς ἀστροις ἐν ἔλλοις.

IV. Ἀριστ. άρ. x.τ.λ. Quoted by Hermog. Walz. Ῥητ. 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 i.), which, as we learn from Demetrius Ἐλος. cxxxii., were often introduced into Sappho’s poems, cf. Ὺδ. xvii. 209, Theoc. vii. 135, and Hor. Ἐποδ. ii. 27: ‘Frondesque (Markland for ‘fontesque’) lymphis obstrupet manantibus | Somnos quoq invitet leves’.

1. 1. ζώορ is interpolated, according to Neue, for the sake of explanation. He adds that τάξιν καλάδει = ψυγίς ἐστι καλάδος.


1. 3. the word κατὰρροι is against Lesbian usage in two respects: in the employment (1) of the contracted form instead of κατὰρρος, (2) of the full form κατὰ- (see ῦεσθ. Dial. pp. 88, 90); consequently Ahrens reads καταρρεῖ, treating this line as the third and not the fourth in the ‘Sapphic’ stanza.

V. Ἔλθε Κύπρι. Athen. xi. 463, κατὰ τίνι καλήν Σαπφῶ, 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 νίκταρ γυμνός, Ὀλ. vii. 7.

᾿Ελθε Ἰλυ. Dial. for γρυστατι, p. 85; οἰνογοφοῦτα (Bergk for ὀοῦτα, Neue) p. 91.

τωμός. άρ. ‘mixtum voluptate’, Neue.

VI. Καταθάνοισκα κ.τ.λ. An attack upon a rich but uncultivated woman who had probably provoked Sappho (v. Introd. p. 152.) Stob. Ῥ. iv. 12, Σαπφῶς πρὸς ἀπαίδευτον γυναίκα; Plut. Ῥακε. Κατηγ. c. 48, πρὸς τινὰ θλουστᾶν; and Plut. Συμπ. Ἰ. i. 2, to show that rose-garlands were sacred (ἐπιπεφύμισται) to the Muses.

See ῦεσθ. Dial. for καταθάνοισκα, p. 83; ποτα, p. 85; παῦλον for ἠτα, p. 88; ἄρδωνον for ἄρων, p. 82.

L. 1-2. ὅστερον. The reading here is very doubtful. Stob. Ἰ.ė has κατὰ άρ. καίσικα ὀδύποικα μν. στήνεν ἐς ὀδύποικόν ὅστερον. Plut, however,
VII. Σῦ ὡς στραφάνοι. Quoted, Athen. xiv. 674 ε, as Sappho's simple reason for the custom of wearing garlands at sacrifices.

See Lesb. Dial. for στραφάνοι (acc. plur.), p. 83; περὶθεσι(η) (= περὶθεσιδη), p. 88; συνεργάσαι (= συνεργάστα), pp. 82, 83; the infinit. προτερην, p. 89.

1. i. ὁ Δίας, Welcker's conjecture for ὀδῆνα. (For ἀ in the voc. sing. v. Lesb. Dial. p. 86.)

περὶθεσιδ (Seidler for παρὶθεσιδ) after σῦ must stand for περὶθέσια, the infinitive for imperative, such an elision being not unfrequent in Epic.

1. 2. ἀνήτου: so Ahrens and Bergk (metri causa) for the usual Lesbian gen. ἀνήτω. Cf. Alcaeus i. note.

ἀπάλλαγεν, Casaubon for ἀπάλλακενίς.

1. 3. Athen. has ἠμάνθων γὰρ πλ.τ. κ. γάριτει 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. ἔπελει in Antig. 478) of the flower-bedecked to be further in the favour of the goddesses', there being perhaps special reference to Aphrodite. Cf. on No. 1. 1.

1. 4. ἀπντερίφονται = ἀποστρ. Cf. Appendix, Sap. No. 18, ἀπ. ἀτεροφ is also said to occur in Lesbian, though Sappho has ἀτερο (Appendix, No. 84). In the cases found the syllable is usually a very unemphatic one, except in the instance of ὄσδος = ὄσδος (ὀςος) in Sap. iv. 1. See G. Meyer's Gr. Gram. 62.

The dative after ἀπντερίφ: 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 λαυσμελίς 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. λαυσμελίς . . . πῦθος in Archil. III. ἰλικύπικρον, cf. Catull. lxviii. 18, 'dulce amarus'.
(b) I have adopted Hartung’s conjecture in l. 1. The passage is quoted or paraphrased in Maxim. Tyr. xxiv. 9 thus, τῆς Ἔκπροσ ὁ Ἐρως ἐπενεχεί τάς φρ. τ.τ.λ.

For the treatment of Eros in these passages see Additional Note B.

IX. Δέδοσετ. Η. Hephæst. 65. The lines are attributed to Sappho by Stephanus. Schneidewin remarks ‘aura cantilenae popularis aflat’. Lesb. Dial. p. 82, for σελάννα. Bergk restores Psilosis in κατευδόω for καθευδόω.

Μόσι νύκτες for ‘midnight,’ τ. Blomfield Gloss. Aesch. Choeph. 282. He quotes Hdt. viii. 76, Thuc. viii. 101, Xen. Anab. i. vii. 1, for the same phrase. Klausen remarks that the plural in such cases implies some notion of universality, and Peile explains μόσι 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’ (τ. Liddell and Scott), unless some instance can be found of Νύχ in the singular being used for ‘a watch of the night.’ The nearest parallel to this case is τόξα, ‘the parts of a bow,’ i.e. a bow, though τόξον 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 ἐπ νυκτῶν, πόρρω τῶν νυκτῶν, etc.

X. Εἶ δ’ ἤλεις κ.τ.λ. Quoted by Aristot. Rhet. i. 9, as Sappho’s response to Alcaeus’ addresses. See Alcaeus xi. note, and Additional Note A.

See Lesb. Dial. ἤλεις (= ἤλεις), p. 84; Φείην (= Φείην), pp. 82 and 89; ἐσλος for ἐσθλὸς is found in Lesbian, and ἐσλος in Dorian and other Dialects; cf. μασλος = μάσθλης, Sap. xxix.

1. 1. αὐτι (= αὐτί); see note on Spartan Dance-song, i.

1. 2. μὴ τι Φείην, Blomfield from μηττερήθην; the words of course scornfully repeat Alcaeus’ τι Φείην.

1. 3. I have adopted Mehlihorn’s conjecture for μέν σε οὕς ἐγγον, or κἐν σ’ οὕς καὶ γεν. We should expect κατεγγον in Lesbian. Bergk proposes κέ σ’ οὕς κήγονεν. For οὐκατατα Blomfield reads ὁππάτα for mss. οὐματα (τ. on II. 11. i). Notice Schema καθ’ ὄλον καὶ μέρος.

1. 4. Τῶν δικαίων, ‘thou wouldst speak of it straightforwardly.’ So Bergk and Ahrens for τῶν δικαίων, which would be ridiculously tame.

XI. Ἀλλ’ ἔδων. Stob. Flor. lxxx. 4. Another refusal from Sappho to a suitor.

See Lesb. Dial. for άμμουν, p. 87; συνΦοίην (= συνοικίν), pp. 82, 89.

1. 2. συνΦοίην, Schneidewin; or we may read συνοίκην, and regard οὐ as lengthened in arsi. Cf. on Alcaeus xvii. Bergk, in a different metre, reads ζυνοίκην νίχα γ’ ἔσσα from two mss. νι’ οὐτα.

XII. Στάθη 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 ὅταν κ.τ.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. ἰλώσια πᾶτρος κ.τ.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 κρέισυν (= κρέισυν), p. 89; and βραδύν, p. 82.


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. Ἕπτα τοῦ κ.τ.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;) γραμμήσιν being trisyllabic, and Λωδίαν disyllabic by synizesis. Others arrange the lines on a simpler metrical system,

ζο — ζο — ζο — | ζο — ζο — ζο — ζο

by reading Κλητίς (W. Christ) and ἀπαίταν (Ahrens) for πᾶσαν or παῖσαν.

See Lesb. Dial. for γραμμήσιν, p. 85; ἔχυσα, p. 83; ἐμφέρν, p. 87. ἀγαπάτα, as the length of the first syllable shows, is for α 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 ingratitude 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.

χάνοι ( = κάνοι), cf. on No. II. 1. 1; σίννονται Ahrens for σίννοντα from Choerob. 259.

tαις κάλας κ.τ.λ. Quoted by Apollon. de Pron. 348 c. to illustrate ὑμῖν (Lesb. Dial. p. 87). It is, I think, extremely probable that this fragment belongs to the same Ode as the lines ὀπτινος 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. (α).


1. 2. Plut.Erot. c. 5, in illustration of a usage of γίγας, the meaning of γάχας here being given as τὴν οὖτοι γάμον ἐγροταν ἰδραν. 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 fuisset sibi canit Atthida parvam | Florea virginitas sua cum foret.'

ἐμεν δέ φαίνειν, Bergk from Max. Tyr. xxiv. 9, ἔτι φάινει. Plutarch has ἔμενειν φαίνειν.

(c) Hephaest 42.

1. 2. φροντίδας (= φροντιζειν), Bentley for φροντὶς giatan, v. Lesb. Dial. pp. 84 and 89. Andromeda is mentioned by Maxim. Tyr. xxiv. 8, as one of Sappho's rivals (ἀντίτεγνος). She is attacked by Sappho in the next passage, and in Bergk 58.

(d) Athen. i. 21 c. Σαπφοὶ περὶ Ἀνδρομέδας σκίττει, Various attempts are made to restore I. 1, and many commentators make use of what seems to be a paraphrase of this passage in Maxim. Tyr. xxiv. 9: τίς δ' ἀγροιῶτιν ἐπεμένας στόλην.

See Lesb. Dial. for βατάκε, p. 82; ἔλκην (= ἔλκειν), p. 89.

βατάκε may very well bear its common meaning of 'rags', or 'shabby clothes', here; but Liddell and Scott on the authority of Hesychius (βατάκος ἱμάτων 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't feet.'

(e) Hephaest. 82.

(f) Et. M. 2. 43. See Lesb. Dial. ἔμμι, p. 82; ἀβάκην, p. 87. ἔμμι and ἄφακην, Ursinus for ἔμμεν and ἄφαγνον.

'I am not one of the resentful in temper, but have a gentle spirit.' ἀβάκης is explained Et. M. as ἄντι τοῦ ἱσώμου καὶ τραχόν. Cf. Anacreon xix, ἄβακες ἱμάτων in contrast to γαλατικάς. 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 Σαπφοὶ παραιετε σχ. ἐν στ. ὀργῆς ἐπεφυλάχθαι γλώσσαν μασφυλάκτων. The text has been restored by Hermann and Seidler. I have adopted Ahrens' ἐπεφυλάξα, since ἐπεφυλάχθαι is

XVI. (a) Ψαρντικλ. Herod. περὶ μον. λ. ι. vii. 28. Μνάσσεσθαι x.τ.λ., Dio Chrysos. Or. xxxvii. T. ii. 535. 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 vertice', and 'Usque ego postera | Crescam launde recens'.

See Lesb. Dial. for ψαρντικλ. p. 89; δοκίμωμι, p. 89; άμφωμ, p. 87.

In the first line Herod. has ψάρστιν δε άμφωμ μετά φραντιδο συσταχέα, δύσι πάγεσιν 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.'

οίκαν = ούρανον. For the single liquid, where we should have expected ὁράσων (from Ὑψόθανος) v. p. 82, and cf. on No. i. 1. 11.

In the second line ἄπερσον is given by Volger for ἄτερσον. Casaubon μνᾶσσεσθαι for μνάσσεσθαι.

(b) Αἰ με τρίκλινις x.τ.λ. Apoll. de Pron. 404 A. Sappho is evidently speaking of the Muses, and Bergk reasonably connects with this passage Aristid. ii. 508, Ἐπιτρώπος λεγούσης ὡς αὐτήν αἰ Μοῦσαι τῷ ὄντι θύμιαν τε καὶ ἔθνωτην ἐποίησαν, καὶ ὡς οὔθ ἀποθανόντης ἔσται λίθη. The fragment would thus appear to be connected either with the preceding one or with No. vi.

Αἰ με Seidler for άμβ.

XVII. Οὗ γὰρ θέμις x.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, οὐ γὰρ θ. εν μοινοτόλων οίκαι | θρύγον.

ἐνακ x.τ.λ. I have adopted Schneidewin's reading, μοιοτόλω gen., 'in domo vatis,' referring to Sappho; Neue μοιοτόλω, '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. φάς; ἄλω.

XIX. Κριτσαχ x.τ.λ. Lines 1-2 are quoted by Hephaest. 63 as Ionics a majore (― ω).; 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.
SAPPHO

See Lesb. Dial. for ὀργῆς τοῦ, μάτεσσα, p. 90; ματέω (= πατέω), v. Hesych.
πόλει τ. ἔ. seems copied from Odyssey. ix. 449, τίτευ' ἀνθεῖα πολίς. For Cretan dancers v. p. 29.

XX. Πλήρες x.t.l.  Hephaest. 63 as an example of Ionics a majore, as indicated above in the text. For a trochaic dipody answering to an Ionic, v. Metre, p. 70. It is, however, possible to scan the lines as logaoedic with anacrusis:

"::-0-0-0-0-

Schneidewin remarks, 'videtur de artibus magicis sermo esse.' ἐφαινετο, ‘de ortu,’ Neue. Cf. Il. viii. 556, etc.

XXI. Κατευνάστει x.t.l. 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. Ἡ Κατευνάστει νέον ἔρνος ὀδυρομένη, Ἀφροδίτη | Σύνθετονος, 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. Ἄγε δῆ x.t.l. Reconstructed by Bergk from Hermog. iii. 317 (Walc), and Eust. Il. ix. 41, the latter of whom says that Sappho speaks ἤμηρυκεῖ. 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 νῶ (given in several MSS.), comparing for metre 'Te 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 (v. 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 (v. Bergk, ad loc.).

Βροδόπαγες, restored by Schneidewin for βοδ. v. Lesb. Dial. p. 82.

XXIV. Ταῖσι (δὲ) ψύγρος. 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 (ὁλέων πτερυγ' ἄμφιπτείρεον γαλαζίας i. 6) : 'Η δὲ Σαπφώ ἐπὶ τοῦ ἐναντίου ἐπὶ τῶν περιστερῶν.

The words ἐπὶ τοῦ ἐπὶ ἐπί 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, ψύγρος, 'ob timorem,' cf. Prom. Vinc. 693. If we could accept Volger's 'Ψύγρος, 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 ἀθροῖος is, I think, out of the question, as it always signifies 'lifeless,' or 'spiritless.'

δὲ added by Neue; ἐγέντο, Böckh for ἐγένετο.

XXV. Ἐγὼ δὲ ψιλήμι κ.τ.λ. Ath. xv. 687, arguing that luxury is not necessarily inconsistent with virtue, quotes this passage with the remark Σατρῷ ἡδεσθῇ τὸ καλὸν τῆς ἀθροίτητος ἀφελῶν.

Metre.—Choriambic with anacrusis, and a brachycaletic conclusion. See Lesb. Dial. ψιλήμι, p. 90.

The words καὶ μοι κ.τ.λ. are paraphrased by Athenaeus thus: Ἰ ἔτοι ζῆν ἐπιθυμεῖ τὸ λαμπρὸν καὶ τὸ καλὸν εἶχεν αὐτῇ; so that ἀσλῖον seems to be used for 'life,' like the Homeric θαὸς ἴδέλων. 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 significance.

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 καὶ in καὶγαθῶς... καὶ καλὸς, arising out of a natural confusion, as if the sentence ran 'he is both good and fair.' Cf. Plat. Phaedo 64 C. Σάκειτι ἐὰν ἄρα καὶ σοὶ συνδεκτί ἄπερ καμία, and II. vi. 476, ὄτε ὑπ' ἵνα καὶ τοῦτο γενέσθαι | Παῖοι ἔμοι ὧς καὶ ἐγώπερ.

(b) ὅ πλοῦτος κ.τ.λ. Schol. Pind. Ol. ii. 53 and Pyth. v. 1. Τάς supplied by Neue.

XXVIII. Αἴθι 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 λαός κ.ε. refer. Compare Hom. II. iv. 142, where Μνοις stands for Lydian. Μάσλης for μάσθλης. Cf. ἐσλος, and v. on Sap. x. 1.

XXX. Οὐκ οδὴ κ.τ.λ. Chrysipp. π. ἀποφατ, l. 23.

XXXI. Ὁς δὲ πάις κ.τ.λ. El. M. 662, 32. Οἱ γὰρ Ἀιωλίς εἰσώθανι προσπευκτεῖνι σύμφωνον, ὀπέρ τὸ ἐπεπρύγωμαι πεπερύγωμαι, also Schol. Theocr. i. 55.

πεδα so Schol. Theocr. but El. M. παῖδα. The alliteration both of
the labials and dentals in the line is particularly noticeable. Cf. for the dentals, Dith. Poets 1. 4', ll. 1-2.

XXXII. Τάδε νῦν ἔταφρας κ.τ.λ. Athen. xiii. 751 D. καλοῦσι γοῦν καὶ αἱ δελεύθεραι γυναῖκες οὗτοι καὶ νῦν καὶ αἱ παρθένοι τὰς συνήθεις καὶ φιλὰς ἔταφρας.

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. Ἰφοι κ.τ.λ. This passage is quoted by Hephaest. 129, to illustrate the use of the μετάβολη, or refrain after each line; and by Demetr. de Eloc. clxiv. for the beauty of the μεταβολή, or change from an exaggerated expression ἵνα Ἀρεως, to a more sober statement in l. 4 (ἐστὶ δὲ τις ἐν δίκης Σαμπριή ἐν μεταβολής, ὅταν τι εἰπώσα μεταβάλληται καὶ ὀστερα 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. infix on Linus song, Popular Songs 1. For l. 3 ν. 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 ἄρρητε (ἀείρητε), p. 82; ύμηναν, p. 85; μεγάλω (genit.), p. 84.

l. 1-2. Ἰφοι 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 complimetary 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 ὑψα. Meister (p. 46), however, discredits their testimony.

Notice the Epic expression τέκτονες ἁνδρῶν, cf. ποιήμαται ἁνδρῶν in No. xxxvii. l. 3.

l. 3. Bergk brings this line metrically into harmony with the rest by reading ἐγρείται, and regarding γάμβρος (or γάμερος) as ως, comparing ἄνδροτητα καὶ ἔτην 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.


(3) Those who arrange the previous lines as hexameters, add to
them this verse, which is quoted by Demetr. de Eloc. cxlii. 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. ϊω χ.τ.λ. Quoted by Hephaest. 41 as Aeolic Pentameters though without the name of Sappho.

See Lesb. Dial. for τιω (=τίνι), p. 88; ἔικασδω, p. 84. The diaeresis of an original diphthong in ἔικασδω 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.

κάλιστι answering to καλώς, so Bergk for μαλιστι. Similarly a grammarian tells us that Alcaeus employed κάλιον for κάλιον.


XXXVI. Ὀλβίς χ.τ.λ. Hephaest. 102. See Lesb. Dial. for ἔξης (Reisk for ἕξες), p. 89. Schneidewin points out that έλβίς γάμβης is the conventional greeting in Epithalamia, cf. Theocr. xvii. 16; Eurip. Hel. 640 (ὁλβίσεν addressed as ὦλβία), Hes. Fr. xliv.


XXXVII. Ὀλον χ.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 septis secretus 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 uavam,
Sed tenerum primo deflectens pendere corpus,
Jam jam contingit summum radice flagellum,—
Hanc nulli agricolae, nulli accluere 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
SAPPHO

341

as the lines o!ov to yXuy.ujj.aXov x.x.X. refer, we are told, like Catullus'
'ut fios, etc.,' to the tenderly-reared virgin-bride (Himer. I.e.), similarly the passage otav xocv uaxivSov x.x.X. describes the obscure and
'

of the unmarried

in
girl, iv oupeut being paralleled by
by prono deflectens, etc.,' and the neglect of
hanc nulli agricolae, etc'
A further
the shepherds by the line

lot

neglected

'

nudo

.

arvo,' xajJ-ai

.

.

'

probable assumption from the comparison with Catullus is that 11. 1-3
are sung by a chorus of maidens, and 11. 4-5 by youths, as I have
indicated in the text.

See Lesb. Dial,
op6-i]Eq, p.

87

for uaoio (=o£w), p. 84, and note
and p. 88.

'

I.

II.
.

Forgot

3.

it not,
Rossetti.

now.'

till

.

.

Demetrius

4-5.

UTtrjpsxsl

8« re.

vii.

4

;

>j.aXo-

[J.EV

1^

nay

I.e.

!

but got

remarks,

xoiaos

-

oTav

not, for they could not get

it

xfjs Xe'Sjswi;
.

.

^

[j.kv

uTnjpsxsl

xaxaaxEt'Pouai.

.

7j

ok

it

iTz<.y.oa[x£i

x6

§k

E-ix.oa[j.£t

yap-ai Se xe x.x.X.

EJUtpEpo'piEvov

With

on

xaxaax£t[3oiaL, p. 83,

;

the Epic 7:oi;j.svei; avSps? cf. No. XXXIII. 2, xexxovs; v.vbpzi;.
Te in the combinations [oiv xe, 8s xe, xai xe, yap xe, aXXa
'

xe,

not a conjunction, and does not affect the meaning of
the conjunction which it follows.' Monr. Hodi. Gr. p. 243.
It serves
to mark an assertion as general or indefinite,' Id. p. 242.

and the

like, is

'

XXXVIII.

Demetr. de Eloc.

x.x.X.

Ilapihvia

of the beauty of dvaoi'^Xwat;

:

—

vu;j.cp7]

;ip6<;

cxl.

as an example

x^v 7^ap8sviav yr^i

...

^ ok

arcoxptvExcu x.x.X.
1.

1.

Blomfield conjectures

a7roi/7]

for oiyr\\

otherwise the metre

would be
a most improbable arrangement in monodic poetry.
1. 2.
Various endeavours have been made to restore this line to the
metre of 1. 1. In itself it becomes perfectly metrical merely by elision

and the

substitution of

XXXIX.

7:pox\

or

rcox't

for 7wpo;, as in the text.

El. M. 384, 4. Demetr. de Eloc. cxli., etc.
perhaps belong to the same song as No. xxxvn, and
probably suggested the address to Hesperus in Catullus 62. Compare Byron's

These

fEarapE x.x.X.

lines

'

O

Hesperus, thou bringest

all

good

things,' etc.

otv, Casaubon's admirable emendation for oTvov.
Many attempts have been made to restore this line to greater
metrical regularity.
If it be right as it stands the scansion is
1.

2.

:

Bergk reads

djiu
<p.
[j.ax£pt n. from a^oiov in one of the authorities.
the introduction of the preposition, I would suggest a
further alteration to d~u |j.dx£poi; rcai'v, thus bringing the passage into
agreement with Catullus' Hespere
qui natam possis complexu

If

we accept

'

.

.

.


avellere matris.' Bergk's reading, however, may possibly bear the same meaning, since it is conceivable that ἀποσέβασιν, like ἀφαίρετον, should take a dative in the sense of 'from the mother'.

XL. θυρόχωρ χ.τ.λ. Hephaest. 41, and described by Demetr. de Eloc. clxvii. as a satirical passage where Sappho intentionally adopted prosaic language.

Schneidewin quotes Pollux iii. 42, καλείται τις τῶν τοῦ νομοσο διακόνων καὶ θυροφόρος, ὁ ταῖς θύραις ἐρεστηκώς καὶ εἴργον τάς γυναῖκας βοηθεῖν τῇ νόμῳ, βουότης. 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 θυρόχωροι, where we should expect in Lesbian θυρόχωροι v. p. 84. Compare, however, κωττα in Sap. i. 15 (note).


XLI. Κη ἐκ άφθοσίας κ.τ.λ. ii. 1-2 are cited by Athen. x. 425 c. to exhibit Hermes as wine-bearer to the gods; ii. 3-5 Athen. xi. 475 A. Bergk and Ahrens reasonably join the two passages together.

See Lesb. Dial. 777ν, p. 84. For κηνοῖ = κηνοῖ, see on No. ii. 1. Κή, Lesb. for έκτε.

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. άφθοσίας Neue compares Odyss. iii. 390, 393.

1. 3. ναρήσα, an illustration of these may be seen in Panofka's Manners and Customs of the Ancients, Pl. viii. 9.

1. 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 :

[foothnote]

Hermes assumes the office of cup-bearer to the gods as being the κηνοῖς, whose duty it appears to have been to pour out the wine at sacrifices or great banquets, cf. II. iii. 245 seq., and elsewhere, and see Roscher's Lexicon, 'Hermes'.

STESICHORUS

These three passages are all from the Γηροντηξ, 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 ε) ; 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. ἀφίκοντο Blomfield, for ἀφίκενθα. Notice the Epic phraseology in βενθα νυκτός, as in θνυρίδιαν ἄλογον, etc. (l. 4).

II. 5-6. For the trochees in 4-time, v. Metre, p. 67.

I. 6. τοσση explained by some as 'with firm tread,' Buchholz comparing Theocr. viii. 47, Μιλων βείνει τοσσή. 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.

παίς Schneidewin, for παῖς.

(β) Strabo iii. 148, περι τοῦ Γαρυνόντος βουκύλου.

Erytheia is explained by Strabo as Gades and the adjoining islands, Tartessus as the Baetis, while ἄργυροφιλοὺς 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. σχεδόν (a word in Strabo which I have not included in the text) ἀντ. κλ. Ἐρυθείας ἐν κευθ. πιέρ. παρὰ παγ. ἀπέιρ. ἄργυροφιλοὺς, the meaning then being that he was born hard by (the mouth of) the Baetis, opposite Gades and near the silver mines, ἑγαγείς referring not to the river, but to the mines (cf. Aesch. Pers. 234, ἁργύρου παγῆ τής κατ.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 ἑγαγείς not as 'fountains' or 'sources,' but as 'streams,' 'waters.'

For the short final syllable in the accus. plur. παγείς (Schneidewin παγείς) v. Dor. Dial. p. 93.

(γ) Ath. xi. 499 A. 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.

σκύμειον Casaubon, for σκυμέον.

πίνειν Bergk, for πίνειν.


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 γράφαντα ὕγον Ἐλένης τυφλωθήναι, πάλιν δὲ γράφαντα Ἐλένης ἐγκώμιον οὐκ ἀνεφρο, τὴν παλινωρθιαν, ἀναβλέψαι. The poem in which he offended Helen was probably either the Ἐλένα or the Ἰλίου Πέρσης, 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. Rep. ix. 586c).

1. 1. Cf. Eurip. l.c. ποτὲ is supplied by Bergk, three mss. giving οὔνεκα ποτὲ. Schneidewin thinks that οὔνεκα does not belong to the words of Stesichorus.

1. 2. μοῦνας Bk. for μούνας, or μιᾶς. Ἡπιοδοῦρῳ (v. Dor. Dial. p. 93, for the genit.), cf. the expression δοῦρ' Ἀφροδίτης, 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.

1. 3. Schneidewin prefers κοῦρας, since the goddess was not angry with the daughters of Tyndareus. But we may perhaps take γολωσαμένη to mean ‘venting her wrath upon’.

1. 4. τριγάμων, referring to Helen’s union with Theseus, Menelaus, and Paris respectively.

(β) οὐκ ἐστὶ ἐτύμως κ.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 Α, with the remark—καὶ ποιήσας δὴ πάσαν τὴν καλουμένην παλινωρθιαν παραγράφῃ αὐτήλευν.

III. Πολλὰ μὲν Κυδῶνα κ.τ.λ. Quoted by Athen. iii. 81 D, from Stesichorus’ ‘Helena,’ in which poem there apparently occurred an Epicthalamium celebrating the nuptials of Helen and Menelaus (Schol. Argum. Theocr. xvii. ν. Bergk, Stiches. 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 κάρπους, Spartan Dance-song, I.

IV. Τῇ δὲ δράκων κ.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) Choephr. 527, τεσσαυρὼν δράκων ἐφόσον, and Schneidewin quotes Eur. Or. 469, μητρόφιντος δράκων of Orestes. The word βέβηροτωρείνειας 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 μολέτῳ 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. 'Ωικτέιρες 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 Μούσα λίγει' 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.

'Ερατονύμου Bergk, for έρατών ύμνους, Ahrens άουδάς έρατονύμους.

VII. Τοιάδε γρη κ.τ.λ. Quoted from the 'Orestea' by Schol. Ar. Peace 797, where we have τοιάδε γρη . . . καλλικόμων | τόν σοφόν ποιητήν | ύμνεών οταν ήρινα μεν φων, γελιοδών | έξομένη (Bergk ήδομένη) κελαδή.

'doµώµατα explained by Schol. τά δηµοσία άφόµενα, Hesych. παίγνια, έξευρόντας, Kleine for έξευρόντα.

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' ού γάρ ήθεμίς έν μοιστόπολο οίκις
Θρήνον έμενεν κ.τ.λ.

For μάλιστα Bergk reads μελιστάν.
Κυδέα, Schneidewin and Bergk κάδεα, but see Dialect, p. 78.

IX. (α) Stob. Flor. cxxiv. 15. 'Αμψάνα (Schneidewin and Bergk άμψάνα), Dialect, Lc.

(β) Id. cxxvi. 5, άποθλυται κ.τ.λ. Kleine for άλυτ' άνθή γάρις, from a marginal reading πάσα πολιά ποτ' άνθήρ. γ. Compare Archil. XV. γάριν δέ μάλλον τού ζοοῦ διώκομεν.
IBYCU S

I. ὤηὶ μὲν ἀ.τ.λ. Quoted among other erotic passages by Athen. xiii. 601 b, who comments on the fervour of the poet's outcry, βοῶ καὶ κέισαγεν.

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 \( \frac{3}{4} \) time, and the trochee as prolonged thus \( \bar{\circ} \), 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 \( \frac{3}{4} \) 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.

2-3. ἀφόδημαν ἄβαν ἐκ ποτ. 'watered by streams from rivers'; the expression seems to point to some process of orchard-irrigation. The genit. ἄβαν may be described as one of 'agency', or possibly of 'material'. The Homeric λοισαται ποτάμου 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, τιματος ἄβαν ποτάμου, 'watered from streams of rivers.'

Παρθένων κηπος: this is generally supposed to refer to the Νυμφαῖοι κῆποι, which Demetrius tells, de Eloc. 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. 'Nymphaeum domus' Verg. Aen. i. 163 and Odyssey. xii. 317-318. Hartung suggests an entirely different explanation, quoting Pausan. viii. 24. 4, who speaks of cypress-trees round the grave of Alcmene which were never cut down, and which were called Παρθένων.

4. In κηπος, as in Θηρίων (l. 8), \( \gamma \) should be retained as due to Epic influence: 'The first buds that sprout beneath the shadowing vine-shoots.' Stephanus reads ὅπερ ἔρνεσιν, but the form ἔρνος is mentioned in Cramer. Ann. i. 173, 27.


7. ἀθό ... βορέας, 'like the north wind of Thrace, that rages amid the lightning-flashes.' ὑπὸ expresses accompaniment, as in ἀριθμον ὑπὸ λακπομανήν, II. xviii. 492. Buchholz compares (ἀλλη) ὑπὸ βορέτης, 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 \( \phi \lambda \gamma \omega \nu \), cf. on Bacchyl. i. 12.

I. 8. \( \alpha ' \sigma s \sigma \sigma o n \ldots \xi e m n o s \), 'speeding on his dark course from the side of Aphrodite, with parching frenzy'; \( \zeta ' \sigma l \dot { e } \sigma i s \), 'active', v. Lid. and Scott. 1. 9 seq. \( \dot { a } ' \dot { a } m r \dot { i } s \) x.t.λ. 'unflinching holds fast from earliest manhood the fortress of my heart.' Παιδείνεν is 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.' \( \dot { a } ' \dot { a } m r \dot { i } s \) \( \dot { e } \gamma \kappa r a t \dot { i } o s \), Herman from \( \dot { a } ' \dot { a } m r \dot { i } s \) (v) \( \chi r \tau a t \dot { i } o s \).

For the description of Eros in this and the next passage, v. Additional Note B on Eros in the Lyric Poets.

II. 'Ερως αὐτὲς x.t.λ. Plat. Parmen. 137 A, Schol. For the metre, cf. on No. 1.

I. 1 seq. 'Eros, with melting glance beneath his shadowy eyelids, thrusts me with spells manifold into the infinite toils of Aphrodite.' Με supplied by Bergk.

III. Ἐφύσαλε x.t.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, \( \omega \) καῖληπρόσωπες x.t.λ. (v. p. 277), with the remark τυφλὸς \( \delta \) \( \epsilon \tau \alpha i n o s \) καὶ κατ' οὐδὲν άμνος τὸ 'Ιβυκείον ἔξειν.

A verse appears to be missing after L 1, beginning with a vowel, so that the final syllable of \( \Theta α λ \omega s \) may be short in the 'System' (v. Metre, p. 73), and containing a noun with which καῦλικόρων agrees.

I. 1. \( \gamma \lambda \nu κεία \), so Mucke (Jacobs \( \gamma \lambda \nu κεία \)) for \( \gamma \lambda \nu κεία \) καὶ \( \Theta α λ \omega s \). The words γαρ. \( \Theta α λ \omega s \), 'nurseling of the Graces', express the same idea as Alcaeus' κύλπω σε \( \dot { e } \delta i \xi \alpha n \) ἀγναί Xάριτε, No. XIII.

I. 3. Παιθό, see on Sap. i. 18, and v. Böckh on Pind. Pyth. ix. 39.

IV. τοῦς τε λευκάππους x.t.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.

\( \dot { I } o u k e f a l o u s \), Meineke proposes \( \dot { I } o u k e f a l o u s \).

V. \( \Gamma λ \nu κείπια \) Κασσάνδραν. Herodian, περὶ σχῆμ. 60. 31, in discussing the so-called σχῆμα 'Ιβυκείων. He remarks that it consists of the addition of -\( \sigma \) to the 3d sing. subjunctive. Ahrens and others are of opinion that -\( \sigma \) in this passage and others from the Lyric Poets (cf. No. VII. β' and \( \Theta α λ \pi για \) 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 -\(\varepsilon\omega\), as if they followed the -\(\mu\) conjugation, e.g. \(\phi\acute{u}l\jmath\sigma\tau\iota\), \(\nu\omicron\gamma\tau\iota\) (cf. \(\phi\acute{u}l\jmath\mu\) in Lesbian) and then extended to other verbs also; but he inclines to the opinion that, with the exception of verbs from \(\varepsilon\) stems (among which he includes \(\theta\acute{a}l\pi\tau\iota\) in Bacchyl. v. note ad loc.), the cases that occur, in Homer and elsewhere, are subjunctives and not indicatives. 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 -\(\gamma\tau\iota\), 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.

VI. \(\Delta\omicron\omega\omicron\nu\alpha\nu\times\) x.t.l. Plut. Quaest. Symp. ix. 15, 2, and Plat. Phaedr. 242 c.

'I fear that I am buying honour from men at the price of sinning before the face of the gods.'

Bergk suggests \(\pi\epsilon\rho\iota\ \theta\acute{e}\omicron\varsigma\) (Lesbian acc. for \(\theta\acute{e}\omicron\varsigma\)), 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.

(\(\alpha\).) Athen. xv. 681 A. The hiatus in \(\kappa\acute{a}l\ \gamma\varsigma\alpha\) may be ascribed to the influence of the ancient \(\pi\) in (\(F\)) \(\gamma\varsigma\alpha\).

(\(\beta\).) Herod. \(\pi\epsilon\rho\iota\ \sigma\tau\omicron\mu\). 60, 24, cf. on No. v. Compare the well-known words of Soph. \(\varepsilon\ell\iota\). 17, \(\lambda\alpha\mu\pi\rho\omicron\nu\ \hat{\eta}\lambda\omicron\ \sigma\epsilon\lambda\varsigma\) | \(\iota\omicron\delta\alpha\ \kappa\iota\nu\varepsilon\ \phi\acute{e}\gamma\mu\alpha\tau\iota\) \(\omicron\nu\omicron\lambda\theta\omicron\omicron\omicron\nu\omicron\). (\(\gamma\).) Theon. Smyrn. p. 146, to show that Ibycus and others use \(\Sigma\epsilon\pi\omicron\sigma\omicron\), or \(\Sigma\epsilon\pi\omicron\nu\) of any star, cf. Hesych. and Suidas.

VIII. \(\omicron\omega\ \epsilon\omicron\tau\omicron\nu\) x.t.l. Chrysipp. \(\pi\epsilon\rho\iota\ \alpha\omicron\rho\omicron\omicron\omicron\omicron\). c. 14.

Schneidewin compares the German saying, 'Für den Tod ist kein Kraut gewachsen.'

ANACREON

I. \'\Epsilon\omega\ \tau\iota\ \dot{\eta}\gamma\jmath\omicron\tau\iota\). 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. \(\Gamma\omicron\nu\nu\omicron\omicron\omicron\omicron\) x.t.l. Hephaest. 125.

1. 5. \(\hat{\eta}\ \chi\omicron\nu\), Bergk from \(\hat{\eta}\chi\omicron\nu\) which is given by four MSS. The usual reading is \(\chi\omicron\nu\) (with \(\epsilon\gamma\kappa\alpha\theta\omicron\omicron\omicron\alpha\) in 1. 6, v. below), which involves
asyneton and a dubious construction in ἐπὶ δήνης. Besides, Ληθάσιος 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. Schneiderwin (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 ἵκου, regarding ἵκ. ἐπὶ δήνης as a pregnant construction: 'Come and stay by the streams.'

1. 6. ἐσκατορφεῖ Bergk, for ἐγκαθώρα, on the strength of a MS. reading, ἐσκατορφεῖ or -αις, and a passage from Apollon. de Syntaxi p. 55, where ἐσκατορφεῖ πολύν is given among instances of psilosis in Ionic.

1. 7. γαῖροσ, 'propitia', Moebius.

III. Ὑναξ κ.τ.λ. Dio Chrys. Or. II. t. i. 35.
1. 1. διήμαλης, Hesych. τὸν διήμαλην, ἡ ἄγέρωγον. Cf. No. iv. 1. 5.
1. 2. Νῦμφαι. 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 πορφυρῆ, ἐπιστρέφει (l. 4), διοσκίο (No. xi. 1. 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. κεχρασμένης, proleptic, 'Give heed to our prayer, and may it be well-pleasing to thee.'

1. 8. ἐπακωσίου. 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 Ὅ Σπώνυσε from Ὅ Ὅ Σπώνυσε, Ὅδι ἐν νυ σι, etc. I have followed Fick in writing Δεύνυσε, with which he compares the form Δενυδεῖ, on an inscription from Erythrae I.G.A. 494.

1. 2-3. μέλωμα ... ἀδείδειν Hermann for μελομα .. ἀδείδων μίτραις.


These couplets of catalectic 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 L. 7, κλύθη μεν x.t.l., nor does it justify us in dividing each of these lines into two, as is done in Hartung’s edition.

1. 1. Πολεος, cf. Hor. 3 Od. xi. 7, ‘Quae velut latis equa trima campis.’ Ὀρείη; cf. Eur. Hec. 1090, where the Thracians are spoken of as εὐππον γένος. For the form Buchholz quotes C. B. Stark: ‘In primae declinationis formis fere ubique η pro ð positum est, praecedentibus vocali i aut littera ρ in nominativo.’ Fick prefers Ὀρείη, from a form Ὀρείων which he says should be used in Hippon. 42. I. 1, where the metre would otherwise be imperfect.

λύζων, implying scorn, as in Theoc. x. 13, γεθεν μνημήζοιτα καὶ ὀμματι λόξα βλέποιτα.

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 μηδώνα πιδία, Soph. Aj. 30, and contrasting βοσκόμενος λειμώνι, Odysse. xxii. 40. The expression in Sophocles is only parallel if we can regard βόσκεσθαι as implying motion. If so, λειμώνας, like πιδία, 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. ἵπποτείρην Bergk, for ἵπποτείρην.

Κλύθη μεν. Hephaest. 76. Liddell and Scott give εὐζέθερος as of only two terminations, and Bergk formerly read εὐζέθερε; but ταυνεθείρα 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. Σφαίρη x.t.l. Quoted by Athen. xiii. 599 c, mentioning a report that the poem was addressed to Sappho. See however Addl. Note A.

1. 1. Σφαίρη; cf. Meleager Ep. 97, σφαίρισταν τὸν Ἐρωτα τρίφω νος. 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. νίνι, contracted from νιν’ι, dative of νείνις contracted from the Ionic form νεῖνις (= νείνις). Bergk compares the Samian νι ( = νέα). τυκλοσαμβάλων, Seidler’s ingenious conjecture for τυκλός λαμβάνον, or τυκλόςς ξυμβαλλω. Cf. σάμβαλα Sappho xi.

1. 8. ἄλλων. sc. κόμην; some commentators unnecessarily alter ἄλλον.

VII. Μεγάλω x.t.l. Hephaest. 68. For trochaic dipodies answering to Ionics, see Metro, p. 70. γεμερί ... γεμερί, ‘a bath of despair’. ‘It would seem as if blades were tempered in naturally cold mountain-springs.’ Gold. Treas. Greek Lyrics.
VIII. 'Ἀστραγάλας, Schol. II. xiii. 88, illustrating the Ionic ἀστραγάλας 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 vehement passion and conflict of Eros,' the sense of which I fail to understand. Surely ἔρωτος must be taken with ἀστραγάλας, so that the lines mean that Eros sports with the frenzies and conflicts of his victims as if with dice.

IX. (a) 'Ἀναπέτωμα, 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 himself spurned by the object of his affections, threatens the Loves (ταύς ἔρωτος) 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).

συνεβίζων, cf. Scol. xiv. and ἀβεν in Pind. Pyth. iv. 295, ἤμων ἔκδοσθαι πρὸς ἖μαν, and δικτας ἐβεν, Eur. Cyc. 504, and Hesych. ἔμαν εὐωκήσθαι, 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, ὁ ἔρως ὁ σύς, ὁ Τάξει ποιητά, ἐπιστοῦ (or ἐπιστό) με ὑποτ. γέν. γρυσωφ. πτερ. ἦ ἐστις παραπετέσθω. I see no reason for inserting ὅς (Bergk) or ὅς (Schneidewin) before μ. ἐπιστόν.

περάγον, see Additional Note B.

X. Ω πατ. Athen. xiii. 564 D.

1. παρθένου βλέπουν, cf. No. v. 1, λόγου . . . βλέποντα, and Ibyc.

1. 1, ταξέρ' οὐμαχ χερσάμονος.

οὐχ ἄεις, Bergk conjectures οὐ κοῖς, Schneider οὐχ ἄεις.

XI. Κλεοβοῦλον κ.τ.λ. Herod. peri σχημ. 57. 5.

ὁ διοπταί (dissyll.), Bergk from ὁς κνέων, ὁς διοπταί, etc. Hesych. διοπταίν διαβάλλειν συνεχώς τὴν ὀραν 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' οὖς' δὲ κ.τ.λ.

For the lambic basis, v. p. 187.

'Αμαλθίας κέρας, 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. Ἄρεθσες ἀνθύτι π.τ.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.

Ἀναφ. πιτ. Hartung quotes Eur. Cyc. 165, πίπτειν δ' ἐς ἀλμην δευκάδος πέτρας ἀπο, remarking that the expression had become proverbial. The poet is speaking metaphorically of plunging into the waves of love.

XIV. Φέρ' ὄδωρ π.τ.λ. Athen. xi. 782 A. For the metre in this and the two following passages, v. p. 87.

l. 2. I have adopted Fick's correction of ἀνθεμουντας for ἀνθεμευντας. Cf. on No. XXI. l. 2.

l. 3. Referred to by Eustath. H. 1322. 53, Orion p. 62. 31, and Et. M. 345. 39. We are left doubtful whether to read δη 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 δη, 'bring wine that I may fight unhesitatingly'. Bergk comp. Trach. 441, ἕρωτι μὲν νῦν ὅσις ἀντανισταταί | πύκτης ὑπος ἔς χειράς π.τ.λ. Δη not infrequently accompanies ως (=υτ) or ἵνα to emphasise the purpose. Cf. H. v. 24 and Plat. Rep. 420 ε.

XV. Παρα δητές π.τ.λ. Hephaest. 70.
κατέδων ἔρωτα, Bergk for κατέδων ἔρωτα.

XVI. Ἀγς δη π.τ.λ. Athen. x. 437 A.

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 (καλοῖς ύμνοις). Compare Introd. to Scolia, pp. 236-7, and Athen. x. 431.

tοῦτ' ἐσθ', ὄρθ', Ἑλληνικὸς
πότος, μετάψει χρυμένους ποτηρίως
καλεῖν τε καὶ ληφεῖν πρὸς κατοῦς ἦδεις:
τὸ μὲν γὰρ ἐτερον λουτρόν ἔστιν οὕ τοτος π.τ.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, καδαρφ' δ' ἐν καλεβίῃ πίντε καὶ τρεῖς ἀναχρίσθων.

l. 5. ἀνυβριστῶς, Bergk follows Baiter in reading ἀνυβριστι, but this would give us a solitary instance of hiatus between Anacreon's rapidly moving lines. For the Ionics, v. p. 187.
l. 7 seq. Compare Hor. 1 Od. xxvii. 2, 'Tollite barbarum | Morem, verecundumque Bacchum | Sanguineis prohibete rixis'; and Ben Jonson's

'So may there never quarrel
Have issue from the barrel
But Venus and the Graces
Pursue thee (Bacchus) in all places.'

I. 9. Σκυθιάςν τάσιν, explained by Athen. x. 427 as ἄκρατοςσίαν.
The Scythians were notorious drunkards, see Athen. l.c. who refers to the story in Hdt. vi. 84, that Cleomenes learnt drunkenness from the Scythians. Horace l.c. takes a similar view of the Thracians, and Plato (Laws i. 637 E) speaks of the Scythians and Thracians with their wives drenching themselves with wine, and thinking it a very fine and pleasing custom.


XVII. Μὴδ' ὅστε κύμα ν.τ.λ. Athen. x. 446 f. This passage expresses the same sentiments as we find in No. xvi.

1. 2. τῆς πολυκρότητος, 'the noisy, chattering Gastrodore', not as Lid. and Scott strangely translate the expression in the passage 'the many-oared', i.e. the ship (!) The term is mentioned in Lobeck's Parall. 466 as implying contempt.

1. 4. έπίστιον, explained by Athenaeus as a kind of cup, usually called ἄλκων.

XVIII. (a) Ἡρίστησια ν.τ.λ. Hephaest. 59. Athen. xi. 473 E.

I have followed Hartung in the arrangement of the lines, so as to give a succession of alternate Glyconics and Phercrateans (v. p. 187).

1. 3. έπίστιον κάδον, 'drained a bumper'. The word κάδος generally denotes a large earthenware vessel, so that we feel disposed to explain, as Prince Henry at Falstaff, 'But one halfpenny-worth of bread to this intolerable deal of sack!'

1. 6. κωμάζων; if the regular κώμος or serenade (v. p. 8) is implied, it seems to have taken place in the day-time (cf. Ἡρίστησια) as well as in the evening.

παιδι(1) ἄξαρά, Hermann for παιδὶ ἄξαρα ἢ ποῦδὶ ἄξαρά. Bergk, in justification of the elision, quotes Pind. Ol. ix. 112, where, however, the reading is doubtful; and an Attic inscription, κήρυκι άθυκάτων 'Ερμην τῆςάντα υ' ἀγαφίαν.

(δ) ψάλλω ν.τ.λ. Athen. xiv. 634 c.

1. 1. Bergk supplies Λοῦδον on the strength of Athen. l.c. η γάρ μάγαςς ὑγαθον ἐστιν ψαλτικον, ως 'Ανακρέοιν φησί, Λυδίων τε εὕρηκα.

1. 2. χορδήσην . . . μαγαράνθη, Bk. for χορδάσσιν μαγαράνθη, cf. Pollux iv. 61, where μαγαράθη is said to be the form used by Anacreon.

l. 3. ζήξας, cf. No. ix. (a) l. 2, note, and No. xxI.
GREEK LYRIC POETS

XIX. Ἐγὼ δὲ μετέω κ.τ.λ. Eit. 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).

I. 2. ὁσοι, BK. for ὁ. Χθονιοὺς seems to be explained by Hesychius; γ/θόνια: νεκρωμένα, βαρέα, φαβεα. Bergk translates it here, 'callide celans iram'. Jacobs σκαλιούς. 'Ραθύμους, 'temper;' cf. Theogn. 964:

πρὸν ἀν εἵδης ἀνδρὰ σαρκινὸς
οργῆν καὶ ῥυθμόν καὶ τρόπον ὄστεις ἄν ἥ.

II. 3-4. 'I have found thee, O Megistes, to be one of the gentle in disposition.' ἄβασις. Eit. M. ἡσυγλῶν καὶ μὴ ἄφοροιωδῶν, cf. on Sap. XII. F. This is inadequately explained in Lid. and Scott. Μεμάθηκα τ' ὁ M. Bergk, for μεμαθήκασιν ὡς 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 σωφρόσυνη, even in his love-songs. ἀδω, Valckenaer for διδοῦ.

XXI. Ἐραμαί κ.τ.λ. v. above.

Bergk γαριτεύν ἐ γάρ, for γάριν γάρ ἐ. Herodian attributing the word γαρίτευν to Anacreon. I have adopted Fick's correction to γαριτεύν. For σωφρόσυνη, cf. on No. IX. (3) 1. 2.


For the metrical arrangement, see Introduction. Notice that γαριτεύν, Ἀἵδω, ἄφαλη is trisyllabic; cf. on No. III. I. 3.

I. 4. The Ionic measure takes the place of the Trochaic dipody. See p. 70.

XXIII. Ζανθηφή 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 Artemon, was the object of his own affection; v. Anth. Pal. vii. 27.

II. 1-2. Bergk adds χ' to improve the metre, which even then does not exactly correspond with that of the other lines.

περιφέρεσίς explained by Chamaeleon, ap. Athen. I.c. διὰ τὸ τρυφερός βλαύντα 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. βεβέριον, the meaning of the word is quite uncertain. Schömann thinks it signifies some barbarian head-covering, and that the words καλύμματ' ἐσπαρχόμενα (the usual reading), in apposition to βεβέριον, 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' ἐσπαρχόμενον (Meineke), signifies the meagre tightened garment in contrast to the
It seemeth, as though 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' καλύττρα: κεφαλῆς καλύμματα.

1. 4. 'Wooden earrings', contrast γρύσσα καθόμματα 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. δέρμαν (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. νηπλυτον, 'unwashed,' so Schömann for νεόπλυτον, νεόπλυτον, etc.

ἀρτοπούλισα(69,452),(372,483); these persons did not enjoy a high reputation; cf. Dionysus' rebuke to Aeschylus, Frogs, 858, λοιδορεῖσθαι ὅ' ο' θέμις | ἀνθρῶς ποιήσας ὄστρο παροπολίλισας.

1. 8. '—earning a fraudulent living', for which he receives the punishment described in the next line, v. note.

1. 9. ἐν δουρί, explained by Schömann as ἐν ἤλω, i.e. the αὐχορν or pillory described by Pollux x. 177, σκέδος ἤλων ὅ' τόν αὖχον ἐνθυτητῇ δὲ μαστυγοῦσι: τὸν περὶ τὴν ἀγορᾶν κακουργοῦντα.

1. 10. Hesychius has κατίναι: α' ἀμάξα. 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 —ενον, cf. Archil. xiv. 2. It comes from -ἀνον through -ηνον.

1. 12. καθόμματα, 'earrings,' cf. ἔρπατα in Homer. See on l. 4.

1. 13. σκιάδικα, 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. κύτως, 'instar', Casaubon; v. Buttm Lexil. i. 30, where, however, there is no other example of the word in this sense with the dative.

XXIV. Ἀγανὸς οἵα x.τ.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 Odysse, i. 23, 'Vitas hinnuleo me similis Chloe | Quaerenti pavidad montibus avis | Matrem'; so that we may conclude that Anacreon also is addressing a coquettish lady-friend.
GREEK LYRIC POETS

οστ' or ἐ; τ', cf. Alcm. II. 3, and note on Sappho XXXVII. In ἀστε, τε has the force of an undeclined τε. Monro's Hom. Gr. p. 67.

κεροῖστας, the epithet as applied to a hind is more picturesque than correct; but cf. Pind. Ἰ. γνυσόχερων ἐλαφρὸν θηλίαν, and the remark of the Scholiast, οἱ πωιηταὶ πάντες κέρατα ἐγγυσάς ποιοῦσιν.

XXV. Μέις μὲν ἐκ τ.λ. Schol. Ἰ. xv. 192, and Eustath. Ἰ. 1012, 1.

l. 1. Πνοεῖ. Eust. Ἰ. τὸν περὶ χιμερίους τροπᾶς μηνα.

l. 2 seq. νεφελας κ.τ.λ. I have given Bergk's conjectural reading. The Schol. Ἰ. Ἰ. gives νεφελη δ' ὕδωρ βαρὺ δ' ἄγριος γ. κατ.; Eust. Ἰ. νεφελαι δ' ὀδατὶ βαρύνονται, ἄγρ. δ' χυμ. παταγοῦσιν. Bergk introduces Διὰ from a comparison with Hor. Epod. xii. 2, 'Nivesque deducunt Jovem.'

XXVI. Ὑ Μεγίστης κ.τ.λ. Athen. xv. 671 E.

Ionic (a minore) tetrameters; cf. Alcaeus xiv.; and Hor. 3 Od. xii.

l. 1. Μεγίστης, cf. No. XIX. and ἐπεί τ' cf. on Sappho XXXVII. λύγω; Athen. xv. 673, mentions that the custom of wearing willow-chaplets was popular among the Carians, and copied by the Samians.

XXVII. Τίς ἔφασινην κ.τ.λ. Restored from Athen. iv. 177 A, Τίς ἐφ' τρ. κυμ. ἐστίνην τέρεν' ὡς ἐμιστὸν κ.τ.λ.; Bergk ἐς ἐστίν, Casaubon τερένων ἐμιστὸν from Athen. iv. 182 c.

ἐστιν, 'merriment,' 'revelry;' cf. on No. IX. 1. 2.

XXVIII. Ἐπὶ δ' ὀφρυσιν 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.)

l. 3. ὀφτιν . . . Διονύσιο. 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) Ὀρθόλυτος. Hephaest. 90.

(6) Νῦν ἀπὸ μὲν κ.τ.λ. Schol. Pind. Ol. viii. 42, illustrating στέφανος in the sense of the wall of a city. Bergk conjectures τόλως as the Ionic contraction from τόλεως. Fick, however, declares that this belongs to a later period.

(c) Ἀλχιμῷν κ.τ.λ. Anth. Pal. xiii. 4.

(d) l. 1. Et. Gud. 333. 22.

l. 2. Attil. Fortunat. 359. Adopting Schneidewin's suggestions of
ἄυτῆς and φῶγον for αὐτῆς and φῶγον, which restore the choriambic metre, I have joined these two lines together.

I. 2. Bergk δῆλας . . . παρ’ ἄγθας for δῆλ’ ἐς . . . προγάς. It must be confessed that both the text of the lines and the circumstances to which they refer are quite uncertain.

XXX. Ἀπίκευρας κ.τ.λ. Phavor. ap. Stob. Flor. lxvi. 6, γελάοις ἐν φανείᾳ ὁ Ἀνακρέων καὶ μυκολόγοις, τοῦ παιδ σημερόμενος κ.τ.λ. Cf. Max. Tyr. xxix. 9, μεστά δε αὐτοῦ (Anacreon) τὰ ἀσματα τῆς Σμέρδιος 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’ ἀνήρ κ.τ.λ. Athen. xv. 671 E. An explanation of the term Ναυμαχίτην, which is declared to signify 'myrtle,' is attempted in Athen. 675 F, seq.

XXXII. Ὀινογύαι κ.τ.λ. Athen. xi. 475 F.

SIMONIDES

I. Τῶν ἐν Θερμοπολίαις κ.τ.λ. Diod. Sic. xi. 11. Σμιονίδης . . . αἱ ἁζίν τῆς ἁρυτῆς αὐτῶν ποιήσας ἐγκυώμοιν.

It is doubtful to what description of Melic poetry this song belongs, for Diodorus' expression ἐγκυώμοιν 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, πόμας = sors (Schneidewin), the former being the chance or opportunity given to them for distinguishing themselves.

I. 3. βομοῦς, implying that they would be worshipped at their tomb as if they were heroes or demigods.

πρὸ γυών, Ilgen for προγόνον. He is, however, inclined to regard the words προγόνον δὲ μν. as an interpolation by singers of Scolia in later times. Mehlhorn retains προγόνον, and explains thus: 'majorum virtutem posteris in mentem revocat.' Οὐτος: Jacobs, for ὁτος. 'Ο δ’ οὐτος ἔπαυνος, ἰ. ἐ. 'Instead of pitying their untimely end, we congratulate them on their glorious lot.'

II. 5-6. γρόνος. Ἐνδρόνον ἡγ. Bergk, for γρόνος, ἀνδρόν ἀγαθῶν. The latter would give an awkward redundancy, ἀνδρ. ἡγ. being merely explanatory of τοιοῦτον.

II. 6-7. οἶκταν κ.τ.λ., ἰ. ἐ. the glory of Greece has taken up its headquarters, so to speak, in the tomb of her brave defenders.

II. 7-8. μαστυρέοι . . . κλέος. These words form a tame conclusion to the poem, and it is hard to see what μαστυρέοι 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. Ὅτε λάρνακι ν. τ. λ. Dion. Hal. de Verborum Compos. c. 26, ἐστι δὲ ἢ διὰ πελάγους φερομένη Δανάη, τὰς ἑαυτῆς ἀποδιδομένη 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—λύτεται σε ο ἡμιθρός τῆς ὤμης καὶ ὦν. ξης συμβαλέτων ὡτὸ φρόνημα ἵστε ἀντίστροφον ὡτῆ ἐπιθούν. 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.)

1. 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 µν, and in l. 3 οὐ to οὐξ. In l. 3, ἤριτον is Brunck’s conjecture for ἔρειτον. It is true that ἔρειτον in the 2d Aor. is usually intransitive, but Schneidewin quotes Hdt. ix. 70 for a transitive use, ἐπέκρισαν τοῦ τεῖχους καὶ ἄιτον.

Certainly in the reading given ἄνταρεῖας 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.

1. 5. αὐτοῖς, Mehlhorn for αὐτάς, or αὐτῇ εἰς (Athen. ix. 396 E); Casaubon αὐτάς 'thou sleepest', which would be awkward before κυνόσσεις in the next line; Schneidewin ἀντάς 'thou heedest not'.

1. 6. στεθεί Schneidewin : in Dion. Hal. we have the unintelligible ἀεὶ in Athen. l.c. γαλ. ἄ τορ, which is objectionable since the dative of ἀρτοῖς is not elsewhere found in classical Greek. Bergk λάθεί.

1. 7-8. νυκτιλαμπεῖ . ταῦτας as thou liest outstretched in the dark gloom that illumines the night'. νυν. ὄν. '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, βλέπονται νῦν μὲν
δρα, ἔπειτα δὲ σκότον, and Eur. Hel. 518, μελαφαίες ζρέμοι. Bergk
accepts Ilgen’s νυκτὶ ἄλαμπει, remarking that hiatus is frequent in
Simonides (cf. l. 3).

tάδεις Schneidewin, for τάδε εἰς.

1. 9. Bergk’s reading ἄλμαν followed by τεᾶν χορᾶν (Ahrens for
tεᾶν χορᾶν) is too attractive to be resisted. ‘Thou heedest not the
deep briny-waters above thine hair as the wave rolls by.’ The usual
reading is αὐαλέαν . . . τεᾶν χορᾶν ε.τ.λ. ‘Thou heedest not the wave
as it rolls past thine uncombed, thick hair, high above.’ The employ-
ment of the two epithets αὐαλέαν and βαθεῖαν without a conjunction
would be hardly justifiable in this instance; αὐαλέαν would stand in
an undeservedly emphatic position, and βαθεῖαν would be a curious
epithet to apply to the hair of the new-born Perseus.

1. 11. ἔθογγον Bergk, on the authority of 3 MSS., for ἔθογγον.

1. 12. πρόσωπον καλόν, if correct, must mean ‘beautiful child that
thou art’. As some MSS. give πρόσ. καλόν προφαίνων, various con-
jectures have been made, e.g. πρόσ. καλ. προφαίνων Ahrens, πρόσ. κλιθὲν
προσώπῳ Bergk.

1. 13. ἑπίματον, genit. as if ὑπεῖχες οὖς = ὑπήκουες.

1. 14. κελομαι εὗδε, the pause accounts for the hiatus. Cf. Pratinas
Dithyrs. Poets i. 16.

II. 15-16. εὗδε ε.τ.λ. 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:

Εὗδετ ἐμὰ βρεφεῖα γλυκερὸν καὶ ἐγέροιμον ὑπὸν
Εὗδετ ἐμὰ ψυγὴ δν' ἀδελφέων εὔσοα τέκνα,

οἴβιοι εὐναζοισθε καὶ ὠλβίοι ἀοὶ ἴκοισθε.

1. 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.

1. 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.

1. 19. τεκνύοιν δίκαν, so Mehlhorn, with the exception of the ν
ἐφελκυστ., 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 δίκαιν πάσχεις τάδε; where, however, δίκαιν may clearly be 'as the penalty.' Possibly δίκαιον 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 τεκνύψι δίκαια καὶ κνοσφίδιας. Bergk reads νύσφι δίκας.

III. Ἀνθρώπος ζηων κ.τ.λ. Stob. Flor. cv. 62 and 9. ὁ ποιητὴς διεξήρεται τὴν τῶν Σκουτάδων ἀθροίαν ἀπολύεις, see Biog. p. 199.

1. 2. ἀνάθα ὡδῶν, the hiatus, due originally to the influence of the ancient Fr, is employed by Simonides probably merely in imitation of the Epic practice; cf. on ii. 18.

ll. 3-4. The order of translation is οὐδὲ γὰρ ὁ μετάτη. ταύτ. Μι. οὕτως ὁκεῖα (ἐστιν). Bergk reads ὁκεῖα γὰρ, οὐδὲ ... οὐ τόσα μετάταταις 'For swift is the change, and not so great is that of,' etc. This reading improves the metre, but otherwise is objectionable; ὁκεῖα 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. Ἀνθρώποιν ὡλίγον κ.τ.λ. Plut. Consolat. ad. Apoll. c. 11. Σμωνίδης ἀνθρώποιν φητὶν ὡλίγον μὲν ... The metre of 1. I would be improved if we could assume μὲν to have been added by Plutarch, and treat the first syllable of ἀπρηκταί as short; we should then have

\[
\underline{\underline{x}} \underline{\underline{\underline{-}}} \underline{\underline{\underline{-}}} \underline{\underline{\underline{\underline{-}}}} \underline{\underline{\underline{\underline{-}}} \underline{\underline{-}}}
\]
a form of choriambic verse with basis very common in Sappho and Alcaeus.


1. 3. I have not adopted Schneidewin's suggestion of οἷς for οἷς ('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. οὐδὲ γὰρ οἱ πρώτεροι 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—αἱῶν ὁ ἀσφάλης | οὐκ ἔγεντι οὖτι Ἀλκιδας παρὰ Πηλεί | οὖτε παρ' ἀντιθέων Κάδμων.

VII. Πάντα γὰρ μίαν κ.τ.λ. Stob. Flor. cxviii. 5.
A good example of the force of the perfect τεθνάνας, ‘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, ‘ἄνδρα... τετυγμένον’ (339 B), in apparent contradiction to which he quotes a passage further on in the poem (προιόντος τοῦ ἄρματος) ‘οὐδὲ μοι ἐμμέλεις... ἐσθενον ἐμμεναι’, 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 γλειπτὸν to what is really ἀδυνατον, namely, the task of always maintaining one’s virtue (ἐμμεναι as distinct from γενέθαι); God alone can attain to this, ‘θεὸν ἄν μὲνος... καθελή’, ll. 10-11 (344 C), to which is added (344 E), ‘πράξασι... 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 ἐπώντα... τοῦ ἄρματος ἐπὶ μᾶλλον ὑδηλοὶ... γηλι 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 ‘ἐκοιν’ ἐξαρκεῖ δὲ ἄν μὴ κακὸς ἤ... μῆκται’, 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 (ὄτι εἰπόλιφόγος), since I am quite satisfied with mediocrity and am not φλάμονος. But your mistake is too serious (περὶ τῶν μεγίστων φευδόμενος) 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 α.’ Hermann, followed by Schneidewin, treats the lines as forming
an epode, occurring after ϕιλώτω (l. 14 above); Hartung, preserving the monostrophic arrangement, places them in a final and additional strophe δ'.

The poem, Plato tells us, 339 A, is addressed to Scopas of Thessaly (v. Bioq. 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 δὲ ὄλου τῶν ἄρσατος ἐπεξέργασε τῷ τοῦ Πιττάκου ἡμικ, 345 B, cf. 344 B) ¹; since he hoped (ἐτε ϕιλότητος ὦν ἐπὶ σοφίᾳ) 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 Λακωνικῇ, v. Protag. 343 A, B, C). His mode of attack hardly wins him respect, since he wilfully 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 B, and 344 B).

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 ἔρμανα, 1. 9, signifying, 'to keep oneself up to the standard.' Ἀλαθέως is explained by Socrates (343 E) as ὑπερβατόν, or transposed, belonging, he says, not to ἀγαθόν, 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 ἀγαθόν would be meaningless. Simonides, however, was probably not so particular in his phraseology.

Τετράγαμος is explained, Schneidewin says, by γερσίν . . . νῷν '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, 'ἐφοίτησί ἐξεργαζήσθαι,' but as the quotation occurs in the midst of an imaginary address from Simonides to Pittacus (346 C), Bergk may well be right in rejecting the words from the text. He deals similarly with 'οὗ γὰρ εἰμὶ φιλόμονος,' which occur

¹ The words δὲ ὄλου τῶν 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 μορφήσομαι. He also, metri causa, omits μή before οὐκός, urging that it is easily supplied from μηδ᾽ ἀγαν ἀπαλαμνοῦσ.

εἰδὼς ... ὄκακα, 'with justice in his heart,' like the Homeric ἕονα, ἀθεμίτα, εἰδὼς, etc.

1. 4. ψῆς sc. ἔστι. οὐδὲ μή μην Bergk, for οὐ μή.

1. 5. I have followed Mucke in retaining μορφήσομαι (Schneidewin and Bergk -σομαι). He compares μορφέων, Hesiod Op. 754, and μορφεύονται, Theogn. 369, from a stem μορφ.-

1. 7. πάντα, etc., i.e. 'We may call those virtuous who display no flagrant vices.' See Protag. 346 D, τὰ μέσα ἀποδέχεται ὡστε μή ψέειν.

For the Homeric τώς sc. τα, v. 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. ἐμμέλεια sc. ἐφημέρευν from 1. 9.

1. 9. φάτα, a Doric form of φατα. This word is of uncertain origin, so it is hardly safe to compare Dor. πράτος = πρώτος, from πρότος.

ἐμμέναι ... Simonides, according to Socrates, understands this to mean γενόμενον (ἄγαθον) διαμένειν ἐν ταυτῇ τῇ ἔξει, καὶ εἶναι ἄνδρα ἄγαθον (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. öν, Bergk for òν ἄν (metri causa). See Monro's Hom. Gram. p. 204. 'In conditional Relative clauses) the pure Subjunctive (i.e. without ἄν or κάι) 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. τι 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—ἐπὶ πλείστον δὲ καὶ ἄριστον εἰσὶν οὐς ἄν τι δεδε φιλόσων. In the above text κατίπλειστον is Blass' suggestion, the rest Hermann's. Bergk diverges too far from the paraphrase. Θεό 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.
I. 16. ξενέαν Buchholz takes not with έλπίδα but with μόρφαν, as a proleptic epithet. Βαλεώ is dissyllabic.

18. 'Festive haec addita', Schneid. "Υψιων, the Scopadae or an imaginary audience (See Lesb. Dial. for ήψιων and έπαίνημι, l. 19.), Socrates remarking that Simonides is purposely imitating Pittacus' own dialect (346 Ε'); cf. πράξεις in l. 12.

I. 20. έκών Socrates (345 D and E) professes to take not with εφοί but with έπαίν. ν. φιλόω; 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. "Εστι 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'.

I. 3. Θεόν Bergk, for θυάν, Schneid. Θεάν.

I. 4 seg. '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 seg.

XI. Οὕτε άνευ Θεόν. Theoph. ad Autol. ii. 8.

I have adopted Bergk's conjecture of έστι ένατος for έστιν εν αύτοις.

With II. 1-2 compare Diagoras, Dithy. Poets iii. α', l. 3.

XII. Τίς γάρ άδονάς ετέρ κ.τ.λ. Athen. xii. 512 c. καί οί έρωμομάται καί μεγάλην δόξαν είπε σοφίς έρωματι μέγιστον άγαθόν τήν ήδονήν είναι νομίζωσιν' Συμιόνιδής μίν οὕτως λέγων κ.τ.λ.

With this passage, cf. Pind. Frag. 92. (Böckh), 'Μηδ' άρωμον τύφθην εν βίω πολύ τοι | φέρομενον άνδρι τερνόντος αύτων.' Schneidewin, with some reason, supposes that the words of Simonides, like those of Pindar, were addressed to his patron Hiero. If so, ποιά 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 'Υγίεια, 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.


Mόνον γὰρ αὐτῶι καὶ Θεῦς στερίσκεται
ἀγένητα ποιεῖν ἄστρ' ἄν ἦ, πειραγμένα.


For the *Epitritis* in this and the following fragments, v. *Metre*, pp. 66-7.


(e) Schol. *Eur.* Or. 236 (*κριτεσσον δε το δοκειν, καν δληθειας απι*).

(f) Plut. *An seni resp. sit ger.* c. 1. 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. Οὐδεὶς Πολυδεύκεως βία κ.τ.λ. Quoted by Lucian *pro Imag.* c. 19, in Oratio Obliqua, Οὐδεὶς Πολ. βίαν φίλας ἀνατίνασθαι ἄν αὐτῷ ἐναντ. τας γέλας κ.τ.λ. I have retained the article, which Bergk and Schneidewin omit, with differentmetrical arrangements. Simonides, as appears from Lucian, is addressing Glaucus, who won a boxing victory at Olympia with the 'ploughshare blow', *v*. Pansan. vi. 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 Πολυδεύκεως, 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 ὅτι κ.τ.λ. Quoted by Photius 413, 20 under περιπαιρόμενοι, 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.

tis de... aneviastov, '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.

l. 3. ev avoiv periart., the local contests in which a young athlete first won his laurels.

XVII. 'Ocs doufrí pántas x.t.l. Athen. iv. 172 E, Sùmòviiôv... peri toù Meléagrou x.t.l. The passage probably belongs to an Epinician Ode in honour of a victory at casting the javelin.

l. 4. 'Omiuro; as no reference to the subject in Homer is known, Schneidewin supposes that Simonides is thinking of some cyclic poet.

Stasígaros, v. Append. Stesich. No. 3. Òrvósavon mèn yâro 'Ampifróros, ákunvi de víkaxe Meléagros, quoted by Athen. Lc. The tribrach in the fifth foot in place of a dactyl or trochee in 4/4-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 léyooma, an undue emphasis would be given to the thesis (arisch 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 τ. The musical notation corresponding to this foot would then be

XVIII. 'Epìeixáv' ò Kriôvs x.t.l. 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. Lc. 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.

l. 1. epieixav, 'got himself well-shorn.' Hartung compares 'pectere pugnis' or 'fusti' in Piautus Rud. iii. 47, etc.

l. 2. évedyropov Dobree, for ðéýdróv.

Δivs; the victory may then have been either at the Olympic or the Nemean games.

XIX. Xàìzer x.t.l. 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 Leophrön, 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 skilfully ignored the asinine descent of the victorious animals.

**MISCELLANEOUS**

XX. Τίς κεν ἀνήσεις κ.τ.λ. Diog. Laert. i. 89. Simonides is carping at a beautiful epigram by Cleobulus on Midas:

Χαλκῆς πάρθενος εἰμὶ, Μίδας ὄ̣ έπι σήματι κείμαι,
ἐστὶ άν ήδον τε βηγ καὶ δένυρα μακρά τεθήλην,
＇Ηλιος τ᾿ ἀνων λύμης, λαμπρὰ τε σελήνη,
καὶ ποταμὸι γε βίωσι, ἀνακλύσῃ δὲ θᾶλασσα.
αὐτοῖ τῆς μένουσα πολυκλάυτη ἐπὶ τύμβῳ
ἀγγελείω παρισσεῖ, Μίδας ὄ̣ οι τῆς τίθεται.

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.

1. Λόγου ναέται. Schneidewin regards these words as used contemptuously, 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 XXI.–XXIII. together, as they are all descriptive of nature.

Τοῦ καὶ ἀπειρίστι κ.τ.λ.


1. 2. ἀνά δ᾿ ἥθηνες 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 τῶν Bergk compares Pind. Dith. Frag. vi. 18 (p. 289), ἄγαν τ᾿ ὀμφαὶ μελεῖν τῶν
GREEK LYRIC POETS

... but .UTC 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 καλας ύπτι άνωτας, as Herwerdt proposes, unless indeed .UTC here implies 'keeping up with', the fish following the course of the vessel in which Orpheus is singing.

1. 4. έννοσιώλλος, the doubling of the nasal v is Lesbian (v. p. 82), but the poet was probably influenced in his choice of this form by the familiar Homeric έννοσιγιος.

1. 5. κιναμέναν Schneidewin, for κιναμένα.

1. 7. Bekk, Aen. i. 377, 27, refers to this passage as occurring ἐν Πεντάθλοις, so that probably we have before us part of an Epinician Ode. (See, however, note preceding No. xv.)

γεμίζων... μήνα, Arist. l.c. tells us that these halcyon days occur seven before and seven after the winter solstice.

παύσας, 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.

ηματα, the η is Epic, see Dial. p. 78. Schneidewin and Bergk άματα.

XXII. (a) 'Απαλός δ' ύπτι ν.π.λ.

Heiner. Orat. iii. 14, speaks of τὴν Κείαν ψήν sung by Simonides to the breeze, and elsewhere Eclog. xiii. 32, ἐκ τῆς Κείας Μουσῆς προσειπεῖν ἔθελο τὸν ἀνέμον... ἀπαλός... ηματα.

I have followed Schneidewin in omitting τὴν before προφαν, but not in his other alterations.

(b) 'Ιτεμι ν.π.λ. Quoted by Plut. de Exil. c. 8 (speaking of a man going into banishment) as τὰ τῶν παρὰ Σμινθίδη 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 'Ἡ ἐν Σαλαμίνι νημαχία.

XXIII. (u) 'Αγγέλε ν.π.λ. Schol. Birds 1410.

'Αγγέλε, cf. the Swallow-song (p. 246) and Notes.


Pyth. x. 6, κλυτᾶν ὡπα.


(b) Etym. M. 813. 8. Ατύτη Schneidewin, for άτύτη.

γλωραγενες, cf. Odys. xix. 518, γλαρατῆς ἄτυτον, and M. Arnold's Hark to the nightingale, the tawny-throated?'

XXIV.

A. SONG AND DANCE.

For Simonides' skill in the orchestic art, see p. 206.

(1) Plut. Sympos. ix. 15. 2. Λάυτος γοῦν ἐκτον ὡς άληγύνεται περὶ τὴν ὀργησεν ὡγ. ἦττον ἦ τὴν ποίησιν ἐγκωμίζων 'Οταν δε γηρωδαὶ νῦν ἐλ ῥηγ. οίδα ν.π.λ.
II. 1-2. I have followed Schneidewin's text in ἐπὶ κτλ., with the exception that I have transposed ὁδα and ποδῶν, to simplify the metre. Obviously the passage requires some mention of the voice or song. Bergk in l. 2 reads ἔχριφον ὄργημ' ὁδα ὁδῶν μέγας, and certainly the Cretic metre is well adapted to the passage.

Κρήτης, cf. Athen. iv. 181 B: Κρητικά καλωσί τα ὑποργήματα, and p. 29. τὸ δ' ὄργανον Μόλοσσου. It is uncertain what musical instrument is implied. Athen. vi. 629 E speaks of Μολοσσική ἐμφάλης.

(2) Plut. Lc. ll. 3-7 are quoted separately, but as they exactly fit on to ll. 1-3, I have treated the whole passage as continuous, and placed only a comma after διώκον.

I. 2. Ἀμυχαίαν. The penultimate is probably shortened as in Δυ-θαλοῦ, Anacr. II. The fame of Laconian hounds is well known, cf. Pind. Frag. 73 (Böckh): Ἀπὸ Ταυρίτου μὲν Δακίναν | εἰπ' Ἡράς κόνια τρέχουν πυκνωτατον ἐπετῶν; and Midsummer Night's Dream, My hounds are bred out of the Spartan kind.'

Ἀμυχαίάν, 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. κάμπυλον . . . διώκον, 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 hyporchem.

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.'

κεροῦττα Wytenbach, for κεράτατα. For hinds with horns, cf. Anacr. xxiv. and note.

I. 5. μαχαίνον Schneidewin, for μανείν.

ll. 6-7. The text here is doubtful, the original being τὰν ὡ τ' ἐπ' αὐγῆν στρέφοντα ἐτερον κάρα πάντα ἐτομὸν. Schneidewin ὡς and Hartung ἔτηφος and πάντ' ἀτολόμον. A verb such as ἐλε (Gnomic Aorist) is required by the construction, and ἐτεροτε supplies us with a very graphic picture of the averted head of the overtaken quarry. On the other hand, Schneidewin's πάντ' ἐπ' ὀμοῦ 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 γόνυμον καὶ
πόρμον 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. Prithée stay (her) not, since the tuneful flute of many
notes has begun sweet melodies.'

πολύχορδος χύλος; the epithet is curious and interesting as indicat-
ing 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.
Συμπ. ii. 4: καὶ τὸν χύλον ἢμοσθαί λέγουσι καὶ κρούματα χύλῆμα
καλοῦσιν, ἀπὸ τῆς λυρᾶς λαμβάνοντες τὰς προσηγορίας.

II. 4-5. Plut. de Prof. in Virt. c. 8 and Cram. An. Ox. iii. 173, 12,
καλός πε... μελεταὶ Μοῦσας, ὥσ ἀπὸ τινον Θύμον καὶ δραματάτων ἀνθέων
ξάνθου μελι μηδομένην ὡς χάσιν ὁ Συμπληθῆς κ.τ.λ. We may then
assume that Simonides is comparing his Muse to a bee culling
honey from every flower (cf. πάντα θερ. i. 2), and that the passage is
from the same poem as II. 1-3. Pindar speaks in an exactly similar
manner, Pyth. x. 51 seg., in checking the diffuseness of his muse:
Κοίταν σχέσου... ἐγκομίων γὰρ ἀιωτὸς ὀμνων | ἐν ἅλλον ἄλλον ὀτε μελετα
Θύμα λόγων.

XXV. (Εὐρυδίκας) λοιτεράνου. 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
στόματος after λοιτ.

XXVI. Σηίτλε παῖ κ.τ.λ. Quoted by Schol. Apol. Rhod. iii. 26 as
one of several genealogies of Eros.

I. I. Bergk, with some MS. authority, reads Σ. παῖ, δολόμητς 'Αρρο-
dίτα κ.τ.λ.

δολομηχάνῳ (Bergk arbitrarily κακομηχάνω), is not inapplicable to
Ares here, with reference to his intrigue with the wife of Hephaestus.


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. ἐμφυγον... νεκρὸν Soph. Antig.
1167. It should be noticed that κέισαν 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. τυγε, Dor. Dial. p. 94.

Notice ἐν 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 επεί is not inappropriate.

Δινυρίδαν, Ahrens, Dor. Dial. p. 214, says that this contraction appears only in comparatively late Doric, and chiefly among the Dori of Asia Minor or the islands, who were near neighbours to the Ionians.

1. 4. θεμις. ή/θας λάτω; Schneidewin suggests that the reference is to Lato in her capacity as κουρατρους, the meaning being that Themist. was a rascal from his very cradle.

1. 6. κοφαλικάς; Bergk's suggestion for MSS. κυμαλικάς, βαλικάς, κυμβαλικάς.

1. 7. ἰαλύτων (---ο); the poets allowed themselves freedom in the quantities of this word. In Hom. II. ii. 656, it is scanned ωοοο, in Pind. Ol. vii. 74, ωοοο, while in Anth. Pal. vii. 716. I we find ἰαλύτων as the conclusion of a hexameter ωοοοοο.

1. 8. ἀγαθος, 'fortasse non sine contentu', Bergk.

ἐβα πλέων εἰς δαλαθρον, 'went on his accursed voyage'.

1. 10. ἱομοί ν.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' (ψυρρά κρία) for his coadjudors.

γλοιος Bergk (for γλοιοις), 'stingly', as an adverb from γλοιoς. expl. by Hesych. as φυτρος.

1. 12. μη ωραν ν.τ.λ. 'that the day of Themistocles might be no more', i.e. that his ascendancy might come to an end.
GREEK LYRIC POETS

For the hiatus Schneidewin compares Arist. *Lysistr*. 1037. Perhaps, however, μῆ should coalesce with the first syllable of ὀραν, and the line scanned thus:

- - - - - - - - - -

II. (x.) Μῳᾶς κ.τ.λ. Plut. *I.c. πολὺ δὲ ἁσελυτέρας ... βλασφημίας κεύματι μετὰ τὴν φυγὴν αὐτοῦ (Themistocles) ... δόμα τοιήτας ὡς ἦ γῇ κ.τ.λ.

(β) οὐκ ἥξα Τιμοκρέων. Plut. *I.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 villany (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. 'Ωρελίν σ' ὧν κ.τ.λ. Schol. *Achar*. 532, 'σκολιών κατα τοῦ Πλουτοῦ.' 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. Εβ.* ii. 146, which seems to point to there being no such special reference in the lines: 'Εθος ἵν παλάκιν μετὰ τὴν συνεστίαν ἀπείσθαι λύρας καὶ φόειν 'Απόλου, ὧν Πλοῦτε, καὶ μήτε ἐν γῇ φανείτη, μήτε ἐν θαλάσσῃ.

1. i. 'Ωρελίν σ' ὧν Ἴλγεν, for ὀφελές ὧν; he considers that the MSS. ὌΦΕΛΕΣΩ = ὀφελές τ' ὧ. For the impersonal construction, cf. Pind. *Nem.* ii. 6; ὀφελές ... νικάν Τιμονόου παίδα, and Luc. *Dea Syr.* 25 t. ix. p. 110; ὰλα μήτε σ' παθείν, μήτε ἔμε ἱδοσθαι ὀφελεῖ.

ἡμίσχοι. Schneidewin, objecting to the pleonasm after γῇ, proposes ωρανω. As a conjecture I suggest μῆ 'πι γῆ μήτ' ἐν θαλ. μήτ' ἐν ἱπείρῳ κ.τ.λ., i.e. 'Would that thou mightest not be seen upon the earth (as opp. to Τάρταρον, i. 2), whether on sea or land.'

The lines are a parody on an epigram by Simonides, Bergk 170.

Μοῦᾶκ μοι Ἀλκιμήνης καλλιστρώφου ὧν καίδει.

Γίον Ἀλκιμήνης καίδε Μοῦᾶκ μοι καλλιστρώφου.

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 $\frac{3}{4}$ or $\frac{3}{8}$ time, and not in $\frac{5}{4}$ or $\frac{5}{8}$; 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. δέ τε, see note on Sap. XXXVII. 1. 5.
2. άτιθα /*άνθεα, a favourite figure of speech in Pindar, e.g. άνθεα ύμνων, *Ol.* ix. 48. Μελιγλόσσων, cf. Pind. *Is.* ii. 3, μελιγάφωνς ύμνων, and *id.* l. 8, μαλακάσσωνοι άτιθα.

3. 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 perforce in abeyance during time of war. Similarly *Ειρήνη* is addressed as δύσανε γορών, *Ar.* *Peace*, 976. Άθεσθαί is the ingenious and probable reading of Dindorf and Schneidewin for άθεσθε. Neue and others άθεταί, and μέλι (l. 5). Άθεσθαι and μέλι are dependent on τίκται, as if they were substantives co-ordinate with πλούτων and άνθεα.

4. 4. μήρα Buttmann, ταυτρύφων Schneidewin, from a MS. reading μηρίταν εύτριφων. Buttmann and Neue μήρα δαυτρύφων.
5. 5. αύλον τε καλ. χώρων, perhaps a kind of hendiadys, the flute being the almost inseparable accompaniment of Comus-songs. Cf. p. 8 and *Dithyr. Poets* i. 2, l. 10.

6. αίθρων, 'fiery-red,' which appears to be the meaning also of αίθρων ἀλόπηξ, *Pind.* *Ol.* x. ad fin.
7. 7. ίστοι, so Stob.; ἔφαξ, Plut. *Lc.*, in which case the second syllable of ἀφραγων would be long, and the line scanned thus:

With this passage Schneidewin aptly compares Theocr. xvi. 96:

άφραγω άφις όπλ' αφράγω
λέπτα διακτήται, βοῶς δ' είτι μηδ' ὄνυμ' εἴη.

and Tib. i. 10, 50.

8. όροις, not given in Stob., is supplied by Plutarch. Bergk needlessly inverts οροῖς and δάμνατι. Notice the scansion of ἔγγεξα, — — and ἔγγεξα, ω-.

II. 12-13. βεθenuous, p. 95.

άγωνι, 'the streets,' because of the processional choras etc. associated with these *σμπύσα*; thus too are suggested the παιδωνι ύμνοι, songs of love or serenades, which often formed the sequel to the banquet (see p. 8).
GREEK LYRIC POETS

φλέγονται (or as Bergk suggests φλέγοντι), ‘burst forth’. Cf. Oed. Tyr. 186, παίαν λάμπει. The metaphor as applied to song is particularly common in Pindar, e.g. Pyth. v. 42, σὲ δ᾿ ἡμίκονι φλέγοντι: Χάριτες; Nem. vi. 37, Χαρίτων . . . ὁμάδῳ φλέγεν; Isth. vi. 23, and iii. 61, τυφύν ὄμνων.

This poem is perhaps imitated by Eurip. Frag. 462:

Ἐλεόνα βασιλέπλουτε . . .
διδοικα μὴ πρὶν πόνοις
ὕπερβαλῃ με γῆρας,
πρὶν σαν γραίσταν ὕρκαν προσδείν.
καὶ καλλιγόρους ἀοιδὰς
φιλοστεφάνους τε κυίωνος.

II. Τοκεῖ' ἀνάγκα κ.τ.λ. Athen. ii. 39 E.

Neue is of opinion that this poem is a Scolon. 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, Dissen 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, suavior’, 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 admoveas . . . 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. 1-3. ‘Sweet compulsion speeding from the cups fires my soul with love.’ The word ἀνάγκα (cf. Pind. Nem. ix. 51, βιατὸν ἀμπελίου παίδα) 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 ἐν or ἐπὶ before κυλίσων, reads γενομένα, Bergk ἑστιμέναν, which mars the beauty of the passage. Jacobs connects ἀνάγκα κυλίσων together. ‘Blanda illa potandi necessitas,’ or ‘lene tormentum quod admonet calices’ (Ilgen).

δαλητη, Schem. 1byc., = δαλαζι, cf. on 1byc. v. This case Bergk regards as parallel to the Lesbian φιλήτι, and the like, on the strength of a form δαλαζιο mentioned by the grammarians. Κύπριδος, cf. the ‘material genitives’ ‘πρῆσαν πυρὸς; ‘πυρὸς ὄληω θέρηται’ (v. Monro’s Hom. Gr. p. 107). In l. 3 the mss. give Κύπριδος’ ἐλπὶς δ’ αἰθόστατο φρ.
Erfurdt corrects to Κύπριδος δ' ἀπίς διαθύσας φρ., but Ilgen reasonably urges that Κύπριδος ἀπίς is out of place, as we require rather 'spes in universum', cf. Hor. l.c. and 4 Od. xii. 19. Neue's Κύπριδος ἀπίς δ' αἰθύσας φρ. is not in accordance with what appears to be the metrical scheme; Bergk's Κύπρις ὁς ἀπίς γὰρ αἰθ. φρ. is very flat. I have conjecturally written in the text Κύπριδος' x' ἀπίς διαθύσας χ.τ.λ., for if δ' αἰθύσας became substituted for διαθύσας, x(αι) would naturally be dropped as unnecessary. For the elision of χαι, cf. Scol. 1. 1. 2.

1. 4. ἀφινησμένα, Neue -ας (with γένος) to avoid the repetition in sense of σενομένα κυλίων.

Διον. δάρος, cf. Hes. Theog. 975, 'Διωνύσου δόρ' ἐσταιράμενός' and II. iii. 54, 'δόρ' Ἀφροδίτης. The expression appropriately attaches itself to deities associated with pleasure.

1. 5. ψυχάτῳ πνε. 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. αὐτῷ ὁ μὲν, so Bergk for the unmetrical αὐτὸς μὲν' ὁ μὲν refers to the drinker rather than to οἶνος or Δίωνυσος, as Bergk explains it.

λόγα as in II. xxiii. 513, Odysse. vii. 74.

1. 8. Cf. Hor. 2 Od. xviii., 'Non ebur neque aureum | mea renident in domo lacunar,' and Odysse. iv. 71, φράξει . . . Χαλκοῦ τε στερητῇ καθ δώματα ἡχητε | Χρυσοῦ τ' ἠλέκτρου τε καὶ ἀργύρου τ' ἔλεφαντος.

1. 9. πόντων is conjecturally supplied by Erfurdt, Bergk καρπών.

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 (v. p. 223).

III. Stob. Ecl. Phys. i. v. 3.

1. 4. νέφος in this metaphorical sense is used specially of evils (cf. νέφος πολέμου, νέφος στεναγμῶν, etc.), and therefore refers in this passage only to Ἀργίς and στάτις, not also to ὅλβος. 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. γὰϊαν Böckh, for γαῖν.

IV. ὅλβος ρήματι κ.τ.λ. Stob. Flor. ciii. 2 and xciii. 27, both passages being from the same Epinician Ode.

For the trochees in ¼-time in this and many of the subsequent passages cf. on No. 1.

1. 1. ρήμα, altered by Neue to ὅτε, but ὅτε may be scanned as a monosyllable. Καλῶν, Neue suggests καλῶν, the sense then being 'happy the man in whose life the inevitable evil is tempered also with good'.
l. 2. The last syllable of τῦξ coalesces with the first of ἀφειτῶν.
ll. 3-6. Bergk refers to Cic. Tusc. Quaest. i. 48, where the same sentiment is ascribed to Silenus.

l. 1. διαίμων ἐδωκε, so Neue for τῷ διαίμων δώκεν.
l. 2. πραύστων ἔν καιρῷ, apparently 'faring prosperously', but such a signification of ἔν καιρῷ is doubtful. Perhaps we should read εὐκαιρῶς.

VI. Πάντεσσα θνατῶσι κ.τ.λ. Stob. Flor. xviii. 25, from a Prosodion.

l. 2. διὰτ, δύνατ. Dindorf, for δύνατ. διὰτ.
l. 3. The MSS. have οἴς δὲ μερία μὲν ἄμφ. φρ. Stephanus ὅ δὲ Neue μέριμνα.
ll. 4-5. The MSS. have τῶς (or τὸ δὲ) παρόμαχτε νῦκτα μελ. γέρ. ἄνω ἄπτεται κέφ. The reading in the text is that of Grotius; Böckh ἄνω ἄπτεται. The subject in this clause is changed from μέριμνα to οἴς, implied in τῷ (l. 3).
ll. 7-8. Quoted by Stob. Ic. 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.

ἀπραγματ Böckh, for ἀπραγματ, v. on Simonides v. 1.

VIII. Ὡ Τροῖν κ.τ.λ. Quoted by Clem. Alex. Strom. v. 731, from ὁ Δαμιανός.' They are ascribed by Syllburg to Bacchylides on the strength of the words of Porphyrio ad Hor. 1 Od. xv., 'Hac ode Bacchylidem imitatur; nam ut ille Cassandram 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.
l. 2. ὀλλ' ἐν μέσῳ κ.τ.λ. Cf. Ar. Ethic. i. 9 on Εὐδαμιωνία, 'ἐν δόθ' ἐν καὶ πολύκοινον'.
l. 4. ἄγναν coming after ὅσαν is rejected by Neue. Bergk reads ἄγναν.
l. 5. ὀλβιῶν παῖδες κ.τ.λ. Cf. II. vi. 127, 'Δυστήμων δὲ τε παῖδες ἐμὸν μένει άντισώσιν.' 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 εὐρόντες (= οἱ εὔρ.) Neue compares Pind. Ol. ii. 86, σοφὸς ὁ πόλλ' εἴθος γυνὴ μαθόντες δὲ κ.τ.λ.
IX. Λυδία γὰρ 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 . . .
. . . ΙΑΤΕΙΙΑ . . .
-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 ἀκόναις κ.τ.λ., and Simonides 175 (Bergk), 'οὐκ ἔστιν μείζων βάσανος γρόνου οὐδένος ἔργου'.

1. 2. σοφία τε παγκράτης ἡλ. So Salmasius for σοφία τε παγκράτης τ' ἡλ., 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 ἀληθεία perhaps 'the force of truth', as in the expression, 'magna est veritas'. With the whole passage cf. Eur. Med. 561:

'Ὦ Ζεῦ, τί ὅν γροιθό μὲν ὡς κηρυγμὸς ἐκκατοστῶν κ.τ.λ.'


MISCELLANEOUS PASSAGES

XIII. Οὐ βοῶν πάρσατι κ.τ.λ. Athen. xi. 500 ἅ, with the words ποιούμενος (Βακχυλ.) τὸν λόγον πρὸς τοὺς Διοσκουρῶν, καλῶν αὐτοῖς ἐπὶ ἕνεκα (or ἑξα). 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 siles et ingenii | Benigna venæ est', etc.

Notice that none but pure trochees, or choræs, 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.

Athen. l.c. mentions that 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 σχέδου 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 γλυκόδωρος κ.τ.λ. Ursinus, p. 206, from Stob. Flor. iii. in Orat. Obliqua. It has been restored by Neue, who substitutes ζε in l. 2, for καλιν πολ. 'Ol.

τίλος, 'prize', as in Pind. Ol. xi. (x.), 70, πυρμάζ τίλος.

XV. ἕτερος εξ ἕτερου 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. τοφός ὁ πόλλ' εἴδως φωτα μαθύντες ὅτε... κόρακες ὃς ἄκραντα γαρύστην κ.τ.λ.

το τέ πάλαι το τε νῦν, a customary formula applicable to universal truths, cf. Antig. 181: κάκατος εἶναι νῦν τε καλι πάλαι δοκεῖ.

1. 2. ἔπτον, the superl. being somewhat out of place, Bergk ingeniously suggests ἡ ὁστίν. 'Πῆ would be more consistent with his own views; see on Alcman xx. β.

ἀναφίτων, either 'unspoken' (as Odysse. xiv. 466) i.e. original poetry, or 'unutterable by common mortals', i.e. mysteriously inspired.

1. 3. ἐπτόν πόλεως, cf. Pind. Ol. vi. 27 (in celebrating a mule-victory) γρη τότεν πόλεως ὄμνων ἀναπεπτάμεν αὐταῖς.

XVI. ὠγῷ ἐφορᾶς ἐφογον 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 (v. p. 5). The resolution of the last syllable of the fifth Cretic in l. 1 is exceptional.

BACCHYLIDES 379

XVII. "Εστά ο' ἐπὶ λαίνον οὐδόν x.t.l. Athen. v. 188 B, Βακχυλίδης: περ' Ἡρακλέους λέγων ὡς ἠλθέν ἐπὶ τὸν τὸν Κήλχος οἶκον.

1. i. Neue, ὑπόκοινον for ὑπόκοινον, and ἔφα for ἐφα', the elision being hardly possible.

1. 2. The explanation of ο' (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. Lc. αὐτόματος ο' ἀγαθολ ἀγαθῶν ἐπὶ δίκαιος ἱκανός, 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. Αλο! -κε'ξαγ x.t.X. Stob. Flor. exxii. 1.

By whom we are to suppose this beautiful lament to be uttered is uncertain.

XIX. μXο^o; x.t.X. Schol. Pind. Ol. xiii. ad init. where Corinth is described as Ἡσύμπου πρόθυρον.


I have indicated in the metrical scheme that in this instance the Cretics are to be regarded as dipodies in ἐ- and not in ἐ-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. Aleman 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 μεγαλοκύλπω, 'ample-bosomed', 'all-embracing', to μελανοκύλπων.

XXI. ἐδε τὴν ἀτ' ἀγκύλης x.t.l. Athen. xi. 782 Ε and xv. 667 C, Βακχυλ. ἐν Ἐρωτικοῖς.

'When she throws the cast (τὴν, sc. πρέσεων, Neue), for the young men, outstretching her white arm.' The reference is to throwing the cottabus, for Hesych. defines ἀγκύλη: γέφος ἀπηγκυλωμένη καὶ συνεπτραμμένη ἢς ἀποκοττάβσμον'; Athen. giving a somewhat different account, ποτήριον πρὸς τὴν τῶν κοττάβων παιδίαν γρήσιμον'.


Bacchyl. is perhaps imitating the Epic ο' αἰθήρος ἄτρωγετοι, 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 Ε, he uses the expression τῶν Ἀττικῶν ἐξινόν τελισμῶν, and it appears to be applied to most of
these that he quotes, with the exception of the verses by Praxilla, Hybias, 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. τήν, φιλην, 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. ἔναξάμεν κ.τ.λ. (No. iii.), and — e.g. υγάιναν 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. ὅτι τὸν τὰραννὸν τρανέτην, cf. 1 β', viii., ix. In l. 4, on the contrary, diaeresis never occurs after the 6th syll. —, with one exception, χρίσετον ἔδω τάνδι 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.

1. 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. 980, the second is taken as the beginning of the poem, if not as the entire song—μέλος Ἀρμοδίου καλούμενον ὧν ἔγραι, Φιλαπινὸν Ἀρμοῦ. 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 τὰραννος 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 τὰραννος, it may with some reason be urged that, although no doubt the actual τὰραννος 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 τῷ ριζων, for he uses the expression of τῷ ριζων οὕτωι 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 εἰκοστῇ, 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 ἵσοντος τ' Ἀθήνας ἐποιήσατον, 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 Scolon 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 Scolon is amply testified to by the reference in Aristophanes, see Achar. 980 (Schol.), Wasps 1226, Lysis. 632. Cf. Hesych. 'Ἀρμοδίοις μέλοις τὸ έπὶ Αρμοδίῳ ποιηθὲν σκολίον ὑπὸ Καλλιστράτου οὕτως θειον.'

(x) 1. µύρτου κλάδοι. There is a double reference, after the usual manner of the Scolon, 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:

κανονὶ δ' ἔργον καὶ γύτραν καὶ μαρρίνας;

Cf. Thesm. 37, Wasps 861. On the other hand Hesychius speaks of olive-branches, s.v. θαλλοφυρός 'ὁ πομπεύων Αθήνησι καὶ θλικῆς κλάδων φέρων.'

(5) Harmodius is addressed separately because he won the additional credit of perishing in the very act of the tyrannicide.

νήσου ... µακάρων, as loci classicī on this subject, see Hesych. Works 164, Pind. Ol. ii. 71 seq., Frag. Threnos No. 11. (in this edition).

1. 4. Τυμήδην. He was still more fortunate according to another tradition, v. Pind. Nem. x. 7, Δυσμίδακα ... Πλανώτης έθηκε θεόν.
The MSS. gives the unmetrical T. τὶ φασὶ τὸν ἐσθλὸν Δ. 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’) Ἀθηναῖς, penult. short, cf. Anacr. ii. 4, Λῃσθαιοῦ.

(δ’) αὐτῶν . . . ἐπούσατον, so Ilgen for γ’-γ’-γ’, a reading which is due, he thinks, to a mistaken imitation of (α’) ll. 3-4.

11. Αἰξὶ Λείψδριον. 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 Grk. Lit. vol. iii. p. 106) fancies that he detects puns in the words Λείψδριον and προδοτίταιρον, which would have been in the worst possible taste, for the passage is obviously a pathetic one, and belongs to the class of Scolia described by Eustathius as σπουδαία (p. 237).

1. 3. καὶ Ἐὔπατρίδας. 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 −.

111. Ἐνηρήσαμεν ιτ.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 1. 3, παρὰ Πάνδροσον ὅς φιλὴν Ἀθηνᾶ, 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 μορία 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.

1IV. Πάλλας Τριτογένες. 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).

Τριτογένεια. 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 Τριτογένεια 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 Αθηναία, or Αθηνᾶ, is of too recent origin to have been employed in this Scolian, not being found in Attic inscriptions till after the Peloponnesian war. He would therefore prefer the Doric Αθηνᾶ used in the Lyric poets, and borrowed by them from the Tragedians.

V. Πλούτου μητέρα.

1. Ὠλυμπία, she was called γηθοῖα at Sparta, as goddess of the earth, hence Casaubon suggests Ὠμπνία, ‘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 Ὠμπνία (for so it should be accented) is short and not long. Ὠλυμπία is applied to Demeter simply as a divinity.

2. στεφανηφόροις ἐν ὑπέρασ. 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 πτ. σὲν ὑπέρας, comparing Orph. Hymn xlii. 7, where Proserpine is in company with the hours. Similarly in Orph. Hymn xxvii. 9, she is called Ὑπέρα συμπαίκτεια. In this case the epithet στεφανης. would probably have merely the same force as Pindar’s Ὑπερὰ πολυάνθειος (Ol. xiii. 17).

VI. Ἡδί Πάν. Böckh (Frag. Pind. p. 592) conjectures, without much foundation, that this Scolian was in celebration of the assistance given by Pan at Marathon. It closely resembles a fragment from Pindar: No. 63 (Böckh)—

Ὡ Πᾶ, Ἀρχαίας μεδίων, καὶ σεμνῶν ἄδυτων φύλαξ,
Ματρὸς μεγάλας ὑπαξία, σεμνῶν Χαρίτων μέλημα τερπνών.

In l. 1. Ἡδί is altered by Hermann to ὃδ, but is defended by Ilgen, who treats it as monosyllabic, comparing Eur. Bacch. 531, where ὃδ answers to ἄδι in l. 316.

Hymn X., where he is called σκυρτής. Pan of course figures among the Bacchic nymphs and revellers in endless vase-representations.

Bρομίς . . . νύμφας, cf. on Anacreon III. 2. Some commentators prefer μνήματι, 'the noiseful Nymphs'.

1. 3. γελάσιας Valckenaeer, for γελασιάς.

1. 4. The text is Hermann's; MSS. εὐφροσύνας ταίσο' αὐτοῖς ήκιδε κεί; Bergk reads εὐφροσύνας, ταίσο' αὐτοῖς κεί., regarding the line as a variety on the ordinary metrical scheme. Cf. on No. I. 5', l. 4.

VII. Ἑν Δήλω. Ἀγροτέρα was a common title of Artemis. Cf. Paus. i. 19, νεός Ἀγροτέρας ἐστίν Ἀρτέμιδος, and Arist. Knights 660, Thesm. 115.

VIII. Εἶδ' ἡξῆν. Ilgen gives the order for translation thus: εἶδ' ἡξῆν, τὸ στ. διελ. ἐπίστα τὸν νοῦν ἐπιδόντα, ὥσπο probs τὴν ἐκ. ν.τ.λ. Hermann more suitably regards τὸν νοῦν as a mere pleonastic repetition of ὥσπος τῆς ἐκ. The past tense ἐκ is either due to the attraction of ἡξῆν, or we may compare the famous τὸ τὴν ἐκ: of Aristotle, 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. Ὑμαίνειν ν.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 ε.

It is, however, probably an ordinary popular song by no known poet, as appears from Athen. xv. 694, 'ὁ τὸ σκολίων εὐρῴν ἔκανος ὄπτει ἐκ', and Plat. Gorg. l.c. 'ὁ ποιήτης 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 Ὑγίας προσφίλητα μακάρων ν.τ.λ., p. 253, and with the sentiment contrast Plat. Laws l.c. ταῦτα (all sorts of external advantages) σύμπαντα δικαίους μὲν καὶ ὤσις ἄνθρακιν ἄρματα κτῆματα, ἄδικους δὲ κάμπτει σύμπαντα, ἀρέσκειν ἀπὸ τῆς ψυχῆς.' Notice the anapaestic basis, unless indeed ὑμαίνειν can be treated as a trisyllable, cf. the (un-classical) form ψυχα for ψύχα (Ilgen).

1. 2. A conspicuously Greek sentiment. Similarly even Aristotle excludes the hideous man (ὁ τὴν ἔκανεν παναίσχυς) from the possibility of attaining εὐδαμοσεία. Eth. i. viii. 16; ἕβαν, cf. on Anacr. IX.

X. SONG OF HYEBIAS 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, σκολίων δὲ φασὶ τίνες τὸ
úπο Ὑβρίου τοῦ Κρητικοῦ ποιήτην. We should certainly have expected a Scolion 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 *Dorians* ii. 293. The style of the Scolion 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. λαισθηνον, cf. Hdt. vii. 91, λαισθηνα εἴγον ἀντὶ ἀσπίδων ὁμοιότης πετσημένα. The word occurs twice in Homer, each time with the epithet περατέντα, 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 λαισθηνον. 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 Millingen *Cogn*. 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 δορι μέν μοι μάζα μεραγμένη, ἐν δορὶ δ' οἶνος.

'Ισμαρικώς, πίνω δ' ἐν δορὶ κεκλημένος.


1. 5. Μνοῖα, μνοῖα, or μνόιξ is defined by Athen. vi. 263 f, as the κοινὴ δουλεία of Crete, as distinct from the Ἀρχημιῶτα or ἱδία δουλεία. 'We may infer that every state in Crete was possessed of public lands, which the Mnotae 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 μνοῖα is probably used for the serf population in general.

1. 6. τολμῶντι (= τολμῶν, v. *Dor. Dial*. p. 95) Hermann, for τολμῶντες, so that the metre corresponds with that of 1. 1.

1. 8-10. ἕμον Hermann, for ἕμων. Bergk supplies ἄμελ (placing ἕμων in l. 9) since γόνω seems to require a preposition to govern it. Possibly, however, γόνω may be the object of παραπατῆσαι, 'crouching
before my knee’, since we get a similar, though not quite parallel, case in Aesch. Prom. 181 (174), ἄπειλας πτηξίας. Or perhaps γών is the object of κυνεύνι with φωνεοντες in 1. 10 for φωνεύνι. Eustath., however, (1574-7), paraphrases thus: προσκυνούσι μὲ οὐς δεσπότην καὶ προσκυνούσι τ.τ.λ., whence Bergk inserts οὐ 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 φωνεοντες rather than -οντι.

For κυνεύνι, φωνεύνι, see Dor. Dial. p. 95 and p. 96.

XI. Praxilla of Sicyon, who flourished about 450 B.C., is said by Athenaeus l.c. to have been distinguished as a writer of Scolia, ἑκατομμακετό ἐπὶ τῇ τῶν σκολιών ποιήσι. 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 poetsesses designated as the Nine Muses.

Ἄδριτζος λόγον κ.τ.λ. Athen. l.c. 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 xviii.), and some to Praxilla; while Schol. Aristoph. Wasps 1240, states positively ἐν τοῖς Πραξιλῆςς φέρεται παροιμίαι. 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. l.c., ἐπει δὲ διὰ μὲν τῶν ἄγα-θῶν τὴν γενέσιν καὶ φιλανδρὸν ὑποδηλοῦν Ἀλκηστίν, διὰ δὲ τῶν δειλῶν τὸν Ἁδριτζος πατέρα, ᾧ ὀνόματος ἤθελεν ὑπὲρ τοῦ παιδός.

XII. Ὑπὸ παντὶ λίθῳ κ.τ.λ. A very similar line is attributed to Praxilla, Schol. Arist. Thesm. 529, Ὑπὸ παντὶ λίθῳ σκόρπιον, ὧ ταῖρε, φυλάττει.

The proverb was a familiar one, cf. Zenob. vi. 20, Diogen. viii. 59, etc. and is wittily applied by Aristoph. l.c., ὑπὸ λίθῳ γάφ | παντὶ ποι ἥλι | μη δάχθη, βίτης ἀθραν. φράζει Dor. Dial. p. 96.

XIV. Σὺν μοι πίνε κ.τ.λ. A very clever expression of the requirements of an ideal camaraderie. συνήθω, ’make merry with me’, see on Anacr. ix. 2.


It is perhaps possible that the poet was not unconscious of the rhyme in this couplet. Cf. on No. xvi.
XV. 'Α τα χ.τ.λ. The close juxtaposition of the Dor. ταν and the Attic ῥαν is curious, but perhaps hardly to be corrected in a Scolion (v. p. 78).

XVI. (α') Ἐἴθε λύρα χ.τ.λ. (β') Ἐἴθε ἄπυρον χ.τ.λ. 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), εὐχάς οὐ βασιλεύσα πρεπούσα, ἀλλά ἡμῶν καὶ φράτοραν ἄγαθον καὶ σφόδρα ἀνεμένοις, 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 ἐλεφάντινη, 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 γρυσός, in a passage referring to Danaé, 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 :

'Ἀναδόν αὐ μέγ. ἀριστος ἤτη Τελαμώνως Αἴγις,
"Ἀριλέως μήνιν ὅ γὰρ πολὺ χρέστατος ἤτη.


These lines are attributed to Pindar, Schol. Lysistr. 1237, probably because Ajax was a favourite hero with that poet.

XVIII. 'Εκ γῆς γῆν κατείδρη πλῆον. Ilgen's interpretation of ll. 1-2 is as follows: 'Ε terra oportet nautam de navigatione videre, an possit per temporis opportunitatem (ei óvνατο) et scientiam rei nauticae habeat (παλάμην ήγοι), i.e. 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 Homeric Gram. pp. 228-9, where we find that after a primary tense εί is generally accompanied in Homer by καθεν. In this passage, as in Od. xii. 112, είναιςε | εί πώς τήν ὀλον μέν ὑποπροφύγωμι Χαρβδίν, the pure optative should probably be regarded as equivalent to the optative in an apodosis with ἄν in ordinary Attic to express indistinct futurity. For similar cases of the omission of ἄν see Goodwin's Moods and Tenses 240-2. The objection to Ilgen's interpretation is that his rendering of κατιδέων as 'videre de' is hardly justifiable. It is true we have in Hdt. ii. 38 κατορφ | . . . τάς τρίγχος τῆς οὐρῆς, εί κατά φύσιν ἐγεί περιποιείται, but there κατορφ implies actual physical scrutiny, whereas κατιδέων 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 prothesis with a slight tautology, 'should a man have the chance, and find any device (to escape the voyage).'

I. 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 γρη rather than ἄναγωγ.  

XIX. ὁ 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 εὐθύν and σκολία 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, οὕτως ἔδει καὶ πρόσφυεν εὐθύν καὶ ἄπλον ἔκα. 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.

I. 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 γάλα (= γρη).

I. 3. ἐμένιν Casaubon, from ἐν μὲν, ἐμέν. Ilgen ἐμέν; 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 γρη πόλλη ἐγεν κ.τ.λ.

The words of Amipsias ap. Athen. xi. 783 ε, regarded by Bergk as a quotation of an old Scolion.
XXI. οὐδὲν ἡν 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 οὐκ ἂρ’ ἦν Θεός. Eur. Hipp. 359.

For the sentiment cf. Alcaeus VII. γρηματά ἄνηρ κ.τ.λ.

XXII.-XXVII.

SCOLIA ATTRIBUTED TO THE SAGES.

All these passages are quoted by Diog. Laert. Bk. i., in his accounts of the various Sages. They are prefaced in each case by the words τῶν δὲ φαινέων αὐτοῦ μάλιστα εὐδοκίμης 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. Ἀστοίσιν ἄρεσκε κ.τ.λ.
Compare Pind. xi. ἄ (in this edition) and Eur. Med. 222 seq.

Χρῆνος δὲ ξένον μὲν κάρτα προσημορεῖν τόλμη, νῦν οὔτε ἀστόν ήσείς ὅστις αὐθαίρης γεγος πιθώς πολίταις ἐστίν ἀμαθίας ὦτο.

1. i. αἴει μὲν ἂν. 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 ἄει.

1. 3. ἀλήμπω, saepe active, sed non nisi in re quae natura sua λάμπει, ut ἔγγος, πῦρ. Itaque h. l. ἄταν absolute positum arbitror; emicuit periculo malo, i.e. insignem cladem tuli,' Mehlhorn. Cf. on Sap. III. But, though Mehlhorn's objection may hold good against treating γὰν in Sappho's line as the object of λάμπα, it hardly applies to the present passage, where the expression is purely metaphorical.

XXIII. Ἐροντα δεῖ κ.τ.λ.

1. 4. ὄγρομυθον 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. γλωττα ὄγρομυθος; in No. xxiv. Cobet changes to ὄγρομυθον ἔρωσε; Bergk, objecting apparently to the boldness of the metaphor, alters to ἔρωσι.
The metaphor is curious, and we can hardly take "xpaott" to mean simply 'bosom'. Ilgen ingeniously conjectures "e/θος 'enmity', for "eγγος.

1. 3. se proseveniτη Bergk, for proseveniτη. Ilgen φαιδρη προς σ' ένέπη.

1. 4. ὑγμυθος v. on No. XXIII. 1. 4.

XXV. *'Εν λιθναις x.t.l.

Cf. Bacchyl. IX., λυδία μὲν γὰρ λίθος μανύει γρυσόν, and Note. Here we have a more than usually apt application of a favourite simile.

"Εδώξα, 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).'

λύσεις. Schneidewin objects to λύειν γλώσσας in the sense of 'gagging the tongues,' urging that the expression would have just the contrary meaning. (Compare the opposite metaphor Κλῆς ἐπὶ γλώσση, quoted in note on Miscel. XIII.) He therefore suggests ξείσεις, Bergk παύσεις. But λῦω is so frequently used in the sense of 'undo,' 'frustrate,' 'bring to nought,' that it may quite conceivably be applied in this way to γλώσσας. Compare Pind. Ol. x. 9, λύσει... ἐπιμομφάν. 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. Αμοισία x.t.l.

The last line is doubtless corrupt, being hardly translatable, and, even with considerable alteration, quite unconnected with the rest of the passage.

ὁ καρφός, apparently opposed to λόγων πλῆθος, 'seasonable words', 'words no more than are enough'.

XXVIII. *Εγγεί καλ Κύδωνι x.t.l. Athen. xv. 605 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 Κύδωνι, cf. Diog. viii. 42. Τίς ἐν Κύδωνι ἐπὶ τῶν φιλοφρόνων δεγμένον τοὺς ξένους. Εἶ γρή τοῖς Porson, for εἶ ὅθ γρή τοῖς.
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 ἑρυθρότακτον μέλος sung in a shrill tone (μετὰ ἵγροφωνίας), cf. II. i.c. λεπταλέγει φωνῇ. 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 couplets from the union of which arose the hexameter.

The words in the Schol. run thus Ὡ Λ. θεοὶ; τετ. σοι γὰρ πρῶτῳ μελ. ἐδ. ἄθανατοι ἀνθρωποι. Πολ. Some hexameters are also given, Schol. Hom. l.c. and Eustath. 1165 closely imitating the original song, and beginning thus:

Ω λίνη, πάσι θεοί τετμένε σοι γὰρ ἔδωκεν ἄθανατοι πρῶτῳ μέλος ἀνθρωποῖσιν ἀνάστηκαν.

1. 4. φωναῖς λυγραῖς, 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 ἱστία.

1. 6. Ἐναίσκα; similarly the Muses sing the dirge of Achilles (Odysse. 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 Athenaeus viii. 360 θ 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 Βοδρόμοις) was not applied to September but to June (v. Daremberg 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. 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. ἔάσομεν, ὄσομεν, for the 'severe' Doric ἔασομεν, ὀσομες.

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) ἵδου γελοιόν.  
(Man) Νη τὸν Ἡρακλία.  
(Boy) Ἀυτή.  
(Man) Ἐσθ ἡδη.


The Modern Chelidonisma is as follows:—

Χελιδόνα ἔγραται  
'Απ' τὴν ἀσπίνην ἑλαστασαν  
κάθησαι καὶ λάλησε  
Μάρτι, Μάρτη μου καλὲ  
καὶ Φλεβάρη φλιβερὲ  
κ' ἄν γιονίστης, κ' ἄν ποντίτης  
πάλη ἄνωμιν μουρίζεις.

Metre. In ll. 1-11 the form ΝΝΟ=, 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 ἄ in the acc. plur. καλὰς ὀρές, v. Dor. Dial. p. 94.
l. 3. Hermann omits καὶ before καλός, 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.

l. 6. παλαθάνει, expl. by Eustath. as συκοῦν ἐπισύνθεσις.

ሌ ἐπισύνθεσις, Hermann for the unmetrical ὀ ἐπισύνθεσις. Yet Eustath. paraphrases ὀ παλαθάνει ἐπισύνθεσις ὁνοῦ τι δείκταρον, ἡ γελ. καὶ λεκκιθ. ὀ ἐπισύνθεσις, ἵ. ἡ ἐμ. ‘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 ὀ προσκυλεῖς, ‘you are not putting forth,’ ἵ. ἡ ἐμ. ‘you have not got to put forth,’ ‘we don’t require you to put forth.’ With ὀ 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 προσκυλεῖς as equivalent to ἐκκύλεις, referring to the ἔκκυλημα 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 πυρῖνα γ., or καὶ πυρῖν ἡ γελ. καὶ πυρῖν 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 δώσεις· εἰ δὲ µὴν, οὐχ ἐπτύσκομεν·

οὐ γὰρ τυνικάσαντες ἐνθάδ’ ἐλθομεν.

εἰ δώσεις is an example not of future condition (usually ἄν with the subjunc.), but of a present condition expressing intention, v. Goodwin, Moods and Tenses, p. 146, and Monro’s Hom. Gram. p. 239.

l. 17. I have adopted Bergk’s text for ἄν δὴ πέραμες τι µ. δὴ τι καὶ πέρας (two MSS. omitting καὶ); δὴ may have arisen from the succeeding δὴ; πέρας, ‘mayst thou win or obtain,’ is more suitable than πέρας, ‘mayst thou bring us something large,’ and the sudden change back to the
short metre is effective. Dindorf restores the trimeter by reading ἕαν φέρης δέ τι κ.τ.λ.

III. Δίξιν 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. Τὰς δεόν, probably Artemis as patroness of the flocks. For ἕν ἐκλείπτατο, which is apparently meaningless, Bergk suggests ἕν ἐκλαξέτο 'quam dea claustris suis retinebat', Hermann καγχισσάτο.

IV. Tortoise-Game. Described by Pollux ix. 125, and Eustath. 1914, 56, as a game played by girls ὅς ἄμοιβαίον ἦμβον, 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 γυναῖκα, (Pollux ix. 113). Becq de Fouquière (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 Fouquière 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. γηλί or γελεί, is expl. by Eustath. as προστακτικὸν δήθεν παρηγορούμενον τῇ γελείνη; cf. probably, κόρη or κορή κορόνη, Append. Carm. Pop. 9; and ποιμόποντης, Arist. Wasp., 466; Lys. 350.

1. 3. Ποίεσ and πόλον Meineke, for ποιέσ, πολόν; v. Ahrens Dor, Dial. p. 208, where πόλον, πολόντα are quoted from Heraclean inscriptions. κρόσσειν Μιλέσιον, cf. Verg. Georg. iii. 306; 'quamvis Milesia magno vellera mutetur'.

1. 4. λευκὸν ἄρ' ἱππῶν, 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 ἀπό would be entirely inappropriate.

V. Flower-song: Athen. xiv. 629 ε 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 ἡδά and ἢα 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:

| Ποὺ μοι τὰ ἡδά;          | ὸ:−0−0  
| Ποὺ μοι τὰ ἢα;          | ὸ:−0−0  
| Ποὺ μοι τὰ καλὰ σελίνα; | ὸ:−0−0−0  

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 γαλαχίαν α.π.λ., the rest responding θηράτικον α.π.λ. They then beat him with strips of leather, until he catches one of them. (See Illustrations, Pl. IV.) Becq de Fouquières, p. 88, explains γαλαχίαν μολαν 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, ἔξερον α.π.λ. Cf. Arist. Frag. 346.

VIII. "Ἀλεξιομαλέξι, ἀλεξιομαλέξι, ἀλεξιομαλέξι." Koester (Sept. Sap. Conv. xiv.) gives a Lesbian woman at the mill-stone. The Mill-stone Song was a recognised species of popular lyric (ἤπεμφιλος, Athen. xiv. 618 δ).

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. 1. Bergk has followed Koester in changing the accentuation of ἀλεξιομαλέξι to ἀλεξιομαλέξι, the word thus being imperative: in 1. 2, ἀλεξιομαλέξι is for γαλαχίαν, the imperf. indic. It is only reasonable to restore the Lesbian accent ἀλεξιομαλέξι (Bergk Πιττακός).

The metrical scheme is doubtful. See Ritschl Opusc. i. 298, who regards the scansion as regulated by the accent rather than quantity.

IX. Πλέιστον οὐλον α.π.λ.

Athen. xiv. 618 δ; an invocation to Demeter, who was called Ἄργυρος, the Sheaf-Goddess, from οὐλος or Ἄργυρος, 'a sheaf'. Koester thinks there is also a reference to the cry λῶς, 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. Μαχραὶ δρύες α.π.λ.

This mournful plaint occurs, so Athenaeus (xiv. 619) tells us, in a pastoral poem (τὸ καλούμενον νόμον) by a lyric poetess Eriphaneis, 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 ἐρήμα κηρύγματα of Sophocles Elect. 683, or poetical formulae chanted by the heralds at the games.

(3) Julian. Caes. 289. This corresponds to the ringing of the bell at our athletic meetings which summons the competitors to the start.
(b) Moeris, p. 193. 4. The herald calls upon them to toe the line at the start, βαλβίδες being explained by Moeris as 'αν τον ἄφετον βάσεις ἐγκεφαλαμένας ἄξις ἐπείξανοι οἱ ἄρσεις κ.τ.λ. The line in Moeris is corrupt, Βαλβίδα ποδας (v. l. πόδας) θέτε πόδα π. πόδα. Bergk conjectures Βαλβίδη ποδίν 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.'

(g) Lucian in Demonaxtis Vita 65.

XII. Ἐλθεν ἤρω Διόνυσε, 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.

Διόνυσ. The passage is quoted by Plut. Quaest. Gr. 36. 7. Δια τι τον Διόνυσον αι τον Ἡλείον γυναικες ὑμνουσι παρακλησι βοίω ποδί κ.τ.λ. είτε δε ἐπάθουσιν 'Αξίη ταῦρε, ᾧ 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 (ταυρομέτωπος, ταυρόκερος, 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 φάνηθι ταῦρος, 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, τα Διόνυσου πόδαν ἐξειπαν τῶν βοιλάτα Χάριτες διήθρομβοι, 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 II. 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 δὲ ἐν τοῖς μάλιστα Διόνυσον ἀβεβουν Ἡλείοι, καὶ τὸν θέσον σφιν ἐπιφροτάν ἐς τῶν θεῶν τὴν ἐρτὴν λέγουσιν.

XIII. Σολ, Βάκχες 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 (βαῖνοντες ἐν ἑμπορί). 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 (ἀπλοῦν ἐωθιμὸν) to complicated melody (αἴλων μέλοι): or perhaps in discarding the ruder invocations of ancient times, of which No. xii. is an example.

ἀπαρθένου, not in its usual sense of ‘unmaidenly’, but ‘virgin-pure’ (a copulative), so Hesych. ἀπαρθ. ἀξίζονσ, καθαρά, cf. Soph. Frag. 287.

XIV. Schol. Arist. Frogs 479, 'Εν τοῖς Ληναιοῖς ἄγοντι... ὀ ὀχυδόγνος... λέγει καλ. θεόν καὶ οἱ ἐπαχοῦντες βοῶσι Σεμελῆς κ.τ.λ.

πλουτοῦτα, as the god of fertility, etc. (cf. on No. xii.)

XV. The Libation.
I. 1. Schol. Ar. Peace 968, σπένδοντες γὰρ ἐλεγον τίς τῇ δε; ... ατα oὶ πάροντες εὐφημιζόμενοι ἐλεγον' Πολ. κ.άγ.
I. 2, Schol. Frogs 479, ἑταὶ δὲν σπενδοποιήσαντει κ.τ.λ.

XVI. 'Ἀνάβαλ' ἄνω κ.τ.λ.
Plut. Quaest. Symp. iii. 6. 4, ἐν τοῖς θεῶν ὑμνοῖς κ.τ.λ.

XVII. Στριγη οἱ ἀποστροφεῖν κ.τ.λ.
Quoted by Festus, p. 314, the term στριγη being applied, he says, to witches (‘maleficis multieribus’). 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 ‘quae sit avium constare non arbitror’.)
I. 1. ἀποστροφεῖν Bergk, from ΑΠΟΜΠΕΙΕΝ; Hesych. ἀποστροφεῖν ἀποτίμησαι καὶ ἀποκαθήσασθαι
I. 2. νυκτήβαν. Turneb. on the authority of Hesych.; MSS. Νυκτι-χόμαν.
I. 4. ἀνώνυμον Bergk, for ἀνονύμον, in the sense of ὄνομαν
Bergk, with no authority, adds ἐχθροῦ, 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
I. "Ὑψίστε 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 Peloponnesse.

1. 2. Perhaps imitated by Ar. Knights 559, ὁ γρωστριαν, ὡ δελιών μεδίων.

1. 3. So Hermann for γαίροντι ώρμονάλμαν.

1. 4. Cf. II. xiii. 27. Βράγχοι is supposed to be an adjective invented by the poet from βράγχιος. Hermann reads βράγχιος.

1. 6. ποδών, an unwarrantable poetic licence as applied to dolphins.

1. 7. συμοί two MSS., the rest σεμοί.


II. (a) Μέμφομαι ὃς κ.τ.λ.

Apol. De Pron. 324 c, to illustrate the use among the Boeotians of ἱώνγα for ἐγώνγα (ἐγών). The Boeotian Μέμφομη ... κη ... Μουρτία, are restored by Böckh for μέμφομαι ... καί ... Μορτία. I have retained μέμφομαι and καί, following Führer (De Dial. Boeot.) who maintains that, although the Boeotians pronounced καί as κη, it was not so written in the time of Corinna. Bergk maintains that in ἱώνγα (= ἐγών) the spiritus asper, which Führer discredits, is natural enough, being due to transposition from ἱώνγα, where it has arisen from the loss of the guttural seen in ἐγώ. Böckh, C. I. 720, gives many other instances from Boeotian inscriptions of κ for καί. The form ἱώνγα occurs in Ar. Acharn. 906.

Βανά is explained by Hesychius and Herod. Περ. μον. λ.δ. 18-25 as the Boeotian form of γανά. For κ in the first syllable cf. the Sicilian γανά.

(b) Νικάς κ. τ. λ.

Quoted by Apoll. De Pron. 358 b, from Corinna's καταπλοῦς. Ὀμρίον, 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 Ὀμρία mentioned Append. Corinna 4.

ἀ' ἠοὺς Ahrens (sec. 34); compare Dor. Inscr. ἔ' ἀμέρας, ἔ' θερεις. There is no Boeotian analogy, v. Führer L.C. sec. 3, who discredits this instance.

ὁμούραυν. Böckh and others ὁμούραυν; see on (κ').

(c) Ἡ διανεμισ ὁ κ.τ.λ.

Quoted by Hephaest. 22, as an example of Synizesis in διανεμισ. The shortening of the α is remarkable. Bergk (q. v.) compares the option that poets gave themselves between εὐανεμος and εὐήνεμος, ὀστρις and ὀστήρις, ἀνόλεθρος and ἀνώλεθρος.
III. Κάλλιστον μὲν ἐγὼ κ.τ.λ.

Quoted by Zenob. iv. 21, in explanation of the proverbial phrase γῆλιθωτέρος τοῦ Πράξιλλης Ἀδωνίδος. 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?"

Σαληναία, properly adjectival, cf. γαληναία (= γαλήνη), παρθενικά (= παρθένος).

IV. Ὁ δὲ τῶν Θυρίδων κ.τ.λ.

Quoted by Hephaest. 43, as an example of τὸ Πραξιλλείον. The metre is particularly effective.

For Praxilla see on Scol. xi.


V. Ὡγία, 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 ll. 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 Ὡγία (v. Bergk ad loc.). The poem in the text enjoyed a great reputation (τὸ γνωριμοτάτων ἐκένω καὶ πάσι διὰ στόματος, Lucian De Lapsu Inter Sal. c. 6). It is found engraved very faultily on a monument, Böckh C. I. 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. i. 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 Ὡγία could hardly be called 'eldest of the gods'.

2. 2. σύνοιχος, cf. Bacchyl. viii. ὅλήσων παιδές νυν (Δίκαιον) εὐφόντες σύνοιχον.

1. 4. Cf. on Licymnius l.c.

1. 5. ἔρχεσιν Bergk, for ἔρχεσιν (Athen.) on the strength of ἐλεστὶ on the monument.

1. 6. τόνων ἄμπνη, cf. μόχθον ἄμπνος, 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 ἑστὶ.
1. 9. ἑψα, wanting in Athen., is supplied from the monument and from Lycymniius.

VI. Ἀρετὰ πολύμογθε ν.τ.λ. Athen. xu. 695 A, τό ύπό του πολυμαθεστάτου γραφέν 'Αριστοτέλους ν.τ.λ. Athen. goes on to describe the Ode as a ‘kind of Scolion’, 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. XXVII. It is not easy to understand why Athen. classifies the song as a Scolion, except that Aristotle was said to have sung it daily ἐν τοῖς συστιτοῖς. One is the more inclined to believe that the term Scolion 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.

1. l. 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 βροτείον), just as we talk of ‘pale death’, ‘gaunt famine’, etc.

1. 2. βίω (= βίου) Bentley, for βίω.

1. 5. ἀκαμάντας, explained by Schweighäuser as agreeing with the implied subject of ἀλβάνα. 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 μάλερων, a close connection being established between the two epithets from the constant application of either one or other of them to πῶρ in Homer.

1. 6 seq. ‘Such a reward dost thou bestow upon the mind, a reward immortal, and more precious than gold’, etc. For καρπον τι' ἄθ. (= καρπών ἄθ. τι), compare I. v. 878, and other instances of the misplacement of τι 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.

μαλακασαφίτου, ‘languid-eyed’, but Ilgen quotes Hesych. αὐγάν (= ἀλγάν), and suggests that the epithet = ‘lessening pain’. This would require a derivative rather from the verb μαλαχιζω than from the adjective μαλαχός.

1. 9. Cf. Hor. 3 Od. iii. 9, ‘Hac arte Pollux, et vagus Hercules’, etc.

1. 9-11. ἔργοις . . . δύναμιν, Aristotle is perhaps thinking of his own doctrine in the Ethics ii. l. 4, τὰς ἀρετὰς (which are δυνάμεις) λαμβάνομεν ἑνεργίσαντες πρότερον.

1. 14. Αταρν. ἐντροφ., the reference, as we learn from Athen. l.c. is to
Hermias, a slave of Eubulus, Tyrant of Atarna. 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. 426). An interesting account of the friendship of Aristotle with Hermias may be read in Blakesley’s Life of Aristot. vol. iii.

ἀξλ. γιφοσετν αυγάς. Liddell and Scott translate γιφοδ 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 αυγάς, and regards γιφοσετν as intransitive, comparing Plut. ii. 749 D, to which Liddell and Scott add Theognis 956, but in these instances εγιφοσετν, γιροσετν, etc., may easily be a mistake of a copyist for εγιφοσετν, etc.

1. 15. ἀοίδουν (v. 1. ἀοίδους), proleptic after αὐξησουσι.

1. 16. Διὸς ξενοῦν κ.τ.λ., ‘who extol reverence for hospitality, and the honour of steadfast friendship.’ Αξοσετα: is awkward after αὐξησουσι: in l. 15; Bergk reads ἀξοκουσα, Ilgen omits altogether, taking αὐγας as in apposition to μου, Hermias, = τὸν θερμοφοντα; 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, πατι ταξ ἐκα τεος ἐκι τεος of Orestes.

Διὸς ξενοου, 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 ἐρόν ἱκεσιον Δία (Eur. Hec. 345) = ‘my supplication’. Ζεος ξενος 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. τε inserted by Meineke. Τύγχα τὸ Grotius from a reading Τέρματα. ἑακες ἐθας, Jacobs’ conjecture for ἀκος ἐθας.

1. 5. πτερυγα. The representation of τύγχα as winged is a mere poetic idea, rarely if ever exemplified in art. Cf. Hor. 3 Od. xxix. 53.

1. 8. ἐν πτότο, perhaps we should read ἐν πτότον, regarding ἐν as the ‘Aeolic’ form of εν; often found in Pindar. See on Pind. Frag. vi. 1. 1.

VIII. Κλωθὸν Ἀγέσις τ’ κ.τ.λ. Quoted anonymously by Stob. Ecl. i. v. 12, between two passages from Sophocles.

1. 1. Bergk thinks that the name of the third Fate may have dropped out (Αῖτα καὶ Κλωθὸν κ.τ.λ.). He points out, however, that Pausan. x. xxiv. 4, speaks of two Fates being worshipped at Delphi.
GREEK LYRIC POETS

2. 5. ἀδέλφες Dindorf, for ἀδέλφας.
3. 8. λαάθωτε, 'make to forget', v. Monro's Hom. Gram. p. 28, These (reduplicated) aorists are exclusively Homeric except ἥγαγον and ἦπιον (Attic ἢπιον). They are mostly Transitive or Causative in meaning; compare ἥλαχον, 'I got for my share', with λαάθωτε, 'I made to share', ἄρπες, 'is fitting', with ἦπιον, 'made to fit'.


II. 1-2. 'Gold, bright gold, is not the rarest thing in the hope-baffling life of mortals, neither doesadamant nor do couches of silver, when tested in comparison with man, flash upon the gaze, etc.' ὀδυσεῖν, 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 ἀστράπτει is accounted for by the neuter δομιμαζόμενα, referring to ἁόξας and κλίνας. 'Ἀστράπτει belongs to II. 3-4 also by a kind of zeugma, unless in I. 3 we are to think of the gleam of the yellow corn.

X. Σὲ δ' ἀκίτωμα κ.τ.λ. 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 (την πανήγυριν πάσαν εἰστίασε). 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).

I. 2. Bergk reads καλὸν ἀ νίκας (τὸς) καλλίστον (τάς) δ' ὑμ. κ.τ.λ.

I. 4. The asyndeton is very awkward; Bergk suggests στεφθέντας τ'. Some commentators alter οἶς to τρίς, 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. 'Ενίκησα οἶς, καὶ δειγματος καὶ τέταρτος έγενόμην, 'I won the prize and took the second and fourth places'. Athen. i. 3 E speaks of the 'victories' (νίκας) 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 οἶς reads Δως, and Bergk follows him. Either word is connected closely enough with στεφθέντα to account for the position of τα.

XII. ὦς ἂρι εἰπόντα μν ὑ.τ.λ. Plut. l.c. 27. πρὸς ὁμόν Wytenbach, for πρὸς τόπον.

XIII. ἀν άτ' Ὀλυμπον. Quoted by Clem. Alex. Strom. v. 661, who compares a line from Aeschylus, ἐλλ' ἔτι κάρμοι κλῆς ἔτι γλώσσῃ 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.


ὅσμαγγίτα, 'hard-won'. Pindar, on the other hand, in a well-known passage (Ol. ii. 80, μεθόντες ὑ.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. οὖν καὶ ὑ.τ.λ. Plut. De Consol. c. 28, οBaseUrl]; γοῦν ἢ Νιάθη ὑ.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. Κάττος ἡνίγη ὑ.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. ἅρπαταν κῦνα ὑ.τ.λ. Dio Chrysos. Or. xxi.ii. 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).

In γναθιμῶν πολλάν, if the reading be correct, we have a singular instance of γναθιμοί being used like γνάθος in the feminine. οBaseUrl]; ἀθεγγομένας, 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 pronomina understood.

I. 4. πάγοι, conjecturally inserted by Bergk.

XIX. προβάτων γὰρ ὑ.τ.λ. Plut. de Pyth. Orac. c. 29, in explanation of the name Galaxion in Boeotia.

πᾶλατι γὰρ Bergk, for πᾶλατι δὲ.

XX. ἤεξ Σάρπος ὑ.τ.λ. Choerobosc. in Aldi Cornu Cop. 268. Ahrens has restored the Lesb. accent to the Lesb. genitive Σάρπος.
XXI. Ἐγὼ ἐωμ, x.t.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. ἐν ποιητήλω οἶδι.


XXIII. Ποικίλεται μὲν, x.t.λ. Demetr. De Eloc. 164. One is reminded of Pindar's Dithyramb (Frag. vi. 1. 16), τῶτε βάλλεται, τῶτε ἐπ' ἀργυρόταν γέροντον ἐρατη | ἱον τάβασι, x.t.λ.

XXIV. ὦ μὴν ποτε Clem. Al. Strom. vi. 796. Bergk ποτε for ποτ' ἀν, and κινδιασ for κινδους, the former being more consistent with the lyric 'dialect' (see p. 80).


Τίς ἀρνό, τίς ὀδυμα προσέπτα μι' ἀφηγητι;

XXVI. Μισίω x.t. λ. Plut. Quaest. Symp. i. Proem. and Lucian, Sympos. c. 3.

XXVII. Τὸν Ἐλλάδος ἀγαθίκα, x.t.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; πρῷτον μὲν γὰρ Ἐλλήνων ἑκάστῳ βομμοὺς αἳ πόλεις ἀνέτησαν ὡς θεῷ καὶ θυσίας ἔθησαν, εἰς πρῷτον ἐν παλάνει (cf. on Miscel. vi.), ἤσθησαν, 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. Antiq. ii. p. 59 (ed. Stark, Heidelberg, 1858). τυφρομένοι Naeke, for τυφρομέρου.

XXVIII. Ο ὦ μέγιστον x.t.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 seq. (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.

I. 3. γὰρ Δῆμ. καὶ, conjecturally inserted by Toupe, something of the kind being obviously required.

I. 7. ἕαρός ... καὶ χαλός; 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 reverence to condone. Cf. Grote, vol. xii. p. 207.

I. 9. σεμνός Ὠθ. 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 Mehilhorn σεμνῶν τι φαίνειν'. He has also changed ὄμοιος to ὄμοιον. Οἱ φίλοι probably refers to Demetrius' personal retinue of flatterers, Athen. 253, mentioning that the Athenians, οἱ τῶν κολάξων κολάξες, paid divine honours to these also.

I. 13. παῖ Ποσειδῶνος, alluding probably to his maritime power; κάργγοδιτης, 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 Δῶς τοῦ ἐν Ὀλυμπίᾳ φοβερότεροι τότε καὶ ἀσυλότεροι ήσαυ, and Ovid's Trist. III. i. 35, and II. 77-8.

I. 18. Cf. Hor. 3 Od. v. 2: 'Praesens divus habiturus | Augustus.'

I. 25. Αἰτωλόν (v. 1. 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. κόλασον Toupe, for σγύλασον.
I. 34. σπίνων, Schweighäuser for σπιλων, πεινη, etc., as if there were some legend of the Sphinx being transformed to a finch. Meineke σπόλων, a rock.

XXIX. Πίστιν δὲ 'Ρωμαίόν, κ.τ.λ. The end of a Paean sung by the Chalcidians in honour of Titus Flamininus, Plut. Vit. Flam. c. 16.

1. 2. I have conjectured μεγάλεωτάταν 'most glorious at keeping oaths', for the corrupt μεγάλεουτόταταν. Bergk reads μεγαλαυωτάταν, but a depreciatory sense attaches itself to this word.

XXX. Ode to Rome.

Stob. Flor. vii. 13. Μελιννώδες Λεσβάκες εἰς Ρώμην. 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 l. 10, πολιάς θαλάσσες—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. θυγατέρις Ἀργος, particularly applicable to 'Mavortia Roma'. Ἀργος, Epic, the Lesbian form would be rather Ἀρεως, v. Meister, p. 156.

I. 2. γρυσσωμίτρα, the third syllable should be long, and Welcker compares φιλομεσσίς; but in the latter case the μι is no doubt due to the lost consonant seen in our 'smile', while γρυσσωμίτρα 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 μίγας and
DITHYRAMBIC POETS

I. (α') 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 (σ. Art. v. p. 40); αὐλητῶν καὶ γορτατῶν μεταθυρόφων κατεχόμενοι τάς ὀργήστρας, ἀγανακτεῖν τινας ἐπί τινας αὐλητάς μὴ συναυλεῖν τοὺς γορτάς, καθάπερ ἦν πάτριον, ἀλλὰ τοὺς γορτάς συναυλεῖν τοὺς αὐλητάς. . . ο Πρατίνας ἐμφανίζει διὰ τούτο τὸ ύποργήματος. 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 (σ. p. 106) and the dithyrambic form was beginning to pervade Melic in general; thus, for instance, this hyporchem is addressed not to Apollo (σ. 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 τί.

ll. 4-5. ἐψίς . . . ἐξί, i.e. 'I the poet, and not the flute-player, should take the lead in the worship of Bacchus.'

l. 6. Ἄγυμνόν, Bergk quotes Hesych. ἐχθύμενος τρήχες.

l. 7. ἄγωντα, Hesych. ἄγω μελίτα, ἢδον, 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. βασιλείαν Bergk, from κατέσταται πειρέσ βασιλεία.
GREEK LYRIC POETS


1. 12. I have given the MSS. reading, which defies any but purely conjectural emendation. Bergk defends παίε (for which παίε is usually substituted) in the sense of 'abigere'; comparing Ar. Wasps 456 (where, however, ἀπὸ follows) and Pausan. i. 24. 1, where the meaning is uncertain.

In Φσύλαξιον it is probable that some such word as Φσύγα is concealed, flute-playing being constantly associated with the Phrygians (contrast Δωρίων, l. 17). Bergk reads παίε τὸν Φσύγα τὸν ἀυτόν | ποικίλου προφύσαντα, Hartung παίε τὸν Φσύγα, αὐλοῦ ποικίλου πνῶν ἔγοντα.

1. 13. ὑλεσσιαλ. 'spittle-wasting' Emperius and Bergk, for ὕλοσιαλον κάλαμον, or ὕλοσικοκάλαμον.

1. 14. ἃ ὑπάλλελε Εμπερίου, for ἂθα, 'its body fashioned beneath the borer.'

II. 16-17. ἔξειξε; Bamberger, for ἔξεια; 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 πολύγροφος αὐλός (Simon. xxiv. b. l. 3), while the feet of the dancers endeavour to keep pace with the excited notes. Ἀδεις no doubt implies some imitative gestures on the part of the performers.

1. 18. Δοῦσιν, in the calm Dorian style. Cf. p. 31.

(δ') ΄Α μὲν Ἀδάνα ν.τ.λ.

Athen. xiv. 616 E. ὰ μὲν τῇ ἑρῇ τὸν Μελανιππίδην καλοὶ ἐν τῷ Μαρσύκ διασύροντα τὴν ἀυλητικὴν ἐρμηκάναι περὶ τῆς Ἀθηνᾶς ν.τ.λ.

Ἀδάνα, cf. on Scol. iv. 1. 1.

1. 4. οὐ μὲ Βεργκ, ὧν ἐπί.

(γ) Ὑν σοφὸν ν.τ.λ.

Athen. xiv. 616 F. Τέλεσις τῷ Μελανιππίδῃ ἀντικορυφώσμενος ἐν Ἀργιά.

1. 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.' Ὀργανον, if the text be correct, resumes the object already expressed in ὦν. Schweighäuser plausibly suggests ἐν σοφόν, i.e. unum omnium, etc. Bergk reads ὑργανον dep. on αἰτγας; but the flute is not described as a disgrace to musical instruments, but as causing deformity or contortions in the face of the player.

1. 3. In the metrical scheme I have regarded the first two syllables as the 'basis', v. p. 38.

1. 5. γραστύσῃ, suggested in Liddell and Scott, cf. Pind. Frag. 57 (Böckh). Bergk γροστύσῳ, MSS. γεροστύσῳ.

γρας, this form of θηρ (v. Lesb. Dial. p. 83), seems to be specially employed of human creatures partly akin to animals, such as the Centaurs and the Satyrs.

1. 7. ἕ Dobree and Bergk, for ἔ γαρ.

1. 8. ἀγρόσεως, '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) η Φρύγα ν.τ.λ.

Athen. xiv. 617 B. ή Τελέστης έν τού 'Ασκληπιού.

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. "Ολυμπόν . . . ἐπικήδειον κύληται Λυδητί. The text however is too uncertain for any definite conclusions. λυδόν ἐς Huschke, for αὐδόν; ἀφρός Schmidt, for ἀρος; νόμ. αὐδόν ὀμφ. Dobree and Schweighäuser, for νομοῖον ὄρναί.

(ε') Οὐκ ἄδων ν.τ.λ. Athen. iii. 122 D.

1. 1. I have put ἄδων for ἄείδω, 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.

1. 2. άξωατα Schneidewin, for άμα, Bergk μάλα.

1. 4. τὸ πάλαξ Meineke, for τὸ παλαίν.

II. (α) Πάντες δ' ἀπεστύγεον ν.τ.λ.

Quoted by Athen. x. 429 B to illustrate the power of wine.

1. 3. Hartung's reading for οὐν ἀπελαύντα. There is not much sense in Bergk's τοι μὲν ἀπ' οὖν ὄλοντο.


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.

III. (α') Ἡθος, Ἡθος ν.τ.λ.

Quoted by Philodemus περὶ εὐσεβείας, 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. β′.

1. 2. νομα̣ γεύνα, cf. Od. xiii. 225. Λέν ἐν δυτικες νόμον πολυερεῖα νομῶν.

1. 3. Added by Didymus Alexan. de Trinit. iii. 2, p. 320. Compare Simon. xi.

(β') Κατὰ δαίμονα ν.τ.λ.

Philodemus l.c. Addressed to Nicodorus of Mantinea, a famous boxer and subsequently a legislator.

ἐκτελεσταὶ, Philol. ἐκτελεσθαί, but Sext. Empir. ix. 402 quotes from Diagoras κατὰ δαίμ. x. τύρ. πάντα τελεσταὶ.

IV. (α') Πάλλαδα περσίπολω ν.τ.λ.

Quoted by the Scholia on Arist. Clouds 967, "Ἡ Πάλλαδα περσίπολων
GREEK LYRIC POETS

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.

I. 3. διαμάστηκαν. Bergk quotes from Et. M. 474. 30. 'Ἰππία: ἐκλύθη οὕτως ἡ Ἀθηνᾶ, ἐπεὶ ἐκ τῆς κεφαλῆς τοῦ Δίου μεθ’ ἵππων ἁνήλατο, οὓς ὥ ἐπὶ αὐτοῦ ὕμνος ἀκλότε... and he thinks that the hymn there mentioned is perhaps the ancient one imitated by Stesichorus, Phrynichus, and Lamprocles.

(β') αἴτε ποταναῖς ν.τ.λ. Athen. xi. 491 c.
Kościę, Bergk and Meineke νέσσε.

V. Διπλαρόμαται μᾶτηρ ν.τ.λ. Sext. Emp. xi. 49, 556 (Bekker).
See Miscellaneous Passages, No. v. and notes. Compare also Scol. ix.

I. 2. Ἀπόλλωνος as the god of healing.
I. 3. Bergk has improved the metre by reading Ὑγίας in place of the later form Ὑγία.

I. 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 σίθεν γορίς to be included in the same sentence with the words Τις γαρ... ἄφραξ.

ἵσοδαιμὸνος... ἄφραξ, cf. Eur. Trist. 1169, τῆς ἰσθεοῦ τορανίδος, and Eur. Hec. 356, where Polyxena describes herself, when a princess of Troy, as ἵπτθετί, πλήν το κατ' ἑαυτόν μόνον.

VI. Ὑπνὸς ν.τ.λ. Athen. xiii. 564 c, in discussing the power of the eye in love, says that, according to Licynnius, Sleep was enamoured of Endymion and kept open his eyelids in slumber. I have adopted Meineke's ὡποτεν ἥκιματε for ὡσος ἥκιμιζε, which gives a harsh metre. Schmidt reads ὡσοτε κομιζάτε κόρας, as the pupils may be said to sleep even though the eyelids are open.

For the personified Ὑπνὸς see on Miscel. v. He is represented as a child on the chest of Kypselos, Pausan. v. 18. 1.

VII. (α') Μυρίας ν.τ.λ. Stob. Ecl. Phys. i. 41. 50, with reference to the supposed derivation of Ἀγέρων from ἂρως.

I have followed Grotius in inserting Ἀγέρων, for which there is the authority of one MS., and I have endeavoured to improve the metre by reading παγαίσι for παγάς (Grotius for πάσας).

(β') Stob. Lc. The passage is of course in imitation of Aesch. Ag. 1558, ὁκῦπορον ἃγέρων.
VIII. Ὁ καλλιπρόσωπος. Quoted by Athen. xiii. 564 ἐ, with the remark that the Cyclops, as if with a presentiment of his blindness (προμαχαίρωμενος τὴν 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 ἡλός; cf. Ib. l.c. Χαρίτων ἡλός.

IX. Σὺ τῷ τὸν ἄξι 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. ἀκτίσι λαύ. Bergk for λαύ. ἀκτ.
2. For the sake of the metre I have altered ἐγθροῖς to ἐγθροῖσιν.

X. Ἑμένο δὲ ν.τ.λ. Athen. xi. 465 c, Τιμόθεος ἐν Κύκλοις.

1. κτεταγνο ... δέπαξ, alluding perhaps to the κτεταμμ, the term applied to the Cyclops’ cup, Od. ix. 346.
2. The florid language is characteristic of the later Dithyrambic poets. Βακχίου for Βάκχου, as in Soph. Antig. 154.

XI. (α') Κλεονῦν ν.τ.λ. Quoted by Plut. Vit. Philopoemen. c. 11. 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. 11, Τιμόθεος ὑμεταλείπεις ὧν κακοῖς ἐν τοῖς Περσαῖς τοὺς Ἐλλήνας παρεκάλει.


1. 2. Plutarch has the unmétrical γρυῦν ὡς Ἐλλας ν.τ.λ. Bergk places ὡς after Ἐλλας, a construction for which there would be insufficient justification (see on Archil. xi. 9). I have, therefore, omitted ὡς altogether.

XIII. Οὕτω ν.τ.λ. Chrys. π. ἂποφατ. c. 10, Cyclops loquitur.

XIV. Μακάριος ἢσθα ν.τ.λ. Plut. de Se Ips. Laud. c. 1, condemning the bad taste of Timotheus’ self-laudation.

Κάμωνος Bergk, for Κάββωνος, explaining this passage by Pollux iv. 66, καὶ Φρόνιμος ὡ τὸν Κάμωνος μέλετι πολυκαμπέσι ... κεψαθαί λέγουσιν.

XV. Ἀλλος δὲ ἄλλας ν.τ.λ. Athen. xiv. 637 Α, Τελέστης ἐν Ἑμεναῖῳ διθυράμβῳ (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 ἔρῳς, etc. He suggests ἂλλος.

'Ερῳς, 'digitorum pulsu velut titillare' (Dalecamps).
GREEK LYRIC POETS

XVI. Ἡρίων παρὰ ν.τ.λ. Athen. xiv. 625 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 Peloponessse.

XVII. Τῶν ἀνατίθημι ν.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.

1. 3. ἄλλας Schweighäuser, for ἄλλαι. According to my explanation of the passage ἄλλας must be taken adverbially.

κέρυται, cf. Pind. Isth. i. 3, Δάλος, εὖ ὁ κέρυμα.

l. 4. Χάρισε φίλαν, a favourite compliment. Cf. Alcaeus XIII.

XVIII. οὔτε παιός ἔρενος ν.τ.λ. Athen. xiii. 564 Α, from Lyco-

προνίδες. Χρυσοφυρών, probably = γρυσοπέπλων, cf. γρυσόπεπλε κόψα, Anac. v. l. 7., and Pind. Isth. v. 75; or perhaps 'wearing golden ornaments', cf. Scol. xvi. b. l. 2.

l. 2. οὔτε Porson, for οὔδε.

l. 3. Corrected by Meineke from ἄλλα κόσμων περίκειται.

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 mystics seem to have had much in common; cf. Hdt. ii. 81. Thus 'Œρθικότα καλομένον καὶ Βακχικότα, ένωσε δὲ Αιγυπτιώτα καὶ Πυθαγόρειος. Müller in his History 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 (’ελεύθεροι ζώνες) assemble in the Islands of the Best (Wks. 169). See Ol. 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 ἀδου, and εὐσεβῶν γοϋον). 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. ἕλθε δ' ἀπαντεῖς π.τ.λ.
Plut. Cons. ad Apoll. i. 35. ἐν... θρήνῳ περὶ ψυχῆς λέγων π.τ.λ. The doctrine that the immortal part of us awakes to life only when our mortal members are asleep is said to be derived by Pindar from Heraclitus, from whom Böckh cites the following passages: θάνατος ἐστιν ὀκόσα ἐγκρίνθητος ὀρίσμεν, ὀκόσα δὲ εὐσέβητες ὑπνοι... Καὶ τὸ ζῆν καὶ τὸ ἀποθάνειν καὶ ἐν τῷ ζῆν ἠμέρας ἐστὶ καὶ ἐν τῷ τεθνάναι... Ζῴμεν τὸν ἐκείνον (τῶν θανῶν) θάνατον, τεθνάσθαι δὲ τῶν ἐκείνων βίον. The well-known lines of Sophocles will also suggest themselves, Τῆς δ' οὖν εἰ τὸ ζῆν μὲν ἐστὶ κατ' ἀποθάνειν π.τ.λ., and Shelley's Adonais, Stanza xxxix. seq.

1. ἕλθε δ' ἀπαντεῖς ἑαυτῷ, i.e. ἀπαντεῖς ὧν εὐμετέχεις, since for others there is in store the φαλέστην κρίσις (l. 5).

2. ἐκέρτετα, 'obeys the call of'.

3. τέκνος τειχῶλον; judging from the context (εὐθα δὲ πρακτονόν μελέτον π.τ.λ.) the word τειχῶλον 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 τειχῶλον 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. πρακτονόν μελ., when the limbs are in action. For this neuter
use of πράσων, Böckh compares *Nem.* i. 26, πράστει γὰρ ἐργῷ μὲν θένος
| βουλατή δὲ φρήν.
| εὐδόντεσσα, sc. μελέσαν, or else ἀνθρωπός.
| l. 5. τερπνὸν γαλ. τε χρίσει 'award be it of gladness or of sorrow'.

II. Τοσὶ 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.,
between Elysium in Hades (γάτω). 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 προάστειον), 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 προάστειον 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 προάστειον.'

l. 3. σκιάρι Ηermann, for σκιαιράν, σκιαρόν. Χρυσίοις καρποῖς Böckh,
for γρυστοκάρποις.

II. 4-5. Cf. Vergil *l.c.* ii. 642-4, 'Pars in gramineis exercent membra
palaestris,' etc. Εὐανθῆς ἄπτ. τίθ. ὀλβος, cf. *Is.* iv. (v.) 12, εὐανθεῖ σὺν
ολβίῳ. Metaphors of this kind from flowers are very common in
Pindar, e.g. ζωὰς ἄωτον, θάλλοις' ἄρετα, *Is.* *l.c.*; ιερὸν εὐξωχὸς ἄωτον,
*Pyth.* iv. 131; αὐξᾶτε δ' ἄρετα, γλυκραῖς ἵππασίας οὐς ὅτε δένδρεον ἀστεῖ,
κ.τ.λ., *Nem.* viii. 40.

l. 7. *髽* Hermann, for *ὕματα*.

II. 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 descrip-
tion 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 βληγρόι . . . ποταμοί,
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. Ψυγή δ' ἄσεισθεν, 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 Μακάρων Νήσοι; nor is he likely to have used such an expression as μάκαρι μέγας. 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. ποιητῶν, Dissen compares Eumen. 98, where Clytemnestra, speaking of her existence in Orcus, says αἰτητῶς ἀλλομαι.

1. 4. ναύστα, Lesb. Dial. p. 83.

1. 5. ἁρπάζων(ι), Böckh for ἁρπάζων(ι), v. Dor. Dial. p. 95.

IV. οἵποτε δ' Ἀσκαράτι, 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 Α, and Aenid vi. 713, 738, etc. Dissen, judging from the expression ποιητῶν . . . πίνδησις, and from the period of nine years (v. Miller's Dorian, i. pp. 353 and 445), thinks that Pindar is speaking of a case of involuntary homicide. But πίνδησις 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 τρίς 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. 2. ἐνάκτῳ έτεί, Plato and Vergil make the period a thousand years. The expression here may possibly account for Horace's 'nonumque prematur in annum', Ars Poet. 388.

1. 3. ὕψως Böckh, for ὕψιν. 1. 5. ἐνομες has its penultimate short as in ἐνομες ἀντιθέους. P. 1. 53.

V. "Ολίβος οὕτως, κ.τ.λ. Clem. Alex. Strom. iii. 518. Πιθανός γερέ τών ἐν Ελευσίνῳ μυστηρίων. 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. Κολάσων, for ξωνα, Heins and Böckh.

II. 2-3. οἵτινες . . . β. τελευτῶν. 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. Ἰδέτε ἐν γαρ ἐν, τ.π.λ. Quoted by Dionys. Hal. de Comp. Verb. c. 22, as exhibiting the quality of τὸ ἄγραφον... καὶ αὐτηρὼν, and not τὸ θεατρικόν καὶ γλαφυρὸν καλλος, Pindar being the representative that he selects in poetry of the αὐτηρὰ ἁρμονίᾳ, 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 Ἰδέτε rather than ἴδετε. Ἔν is here used in the sense of εἰς, as in several passages of Pindar. Originally Greek employed only one preposition, ἐν, to do duty, like the Latin in, for the similar notions of 'in' and 'into'. * Ἐν-εις, whence εἰς, εἰς, was a later form adopted by most dialects; but Boeotian, Thessalian, etc., retained the double signification of ἐν. 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' (l. 1). Compare xii. ὦ, 'It is God who imparts charm to the song'. Χάρις: in such cases does not greatly differ from καλλος, only it is beauty as winning favour. Fennell renders κλυτάν 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 ἐπιμείμποτε γάριν Pindar dixit, sed πεῖμπτε με ἐπὶ 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. ὀμφαλόν. Dissen, with much plausibility, urges that by this is meant the Altar of the Twelve Gods in the Athenian ἄγορὰ (l. 5), which, according to Müller, was the centre from which distances round Athens were measured, and which might properly be called πολυβατον, 'multum frequentata a diis' (Dissen).

1. 5. πανδαιδάλων... ἄγοράν, the ancient forum between the Pnyx, Acropolis, and Areopagus. Πανδαιδὸν refers to its splendid restoration after the havoc of the Persian occupation (Böckh).

II. 6-7. The reading here is uncertain; ἑκατοδρόμων Bergk, Böckh λοιπάν, for λοιπάν. Τὰν τ' ἐὰρ. λοιπάν, 'drink-offerings of spring-gathered herbs' (Myers). Bergk reads στεφάνων τῶν ἑκατοδρόμων ἀμοιβάν Διότι την ἡλικίαν ευθείαν τ.π.λ., explaining ἀμοιβάν as γάριν, 'in return for the garlands offered to you.'
For Δόθην, which Bergk explains as ὀφεινόθην, 'look down on me from heaven', see below on l. 13.

1. 8. πορευθέντι ες άοιδάν Hermann, for πορευθέντες άοιδάν, π. άοιδαίς, π. άοιδαί. Böckh reads σὺν ἄγλαξ ἵδε πορευθέντι άοιδά.

Fennell suggests that the first occasion may have been that with which Frug. xiv. is connected.

II. 11-12. μελπέμεν ... ἐμολόν, 'I came to sing', so Böckh for μέλπομεν, κ.τ.λ. Πατέρων ... γυναικῶν, plural for singular referring to Zeus and Semele respectively. Cf. Istib. vii. (viii.) 36, Δίος παρ' ἀδελφοῖς, 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 (μάντες), was at Nemea, I failed not to remember the approach of the Dionysia with the spring-time.' Thus is explained the words Δόθην ... πορευθέντι ... ἐπὶ κωστ. θεῖον, 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 ἐμολόν in l. 12, although Bergk renders it probable that Böckh and others are wrong in placing the Nemean games in the winter (v. Poetae Lyr. Gr. vol. i. p. 14 seq.). Either the present tense λαυνάει is used for the past, or we may consider that the poet did not leave Nemea in person, but in the words πορευθέντα and ἐμολόν is simply identifying himself with his song.

Φοινικοεάνων, 'bright-robed', H. A. Koch from φοίνικας ἑανὸν φοινικοσάων. The usual reading is φοίνικας ἵνος, which Böckh explains 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 φοινικοεάνων the subject of λαυνάει is implied in ὀπότε 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-robed hours is flung open.' Cf. Alcaeus 1, Ἡροι ἀνθριόμενοι ἐπάξιον ἐρυμένου, and with ἀνθριόμενος cf. Lucr. i. 10-11:

'Simul ac species patefacta est verna dici
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. φωινικοεάνων ... Δίφατα (Ol. vi. 94). The same might well be conjectured of the epithet φοινικοεάνων as applied to Ωράν.


418 GREEK LYRIC POETS

...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: ἐναρξας ἄνεμον μαντῇοι οὐ λανθανέω, ἡ φοινικωεάνων ὅπ. φήγον ὅριος. ὁ ἱερός. τῆς ἡμέρας ὑπὸ ἐπάγωσιν ἐφ' ὑπάτῳ νεκτάρεα | τότε λ. τ.λ.

1. 16. βαλλεται, a good instance of the 'Schema Pindaricum,' cf. ἀγεται 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 II. xvii. 387, xxiii. 380, and Pind. Ol. x. 5-6. In this passage, however, as in Pyth. x. 71, καταί ... κυβερνάτει, 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.'

1. 17. τῶν φόρτων, referring to the violet garlands worn at the Dionysia, cf. ἴστέξεσθαι in Frise. xiv.

1. 18. ἀγεται, for the middle = ἀγετηται, cf. Oed. Col. 1500, where, however, Jebb takes the verb to be in the passive. Bergk ἀγετηται ὅμοιοι λ. τ.λ. Αὐλοῖς, 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 ἀλέξικαος, or the like.

1. 1. 'Ἀντίς Ἀλ., cf. Antig. i. 100, so that conceivably this phrase was a common form of addressing the sun. ἑμῶς Ἀλίου ... ὄμματων, 'O mother of mine eye-sight.' Dionys. has ἐμής Ἀλές μ' ἀτερ ὄμματων; Boissonade μάτηρ, the rest is my own conjecture. In Philostrat. Epist. 53 we find the words paraphrased thus—τὴν ἄττινα ... εἷναι τῶν ἐμῶν ὑφαλκομένων μέτρα; hence Böckh reads ἑμῶς Ἀλές μέτερ τῶν ὄμματων, which he interprets 'visui mea mensura rerum adspectabilium,' regarding ὄμματα as = θεόματα, for which he compares Soph. El. 903, and Plat. Phaedr. 253 E. But Ἀλίος in the plural for 'eyesight' is objectionable, and Bergk remarks that the MSS. of Philostrat. give not μέτερα but μητέρα. See Bergk for many other conjectures; his own reading is τι πολύσκοπον ἐμής, θεοῦ ματέρος ὄμματον;

1. 2. ἄττρον, of the sun, cf. Ol. i. 6; and Aesch., Sept. contr. Th. 390, calls the full moon πρέσβιττον ἄττρον.
I. 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. Frug. 273, πτηνᾶς—εὖπιδας? This quality is constantly associated with the attribute of wings, as in the instances of Victory, Fortune, and Love.

I. 4. σφιχας, 'especially augury and foreknowledge' (Fennell). Corrected by Hermann and Schneider from ἐπίσκοποιν ατ. ἐπεμφάνα. 

I. 5. ἐλαύνειν, cf. Nem. III. 74; ἔλα ἐνα καὶ τίςςας ἀφέτας | ὁ μακρός αῖων. Τι νοεῖτερον 'some strange thing?' (Myers); a familiar euphemism, cf. Pyth. iv. 155; and Soph. Phil. 1229, etc.

I. 6. I have slightly altered Hermann's ἵππος θαλας, MSS. ἵππος θαλας.

II. 7-8. τράπων, MSS. τράπων. The use of the middle τρέπομαι in an active sense is doubtful, and some editors therefore read τράπως.

I. 9. στί εἰς Ἀχιλλέα Hermann, for στί ἄμα. I have partly followed Bergk's inversion of the order of the words in this sentence, στάξιν ω. occurring in the MSS. most inappropriately between νετευγ. θυ. ὑπ. and τύπνους κτ., κτ.

I. 13. διερόν Scaliger, for λεγόν.


I. 15. Hermann's reading from one MS. ολοφ . . . δεν ωτι, κτ., κτ. the rest giving ολοφ . . . πάνων, κτ., κτ.

Fennell compares Eur. Phoeniss. 894: εἰς γὰρ ὁν πολλῶν μέτα τὸ μέλλον εἰ γρή πείσομαι: τι γὰρ πάνω;

VIII. (a') Χαῖρ' ὁ θεοδημάτα, κτ. κτ.

II. 1-5. Philo De Corrupt. Mundi, p. 961 (ed. Francof.); the rest by Strabo x. p. 742 6, 743 0. It is a Prosodion, or rather 'Processional Paean' (παίαν προσοδικαιο), sung by worshippers approaching Delos, of the kind mentioned by the Schol. Isth. 1. ad init.

I. 2. ἔφνεος, further explained by πύντου θύγατερ (l. 3).

I. 3. ἀκινήτων. In Hdt. vi. 98, we are told that Delos was first disturbed by an earthquake in 499 B.C. in accordance with an oracle κωινότο καὶ Δῆλοι ἄκινητον περ ἐσώθην. Thucyd. ii. 8, speaking of the Peloponnesian War, says, Δῆλος ἀκινήτη ὕλην πρὸ τοῦτων, πρῶτερον ύπον σεισθένα, αὐ' ὡς 'Ελληνες μείνησατ. 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 ἀκινήτων simply as opposed to τοπάροιθε φαρητά below.

II. 4-5. Δῆλον 'Far-seen'; ἂστρον, the ancient name being Asteria. Disen remarks that primitive names are constantly ascribed, especially in Epic poetry, to the gods (cf. Odyssey. x. 305; Μολὼ δὲ μν αἰλώσωι θεῷ, and II. xiv. 291; II. i. 403).

GREK LYRIC POETS

1. 5. ἐπέβα νῦν Porson, for ἐπιβάειν.
      δὴ τοῖς, x.t.l. ‘Then verily from foundations deep in the earth there shot up four straight pillars, shod in adamant, and held up the rocky isle on their capitals.’ Προφητων Hermann, for προφητών.

1. 8. ἐπόχατο γένναν, a fine example of Pindar’s terse descriptive power, a picture of the mother’s fond gaze on her ‘goodly offspring’ being called up by a single stroke.

(β') Προφήτων Ολυμπίου, x.t.l. Aristid. T. I1. p. 379. Böckh concludes that the passage is from a Prosodion on approaching Delphi, and apparently the poet himself took part in it.

γόροι. Donaldson thinks that this refers to the dancing-place at Delphi, where the choral odes were performed.

Περίδων προφήτων, cf. Fr. 118 (Böckh), Μαντέου Μούσα, προφήτων δ' ἑγώ, and Plat. Laws, iv. 719, ποιητής ὑπόταν ἐν τῇ τριπόδι τῆς Μούσης καθήκηται. In Plat. Phaedr. 262, Μούσων προφήτα is used of grasshoppers; cf. on Alcaeus, II. 1. 3.

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), τοιάδες μελισσόνοις ἀργίλην οὐρώμενον σκολιο. Their peculiarity was that they were choral, thereby illustrating the tendency in Greek Lyric poetry to extend the province of choral song (τ. 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. Χρήν μὲν κατά καιρόν, x.t.l. Quoted among various specimens of love-poetry by Ath. xiii. 601 c, who speaks of Pindar as οὐ μετρίως οὖν ἐρωτικός. 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 γρήν, not γρήν, ‘it was right’ under other circumstances; i.e. ‘the beauty of Th. makes me forget what becomes old age’. Mēn Heyne, for μέν.

II. 2, 3, 4. Quoted elsewhere also by Athen. 564, with the expression οὐ μεγαλοφωνώτατος Πίνδαρος. In this passage Ath. gives ὅσσον instead
of προσώπου, which occurs in Ath. 601 c, and which is less poetical. Hermann restores the metre by the insertion of τι.

Μαρμαριζοίσις (Lesb. Dial. p. 83). Dissen compares the οὐματα μαρμαίροντα of Venus, II. iii. 397.

1. 4. μελ. καρδ. Dissen, who compares Soph. Αjeta. 955, κελανοίπαν θυμὸν 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 μέλαναν is explained rather by ψυγάν ψλογί, 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 πορφύρα, καλύμνω, perhaps from the notion of the black and turbid surface of a pool.

1. 6. Ματις, 'strenuously', 'with all his force', not in the sense of Aristot. Ethics i. v. 8, ὅ δε γρηγοριστῆς (βίος) βιαίος τίς ἔστι, i.e. a life one would only take to of necessity.

γυν. θα. α.τ.λ. Fennell suggests that θεράσσει is a 'Pindaric' dative after θεραπεύον, 'an attendant on shameless women', the meaning being that such a man is incapable of true love. Dissen, adopting Schneider's ψυγάν for ψυγάν interprets 'muliebri nequitia vagatur huc illum animo, omnem viam sequens'.

II. 8-9. 'But I by her power (Aphrodite's) melt away like the wax of sacred bees, when caught by the heat.' ὀεκο' ἔκατε. Hermann, for ὀ τι ἔκατε τάς. Ἐλξ ἑράν Bergk, for ἑλεράν, ἑλεράν. Böckh reads ἀλλ' ἔγο (ὡρα] ἔκατε τάς (ποθεινάς) κηρός ὅς | Δαζθῆς ὑληράν μελησσάν (the honeyed bees). With τακ' ἔκατε cf. Alcman XVI, Κύπραδς ἔκατε. The epithet ἐρας is applied by Pindar to bees in Frag. 129 (Böckh), τὰς ἐραῖς μελησσάς τέρπομαι, 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 Μελησσα, and the priestesses at Delphi Μελησσα (v. 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. Κηρὸς ὑξηθῆς ζῶς is, however, a doubtful expression, though ὑξηθῆς in the sense of 'love-smitten' is not uncommon: cf. Eur. Phoen. 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 carpitur igni'.

1. 10. Hartung is in favour of omitting the words ὅν 'Αγητα, and indeed it is perhaps somewhat unnatural to say 'In Tenedos Persuasion and charm dwell in the son of Ages', as if Persuasion, like γάρς, were a personal quality of his. It is not unlikely that ὅν is
governed by a verb not preserved, so that l. 10 would be simply 'In Tenedos Persuasion dwells'. For Peitho, see on Sappho i. 18.

X. 'Αντί τ' άνθρώπων 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. άτα Hermann, for άτα. Bergk, who objects to άτα as an adverb in Pindar, reads άτα.

ll. 4-5. Dissen thinks that the gap indicated after πλουτίωντες by Athen. (είτε ελπίγει) 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 Scelion (see however on γ'), which was very likely, as Dissen suggests, addressed by Pindar to some youth about to assume the 'toga virilis'.

(a) Ω τέκνων κ.τ.λ.
Athen. xii. 513 c. Amphiaraus to his son Amphiochus. 'In Rome do as Rome does.' Cf. Scolia XXI.

Pindar is apparently borrowing from a Cyclic poet quoted by Athen. vii. 317 A:

πουλύποδός μοι τέκνων ἔχων νόον, 'Αμφίλογον ἤρως,
τὸσιν ἑφαρμόζον, τῶν κεν καὶ ὑμὸν ἀκνα.

επανήθας; (Lesb. Dial. p. 83), 'assenting to', cf. II. xviii. 312:

"Εκτορι μὲν γὰρ ἐπήγγεσκα κακὰ μητισοῦντι.

(b'). Μὴ πρὸς ἀπαντᾷς κ.τ.λ.
Clem. Al. Strom. i. 345. 11.

1. i. ἀναφρίζει, like προφαίνων, 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, ἐλασίβροντ' ἀναφρίζεις ἔπτε, and 'rumpitque hanc pectore vocem', Aen. iii. 246. 'Αγρέου Böckh, for ἅρχειον, the correction being supported by the words δὲ οὐδὲν γρήχοιον quoted by Clem. Al. in illustration of this passage. 'Αγρέου appears to be an example of μείωσις, 'useless', i.e. 'harmful', 'irritating', unless ἕγ. λόγον signifies rather 'unseasonable exhortation or admonition'.

1. 2. πιστ. πιγ. ὄδος 'Silence is the safest course'. Sylburg for ὄτι πιστοτάτας πιγῆς ὀδοῖς. Cf. Simon. XIV. c and Nem. v. 15—οὕτω ἀπακτα κερόιον | φαίνεται πρόσωπον ἀλάθει άτρεψης | καὶ τὸ σηγῶν πολλάκις ἐπὶ σοφότερον ἀνθρώπῳ νοήσα.

ὁ κρατιττέων λόγ. 'overbearing language'.

GREEK LYRIC POETS
(γ') 'Ἀλλοτρίοις κ.τ.λ.

Stob. Flor cix. I. Πινδάρου Κυνηγόν 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 ξίφος.


XII. (α) Τί γ' ἢπειρα κ.τ.λ.


Böckh ἡμεναι, ἡμενάσα, for ἡναι, ἡμενάσα. For the signification of ἢπειρα, cf. Nem. vii. 20.

To the poem in which the passage occurs may perhaps belong the expression which Pindar uses of τούς ψυχολογοῦτας (Stob. Flor. lxxx. 4) ἀταλή σοφίας καρπὸν ἔρηπουν, quoted by Plat. Rep. v, 457 B:

Pindar's words suggest to us the long-standing quarrel between poets and philosophers, mentioned by Plato, Rep. x. 607.

(β') Θεωρεῖτο δὲ δειξαντος ἀγραν κ.τ.λ.

Epist. Socr. 1., from a hyporchem, of which the Cretic rhythm in the lines is characteristic.

ἐπιτεύγη, see on Pind. vi. 1. 1.

(γ') Θεωρεῖτο δὲ δυνατῶν κ.τ.λ.


Perhaps suggested by the eclipse at Thebes (see on Frag. vii.).

Compare Archiloch. xi., note.

(δ') Θεωρεῖτο τὰ πάντα τεῦχον κ.τ.λ.

Didymus Alex. De Trin. iii. 1, p. 320, and Clem. Al. Strom. v. 726.

For γάρν, see on vi. 2.

(ε') Κείνων γάρ κ.τ.λ. Plat. de Superst. c. 6. Ο Πινδάρος θεοίς φησι.

Böckh supposes, with reason, that the lines are from a Threnos.

XIII. Κεφαλῆται κ. τ. λ. Aristid. ii. 509.

I. 1. Χρυσία, an epithet often used by Pindar for 'splendid', 'glorious', cf. γρυσία ἡλία Ol. x. 13, γρυσί δάφνη Ol. x. 40, ύγιειν γρυσίαν Pyth. iii. 73, γρυσίαίων ἅπασις (Frag. vi. Böckh). Κρηπίς, a favourite architectural epithet in Pindar (v. Jebb, l.c.), cf. κρηπίδα σοφόν ἑπίων Pyth. iv. 138, κρηπίς ἁρώδαν Pyth. vii. 3, χαρνάν 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 ποικιλων is unnecessary.

II. 2. οἴα τειχὺςμεν, which has the authority of one MS., is far more spirited than οἷα τειχὺςμεν.

II. 4-5. Θεάν καὶ καθ' ἀνθρώπουν ἄγριας may be regarded as a case of
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 *Und. Monum.* pl. xxvii.

**XIV.** Ω ταί λιπαρά.
ll. 1-2. Schol. Arist. *Achar.* 673, παρα τα 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. i. ἄντεψανοι, cf. vi. l. 6 and note.

1. 2. W. Christ scans without anacrusis — ω — equivalent to a dactyl (ﾕ ﾝ ﾝ).

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 Artemision.


1. i. Plut. ἔνθα βουλαί γρ., but the metre seems to require another long syllable, and I have inserted καὶ. Böckh reads ἔνθα βουλαί μὲν.


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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 θελοι τι σπην ν.τ.λ. to Sappho, and that the poetess made answer in the stanza Εἴ δ᾽ ἡγεσέλων ν.τ.λ. The line 'νόπλοις' σπην 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
κωλύει αἴδως το Sappho (ος πού φησιν ἥ καλῇ Σάρτεω); and Stephanus of Cram. Ann. Par. i. 266, 25, expressly casts doubt on Aristotle's version and speaks of the whole passage from ἦλθω onwards as a dialogue composed by Sappho alone. His words are as follows:—Είτε ὁ Ἀλκαῖος ἡρα κόρης τινός, ἡ ἄλλος τις ἡρα, παράγει οὖν ὁμος ἡ Σάρτεω ἓκλογον, καλ λέγει ὁ ἐρωτ 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 Τόσολοι ἄγαν 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 ἐπόνοις τινός, and that τοῦ Ἀλκαῖος was substituted for τινός 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 Unted. 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 (μαθήται), 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:

Θεῷ, ἧττοιον ἐπίζων ἄγομαι ἄλλων, or ἥττιν.
It is supposed that these are from one of the poetess' own songs; and the assumption is strengthened by the occurrence of the word ΣΑΓΩΣ, referring apparently to the scroll and its contents.

Dumont, I must add, considers that the painting is merely a scene from an Athenian 'gynaeceum', 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. ἰσότατον 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

   'Εγώνικα δ' ἀείσομικ
   ἐκ Δυνα ἄργομένα.

2. Apol. de Pron. 399 B.
   'Τιμέ τε καὶ σφετέρῳς
   ὑππως.

   Καὶ ναός ἄγνυς ἑυπήργων Σεράπινας.

   Τως τέκε οἱ θυγάτηρ
   Γλαύκων μάκαρα.

5. Herod. περὶ σχῆμ. 61.
   Κάστωρ τε πολλῶν ὁμέων δηματήρες, ἱππόται σοφοὶ,
   καὶ Πολυδεύκης κυθρός.

*6. Hephæst. 3.
   Καὶ κῆνος ἐν σάλσισι πολλοῖς ἦμενος μάκαρας ἄνήρ.

*7. Apol. de Pron. 334 A.
   Μάκαρας ἑκείνος.

8. Ib. 356 B.
   'Εμέ, Ἀκτοῦδα, τεὸ δικαγορὸς.

   'Επιμιμένα περὶ δέρματα θηρῶν.

   Οὐδὲ τοῦ Κνακάλων οὐδὲ τοῦ Νυρσίλα.
11. Athen. iii. 114 F.

Ωρικησίσας τε καὶ καβάνας νῷτος.

12. See Text, Alcman i.

Page 1.

... Πολυδεύκης

οἶνον οὐ Δύκασσον ἐν καμοῦσιν ἀλέγω,

... 'Εναρσοφόρον τε καὶ Σέβρον ποδὲκη,

Βεκόλων τε τὸν βιατάν,

... τε τὸν κυριστάν.

Εὕτείγῃ τε, Φάνακτά τ' ἀρήμον

... ἔξογον ἡμισιών

... τὸν ἀγρέταν

... μέγαν, Εὐρυτόν τε

10 Ἀρεάς ἄν πιόρο κλόνον.

'Αλκωνά τε τῶς χριστώς

... πλησίομεν

.......

34 ἀλαστα δέ

(For lines 35-68, see Text.)

Page 3.

... ὁν ἀγάλματι,

70 οὐδὲ ταῖς Ναυνώς κόμαι,

ἀλλ' οὐδ' ἔρατα σιεδής,

οὐδὲ Συλακίς τε καὶ Κλεισσήρα,

οὐδ' ἐς Αἰνησμυβρότας ἐνθοίσα, φοισεῖς

'Ασταρίς τε μοι γένοιτο

75 καὶ ποτηρέτῳ Φιλελλή,

Δαμαγχρα τ' ἐρατά τε 'Ικονεμίς,

ἀλλ' 'Αγγισχύρα με τηρεῖ.

Οὐ γὰρ ἀ καλλίσφυρος

'Αγγισχύρα πυρ' ἀυτεῖ,

80 'Αγιόδι δὲ παριμένει,

Θωστήριά ὧν' ἄμ' ἐπικινεῖ,

ἀλλά τὰν... σοι,
δέξασθε... 
καὶ τέλος...
85 εἰπομή κ' ἕπκον μὲν κυτά
παρσέος μᾶταν...
γλυκὰς ἐγών δ'...
μάλιστα
ἀνεύνην ἐρώτ' πόνον γάρ
ἄσικν ἵκτωρ ἐγέντο:
90 εἰς 'Αγγελιγράφας δὲ νείκινδες...
κεκτάς ἐπέθηκα...

13. ARIST. ii. 40.
Πολλακλέτων ὄνυμ' ἀνδρί, γυνικὲ δὲ Πασυκρῆ. 27

14. APOL. de Pron. 399 b.
Σφεκ δὲ προτὶ γούνατα πίπτο. 30

Τῷ δὲ γυνᾷ τυμία σφεκὴς ζευκτε γρίφα. 31

16. EUSTATH. II. 110. 25.
("Αρικτὸν ὑ") ἐπ' ἀριστερὰ γηρὸς ἔχων. 32

17. ATHEN. xv. 682 A.
Χρύσιον ὀρμὸν ἔχων ῥαδινὰν πετύλοις ἵκα νηλγάν. 39

18. SCHOL. HOM. II. p. 236.
Καὶ ποτ' Ὀδυσσῆς τυλασίρφος φἴς ἐπτίκρων
Κήρυκα ἐπικλῆσι. 41

19. AMMON. v. ἕπε.
καὶ ποιάλον ἕκκ, τὸν ὄμπελον
ἀρπάζων ὀλεθήρα. 43

20. HERODIAN. p. 10. 44
Τῷ δὲ σχομφόνθε ταὐτ' ἀν κόραν μάζως ἐπικίζειν. 44

21. SCHOL. HOM. Odys., γ. 171.
Πᾶρ 9' ἱερὸν σκύπελον παρά τε Ψύρα. 46

22. ARISTID. ii. 509.
Εἴπετε μοι τάδε, φύλα βροτήσι. 47

23. HEPHAEST. 40.
Τιττά μὲν ὡς ἄν ὁ δόμος ἐπικε.
   Οὐ γὰρ ἐχώνη, Φάναςα, Διὸς θύγατερ.

   Πρὸς δὲ τὴν φίλων.

*26. Ib.
   Τελ γὰρ 'Ἀλέξινδρος δέμασεν.

*27. Ib.
   Σὲ γὰρ ἀζομμι.

28. Et. M. 622. 44.
   "Εγεῖ μ' ἄχος, οὐ ἦλε δαίμων.

   Σφοιξ ἐδελφοδεῖς
   κάρα καὶ φύσον.

   Εἰπέ μ' δ' ἀντε φαίδημος Λήξε.

   Μηδέ μ' ἄείδην ἀπέρυκε.

32. Schol. Hom. II. v. 588.
   Μῶσκ, Διὸς θύγατερ,
   ὀργανίζει λίγ' ἀείσομι.

   . . . Ἡρὰ τὸν Φοῖβον ὄνειρον εἶδον;

34. Eustath. Od. 1787, 43.
   "Εστι παρέντων μνᾶστιν ἐπιθέσθαι.

35. Apol. de Pron. 378 c.
   "Ο ὁμές τὸ καλὸν μελίσκων

36. Choerobosc. Epimer. i. 94.
   Δουδὶ δὲ ἐνοστῷ μέμηκεν Λίξε αἰχμακτὰς τε Μέμνων.

37. Schol. Hom. II. a. 222.
   "Ο Φετὸς τῶλος ἐποικεν δαίμονας τ' ἐκδύσατο.
38. Athen. iv. 140 c.
   Κηπί τά μύλα δρυφήται κηπί ταῖς συναιλίαις.

39. Ibid.
   Αἶξλον Ἀλκμάων ἀρμόζετο.

   Ἡσάε τις σκάφευς ἀνάσσων.

   Πρόσθʹ Απόλλωνος Δυκήω.

42. Et Flor. Miller Misc. 55.
   Ναοίσιν ἀνθρώποισιν αἰδοεστατον.

43. Apol. de Pron. 383 B.
   Αἱ γὰρ ἁμιν
   τοῦτων μέλοι . . .
   Ἀμίν δ' ὑπαυλήσει μέλος.

44. Priscian i. 21.
   Καὶ γεῖμια πῦρ τε δάφιον.

   Οἴκας γὰρ ὠφαίῳ λίνῳ.

46. Ibid. 60. 24.
   Λεπτὰ δ' ἀταρτος, νηλεύς δ' ἀνάγκα.

47. Strabo xii. 580.
   Φρύγιον αὔλησεν μέλος Κερβήσιον.

48. Hephaest. 51.
   Περισσών' αἱ γὰρ Ἀπόλλων ὁ Δύκηος
   Ἰνῷ σαλασσομέδοιο', ἂν ἀπὸ μάσδων.

49. Hephaest. 66.
   Ἐκατόν μὲν Διὸς υἱὸν τάδε Μῶσαι χρονώπεπλοι.

   Λυγύροφτον πόλιν ἄγει.

51. Apol. de Pron. 365 A.
   'Αδοι Διὸς δώμω
   ὁ γορός ἁμός καὶ τοί, Φάναξ.

2 E
52. HEROD. Cram. An. Ox. i. 418. 8.

'Oπότε ὑπὸ τοῦ Ἰππολύγου, κλέος δ' ἔσβαλλον
οὐ γὰρ ὑπεστάντων.

53. APOL. Dyse. de Synt. 212.

Νική δ' ὁ κάρρων.

54. ATHEN. iii. 81 f.

Μῆν ὡς οὐδύμαλον.

55. Ib. xiv. 636 f.

Μάγαδιν δ' ἀποθέτοντι.

56. Et. M. 171. 7.

Ταυσία πολλακίω.

57. Ib. 506. 20.

Καὶ Κέρκυρος ἀγείται.

59. Ib. 620. 35.

"Οπικα δὴ γυνὰ εἶν.

60. EUSTATH. II. 1547. 50.

Τὰν Μωσὰν κατασώσεις.

61. SCHOL. HOM. II. μ. 66.

Τῶν ἐν Θεσσαλίᾳ κλειτεί.

62. EUSTATH. II. 1147. 1.

Λάδος εἶμενα καλῶν.


Καλλὰ μελισσομέναι.

64. APOL. de Pron. 396 c.

Τὰ Φᾶνα κάθει.

65. ATHEN. ii. 39 a.

Τὸ νέκτυρ ἐδυμενα.

66. EUSTATH. Od. 1618. 23.

'Αρτέμιτας θεράποντα.


Μελισσῆν τὸν ἁμορφ.
1. **HEPHAEST.** 79.
   
   'Ωνολ 若 "Ἀπολλων, παῖ μεγάλω Διός.

2. **STRABO** ix. 411.
   
   'Ωναξατ Ἀθηναία πολεμικόνως.
   ἔποι Κορωνίκης ἐπὶ πᾶσεν
   ναόω πάροιδεν ἄμφι (βαίνεις)
   Κωραλίῳ ποτάμῳ παρ’ ὥχθαις.  

3. **APOL. Dyse. de Pron.** 358 B.
   
   Ὡστε θεών μηδέν Ὀλυμπίων λύσιν ἔτερ Φέθεν.

4. **APOL. de Pron.** 387 B.
   
   Τὸ γὰρ θέων ἱστατ’ ὑμεῖς λαχύντων γέρας ἁρθίτων
   ἀνθήσει.

5. **APOL. de Pron.** 395 A.
   
   Τὸ δ’ ἔργον ἀγήσατο τεκνύρχ.

   
   . . . Γαίκ'ς καὶ νικόντος ὁφάνῳ μέσοι.

7. **STRAB. xiv.** 661.
   
   Δύφον τε σέιων Κάρικοιν.

   
   Et Flor. Miller Misc. 264 (l. 3).
   
   Οὐδὲ τοῦ Ποσείδαν
   ἀλμυρὸν ἑστυφέλιζε πάντων
   οἴου (τέδών) γὰς γὰρ πέλεται σέων.

   
   "Ἄρεως δαίρομος δαίσκατηρ.

   
   "Ἄρεως στρεπτωτέραις.

---

1 The passage as it stands above is mainly conjectural, otherwise I should have inserted it in the text. In Strabo we have only Ἀστ’ Ἀθῆναι ἀπολεῖ... ἀπὸ Κορωνίας ἐπὶδεμον αὐῳ πάροιδεν ἄμφι... Κωραλίῳ x.t.l.
To γάρ
"Αρείοι κατάθανε κάλον,

Μίξαν δ' ἐν ἄλλαλοις "Αρειοι.

*11. Hephaest. 63.
Τριβώλετερ' οὐ γάρ 'Αρξάθεσσι λυβα.

Κατ τὰς πόλλα παθοσάς κεφάλας κυκεάτω μύρων καὶ κατ τῷ πολίῳ στήθεος.1

13. Athen. xi. 481 a.
Δάταγες ποτέονται κυλίχαν ἀπὸ Τηῦν.

14. Athen. ii. 39 b.
"Ἀλλοτα μὲν μελιάδεος, ἄλλοτα δ' ἀξυτέρω τριβόλων ἀρυτήμενοι.

15. Hephaest. 61.
Κρονίδα βασίλης γένος Αἴαν, τὸν ἀριστὸν πεδ' 'Αγίλλεκ.

... 'Αγιλλεκ, ὁ γὰς Σκυθίκας μέδεις.

... Δοξίμοι δ' ἄριστος ἔμενεν πώνον' αἱ δὲ κ' ὄνῆι Φάδυς περὶ φρένας οἴνος, αὖ δίς ἄθλιος.
Κάπος γὰρ κεφάλαν κατίσχει τὸν Φοίν θαμ' ἔμοιν αἰτιάμενος πεδαμευόμενος τ' ἀσόζει τόχ' οὐκέτι Φανδάνει πεδ' τάνδε, πτό.

17. Athen. iii. 85 f.
Pέτρας καὶ πολίκας θαλάσσας τέχνον...
... ἐκ δὲ παίδων χαύνοις φρένας, ἀ' θαλασσία λέπας.

1 Conjecturally restored from Plutarch's (κελεύων) καταχέι τὸ μύρον αὐτοῦ κατὰ τὰς πόλλας παθοσάς κεφαλὰς καὶ τῷ πολιῷ στήθεος.
18. Athen. xi. 460 D.

'Εκ δὲ ποτηρίων πόνης Διννομένη παρίσδων.


Χαϊρε και πο τώ τάνδε
Δεύρο σύμπωθι.


Οὐκέτ' ἐγὼ Δόκινον
ἐν Μοίσσις ἀλέγω.


"Επετον Κυπρογενής παλάμαιν.

22. Ib. 413, 23.

Τερένας ἀνθος ὀπόρας.

23.

'Εκ τοῦ ψέφους . . . τοξεύοντες.


Καὶ πλείστοις ἐάνασσε λάοις.


Πρώτα μὲν "Ἀντινδρος Δελέγων πόλις.


"Η που συναγαγόμεν διάμεσον
στρατόν νομίσματοι πνέουσα.


Τὸν χάλινον ἀρχος ἐσῃ.

28. Harpocr. 175. 15.

Πάμπαν δ' ἐτύρως', ἐκ δ' ἐλετο φρένας.

+29. Hephaest. 43.

Καὶ τις ἐπ' ἐσγχαίνοις οἴκεσι.

30. Photius 244. 11.

Μίγδα μάλευρον.


'Ως λόγος ἐκ πτερών ὄρωρεν.
APPENDIX

32. **APOL. de Pron. 363 A.**
   "Εμαυτῷ ταλαμάσομαι.

33. **Ib. 388 B.**
   "Οι δ' ἄσφ' ἀπολυμένους σίως.

34. **Ib. 395 A.**
   Οἱκὼ τε πέρ σῷ καὶ περ' ἀτιμίας.

35. **Et. M. 290. 47.**
   Εἰς τῶν δυοκαυδέκων.

36. **Ib. 639. 31.**
   Καὶ κ' οὐδὲν ἐκ δένος γένοιτο.

37. **APOL. de Pron. 384 B.**
   Λὶ δὲ κ' ἄμμυ Ζεὺς τελέσῃ νόημα.

38. **Ib. 363 A.**
   ... Νόον δ' ἐχύτω
   πάμπαν ἀέρρει.

39. **HEROD. Cram. An. Or. i. 298. 17.**
   Καπιπλέουσι γνέσιν.

40. **APOL. de Pron. 384 B.**
   "Ανδρὶ δ' ἀθάνατον θεοὶ
   νίκαν.

41. **Et. M. 188. 44.**
   'Αργάσθημι κακωδ' οὕτι γὰρ οἱ φίλοι.

42. **EUSTATH. II. 633. 61.**
   Νόον δ' (ἀατ') οὐτὸς ἐπιμερέτει
   χινίστις τὸν ἀπ' ἱερὰς πύρματον ἱθον.

43. **PROCL. HESIOD. Op. 719.**
   Αἱ κ' εἴπμ' τὰ θέλεις, (ἀοτος) ἀκουόσικε κα
   τά κ' οὐ θέλους.

44. **HEPHAEST. 60.**
   Νύμφας, ταῖς Δίος ἕξ σχισμὼν φροθί τετυγμένας.

45. **HERODIAN. peri mon. λεξ. 27. 7.**
   Αἱ γὰρ κέλλοθεν ἔλθη τόδε, ἵνα κήρυκτεν ἐμμεναί.
46. Apol. de Pron. 263 b.
   ... Σίδε σκύτω τομίας ἔση.

47. Ib. 381 c.
   Μὴδ' ὀνίας τοῖς πέλας ἁμμεών παρέχην.

   Ὀλλῆ τι μυκήμενος ἄλλω τὸ νόημα.

49. Cram. An. Par. iii. 121. 5.
   Ἔφρασσαίτο μαρ ἄναξ.

   Ἀρεκάδες ἐσσαν βαλανηρόγοι.

51. Schol. Pind. Ol. i. 97.
   (Ταντάλω) κεῖσθαι πέρι κεράλας μέγας, ὦ Λισυμίδα, λίθος.

52. Hephaest. 96.
   Ἡ Ἡ' ἐτί, Διυνομένη, τῷ Τυφραδήῳ
   τάρμενα λάμπρα κέχνῃ ἐν Μυρσίλῆῳ:

53. Ib. 15.
   Ἐκ μ' ἐλάσσας ἀλγέσων.

54. Apol. de Pron. 382 b.
   Ὅτινες ἐσόλοι
   ἁμμέων τε καὶ ἁμμέων.

   Ἐλάφῳ δὲ βρόμοις ἐν στήθεσι φίλε φώτερος.

56. Herodian peri mon. λεξ. 35, 32.
   Ἐπὶ γὰρ Πάρος ὄνιχρον ἱκνηταί.

57. Paroemiog. t. ii. 765, ed. Goth.
   Πάλιν ἣ ὑς παροφίνει.

58. Apol. de Pron. 383 c.
   Ἀμμεσιν πεδάζορον.

59. Ib. 363 b.
   Ἀλλὰ σκύτω μετέχων ἅβικα πρὸς πόσιν.
'Eγώ µὲν οὐ δέω ταῦτα µαρτυρεῖντας.

Καὶ Σκυθίκαις ὑποδησάµενος.

62. *Herodian.* περὶ µον. λέξ. 36. 15.
'Απ' πατέρων µάθος.

Πατέρων ἄµµων
'Αµµετέρων ἀχέων.

*63. A B.

SAPPHO

1. *Strabo* i. 40.
"Η σε Κύπρος καὶ Πίφος ἢ Πάνορμος.

Σοι δ’ ἐγώ λευκάς ἐπὶ βώμων κίγος.

3. . . . . . "Εγὼ δὲ κῆν’ ὅτ'-
tω τις ἔραται.

"Εγὼ δ’ ἐµικύτα
τούτο σύνοιδα.

. . . Κατ’ ἐµον στάλαχµων.
tὸν δ’ ἐπιπλάζοντες ἄµοι φέροιεν
καὶ µελεθώναις.

'Αρτίως µ’ ἀ χρυσοπέδιλλος Αὐως.

Παντοδάπαις µεµιµή-
να χροίζειν.

BERGK

102
103
104
105 A B.
SAPPHO

*8. APOL. de Pron. 343 B.
   "Επεθεν δ’ ἐχεῖσθα λάθεν.

   Ἡ τιν’ ἄλλον
   (μᾶλλον) ἁνθρώπων ἐμεθεν φίλησθα.

   Καὶ ποθήκα καὶ μάουκα.

*11. APOL. de Pron. 379 B.
   Οὐ τι μοι ὑμεῖς.

12. Ib.
   "Ας θέλετ’ ὑμεῖς.

13. ATHEN. ii. 54 f.
   Χρύσειοι δ’ ἐφέβινθαι ἐπ’ αἰώνων ἑφύντο.

14. Ib. xiii. 571 D.
   Λάτω καὶ Νυσβα μᾶλα μὲν φίλη ήσαν ἠταφαι.

*15. HEROD. peri μον. λεξ. 26. 20.
   "Alla, μὴ μεγαλύνεω δακτυλίω πέρι.

16. JULIAN Epist. xviii.
   τὸ μέλημα τοῦμον.

17. APOL. de Pron. 386 B.
   "Οτα πάννυγος ἁσφι κατάγρει.

18. ATHAN. ix. 410 D.
   Χειρόμακτα δὲ καγγόνων πορφυρῷ . . ,
   Καὶ ταῦτα μὲν ἀτιμάσεις,
   ἐπεμψ’ ἀπὸ Φωκάς
   δώρα τίμια καγγόνων.

19. Ib. xv. 674 D.

Bergk

21

22

23

24

25

30

31

35

126

43

44

46

Bergk has ὑποθύμιδας, I presume, by an oversight, since he adopts Psilosis throughout the Lesbian poets.
20. ZENOB. iii. 3.

Γέλλας παιδοφιλωτέρα.

21. ALD. Cornu. Cop. 268 b.

Μόλα δὴ κεκοιμημένης
Τόργως.

22. ATHEN. xv. 690 e.

Βρενθείο Βασιλῆιο.

23. HEROD. peri mouv. leξ. 39. 27.

"Ενω δ' ἐπὶ μαθθάκαν
Τύλαν σπολέω μέλεα.


"Αφρα δηνμε παχής σπολής ἄλλομαν.

25. ET. M. 822. 39.

Φαοῦ δὴ ποτα Λήδαν ὑπαινίνησαν ἔνακδημέαν ὁπὸν
ἐυχαρ.


Ὁρθάλμοις δὲ μέλαις νύκτος ἄφωνος.


Χρυσομηχθεὶς θεράπαινου Ἀφροδίτες.

28. HEPHAEST. 82.

Ψάρποι, τί τοῖς πολύσολον ᾿Αφροδίταν.

29. ATTL. Fortun. 359.

Πάξαθεν ἀδύρωνον.

*30. MAR. PLOT. p. 266.

"Ω τὸν ᾿Αδωνιν.

31. POLLUX. x. 124.

"Ελθοντ' ἐξ ὄρανον πορφυρίαν (ἐχρόντα)
περιθέμενον ἰθήμον.

32. PRISCIAN. vii. 92.

Ὁ δ' ᾿Αρεύς φησί κεν ᾿Αρχιστὸν ἄργην βίον.
33. Athen. xi. 460 D.
   ... Πάλτα δ’ ἀνάριθμα ποτήρια καλαίρις.

*34. Ald. Cornu Cop. 268 B.
   "Ἡρων ἑξεδιδίξει ἔκ Γυνών τὰν τινυσίδρομον.

   ... Αὐτὰρ ὅραει στεφανηπλόευν.

36. Max. Tyr. xxiv. 9.
   ... Σὺ τὲ κἀμος θεράπων "Ηρος.

37. Hephaest. 64.
   Εὐμορφοτέρα Μνασίδία τὰς ἀτύλας Γυρίνως.

38. Ib.
   'Ἀσκροτέρας οὐδχαμ. ἔπι, ὃ έρανα, σέθεν τύχοισα.

   Καμ. μὲν τε τύλαν κισσολέω.

40. Hephaest. 85.
   Αὕτα δὲ σὺ Καλλίστα.

41. Et. M. 250. 10.
   Δαυοίς ἀτύλας ἐτάρας.
   ἐν στῆθεσιν. . . .

42. Hephaest. 102.
   Δεῦρο δὴ πεῖ Μοίση, γρύσιν λίπουσαι. . . .

43. Max. Tyr. xxiv. 9.
   ... Πάλτα μοι τὰν
   Πολυκνάκτιδα παίδα γρίφην.

44. Hephaest. 69.
   Ζάκ δ' ἑλεζῆμεν οὐκρ Κυπρογενής.

45. Hephaest. 66.
   Τί μὲ Πανδίωνες ὃ γὰρνα γέλασον.

46. Pollux. vii. 73.
   ... 'Αμφι δ’ ἀβρος λασίος ὑ ἔρτε πύκνουσαν.
47. **DEMETR. de Eloc. 162.**

Пόλυ πάκτιδος ἀδυμελεστέρα.

χρύσω χρυσοτέρα.

48. **HEROD. Cram. An. Ox. i. 71. 19.**

'Αιτήθενος ἔσσομαι.

49. **Ib. i. 190. 19.**

Δώσομεν, ἦσι πάτηρ.

50. **HEPHAEST. 102.**

Μελλίγος δ' ἐπ' ἰμέρτω κέχυται προσώπῳ.

51. **APOL. de Conj. in Bekk. An. ii. 490.**

'Ἡρ' ἐτι παρθενίας ἐπιβάλλομαι.

52. **HEPHAEST. 25.**

Χαίρωςα νῦμφα, χαίρετο δ' ὁ γάμβρος.

53. **DIONYS. de. Comp. Verb. c. xcv.**

Οὐ γὰρ ἦν ἀτερὰ πᾶς, ὥ γάμβρε, τοιαύτῃ.

54. **PLOTIUS 266.**

'Εσπετ' Ὠμήναον.

Ω τὸν Ἀδείνιον.

55. **HEROD. περὶ μον. λεξ. 26. 21.**

'Ἀλλὰν μὴ καμεστέραν φρένα.

56. **APOL. de Pron. 366 Α.**

Φαίνεται Φοι κήνος.¹

57. **ATHEN. ii. 57 D.**

'Ωίω πόλυ λευκότερον.

58. **MOSCHOPUL. Opusc. 86 (ed. Titz).**

Μὴ τ' ἔμοι μέλι μήτε μέλισσα.

59. **SCHOL. APOL. Rhod. i. 1123.**

Μὴ κίνη γέραδάς.

60. **APOL. de Pron. 387 Α.**

"Οπταις ἁμα.

¹ See on Sappho ii. l. 1.
   'Ἡμιτύμπιον στάλασσον.

62. Apol. de Pron. 396 B.
   Τὸν Φὸν παῖδα καλεῖ.

STESICHEROUS

1. Et. M. 544. 54.
   Ἐμπείας φλόγεοι μὲν ἐδωκε καὶ Ἄρταγον ὦκέα
tέκνα Ποδάργας.
   "Ἡρὰ δὲ Ἑλεύθον καὶ Κύλλαρον . . ."

2. Athen. iv. 172 D.
   Σασαμίδας γόνδρον τε καὶ ἐγκρίδικς,
   ἄλλα τε περιμυκτα καὶ μέλι χλωρόν.

3. Athen. iv. 172 E.
   Ὀρώσκων μὲν γάρ τ' Ἀμφιάραος, ἄχοντι, δὲ νίκασεν
   Ἔλεγχρος.

4. Athen. iii. 95 D.
   Κρύψι δὲ ὑψίγχος
   ἄχρον γάς ὑπένερθεν.

*5. Eustath. 316. 16.
   Πάτρω' ἐμὸν ἀντίθεον Μελάμποδα.

   Μοῦσα σὺ μὲν . . . μετ' ἐμοὶ
   κλείσουσα θεῶν τε γάμους ἀνδρῶν τε δαίτες
   καὶ θαλάσσα μακάρων.

*7. Id. v. 780.
   "Οταν ἦρος ὡρά, κελάδη γελίδων.

   Δεῦρ' ἀγα Καλλιόπεια λίγεια.

   Μέτεμψι δ' ἐρ' ἑτερον προοίμιον.

1 Conjecturally restored by Bergk.
10. ZONAR. 1338.
   Μάτας εἰπών.

11. ATHEN. iv. 154 F.
   Αὐτὸν σὲ Πυλαμάχε πρῶτον.

12. SCHOL. Hom. II. ζ. 507.
   Κοιλωνύχων ὑπ' οὐ τρόνιν, Ποσειδάν.

   Ἡραδυνοῦσ δ' ἐπέπεμπον ἀκοντας.

IBYCUS

1. ATHEN. ix. 388 E.
   Δὴμο', ὦ φίλε θυμε, τυχοῦσσερος ο's ὑπα πορφυρίς.

2. PRISCIAN vi. 92.
   'Ονομακροτός 'Ορφήν.

   Ποικίλα ἐγκατα καὶ καλύπτρας
   περόνας τ' ἀναλυσακένα.

   Οὔ γὰρ κύσιον παῖς Τυθέως.

*5 DIOMED. i. 323 (Keil).
   'Ελένη Μενελαίς,
   'Ἀλ.δαία Μελεκυρίς

6. HEROD. Cram. An. Ox. i. 255. 7.
   Παφολεξικόν Καιρίδι κούρξ

7. GALEN. xvii. P. i. 881.
   Πυκνάς πέμφιγγας πυόμενοι

   Οὔτι κατὰ σφετερὰν ἐξθώρ.

   Ἕσθολον προδεδεχμένον ἐλυωρ.

Oudè Κυάρας ὁ Μηδείων στραταγός.


Δαρὸν δ' ἄνεω χρόνον ἤστο τάρει πεπαγώς.


Παρὰ χέρσον
λίθινον ἐξελεκτον παλάμαρις βροτῶν
πρόςθε δὲ νῦν πεδ' ἀναρταῖν
ιχθυῶς ὁμοράγοι νέμοντο.¹


(Τάχι κέν τις ἄνηφο) "Εροῦς ποτὶ μάργιν ἔχων στόμα
ἀντικ δήμων ἔμοι κορύσσω.


Ποτάται δ' ἐν ἄλλοτρῳ χίει.


Κλάδον Ἂμυλίου.

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**ANACREON**

1. *Eusth. Od.* i. 542, 47.

'Αλλ' ὦ τρις νεκροφημένε
Σιμερδίη.


Σὺ γάρ ἢς ἐμοίγ'
ἀστεμφής.

3. *Athen.* xv. 687 E.

... Τ' λίγν πέτεκι
συφίγγων νοιλώτερα
στήθεα χρυσάμενος μύρω.


'Ο δ' ὑψηλ. ἀ νευμένος.

¹ Conjecturally restored from—Παρὰ γ'. λίθινον τον παλάμαρις βροτῶν
πρόσθε νυν παιδα νήριτον κ.τ.λ. It relates to Ortygia.
5. *Et M.* 259. 28.

Πολλὰ δ’ ερίβρομον
Δείνυσον.


Οὔτ’ ἐμὴν ἀπαλην κάσιν.


Δευκάπττων ἐπὶ δίνει.

8. *Ib.* 266.

Οὔτος δήμτε Θαλυσίους
tίλλει τοὺς κυκαναστίδχες.


Οὐ δὴμτ’ ἐμπεδός εἰμι
οὐδ’ ἀστοίσι προσηνής.


Μυθιται δ’ ἀνά νῆσον
Μεγίστη, διέπουσιν
ἱρὸν ἄστυ (*Νυμφέων*).


Σύμαλον εἶδον ἐν χορῷ πηκτίδ’ ἐχοντα καλὴν.

12. *Ib.* 52.

Ἔκ ποταμοῦ ’πανέργομαι πάντα φέρουσα λαμπρά.

13. Athen. vi. 229 B.

Χείρα τ’ ἐν ἡγάνῳ βολείν.


“Ἡμε καλλικλικέτη.

15. Hephaest. 96.

Τὸν μυροποίον ἡρόμην Στράττων εἰ κομήσει.


Οὐδ’ ἀργυρά καὶ τὸτ’ ἐλαμπύς πειθώ.


ἐξιμι λαβὼν ἐς Ἡρῆς.
18. **Schol. Hom. II. o. 278.**
   'Ιπποθόρον δὲ Μυσοί
eὑρεῖν, μὴ τίνι δύναν πρὸς άπτομε.
19. **Schol. Hom. Odys. μ. 313.**
   Αἰνοπαθὴς πατρίδ' ἐπόψομαι.
20. **Pollux. vii. 172.**
   . . . Χήλιον ἄγγος . . .
   ἔχον ποιημένας ἄγριον σελίνων.
21. **Hesych. v. "Ερμα.**
   Ἀσήμων ὑπὲρ ἐρμάτων φορεῦμαι.
22. **Apol. de Synt. 238.**
   Σὲ γὰρ φη
   Ταργήλιος ἐμμελέως
dισκεῦν.
23. **Athen. x. 430 D.**
   Καθαρή δ' ἐν κελέβῃ πέντε καὶ τρεῖς ἀναγρίσθων.
24. **Et. M. 713. 26.**
   Σινάμιοροι πολεμίζομεν θυροφώ.
25. **Hephaest. 69.**
   Διονύσου σκῦλα Βασσαρίδες.
26. **Schol. Aeschyl. Prom. 128.**
   Οὐδ' αὐτ' ἐόσεις μεθύοντ' οἶκαδ' ἀπελθεῖν.
27. **Athen. x. 433 F.**
   Φιλή γὰρ εἰ ἐξένοις, ἔκαστο δὲ μὲ δυσφοντα πιέων.
28. **Apol. Sophist. 87. 21.**
   'Απὸ δ' ἐξεῖλετο θεσμὸν μέγαν . . .
29. **Schol. Eur. Hec. 934.**
   'Εκδύσα γιτῶν δωριζέων.
30. **Ammon. 42, Valck.**
   Καὶ μ' ἐπίβωτον κατὰ γείτονας πονῆσει.
31. **Schol. Hesiod. Theog. 767.**
   Χθόνιον δ' ἐμαυτόν ἤρεν.
... Ἀλλὰ πρῶτων ἐραίνοις, ὦ φίλε, μηροῦς.

33. Hephaest. 39.  
'Αδυμελές, χαρίεσσα χελιδοῦ.

34. Ib.  
Μνάται δήντε φαλαχρός 'Αλεξις.

Οὔτε γὰρ ἡμετέριον οὔτε κακόν.

'Αστερίς, οὔτε σ' ἐγκό φιλέω οὔτ' Ἀπελλάνης.

37. Ep. M. 433. 44.  
Βουλέται ἀπερηπτός (τις) ἡμῖν εἴναι.

Εὔτε μοι λευκαὶ μελαίνας ἀναμεμίζονται τρίχες.

(Εὐ) μελαμφύλλω δάφνα. χλωρία τ' ἔλαιο τανταλίζει.

Κούσσων δ', ὦ Ζεῦ, σύλοικον φθόγγον.

Διὰ δήρην ἐξοψε μέσην, καθ' δὲ λύπος ἑσχίσθη.

42. Herod. Cram. An. Ox. i. 288. 3.  
Ἄι δὲ μευ φρένες ἐκκεκαφέκται.

43. Athen. vi. p. 498 c.  
'Εγὼ δ' ἔχων σκύπτον Ἑραζόνι τῶν Δευτερόλοφον μέστον ἐξέππινων.

Καὶ θάλαμος, ἐν τῷ κεῖνος οὐκ ἐγχυμεν, ἀλλ' ἐγρήματο.

Κυνίζῃ τις ἡδὴ καὶ πέτειρα γίνομαι σὴν διὰ μαργραυσίν.
46. Zonar. 1512.

Кου μοιχλόν ἐν θυρής διέξιν βολῶν
ὕσυρος καθεύδει.

47. Strabo xiv. 661.

Διὰ δεύτε Καρικευργέος,
ἄχρινοι χεῖρα τιθέμεναι.


Ὁ μὲν θέλων μόχεσθαι,
πάρεστι γὰρ, μαγεσθώ.

49. Prisc. de Metr. Terent. 249, Lind.

"Ωριν καὶ λίγν,
πολλοίσι γὰρ μέλεις.

SIMONIDES

1. Priscian. de Metr. Com. 250 Lindem.

'Εβόμφασεν γυάλίσσας
'Αποτρέπουσι κηρὰς.


'Ιπποτροφία γὰρ οὐ Ζακύνθων
ἀλλʼ ἀρχιριχια τυροφόροις ὑπάδει.


... Κονίξ δὲ παρὰ τροχόν μετημώνιος ἄρη.


Μὴ βάλῃ φόνικας ἐν χειρῶν ιμάντας.

5. Athen. xi. 490 f.

Διδωτὶ δὲ ἐὰν τῖν 'Ερμίδες ἐναγωνίος,
Μαῖνδος οὐρσίζας ἐλικοὕλευρόν πταίς
ἐτυκτέ δὲ Ἀτέξες τῶν γ' ἐξογγον εἴδος
ἐπτὸ ἱπποκόρων φυλῶν θυγατρῶν, ταῖ καλέονται
Πελείαδες οὐράνις.2

1 Conjecturally restored by Bergk from ὄραν ἄλ μίν 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.
APPENDIX


Λευκίς καθώπερθε γαλάνας
εὐπρόσωποι σφᾶς παραξίζξειν ἑρωτες ναίας
υλίθος χαραξιπόντου δαμονίκιν ἐς ὑβρίν.  

*7. **Aristot. Rhet.** iii. 8.

Διλογενές, εἴτε Λυκίαν . .
χρυσεοκόμας "Εκατέ, παῖ Διός.

3. **Plut. de Pyth. Orac.** c. 17.

"Ενθα χερνίβεσιν ἀροῦται
Μοισῖν καλλικόμων ὑπένερθεν ἤγεν ὑδωρ.

9. **Ib.**

'Aγνά ἐπίσκοπε Κλειω, χερνίβον πολύστον
(ἐτ') ἀροῦτεσσι νάμα χρυσόπεπλου (Μναμοσύνας)
(εἰ'ώδες) ἵεις ὁμβροσίων ἐκ μυγών ἑραννόν ὑδωρ."  


'Ο δ' ἔπες' ἐς Κόρινθον, οἱ Μαγνησίν
ναίεν, ἄλοιχον δὲ Κολυμβίος
σύνθρονος ξύστεος Αχιλλείου τ' ἀνασσεν.

11. **Schol. Hom. II.** x. 252.

Καὶ σι' μέν, εἰκοσὶ παῖδων μὴτερ, ἦλθι.

12. **Schol. Pind. Ol.** xiii. 78.

Κορινθίους δ' οὐ μκνίει, οὐδὲ Δανοὺ.


. . . Φοινίκεον ἵστοιον ὑγρῷ
περφυρεῖν πρόνοις ἄνθει . . . ἑριθάλλου.


Βιότου κε σε μάλλον ὑδανακρ οὗτος ἐλθῶν.

---

1 I have considered the passage too doubtful for insertion in the text. Schneidewin in 1. 2 seq. has εὐπρόσωποι φάς παραξιζένας γῆς ναίας κλάδεσσα' ἀράξει 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.
15. Herod. π. μον. λέξ. 12, 18.
   Τούτο γὰρ μάλιστα φήρ ἔστυγε πῦρ.

   Ἐσχατον δύται κατά γάς.

   Παρὰ χρυσὸν ἀκρακτον ἐφθόν
   οὐλομολυβδος ἑών.

   'Επεὶ
   πάσαις κορυδαλλίσι χρή λόφον ἐγγενέσθαι.

19. Athen. xiii. 604 b.
   Πορφυρέου
   ἀπὸ στόμακτος ἱέσα φωνὰν παρθένος.

   Κοῦρων δ' ἐξελέγχει νέος
   οἶνος οὐ τὸ πέρυσι δύρον
   ἀμπέλου' ὁ δὲ μῆθος κενοφρῶν.

   Μόνος ἀλικὸς ἐν οὐρακιῷ.

   Εἰς' ἀλα στίζοισα πνοιᾷ.

   Οὗτος δὲ τοι ἤδυμον ὑπνὸν ἐχων.

   "Ενα δ' οἶον ἐνειξε θεὰ μέγαν εἰς δίφρον.

25. Athen. ix. 374 D.
   'Αμμίρσφων' ἀλέκτωρ.
CORINNA

1. HEROD. p. μον. λέξ. 11. 8.
Τοῦ δὲ, μάκχρι Κρονίδα, τοῦ Ποτειδάκωνος, ἀναξ Βουωτέ.

2. APOL. de Pron. 365 B.
Οὐ γὰρ τίνι ὁ ριθονέρας δαίμων.

3. Ib. 379 B.
Οὐμες δὲ κοιμοσέντες.

*4. PRISCIAN. i. 36.
Καλλιχώρως γθονός
Οὐρίας θουγκτερ.

5. APOL. de Pron. 325 A.
Τώνει δ' εἰρικών ἀρετάς
χειροκιδίων (κίδω).

6. Ib. 355 C.
Περὶ τεοῦς Ἐρμᾶς ποτὶ Ἄρεως πουκτεύτ.

7. THEODOS. Ἀφ. Dindorf ad Aristoph. Schol. t. iii. p. 418.
Λάδοντος δυνακτορφύω.

8. HEPHAEST. 108.
Κῇ πεντήκοντ' οὐψιβίας.

9. Ib. 106.
Δωρατος ὥστ' ἑρ' ἵππω.
Κάρτα μὲν βρυχύμενοι.
Πόλει δ' ἐπράθομεν, προφυνεῖς.
Γλυκοῦ δεί τις άδιδων
Πελέκεσαι δονείτη.

10. APOL. de Pron. 396 B.
(Εὐωνυμίης)
πῇδια Φῶν θέλοσα φίλης
ἀγκάλης ἐλέσθη.
11. Hephaest. 106.

Κλία γέροντι αἰσθομένα
Ταναγρίδεσσι λευκοπέπλως
μέγα δ’ ἐμῆς γέγασε πύλης
λιγοφοκτίλης ἐνόπης.\(^1\)

12. Apol. de Pron. 382 B.

Το ἔξ τε ὑπράγνω ἀκουσάτω.


Θεσπικα ἀλλιγένεθε, φιλόξενε, μουσοφιλητε.


Τεῦς γάρ ὁ κλάρος.

*15. Ib. 381 C.

'Αμων δόμων.


'Εστάρχι πτολέμω.

---

BACCHYLIDES


Σανθήτριχα μὲν Φερένικον
'Αλφεόν παρ’ εὐρυδίναιν πῶλον ἀκληδρόμον
εἰς νικάσαντα.

2. Apol. de Pron. 368 A.

Προσφωνεῖτε νῦν ἐπὶ νίκαις.

3. Hephaest. 130.

'Ἡ καλὸς Θεόκριτος: οὔ μόνος ἄνθρωπων ἔρξες.

4. Ib.

Σὲ δ’ ἐν χιτῶνι μοῦνῳ
παρὰ τὴν φύλην γυναῖκα φεύγεις.

5. Ib. 76.

'Ω Περίκλειτε, τάλλ’ ἄγνοιςειν μὲν οὐ σ’ ἐλπομαι.

\(^1\) Conjecturally restored by the commentators.

Εἰ δὲ λέγει τις ἄλλος, πλατεῖα κέλευθος.


Μελαγχευθεὶς εἰδωλον ἀνδρὸς 'Ιδανησίου.

8. Athen. i. 20 D.

Τὰν ἄχειμαντόν τε Μέμφιν καὶ δονσχώδεα Νείλον.


Ποσειδάνιον ώς Μαντινεΐς πρίσδοντα γαλακτοδιδύλιον ἐν ἀστίσι φορεῖντες.


'Αβρότητι ξυνέσκιν 'Ιώνων βασιλῆς.


Χρυσὸν βροτῶν γυμνακί νανύει καθαρὸν.


Πλημμυριν τὸντο φυγῶν.


Δυσμενέων δ' αἰδής.


Οἱ μὲν ἀδμάτες ἄεικελιαν εἰσὶ νόσων καὶ ἀνατοί, οὐδὲν ἀνθρώποις ἔειλοι.¹


Οὐ γὰρ ὑπόκλοτον φορεῖ
βροτοῖς φωνάζειν λόγον σοφία.¹

—

POPULAR SONGS

1. Athen. xiv. 636 D.

"Ἀρτεμισίοι με τι φρένι ἐφίμερον
ομον ὑσαι τε οὔθεν"

Αἱ δὲ σίουθ' ὁμω χρυσοφάέννα
χρύμβαλα χαλκοπάρακα γρεσίν.

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 ἕξ ἡμῶν ἐπὶ ἄδημον. 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'.

1
APPENDIX


'Ω παιδες ὅσοι Χαρίτων τε καὶ πατέρων λάχετ' ἐσθίλων,
μὴ φθονεῖθ' ὃρις ἀγαθοῦσιν ὀμιλοῦν:
σὺν γὰρ ἀνδρείᾳ καὶ ὁ λυσιμελὴς ἐρως ἐπὶ
Χάλκιδέων θάλλει πόλεσιν.

ANONYMOUS AND MISCELLANEOUS

1. On a Vase.

Μοῖσα μου, ἀμφὶ Σκάμανδρον ἐύρησων ἄργον' ἀείδεν.


Χειρῶν ἢ δὲ ποδῶν ἀκινάγματα.

3. Priscian i. 20.

'Οφύμενος Φελέαν ἐλικωπίδα.

4. Ib. 21.

Νέστορα δὲ Φώ παιδός.

5. Ib. 22.

'Αμές δ᾽ εἰράναν, τὲ δὲ, τάρροτε Μοῖσα λίγεια.

6. Apol. de Pron. 356 B.

Λινοδρυφῆς δὲ τάλαινα πετοῦ κάτα τυμβοχότα.

7. Id. de Synt. p. 335.

Κὼ τοξοτας Ἡρακλέης.
Κάλλιστ' ὑπαυλέν.
Κὰ μεγασθενῆς Ἀσαναία.
Μελάμποδα τ᾽ Ἀρπόλυκών τε
'Ἀργυρίου γὰρ κυδρασίων.


Μενᾶλας τε κάραμαμένων.

9. Athen. xi. 781 D.

'Α δ᾽ ὑποδεξαμένῳ θαύσατο.
χρυσοῦν κύφα ποτήριον...
10. APOI. de Pron. 318.
Mήτ' ἐμῶ αὐτάς
Μήτε κασιγνήτων πόδας ὦκέας
τρύσης.

11. Ib. 328 b.
Καὶ τῦ Δίος ὑγιατερ μεγαλόσθενες.

12. HESYCH. Ἐνετίδας.
Ἐνετίδας πώλως στεφανηφόρως.

13. SCHOL. HOM. II. p. 52.
Ἀλλ' ἀ πολυνεικής
di' Ἐλένα.

14. HEPHAEST. p. 25.
Ἀγ' κῦτ' ἐς οἶκον τὸν Κλεσίππω.

15. Ib.
Εἵμι' ὦτ' ἀπ' ὑπάκω λυθεῖσα.

16. ET. FLOR. Miller Misc. 263.
Ἀρταμι, ρύτειρα τόξων.

17. ET. M. 420. 40.
Αδον φίλον, ὡς κεν ἄδησιν.

Ἄγι Λίγα μέγα σάμα.
Ἄγι ὁ κλεισις
Ἀμφίτριωνίδας.

Καίκων θ' ἐλικος βρας.

20. HEPHAEST. 81.
Τοιοῦτος εἰς Θῆβας πάς ἀρμάτεσσ' ἐγχήμενος.

21. Ib.
Μᾶλις μὲν ἐννη λεπτὸν ἐγους' ἐπ' ἀπάκτω λίνων.
   "Οψι γὰρ ἀφρατό.

23. Id. de Pron. p. 383 B.
   'Αλλά τις ἁμών δαίμων.

24. HEROD. Cram. An. Ox. iii. 239. 28.
   Παῖς ὁ γιάπος.

25. HEROD. Cram. An. Ox. i. 63. 29.
   Καὶ κατ’ ἵψ’ ὅνων ὄρεων.

26. Ib. 327. 3.
   'Αλλ’ οὕτ’ ἐπόρεις Ἀλιᾶ.

27. Ib. 208. 13.
   'Ιδραίς ἀμφότερα.

28. HESYCH. Πασσύριον.
   Τὸ πασσύριον ἡμῶν ἀπάντων γένος.

   Κλαθὸν δάχρυσιν.

   Αἰτιάο τὰ μέτερρα.

   'Ο δ’ ἔξωπισθα κασταθεῖς.

32. Et. M. 702. 41.
   Παρὰ δὲ σφι κόρακι λευκάσπιδες.

33. HERPHAEST. p. 50.
   'Ιστοτόνοι μείρουμε.
   Οὐδὲ λεόντων σθένος, οὐδὲ τροφαί.
   Αἱ Κυθερίμης ἐπιπνεῖτ’ ὄργια λευκωλένου.

34. Et. M. 635. 22.
   'Ως τὸς ἐχεῖ μακινομένους.

   Πάντες φαυροτέρους πόκτοις φέρον.

36. HESYCH. Τύδε.
   Τύδ’ ἀν κολόναν Τυνδαρίδαν.

Πέθεν δ’

όλικός εὑπετές ἐβλησ;

Bergk


Ναρκίσσου τερενοῦτερον.

76


Γέλαν δ’ αὕταντοι θεοί.

77


'Επὶ δ’ ίαγε

Ζηνὸς ψηφερής δόμος

ζηχεἰεῖς.

78

41. Hesych. ὁμ. κἀκεν.

'Ομόπαυδα κἀκεν Κασάνδρας.

79 B

42. Hesych. εὐσέλ.

Εὐσέλανον δῖον οἶκον.

79 C

43. Athen. xiv. 633 a.

Γλυκουτάτων πρύτανιν ὑμνοῦν.

. . . . .

Μέλεα μελιττέρωτα Μωσᾶν.

80-1


Κλοθή μοι Ζωνός τε κούρῃ

Ζανί τ’ ἐλευθερίῳ.

82 A B


Βαζίω δ’ ἐν κιόνι βρωτῶν.

83 A


Τάς 'Ραθάμανθος πιμπλέις βίιν.

83 B


’Ανθρωπον (ὡς) ἀνδώκε γαῖα πρύτα ἐνεγκυμένα καλὸν

γέρας

. . . τὸ δ’ ἐξευρεῖν χαλετῶν,

εἰτε Βοιωτοῦσιν 'Αλκαλοφένεις λίμνας ὑπὲρ Καρυσίδος

πρώτος ἀνθρώπων ἀνεσχεν,

εἰτὲ Κουρητες ἔσσαν γένος Ἰδαίοι theidοι theidον,
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.

"Ἀφροδίτης ἡ λαύκα τέμνων καὶ Χαρίτων ἀκάμεστος." Bergk 88


"Ὁ τε Τυνδαρίδαν ἄθελων ἢλιον χαίταν τήθος βάλλει." 91

52. Id. de Occ. Vīv. c. 6.

Νυκτὸς διδαχεῖς ἀργηλοίο δὴ ὑπνοῦ κωφανον. 92

53. Id. Non. pos. suav. viv. c. 13.

Εὐφυστα κέλαδον ἀκροσφόρων ἀγνύμενον διὰ στομάτων. 93

54. Id. adv. Stoic. 19.

Οὐ ψάμμως ἡ κόνις ἡ πτερὰ πουκιλοθρῶν οἰωνὸν τὸσσον ἀν χειλεῖτ’ ἀμιθμῶν. 94


Δίπτυχοι γάρ ὑδώναι νῦν ἢρεικον Ἀχιλλεῖον δόρατος. 95


Πρὸ χειλεκτος ὡστ’ ἀνά ποντίαν ἄκραν Ἁρέα πνέοντος. 100

57. Ar. Nub. 966.

Τηλέπορον τι βύσμα λύρας. 102


"Ὁ τὸν πίτυος στέφανον." 103


Πολύμνις παντερτῆς κόρα. 105


Οὐκ ἐδοὺν ἀνεμωκέοις κόραν. 106

61. Hephaest. p. 75.

Θυμελειάζην ἵδι μᾶκαρ φιλοφιλῶνος εἰς ἔριν 107


Βρόμη, δορκοτοφόρ’ ἐνυάλιες, πολεμωκέλλας, πάτερ Ἀρη. 108

63. Ib.

"Ἰακχε θρίψε, σὺ τῶν χοραγῇ." 109
64. Dion. Hal. de Comp. Verb. c. 17.
   Σοί, Φοίβε, Μουσαίς τε σύμβωμον.

65. Ib.
   Κέχυται πόλις υψίτυλος κατὰ γάν,

66. Ib.
   Δέγε δὲ σὺ κατὰ τόδια νεόγυτα μέλεα.

   "Ιθι μόλε ταχύποδος ἐπὶ δέμιξ ἐλάφου.

68. Marius Plot. 264.
   Ξείνε, τὸν 'Αρχημόροφο τάφον.

69. Id. 294.
   "Ιθι μάτερ μεγάλα,

70. Plotius 293.
   Ἐλικοπτέταλε, καλλικέλαδε, φύλαγγευτὰ (Βάκχες).

71. Dion. Hal. de Comp. c. 17.
   Οί δ’ ἐπείροντο πλωταὶς ἀπήναισι γάλαμεβὸλοις.

72. Ib. c. 25.
   Κρισίοις ἐν ρυθμοῖς παιδα μέλψωμεν.

   "Ἰλισόν ἀμφ’ Ἐλένη πετυρωμένον οἴλετο.

74. Id. p. 273.
   "Ο Πι’ θεος μεσομφάλοις θεὸς παρ’ ἐσγάρασι.

75. Hephaest. 68.
   Γαλλαι μητρὸς ὀρείς φιλόθυμοι δρομάδες,
   αἷς ἐντει παταγεῖται καὶ γάλαεα χρόταλα.

   Κλάδα γρυσεύχροτον.

   Καὶ τὸν ἀκόρεστον αὐδάταν.

   Διὰ σὲ καὶ τελ ἀφο’ εἶτε σκῦλα.

79. Plut. de Prim. Frig. c. 17.
   Εὐθυς ἀνεπλησεν ἀεροβάταν μέγαν οἶκον ἄνεμων.
This passage has undergone very considerable alterations at the hands of Bergk and other commentators.

2 Restored conjecturally from a corrupt text.
APPENDIX

PHILOXENUS

Δείπνων.

(α) ATHEN. xv. 685 D.

Κατὰ γείρος δ’

ηλιυθ’ ύδωρ; ἄπαλος παιδίσκος ἐν ἀργυρέα προχώρῳ φέρων ἐπέγευεν

εἰτ’ ἔφεσε στέφανον λεπτάς ἀπὸ μυρτίδος εὐγνήτων κλαδέων δισύναπτον.

(β) ATHEN. iv. 146 f.

Εἰς δ’ ἔφεσον διπλόιο παιδές λιταριῶτα τράπεζαν ἁμιρ’. ἔτεροι δ’ ἔτεραν, ἄλλοι δ’ ἔτεραν μέχρι οὐ πλήρωσαν οίκον.

ταῦτα πρὸς ψυλύγγους ἐστηλβόν αὐγάς εὐστέφανοι λεκάναις παροφίσα τ’ ὀξυβάρφων πλήρεις σῦν τε χλιδόθακ

5 παντοδεξαμενὶ τέχνῃς ἐυρήμασε πρὸς βιοτάν, ψυγὰς δελεα-ματίσσαν.

. . . πάρφερον ἐν κανέοις μάζας μικρόχροας, ἄλλοι δ’. . .

(τοῖς δ’) ἐπὶ πρῶτα παρῆλθον οὐ κάκκαβος, ὦ φιλότακτος, ἄλλ’ ἀλλοπλατεῖς τὸ μέγατον πάντες ἐπικαλέσατο τ’ ἐς ἐγχέλεα τίνες ἄριστον, γογγροτοιοικόμων πλήρεις θεοτρέπες ἐπὶ αὐτῷ δ’

10 ἄλλο παρῆλθε τόσον, βάτις δ’ ἐνές ιδοκυκλος.

μικρὰ δὲ κακκάβι ζήσα, ἔχοντα τὸ μὲν γαλέου τι ναρκίον ἄλλο, . . .

παρῆς ἔτερον πίων ἀπὸ τευθιάδων καὶ σηπιοπουλυποδεῖων (τῶν) ἀπαλοπλοκάμων’ θερμὸς μετὰ ταῦτα παρῆλθεν

15 ἱσοτράπεζος ὁλος νήστις συνόδιων . . .

τυρός ἔπειτα βαθμοὺς ἀτμίζων’ ἐπὶ τῷ δ’ ἐπιπάστατι τευθιάδες, ὦ φίλε, καλεχνησίμαινα καρδίδες αἱ κυρίαι παρῆλθον, θρυμματίδες δ’ ἐπὶ ταῦτας εὐπηταλοὶ χλωρίκι δ’ ἄδυ-φάργγες . . .

πύρων το οστεαναλ φυστα μεγάθος κακα κακκάβου γλυκύου δέμος . . .

20 ὀμφαλὸς θοίνας καλείται παρὰ γ’ ἐμῖν καὶ τίν, σάρ’ οἶδα.

ύστατα ναὶ μὲ θεοὺς ὑπερμέγειθες τι δέμικς θύμνου μόλεν ὑπτόν ἐκεῖθεν,
DITHYRAMBIC POETS 467

θερμοῦ, ὦ θι γλυφάνοις τετμημένοιν εὐθὺς ἐβάφθη
tοῦ δ᾿ ὑπογαστρίδους διανεκέως ἐπαμλίνειν
εἶπερ ἐμίν τε μέλοι καὶ τίν, μάλα κεν κεχαρῶμεθ᾿.

25 ἀλλ᾿ ὦθεν ἐλλέπομεν, θοίνα παρέχης, ὅτ᾿ ἐπαλλάξαι δύνατ
ἐπικρατεώς ἐγὼγ᾿ ἔτι, καὶ τε λέγοι τις.
pάντα παρῆς ἐτύμως ἄμμων παρέπτασε δὲ θερμὸν
spotifyς ἡπάγχοιν, ἐπείτα δὲ νήστις
dέλφικος οἰκετικῆς καὶ νῦτος ἔσθλῳ καὶ ὀσφύς καὶ
μυνυρίματα θερμά
cαὶ κεφάλαιον ὅλον διάπτυχες ἑφθὸν ἀπεπευθηνὸς
ἀλεκτρόφορον πνικτὸς ἐφίρου παρέθηκεν.

30 ἔτα διεφθ᾿ ἀκροδίωκα, σχελίδας τε μετ᾿ αὐτῶν
λευκοφορινοχρόνους, ὁμήγη, κεφάλαια, πόδας τε, γναυμάτιον τε
σειαλφιμένον.

ἐφιθ᾿ τ᾿ ἐπείτα κρεῖ ὡπτὰ τ᾿ ἀλλ᾿ ἐφίρων τε καὶ ἄρνων·
ἀδυτερώμα κερὸς χορδὰ γλυκίστα,
μιζεροφρονγενῆς, ἢν δὴ φίλοντι θεοί· τούτων( σο μέν), ὁ φίλο-
tας ἔσθοι κε· λαχιὰ δ᾿ ἐπείτι ἀλεκτρυώνοι τε νεοσσόι,

35 περίδων φασέων τε χύδαξιν ἢδη παρεβάλλετο θερμὰ πολλὰ . . .
cαὶ μαλακοπτυχέον ἄρτων, ὁμοσύξιγα δὲ ξανθῶν τ᾿ ἐπεισ-
ῆλθεν μελὶ καὶ γάλα σύμπακτον το κε τυρόν ἀπὸς τις
ἡμὲν ἐφαγχί ἄπαλων, κήγων ἐφάμαξν· ὅτε δ᾿ ἡδη
βρῶτοις ἢδε ποτάτος ἐς κόρων ὡμὲν ἑταῖροι,
tῆνα μὲν ἐξαπάτευρον δημώς, ἐπείτα δὲ πάιδες νίπτρ᾿ ἔδοσαν
κατὰ χειρῶν,

40 συμίμασιν ἰρνομίκτων χλιεροθαλτῆς ὑδωρ ἐπεγχέοντες
τόσσον οὐκ ὅσον (τίς) ἔγχευσθ᾿, ἐκτρήματα τε . . . λαμπρά
συνδονυφθ᾿, δίδοσαν (δὲ) χόματα τ᾿ ἀμβροσίδιμα καὶ
στεφάνους ἵθαλέας.

(c) ATHEN. xiv. 642 f.

Τὰς δὲ δὴ πρόσθεν μολούσας . . . λιπαραγιεῖς,
πορθμίδας πολλῶν ἄγαθῶν πάλιν εὖσφερον γεμοῦσας,
tὰς ἐφημεροῖς καλέοντι τραπέζας (δευτέρας)
ἀθάνατοί δὲ τ᾿ Ἀμαλθείας κέρας.

5 ταῖσι δ᾿ ἐν μέσαις καθωδρύθη μέγα χέρμα βροτοῖς λευκῶς
μυελὸς γλυκερός, λεπτοῖς ἀφάγχας ἐναλιγκοῦσα πέπλοις.
συγκαλύττων ὄψιν αἰσχύνας ὅπο, μὴ κατίδη τις
μαλογενὲς πῶι λιπόντι ἄναγκας
ζηρόν ἐν ἐξήραξι 'Αρισταίου παλιρούτουι παγαίς
τις δ' ὅνυμ' ἢς ἀμύλος' χερσίν δ' ἐπέθεντο στόμιον
μαλακάς

10 τάν δεξιμέναν ὦ τι κα διδώ τις ἀ Ζάνος
καλέωντι
τρώγματ' ἐπειτ' ἐπένειμεν ἐγκατακκαμομιγής περφυμένον
πυθρόμολευκερβονθνάκινδω' ἐκκριτον ἀδύ
βρώμι τα παγκατάμεικτον' ἀμπυχακοκολλητίγχας παρεγίνετο
tούτοις
στατινοκυκλομικής χω ψαυστελκοζκεντεπαγκαταπρώτως
χορίνας.

15 ὁδεῖ ὄ π . . κυκλώθ' ὀλόφωκτ' ἀνάρθωμα,
καὶ μελίπητα τετυγμέν' ἀφθονα σάσκομόροκτα.
τυρφίκινας δὲ γάλακτι καὶ μέλι συγκατάφρυτος ὡς ἀμύλος
πλασιᾶτις' σάσκομοτρόμοκαταγ' δὲ καὶ ζεσελιοπαγ' πλατύνετο σασα-
μόκτατα
πέμματα κατ' ἐρέβινοθι κινναρομύμητες ἀπαλάσθ. ἀλλοντες
ὕρως,

20 ὠ τ' ἀμυγδαλίδες τε τῶν μαλακρόλιθων . . . τε τρωκτά
παιόν
ἀδυϊθή κάρυ', ἀλλα τ' ὅσαι πρέπει παρὰ θόλαν
ὁλβιόπλουτον (ἐμεν') τόσις τ' ἐπεραίνετο κότταβοι τε λόγοι
τ' ἐπὶ κοινᾶς:
ἐνθα τι καὶνόν ἐλέχθη κόμψον ἀθυμώτιτον, καὶ θάμμασαν
κατ' ἐπὶ τ' ἡγισαν . . .

(d) Athen. xi. 487 a.
. . . Σύ δὲ τάνδε Βαχύιον
eὐπροσον πλήρη μετανυπτρίδα δέξα
πράδ' τι του Βρόμοι γάνος τούτο δοὺς ἐπὶ τέρπην
πάντας ἄγει.

(e) Athen. xi. 476 e.
Πίνετο νεκτάρεον τῶι' ἐν χρωσεαίς προτομαίις κοῦλων
χεράτων,
ἐβρέγοντο δὲ κατὰ μικρόν.

*7. Athen. xv. 692 d.

Συμβαλοῦμαι τι μέλος ύμῖν εἰς ἔρωτα.
8. *Zenob. v. 45.*
   Όώμ μ' ὀ δαίμων τέρατοι συγκαθείρξεν.

   Ἐθύσας, ἀντιθύση.

10. *Athen. i. 6 A.*
    Γάμε θεῶν λαμπρότατε.

11. *Id. ii. 35. D.*
    Ἑφείτας οῖνος πάμφωνος.

**TIMOTHEUS**

**TO ARTEMIS**

   Μαυάδα, θυιάδα, φοιβάδα, λυσάδα.

*13. *Id. Qu. Symp. iii. 10. 3.*
   Διά κυάνεον πύλον ἀστρων,
   διὰ τ' ὄχυτόκου σελήνας.

   Ὑτ' ἄεξεται ἀλίου κλύξις.

   Ὑφρημαίει τί μ' κύτεις;

    Τεταμένον ὁρίγανα διὰ μυκολτρεψῆ.

*17. *Plut. de fort. Alex. ii. c. 1.*
    Σὺ ἐδὲ τὸν γγενέσθαι ἀργυρον κυνεῖς.
<table>
<thead>
<tr>
<th>Subject Index</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ACATALECTIC, see Metre (60).</strong></td>
</tr>
<tr>
<td>Addison on Sappho, 154.</td>
</tr>
<tr>
<td>Adjective, double, Ibyc. i. 5.</td>
</tr>
<tr>
<td>Admetus, Scol. xi.</td>
</tr>
<tr>
<td>Adonis, Miscel. xvii.</td>
</tr>
<tr>
<td>Aegidae, Findar a member of the family, 282.</td>
</tr>
<tr>
<td>Aeolic race, some characteristics of, 98-9.</td>
</tr>
<tr>
<td>Aeschylus, passages from, as banquet songs, 233.</td>
</tr>
<tr>
<td>—— defeated at Athens by Simonides, 200.</td>
</tr>
<tr>
<td>—— at court of Hiero, 201.</td>
</tr>
<tr>
<td>Aesop’s fables, ref. to in Archil. vi. vii; Scol. xix. notes.</td>
</tr>
<tr>
<td>Agesidas, Alcman’s master at Sparta, 125.</td>
</tr>
<tr>
<td>Alcaeus, Biography, etc.—rank ; date; loses shield in fighting with Athenians; opposes tyrants; exiled; defeated and captured by Pittacus, but restored to liberty; personal qualities; criticisms of ancients on his poetry; how far sustained by surviving fragments, 135-140.</td>
</tr>
<tr>
<td>—— his ‘Alcaics’ compared with those of Horace, 139.</td>
</tr>
<tr>
<td>—— Alcaeus and Sappho, Additional Note A.</td>
</tr>
<tr>
<td>—— his vitupervations compared with Sappho’s, 152.</td>
</tr>
<tr>
<td>—— songs as Parcenia, 233-238.</td>
</tr>
<tr>
<td>Alcaics, 139 seq.; effect of anacrusis in, note on Alc. xi.</td>
</tr>
<tr>
<td>Alcibiades, his Olympic victories, Misc. x.</td>
</tr>
<tr>
<td>Alcman, Biography—birthplace; life at Sparta; dialect; love-songs; some fragments of exceptional merit, 124-6.</td>
</tr>
<tr>
<td>—— some characteristics of his choral songs, 30 seq.</td>
</tr>
<tr>
<td>Aleman, progress of music shown in his choral systems, 39.</td>
</tr>
<tr>
<td>—— development of choral strophe, 49.</td>
</tr>
<tr>
<td>—— Praise of Sparta for lyric poetry, 101.</td>
</tr>
<tr>
<td>—— Parthenion recently found, Alcm. i. note; love of nature, xxi. note.</td>
</tr>
<tr>
<td>Alexander spares Findar’s house at Thebes, 283.</td>
</tr>
<tr>
<td>Alliteration, Sappho xxxi. note.</td>
</tr>
<tr>
<td>Amasis and the Greeks in Egypt, 149.</td>
</tr>
<tr>
<td>Amyclaean hounds, Simon. xxiv.</td>
</tr>
<tr>
<td>Anabole in the Dithyrambic Poets, 265.</td>
</tr>
<tr>
<td>Anacreon, Biography—his position among melic poets; a court-poet (cf. 103); a typical Ionian; flight from Teos; warfare; life with Polycrates; with Hipparchus; subsequent career; character as man and writer; metrical power; characteristics of his metres, 182-187.</td>
</tr>
<tr>
<td>—— his refined tastes, xv.; desertion of shield, xxix. (d) note.</td>
</tr>
<tr>
<td>—— at court of Pisistratus, 198.</td>
</tr>
<tr>
<td>—— his songs as banquet-songs, 233.</td>
</tr>
<tr>
<td>Anacrusis, see Metre (57).</td>
</tr>
<tr>
<td>Andromeda, rival to Sappho, 152; Sap. xv.</td>
</tr>
<tr>
<td>Antimenidas, brother to Alcaeus, serves under king of Babylon, 136.</td>
</tr>
<tr>
<td>Antistrophic style, employed by Aleman and probably by Thaletas, 29, 49.</td>
</tr>
<tr>
<td>—— addition of Epode, <em>ibid</em>; contrast between lyric and dramatic systems, 40.</td>
</tr>
<tr>
<td>Aorist, reduplicated forms, Misc. viii. 8 note.</td>
</tr>
<tr>
<td>—— gnomic, in sententious passages, Scol. xxv. note.</td>
</tr>
<tr>
<td>Apollo and flute-music, 37.</td>
</tr>
<tr>
<td>—— and Marsyas, 106.</td>
</tr>
</tbody>
</table>
Apotheosis of living men, Carm. Pop. xxvii. note. 
Archilochoi, Biography—How far a 'melic' poet (cf. note on xii. a); parentage; travels; return to Paros; military life; Neobule and Lycambes; character; honoured at Delphi; comparison with Homer; originator of iambic, and even of lyric poetry, 111-116.  
—metrical inventions, 47.  
— inventor of νρoύς υπό τήν ὀφθήν, 41.  
Arganthonius, Anac. xii. note.  
Arion, ode assigned to him, Miscel. i.; came from Lesbos; composed mainly at Corinth; disciple of Alcman; cultivated choral dithyramb, 102.  
Aristophanes on Ibycus, 178.  
— on Anacreon, 186.  
— references to Scolia in, 233 seq.  
— on ἀναβολαῖ, 265.  
Aristotle, Ode on Virtue, Misc. vi.; friendship with Hermias, ibid.  
— on music at Sparta, 102.  
— on Sappho, 153.  
— on ἀναβολαῖ, 265.  
Arnold, Matthew, quoted as an example of metre, 60.  
Arsis and Thesis, signification in which employed, 47 note.  
Artemis worshipped at Magnesia, Anacr. ii. 4 note.  
Article omitted before participle, Bacchyl. iii.  
Astragali, Anac. viii.  
Astylus, a Crotoniate runner, disgraced, Simon. xvi.  
Athene and flute, Dith. Poets, i. β', γ'.  
Athens, praise of, in Pindar, xiv.  
Attalus, 152; Sap. xv. b. c. d.  
Attic Scolia, see Scolia.  
Aphrodite and Eros contrasted, Alcman xvii.  

Bacchic song, primitive, Pop. Songs xii.  
Bacchius, Metre, 71.  
Bacchylides, Biography—scanty details; nephew of Simonides accompanied him to court of Hiero; reputation; characteristics of his poetry, 222-3.  
— ethical principles in, note on Bacchyl. iii.  
— Attic dialectic forms in, 78.  
— see also p. 105.  
Baetus, called Tartessus, Stes. i. β' n.  

Ballads, long narrative ballads in English, with dance accompaniment, compared with the epico-lyric poems of Stesichorus, 169.  
Banquet songs; chief occasion for monodic poetry; early connection with religion; description of banquet songs in Atheneaeus, etc., as Paeans, Paroenia, and Scolia proper, the latter as a game of capping verses; Engelbrecht's view on the subject; meaning and application of term Scollion; characteristics; Eustathius on subject-matter; Scollion game in later times; origin of term, 232-238.  
— antiquity of, 12.  
— choral, 24, and Pindar ix. note.  
Barytonesis in Lesbian, 81.  
Basis, Metre, 58.  
Beauty-contests supposed by Welecker to account for choral form of Ibycus' love-songs, 177.  
Bias, Scollion attributed to, Scol. xxii.  
Böckh on Heptachord, 36.  
— on musical modes, 43.  
— on metre, 52.  
Bocotic cups, Bacchyl. xiii. i. 2, Plate v.  
Brachycatalexis; Metre (61).  
Bread-sellers, bad reputation of, Anac. xxiii. 6.  
Burns, illustration from his employment of local dialect, 75.  
— effect of acatalexis in, 60.  
— line in Ταύν o' Shanter, cp. with Bacchyl. ii.  
— see also on Sappho, xv. d.  

Caesura, origin of, 72.  
— in Horatian Sapphics, ibid., and 154.  
Catalexis, see Metre (60).  
Catana, Stesichorus at, 168.  
Catullus, Sapphics in, 156.  
— his glyconics as compared with Anacreon's, 187.  
— his translation of Sap. ii. note.  
— imitation of Sap. xxxvii. note.  
Ceα Naεeta, 205.  
Cercylas, Sappho's husband.  
Chalcidian swords, Alcaeus, xvi. 6 note.  
Chappell on the Heptachord, 36.  
— on Pythagoras and the octave, 39.  
— on the musical modes, 43.  
— on high pitch of Greek vocal music, note on Terp. i.  
Charaxus, a brother of Sappho, 149.
Cheese-offerings to gods, Alcman xv. _note._
Chelidonisma, Pop. Songs ii.
— modern Greek, _ibid. note._
  _See also_ note 46, note 1.
Chilo, Scolion attributed to, Scol. xxv.
Choral song, causes of its predominance over monody, Art. iii. _passim._
— extension of choral form to songs properly monodic, 24.
— choral love-songs in Ibycus, 177. _cf._ on Pind. ix.
Choreic dactyls, 63.
Choriambic verse, 67 seq.
Christ, Wilhelm, 52.
— on basis, 59.
— on epitrits, 67, note 1.
— on choriambics, 68, note 1.
Christian religious dances, 33.
Cicero on Archilochus, 113.
— on Stesichorus, 168, note 5.
— story of Scopadæ in, 199.
Cinesias, Dith. Poet, 266.
Cleis, the mother of Sappho, 148.
— Sappho's daughter, 149.
Cleobulus, epigram of, attacked by Simonides, Simon. xx. _note._
— and the Chelidonisma, Pop. Songs ii. _note._
— modern Swallow-Song, _ibid._
Clonas, composer of Aulodic nomes, 36.
— mentioned in connection with early poetical contests, 106.
Cnossian decree on Timotheus, 270.
Colon, see Metre, _ad fin._
Commerce, its importance among Lesbians, 99.
Comus-song, Bacchic character, subsequent extension of term, 8.
— _see also_ Anacr. xvii. (a) _note._
Contests in Ionic poetry of ancient origin, 106.
— results in final period of melic poetry, 107.
Convivial songs, _see_ Banquet-songs.
Corinna, apparent exception to rule of choral poets avoiding local dialect, 75.
Court-poetry, absence of sycophancy in, 103-104.
Cradle-song, traces of _βαυκάλημα_ in Danaë-passage, Simon. ii. _note_ on l. 16.
Cretan dances, 27, 29, 70, Sappho, xix.
Cretics, time-value of, 70.
— _cf._ Bacchyl. xvi. _note._

Croiset, A., on Pindar, 281.
Crusius on Stesichorus and the Epode, 170.
Cyclic dactyls, _see_ Metre (63).
Cyclops and Galatea, Dith. Poets viii. _note._
Cydonian apples, Stesich. iii. 1. Ibtyc. i. 1.

DANCE in its connection with melic poetry, Art. iv. _passim_; passages in epic relating to early union of dance and song; closer union in later times; how far realisable through the surviving metrical systems; continual novelty; Dorian style predominant; Greek dance mimetic; its connection with religion not only in Greek, but even in Christian times; its influence on metrical structure, 25-33.
— popularity of, contributed to prevalence of choral song among Greeks, 21, 22.
— of Spartan old men, Spartan Dance-song i. _note._
Danaë and Perseus, Simon. ii.
Daphnephoria, 9.
Dative, 'comitative,' Simon. ii. 4 _note._
Delos, earthquake at, Pindar viii. a.' _note._
— ancient name of, _ibid._
Demetrius, on Sappho, 154.
— Poliorcetes, adulation to, Pop. Songs xxviii. and _note._
Democracy, unfavourable to Greek lyric poetry, 106.
_δευτέρα κατάστασις_ at Sparta, 28, 38.
Diérasis, in Horace's _Aleiai_, 140.
Diagoras as a writer of Dithyrambs, 269.
_Dialect_ in lyric poets (Pref. Art. viii.), Sec. 1—general remarks, abandonment of Epic for local dialect by monodic poets; causes leading to formation of artificial dialect of choral poetry; Epic the main element with Doric and also Lesbian admixture; difficulties in restoring properdialectical forms to the text; forms common to choral poets; appropriate poetic diction thus created, intelligible to the whole Hellenic race, 75-80.
Sec. 2—Lesbian Dialect; Psilosis; Barytonesis, its important effect; digamma; doubling of liquids, nasals, and _ς_; _ος_, _ας_ for Attic, _ως_, _ας_; further characteristics, 80-91.
Sec. 3—Doric 'severior' and 'mitior,' chiefly the latter employed by lyric
Greek Lyric Poets

poets; summary of Doric forms in lyric poetry, 91-96.
Dialect, Führer opposed to the theory a composite lyric 'dialect,' 97.
— of Alcman, 126.
Didactic element in melic poetry, 18.
Digamma, in Lesbian, 82; in Doric, 92.
— see also Simon. ii. 18 note.
Digressions, from proper subject, introduced by Simonides, 206.
Dionysia, poetical contests at, 106.
Dio Chrysostom on Archilochus, 114, 115; on Stesichorus, 171.
Dionysius of Halicarnassus on Sappho, 153; on Stesichorus, 170; on Simonides, 205.
Dionysus with ox-attributes, Pop. Songs xii. and note.
Dioscuri at Sparta, Alcman i., introductory note.
Dipodies in metre, 65 seq.
Dirge, as a branch of lyric poetry, once sacerdotal; description in Homer; modern Greek dirge and funeral ceremonies compared with ancient; Ȯφυνεις as distinct from Ἐπικυρία, 10-12.
Dithyramb, invention attributed to Arion; comparatively late as a cultivated branch of melic poetry; mentioned by Archilochus, 7-8.
— cultivated by Arion, 102.
— by Simonides, 201.
— in final melic period, 106-107.
Dithyrambic Poets, introduction to innovations of Lasus, gradual corruption of lyric poetry; complaints of Pherecrates against various composers; general character of later dithyramb (cf. 106-107); lives of certain poets, 263-271.
Division of labour among lyric poets, 17.
Dochmius, Metre, 71.
Dorian influence on melic poetry; Art. iii. passim.
— Dialect, 91-96.

Ear-rings, use of among Asians, Anacr. xxiii. 4 and note.
Egypt, corn from, Bacchyl. ii. 10.
Elean hymn to Bacchus, Pop. Songs, xii. and note.
Elegiac poetry, a step between epic and melic; nature of its subjects, 2.
Eiresione, a mendicant song, Pop. Songs ii. note.
Eleusinian mysteries, Pind. v.

Elizabethan age, comparison with Lesbian period, 99.
Endymion, beloved by Sleep, Dithyr. Poets, vi. and note.
Engelbrecht on Scolia, 235.
Epic poetry, preceded by melic, but first to assume a cultivated form, 1; its influence on lyric poetry in treatment of subject, 19, in dialect, 76, 78; traces of early lyric metres in epic, 45; passages in epic descriptive of branches of melic, 5 seq., relating to union of dance and song, 25 seq.
Epic-lyric style of Stesichorus, 169; of Ibycus, 176.
Epinician ode, in primitive form, Archil. viii. note; cultivated by Simonides, 206; special province of Pindar, 19.
Epinician ode on Alcibiades, Misc. x.
Epithalamia, 12.
Epitrit, Metre, 64, 66 seq.
Epode, attributed to Stesichorus, 49.
— objections to this view, 170.
Epodic metre, Archil. i. note.
Erinthis, love story of, Pop. Songs x.
Erithrea, a name of Gades, Stesich. i. (b).

Eros, in lyric poems, Add. Note B.
— cult at Thespiae, ibid.
— and Ball, Anac. vi. note.
— and Astragali, Anac. viii.
— with golden wings, ibid. ix.
Eryfiche, in Acarnania, Alcm. iv. 4, note.
Euripides, passages from, as banquet songs, 233.
Eustathius on Scolia, 237.

Falling rhythm 61, Archil. ii. note.
Fauriel on mod. Greek songs, 11, 12.
Fennell's Introduction to Pindar, 281.
Flamininus, Paeon to, Miscel. xxix.
Flowers, metaphors from, in Pindar ii. 4, note.
Flower-song, 14; Pop. Songs v.
Flute music, developed by Olympus and Clonas, 36; by Thaletas, 38; its connection with choral song, 37; flute-contests at Delphi, ibid.; terms connected with flute borrowed from those appropriate to lyre, Simon. xxiv. B. 3 note.
— and Comus songs, Bacchyl. i. 5 note.
— and lyre, Dith. Poets i.
— see also under Apollo.
Four-line stanza in early times, 46.
Fox and Eagle, fable of, Archil. vi. note.
Führer, on the dialect of Greek lyric poetry, 97.

**Genealogies**, often allegorical in poets, Alcm. xxii. ; Alcaeus xxiv. ; Bacchyl. xx.
Genitive, usage of, in Ibycus i. 2 ; in Bacchyl. ii. 3.
Gildersleeve's introduction to Pindar, 281 ; on Schema Pindaricum, Pind. vi. 16.
Girard, J., on the epoch of Pindar and Aeschylus, 284, n. 1.
Glaucus, the boxer, Simon. xv.
Glyconics in Anacreon, 186-7.
Gorgo, rival to Sappho, 152.
Grasshopper, regarded as musical, Alcaeus ii. 3 note.
Grote, on Timocreon's attack upon Themistocles, Timoc. i. note ; on a popular mistake with regard to Harmonius and Aristogeiton, Scol. i. note ; on Alcibiades' Olympic victories, Misc. x. note ; on Paean to Demetrios, Misc. xxviii. note.
Gyges, Archilochus contemporary with, 112.
Gymnastics, influence on melic poetry, 22.
Gymnopædia, choral poetry developed by Thaletas in connection with, 29.
Gyges, rocks of, Archil. xiv. 2 note.

**Halcyon**, Alcm. ii. note.
— days, Simon. xxi.
Harmonius and Aristogeiton, see on Scol. i. note.
Hebrew lyric poetry, as ep. by Coleridge with Greek, 16.
Hecuba, changed into a hound, Miscel. xviii.
Heptachord, see Music, 35 ; Terp. ii. note.
Heracles and Helios' cup, Stesich. i. note.
Heraclitus, a doctrine of, Pind. i. note.
Hermann on Pindar's dialect, 77.
Hermes, as cup-bearer to the gods, Sappho xli. note.
Hermias, friend of Aristotle, Miscel. vi. note.
Herodotus, on Alcaeus, 136 ; on Sappho, 149 ; contemp. with Simonides, 197 ; on Harmonius and Aristogeiton, Scol. i. note ; on earthquake at Delos, Pindar viii. note.
Hexameter, its origin, 45-6 ; in lyric poetry, 62.
Hiero, patron of Simonides, Pindar. etc., 104, 201, 282.
Hinds with horns in poets, Anacr. xxiv. and Simon. xxiv. A (2), 4, with notes.
Hipparchus, entertains Anacreon, 183, and Simonides, 198 ; regarded as τυραννός, Scol. i. note.
Horace, on Archilochus, 111.
— on Alcaeus, 137.
— on Anacreon, 185.
— his choriambics, 59, 68.
— his Alcaics, as ep. with the Greek, 139.
— his Sapphics, 154 seq.
— Ionics in, 70.
Hybias, song of, Scol. x. note.
Hygia, ode to, Miscel. v. ; Dithyr. Poets v. and notes.
Hymnæus, 12.
— distinct from Epithalamion, ibid.
Hymn, as a branch of melic poetry, 3.
Hyperatalectic metre, 61.
Hypochorist, nature of, 5.
— Cretan origin, ibid.
— cultivated by Thaletas, 6.
— description in Homer, ibid.

**Iambic** poetry, cultivated in the period between epic and lyric, its subjective character, 2.
Iambics in melic poetry, Pop. Songs, xiii. note.
Ibycus, Biography — birthplace ; rank ; at court of Polycrates; story of cranes; resemblance to Stesichorus; chiefly a love-poet; affinity with Lesbians; love-poems in choral form, how far explicable; merit of surviving fragments, 176-8.
— a court poet, 103-104.
Ilgen on Scolia, 233.
Improvisation in banquet-songs, 233, 234.
Infinitive in imperative sense, Anac. iii. 8, note.
Ionic verse, Metre, 69.
— dialect, employed by Anacreon, 182.
Irrational Syllables, Metre, 65, 66.
— illustrated from English Poetry, ibid.
Islands of the Blest, Scol. i. f' note.
Italy, Melic Poetry in, 102-3.
Ithyphallus Song, Miscel. xxviii. note.
Ionia, epithet of Athene, Bacchyl. xvi.
Ivory, decorates houses, Bacchyl. ii.; sword-hilts, Alcaeus xxv.; lyre, Scol. xvi. a.

Jebb, Prof., reference to article on Pindar.

Lacrimae Simonideae, 295.
Laconian (Pseudo-) decree against Timotheus, 270.
Laconian hounds, Simon. xxiv. a.
Lamprocles, an early Dithyrambic poet, 268.
Larichus, a brother of Sappho, 149.
Lasus, earliest Greek writer on music, 40; rival of Simonides at court of Pisistratus, 195; innovator in Dithyramb, 263-4.
Leighton, Sir F., his picture of the Daphnephoria, 9.
Leipsydrion, defeat of Eupatrids at, Scol. ii. note.
Lesbian Dialect. See Dialect, Sec. 2.
— school of lyric poetry, its probable antiquity, and enduring influence, 23. Cf. on Archil. xxi. 3.
— circumstances favourable to its excellence, 98-9.
— comparison with Elizabethan age, 99.
Lesbos, tyrants at, 135-6.
— position of women at, 150-51.
Lethaeus, a river in Magnesia, Anac. ii. 5.
Leto χωρότρόφως, Timoc. i. 4 note.
Leucadian leap, 149, Anac. viii.
Leucophis, worship of Diana at, Anac. ii. 5 note.
Licymnus, a Dithyrambic poet, 271.
Lindus, chief Rhodian city, Simon. xx. 1.
Linus-song, 13-14; Pop. Songs i. and note.
— metre of, in connection with origin of Epic hexameter, 45-6.
Lions milked by Bacchantes, Alcman xv. 5 note.
Lityerses-song, 14.
Logaoedics, Metre, 47 seq.
Longinus on Sappho, Sap. ii. note.
— on Bacchylides, 223.
Love-songs in chorall form in Ibycus, 177.
Love stories—subjects of Stesichorus' poems, 169.
Lucretius on the notion of the wind bringing lightning from the clouds, Ibyc. i. 7.
Lycanthes attacked by Archilochus, 113.
Lydian fillet, Alcm. i. 35.
— dye, Sap. xxix. note.
— touchstone, Bacchyl. ix.
Lyre—the genuine Hellenic instrument, 38.
— additions of Terpander, 35.
— ivory-horned, Scol. xvi. a.
Lyric poetry, see Melic Poetry.
— first written for fixed pay by Simonides, 105.
Lysander, Pean to, Miscel. xxvii.

Magnadis, Dith. Poets xv. 2.
Mahaffy on Greek melody, 42, 57.
— on literary influence of Spartan monarchy, 101.
Marsyas and Apollo, 38, 106.
Meister, on Lesbian dialects, 81, 85, 91.
Mecanippides, 265.
— confusion between an older and younger, 268; prominence of the latter among later poets and musicians, 269; a corrupter of old musical style, 265.
— mythical subjects in, 107.
Melic poetry, our deficient acquaintance with, Pref. p. vii.
— overshadowed in early times by Epic; its revival and rapid development; variety of branches; description of these, 1-14.
— distinct classification in poetry; 'occasional'—results of this; religious or didactic tone predominating; objective character; mythological; ἄνυξις, 15-20.
— penultimate period, when poems were written for fixed charges, 105. Consequences averted for a while by the inspiring circumstances of the times, ibid.
— final period that of public competition; disappearance of all classes of song except the Nome and the Dithyramb; low standard of poetry, subordinated to musical accompaniment; foreign elements, such as dialogue, introduced into lyric passages; importance of myth, 106-107.
— attained its highest excellence just before its place was taken by dramatic literature, 283.
Messa, a district in Laconia, 124.
Metre (Pref. Art. vi.). Primitive song-
metres, how far traceable in hexameter; the four-line stanza; primitive forms developed by lyric poets; γένος διπλάςων; logades, nature of; γένος χμιλλον, Paeons, et al.; Thaletas; choral strophe; Alcman; causes of the difficulties in choral rhythms; Greek metre to be explained on musical principles; contrast with modern metres; long and short syllables vary in quantitative value; ‘equality of times’ the essential principle in Greek metre; cyclic dactyls; short syllable in place of long, at the end of a verse; limitations imposed upon the licences allowed to metre by its connection with music; resolution of the syllable in arsi rarely employed until the decadence of Greek poetry. Variety of length of lines in the same strophe, signifying effective changes in dance and melody. Roman imitations of Greek lyric metres, Anacrusis, its musical equivalent, rule. ‘Irrational’ syllables, meaning of the term, general effect. Basis explained and illustrated, disappears in recited lyrics; how far connected with rhythm of the line. Catalexis, etc. explained and illustrated. Hyper catalexis and Brachy catalexis, peculiar to song-poetry; nature of verse pauses and signs to denote them. Dactylic Metres—the hexameter in lyric poetry; Prosodie; Adonis; final dactyls not permitted except in systems; Choreic dactyls; dactyls in the Epitrit. Anapaestic metre, dactylic with Anacrusis, appropriate for march-songs. Trochaic, the predominant Greek metre. Dipoës, explanation of irrational syllable in trochaic dipodies; Epitritic measure; three kinds of trochaic dipodies; brachy catalexis in trochaic dipodies. Choriambic, origin of term; suited only for song; complete choriambic lines hardly found; time-value of choriamb. Ionics a majore and a minore, not always distinguishable from choriambics with anacrusis; time-value; Ionics a majore only suited for song; Paeons and Creties only in connection with dance songs; Bacchius; Dodhminus. Colon, single and compounded; origin of casura and diere-is; complete verse or στίγος, distinguishing marks of conclusion of a line; the System, semi-independence of lines, 45, 74.

Metre, contributions of Archilochus to, 2, 116.
— of existing fragments as a partial clue to the Greek Dance, 31.
Milesian wool, Pop. Songs iv.
Mill Song, Pop. Songs viii.
Mvós at Crete, Scol. x. 5 note.
Modern Greek funeral song and ceremonies, 11.
— wedding-song and ceremonies, 12.
— swallow song, cp. with ancient, 14.
— hymns sung in unison, 14, n. 2.
Molossian flute, Simon. xxiv. A.
Mucke on dialect in Greek lyric poets, 77, 78, 86 note.
Müller (K. O.) on Alcman’s date, 124.
— on position of women at Lesbos, 151.
— on Stesichorus as son of Hesiod, 168.
— on Pindar’s dithyrambic fragment, 264.
— on the later dithyrambic poets, 267.
Mure, on the branches of Greek lyric poetry, 3.
— on Alcaeus, 137.
— on Sappho, 157.
— on Stesichorus, 171.
— on the Scolia, 237.
Muses, dancing and singing in Hesiod, 27.
— singing dirge of Linus, Pop. Songs i. A, and note.

Music, in accompaniment to lyric poetry, (Pref. Art. v.). Their close connection; music subordinate in earlier times; simplicity of early style, traceable in metre of early songs; the heptachord and Terpander; Clonas and Olympus develop flute-music; opposition to flute-music gradually overcome, important results on choral poetry; Thaletas and flute-music; progress of music shown in the metres of Alcman and Stesichorus; further development in the time of Pythagoras; music in dramatic, as compared with lyric chorus; tendency of later music to predominate over poetry; songs all in unison; one syllable one note; exact agreement between words and musical accompaniment; ethical importance attached to Greek music, how far reconcilable with its deficiencies; the musical ‘modes,’ 34, 44.
Music, inventions attributed to Sappho, 150.
Musical rests, influence on Greek metre, confined mostly to the end of the line, 55.
Myrsilus, 136.
Myritis, 282, and Miscel. ii. a.
Myrtle-bough and banquet-songs, 233.
— at sacred ceremonies, Scol. i. a, 1 note.
Myth, its importance in the Dithyrambic period, 107.
— its treatment in Pindar, 19.
— employment in dirges, ibid. and Simon, ii.
Mythology in lyric poets, due greatly to epic influence, 19.
— fondness of Greeks for illustration from, 19, and Sap. xlii. note.

NAUCRATIS, 149.
— in Alcman, 126.
— Ibyc. i. note.
Neobule and Archilochus, 113.
Neuter plural nouns with plural verb, Alcaeus ii. 2; Pind. vi. 15.
Nine chief lyric poets, the greater number of Asiatic-Greek descent, 23.
Niobe, Miscel. xvi.
Nome, a branch of religious lyric, 6.
— Ausodic, ibid.
— improvements by Terpander, 36.
— in final period of epic poetry, 106.
Nymphs, Gardens of, Sap. iv. note; Ibyc. i. 3.
— and Bacchus, Anacr. iii. 2 note.

OBJECTIVE character of Greek lyric poetry, 19-20.
Octave-system, Music, 39.
'Orchestic' singing, its development, 25 seq.
Orpheus, Simon. xxi.
Orthia, a name of Diana, Alcm. i. 28, note.

PAEAN, in Homer, 5.
— cultivated by Thaletas, 28.
— both accompanied and unaccompanied by dance in Homer, 27, 28.
— and Banquet-songs, 232.
Painting 'silent poetry,' 205.
Palindrome, Stesich. ii. β note.
Pan—'Οργητής, Scol. vi.
Pandrosus, Scol. iii. note.
Plato on the theory of music, 39, note 1.
— on its ethical value, 43.
— on the musical modes, ibid.
— on Sappho, 153.
— remarks on a passage from Simonides, Simon, ix. notes.
Pleads, Dith. Poets, iv. §.
Plutarch on Sappho, 153.
Polycrates, patron of Ibycus, 176; of Anacreon, 183.
Popular songs, signification of the title, 391.
Pratimas, Biography—his connection with lyric poetry; date, etc., 267-8.
— quoted by Athenaeus for invective against flute-players, Dith. Poets, i. a. Praxilla, Scol. xi. note.
Preludes to epic narration, 26 note.
Primitive names of places ascribed to the gods, Pind. viii. a' 4 note.
Processional songs, many kinds of Greek lyric poetry of this nature; a distinct feature in Greek religious ritual, 9.
— Paean, Pind. viii. a' note.
Pro-ode, Anacr. xiii. note.
Prosodia, see Processional Songs.
Prosidiaci Metre, 62.
Ψιλότο userdata, hardly recognised as legitimate music, 43.
Psilosis in Lesbian, 80-1.
— in Ionic, Archil. xiv. 1 note; Anac. ii. 6.
Publicity of Greek civil life, influence upon lyric poetry, 20, 21.
Punning allusions in Scolia, 237, and Scol. xix.
Pythagoras and musical improvements, 39.
Pythagoreanism in Pindar, iv. note.

QUINTILIAN on Archilochus, 116.
— on Alcaeus, 138.
— on Stesichorus, 170, 19.

REDUPLICATED AORISTS, Misc. viii. 8 note.
Refrain, 27, and Sap. xxxiii.
Rhodopis and Sappho's brother, 149.
Rhyme, instances of, Scol. xiv. xvi. notes.
Roses, sacred to Muses, Sap. vi. note.
Royal power at Sparta favourable to lyric poetry, 101.

SAGES, Scolia attributed to, Scol. xxii. note.

Sapphics in Sappho and in Horace, 154.
— effect of catalexis in, 60.
Sappho, Biography—birth and rank: flight to Sicily; return to Lesbos; marriage; story of Leucadian leap; position at Lesbos as head of female poetic society; quarrels at Lesbos; personal qualities; immense reputation, borne out by fragments, 148-154.
— as a musician, 38, 150.
— comparison with Ibycus, 177.
— and Alcaeus, Add. Note A.
— her odes as Scolia, 236.
Sardis, birthplace of Aleman, 124.
Satyric drama, probably connected with dithyramb, 267.
Scephros, a summer-song, 14.
Schema Ibyceum, Ibyc. v. note.
Schema Pindaricum, Pind. vi. 16 note.
Schmidt (M.), on the four-line stanza, 46, n. 2.
— new principles applied to Greek metre, 52.
— reference to, on eurhythmy, 56.
— on basis, 58.
— on 'falling rhythm,' 61.
— on the Bacchius, and Doehnius, 71.
Schubert, illustrations from his song-accompaniment, 40, 42.
Schumann, illustrations from his song-accompaniment, 42.
Scolia, see Banquet-songs, 'Attic.' Scolia, their metre, Scol. i. note; choral scolia in Pindar, Frag. xi. note; and perhaps in Timoctrine, 219.
Scopadæ, story of their fate, 199.
Scythians, notorious drunkards, Pind. xvi. 9 note.
Seasons of years, certain songs appropriate to them, 14.
Serenade, 8: Alcaeus xii. note.
Shelley, logaeodies in, 48.
— 'irrational' syllables in, 66.
Sicily, melic poetry in, 102-103.
Sicilian influence on the compositions of Stesichorus, 103.
Simonides, Biography—tangible data for his career; his importance in the history of Greek melic poetry; birthplace and early life in Ceos; at court of Pisistratus in Thessaly; story of Dioscuri and Scopada; returns to Athens; patriotic poems; victory over Aeschylus; successes in dithyramb; at court of
GREEK LYRIC POETS

Hiero; rivalry with Pindar; poetic activity maintained to the last; his character; reputation for wisdom; philosophical views; careful training and finished style; wit; his poetry; excelled in elegy and epigram; exactitude of language; pathos; his dirges; realistic power; his hyperchems, epinicia, etc., 197-206. Simonides: his position in Greek melic poetry, 105; Simonides and Lasus as Dithyrambic poets, 206; story of his cupidity, Simon. xix. note; enmity with Timoereon, 219; popular for banquet songs, 233. Sirius, used of the sun, note on Alem. i. 29.

— of any star, Ibyc. vii. γ' note.

Social precepts in Pind. xi. Socrates, and a song of Stesichorus, 170.

— relations of, and his disciples, cp. with those of Sappho and her pupils, 151.

Solon and Sappho, Sap. xvii. note; Scolion xxiv. attributed to him.

Sophocles, a remark on his poetry by Longinus, 223.

Sparrows, sacred to Aphrodite, Sappl. i. 10 note.

Sparta, progress of melic poetry at; a centre to which lyric poets were attracted from all parts of Greece; causes of her pre-eminence, and of the absence of native talent; her long-enduring fame in poetry and music, 100-102.

— Parthenia at Sparta, 9; Terpander at Sparta, 36; Thaletas at Sparta, 28; life at Sparta in time of Alcman, 125; praise of Sparta in Terpander i.; in Pindar xv.

Spartan dishes and wines in Alem. xii. xiii.

Sphinx, Aetolians cp. with, Miscel. xxviii. 33.

Springende Heiligen at Luxemburg, 33.

Stesichorus, Biography — birthplace, date, etc.; Stesichorus and Phalaris exiled to Catana; first great lyric poet of western Greeks; epic-lyric style; influence on Pindar; love-stories; Paens; epode attributed to him; compared by ancients with Homer; his fragments hardly representative of his powers, 168-171.

— Progress of music traceable in his choral metres, 38; his position in the history of Greek lyric poets, 103; his blindness and recovery, Stes. ii. note; imitated by Ibycus, 176.

Strabo, on Sappho, 153; story in Strabo of her leap from Leucadian rock, 149.

Strophe, in Alcman's Parthenia, 49.

Suidas on Archilochus, 114.

— on Alcman, 124.

— on Sappho, 148.

— on Stesichorus, 168.

— on Simonides, 202.

— on Pratinas, 268.

— on Melanippides, 265, 268.

Sun-shades, among Greeks, Anacr. xxiii. 13 note.

Swallow, as messenger of spring, Simon. xxiii.

Swallow-song, see Chelidonisma.

Swan singing, Dith. Poets i. a' 7 note.

Swinburne, quoted for metre, 53.

— on Sappho, 154.

System, Metre, 93.

— in Anacreon, 186, 187.

TANTALUS-STONE, Alcman xxvii. note.

Tartessus, a name of the Baetis, Stesich. i. β note.

Telesicles, father of Archilochus, 112.

Telestes, a Sicilian Dithyrambic poet, 270.

Terpander, musical innovations, 35-6; praise of Sparta, 101; takes part in poetical contests, 106; his names altered by Phrynis, 266.

Tetrameters, why so called, 65.

— how far melic, 111.

— in Anacreon v. note.

Thales, Scolion xxvi. attributed to him.

Thaletas, cultivated Paean and Hyporchem, 5, 6; part played by him in development of 'orchestic' singing, 28-9; Thaletas and flute music, 38.

Thargelia, poetical contests at, 106.

Thasos, abused by Archilochus, 112.

Thebe, as a goddess, Pind. xiii. 4.

Themistocles, friendship with Simonides, 200.

— attacked by Timoereon, Frag. i. see note.

Thermopylae, favourite subject with Simonides, 200.

Threnos, see Dirge.

Thucydides, on victories of Alcibiades
at Olympia, Miscel. x. note; on earthquake at Delos, Pind. viii. a'. 3 note; on Harmodius and Aristogeiton, Scol. i. note.

Timoereon, Rhodian lyric poet; charged with Medism; enmity with Themistocles and Simonides; athlete; personal or subjective character of his poems although choral, 219.

Timotheus, date and importance in later lyric poetry, 270; innovations, 266.

Tortoise-song, Pop. Songs iv. note.

Touch-stone, metaphors from, Bacchyil. ix. note.

Tragedians, ethical character of their choruses, inherited from lyric poetry proper, 285.

Transmigration, doctrine of, Pind. iv. note.

Tribrach, in § time, Simon. xvii. note.

Trimeters, nature of, 65.

Trochaic metres, 65 seq.

Tyche, ode to, Miscel. vii. genealogy of, Alcm. xx.

Tyrants, their influence on melic poetry, 103.

Usener, on early metres, 45.

Velleius, on Archilochus, 115.

Violet-garlands at Dionysia, Pind. vi. 17; xiv. 1.

Virtue, Aristotle’s ode to, Miscel. vi.; among inaccessible crags, Simon. x.

Wedding-songs, 12.

Welcker on Sappho, 152; on Ibycus, 177.

Wine, proportions of wine and water among Greeks, Alcaeus v.; Anac. xvi. notes.

Wool-workers’ song, Pop. Songs ix.

Xenelasy, not practised in early Sparta, 100.

Xenophon, discourse between Hiero and Simonides, 201.
The word note after a reference signifies that the Greek expression occurs in the commentary only, and not in the text also.

'Αβάνης, sense of, Sap. xv. 5.
άβαληματι, sense of, Anac. xix. 4.
άγανοβλέφαροςΠαιδι, Ibyc. iii. 3.
άγνωλη, in connection with cotta-
bus, Bacchyl. xxii. 1.
άγρις = άφρις, Sap. ii. 14.
'Αγριόταξα, epithet of Artemis, Scol.
vii. 3.
άγω, of singing, Dithyr. Poet. i. α' 7.
άδμαντοπεδόλοι κύονες, of the pillars
of Delos, Pind. viii. α' 7.
άδιαπτωτος, of second-rate poets,
p. 223.
άδυτης, Sap. i. 20.
άελλοποδόν θύγατρες ἵππων, of mules,
Simon. xix.
άελπίσα, ἓς ἄελπιτῆς = ἄελπτως, Archil.
xiv. 3.
άέρραι, Sap. xxxiiii. 3, Alcae. v. 2.
άέλεος, in active sense, Ibyc. i. 18.
'Αθάνα and 'Αθηνᾶ, Scol. iv. 1.
αί = άι, Spartan Dance-song, i. 2.
αἰναίοτε Μοῦσα, Alcm. vii. 2.
αἰθός, of spiders, Bacchyl. i. 6.
αἴλος, as a refrain, p. 27.
αἶμα Βακχίου, of wine, Dith. Poets
χ. 4.
Αἰνοτορίς, Alcm. xxvi.
άίτα, quantities, Alcm. v. 2.
άίμα, sense of, Terp. i. 1.
άίμον dist. from αἵμον, Sap. i. 6.
άικαμπτος'Αρης, Bacchyl. iii. 3.
άικής, as applied to Delos, Pind.
viii. α' 3.
'Ακτίς αἰλου, form of address to
sun, Pind. vii. 1.
άλαδθα = ἀλήθεια, Alcae. ix. 2.
άλάθεια, with penult. short, Bacch.
vii.
'Αλκαίον for Αλκαίον, p. 92.
άλλα ... γάρ, Alcm. xiii. 7.
άλλοτο, p. 85.
'Αμβαλήθης κέρας, Anac. xii. 1.
ἀμελήμονος μὲλι, Misc. xx.
άμιμης = ὑμείς, Alcae. xvii. 3, etc.
άμιμη, Alcae. vi. 4, etc.
ἀμορφαν, as prepn = γάριν, Pind.
vi. 6 note.
αμών = ἀμών, Bacch. i. 11.
'Αμυκλαῖαν ... κόνα, Simon. xxiv. 6.
ἀμύνεν = ἀμύνεσθαι in sense of
ἀμύνεσθαι, Alcm. i. 32.
ἀν, omitted with optative in apo-
dosis, Scol. xviii. 1-2, note ;
omitted in 'relative conditional,'
Sim. ix. 11.
ἀναβολή, p. 265.
ἀναγκα, of the influence of wine,
Bacch. ii. 1.
ἀναγγελτικός, of Lycymnus, p. 271.
ἀνακλημένα δίμετερα, p. 187.
ἀναρρητά ... λόγον, Pind. xi. 5' 1.
ἀνασταλόμω, Anac. xxiii. 7.
ἀνδρεία = σωσίτικα, Alcm. xi. 2.
ἀνδρεῖς, Epic usage of τέκτονες ἄνδρες,
Sap. xxxiii. 3: ποίμνεις ἄν., Id.
xxxvii. 3.
ἀνεδότατο νίκας, Simon. xvi. 2.
ἀνημείριον at banquets, Alcae. vii. 1.
ἀνθέος κύματος Alcm. ii. 3, ἄνθεο
πόσαι, Sap. xix. 3; ἄν, ἀνθέα
Bacchyl. i. 2; ἄν. κύμης, Anac.
xix.
ἀπαλλαμνος, Alcae. vii. 1; Simon.
ix. 3.
GREEK INDEX

Ἀπαθένειτος, sense, Pop. Songs xiii. 2.

Ἀπεραντολόγους ... γλῶσσας, Scol. xxvi. 4.

Ἀποφέρειν, perhaps with dat., Sap. xxxix. 2.

Ἀπράκτος as dist. from Ἀπράκτος, Simon. v. 1.

Ἀτύπος = ἀτόπη, Alcaei. xxv. 7.

Ἀτυφος, of gold too pure for refining, Scol. xvi. 3.

Ἀτυπερεταξία, with dative, Sap. vii. 4.

Ἀτωμοτος, sense in Archil. xi. 1.

Ἀτύχα, Archil. vi. α'; vii. 4.

Ἀτύχα in the phrase ην ἄτυχα, Scol. xxi.

Ἀτύχος = ἄτυχος, Sap. xxxvi. 2.

Ἀτυργία, Sap. iii. 4.

Ἀτύρμορφῶς ... παγάς, Stes. i. 2.

Ἀτυφετάξια, with genitive, Ib. i. 2.

Ἀτυφικός, Simon. xiv. (δ').

Ἀτυφικός, Lesb. genitive, Misc. xxx. 1 note.

Ἀτύρτος, sense in Bacchil. xv. 2.

Ἀτύχειν, of love, Archil. xix. 1.

建军 = ἐκς, p. 92.

Ἀτύχος, the bough at banquet songs, p. 233 note 2.

Ἀτύμενος, Alcaei. iv. 2.

Ἀτύμφαιλος ἥξινος, of ear-rings, Anac. xxiii. 4.

Ἀτύρων, of the Dog-star, Alcaei. ii. 1; of the sun, Pind. vii. 2; of the moon, ibid. note; of Delos, with reference to its ancient name, Pind. viii. α' 5.

Ἀτύρων, Alcaei. xviii. 1.

Ἀτύρώμα, ἀτύρωμα, p. 87, Append. Sap. xvii.

Ἀτύρων, p. 93.

Ἀτυρειδία, genitive, p. 92.

Ἀτυρίκαστος, Spartan Dance-song i. 2.

Ἀτυρίκαστος = ἄγκελες, Miscel. vi. 6 note.

Ἀτυρίκαστος = ἄγκελες, Miscel. i. 6.

Ἀτυρικόνας, Alcm. i. 30.

Ἀτυρίκαστος, Pind. vii. note.

Ἀτυρικόνας, Dith. Poets iii. α' 3.

Ἀτυρικόνας with dative = instar, Anac. xxiii. 12.

Ἀτυρικόνας, sense in Sap. xv. b.

Ἀτυρικόνας = ἄγκελες, Pind. vi. 18.

Ἀτυρικόνας ... φάρμα, sense, Dith.

Poets i. γ' 8.

Ἀτυρικόνας ... λόγος, sense, Pind. xi. β' 1.

Βαδρόμος, Rhodian for Βοηδρόμοιον, Pop. Songs ii. note.

Βαίνειν, eβεβιγιτάζας, metaphorical, Archil. x. 3; cf. Id. xiii. 4.

Βάκχος for Βάκχος, Dith. P. x. 4.

Βαλβίζεις, Pop. Songs xi. β'.

Βάλε = utinam, Alcm. ii. 2.

Βάλοσθα, p. 89.

Βάνα, Boeot. for γυνή, Misc. ii. α'.

Βασσαρίσσω, Anac. xvi. 6.

Βασικλήμα, the Cradle-song, Simon. ii. 15-16 note.

Βέλειν, genitive, Alcaei. xvi. 4.

Βένθεια νίκτος, Stes. i. 3.

Βέρσερίου, sense, Anac. xxiii. 3.

Βετος, sense in Pind. ix. 6.

Βέτταται τίνος, Miscel. xvi. 2.

Βέλειν, with cogn. accus. Anac. x. 1.

Βληγρός, θ. τοτηρι, Pind. ii. 9; θ. ἀνέμων, Alcaei. xxvii.

Βλεσσείαν, with accus., Anac. v. 3.

Βλέγχυς, Misc. i. 4.

Βλέβνος = βλέβνος, Sap. xiii. 4; xxxiv. 2.

Βλέπας = βλέπει, signification, Sap. xv. d. 2.

Βλέπων = βλέπων, Sap. vi. 2.

Βλεποπάγεις, Sap. xxiii. β'.

Βλεψός, Sap. ii. 7.

Βύγις, Lesb. for Βάκχος, Alcaei. iv. 3.

Βύσιος, first month of spring at Delphi, p. 5.

Γαλαξθήνων τήθει, Simon. ii. 6.

Γεγλωσσαμένος, Alcm. xxii. α' 2.

Γέννατο, Alcaei. xxiii. 3.

Γένος ἢτον, γ. διπλάσιον, in metre, pp. 2, 47; γ. ἡμπόλιον, pp. 37, 49, 70.

Γλυκος, ‘stingly,' Timoc. i. 10.

Γλυκεύσετον, Sap. xxxvii. 1.

Γλυκεύσετον, Sap. viii. α' 2.

Γλυκεύσετον, feminine, Misc. xviii. 2.

Γλυκαλλόν = κόαλλον, Alcaei. iii. 8.

Γόνια plur. of γόνιον, p. 82.

Γόρεων, Archil. xiv. 2.

Δανειτώμος ἔρος, Simon. x. 5.

Δάνεισθαι, δάφνεις έλξ, Pind. ix. 8; of love, ibid. note.

Δάχμα Νυμφαν, of water, Dith.

Poets x. 4.

Δάκτυλος, as a moment of time, Alcaei. v. 1.
Δᾶλος, origin of name, Pind. viii. α’ 4.

δαμάστιον, of Eros, Anac. iv. 4.

δαμάστιον Ἔρως, Anac. iii. 1.

δαμαστικός, of Athene, Dith. Poets iv. α’ 3.

δαμών, Alcaic. viii. 1.

δαμώνει, Archil. iii. 1.

δαμίστα, public-songs, Stes. vii. 1.

δι', position of, Archil. xi. 9; Dith. Poets xii. 2 note.

δεύω = δεύω, Sap. vii. 4 note.

δι', with το, emphasising purpose.

Anac. xiv. 3.

διαπεινάμες, p. 92.

διαπεινεμένος στρατηγός, Archil. xiii. 1.

διαπλεκείς ἄμφεροι, Alcaic. ii. 5.

διαρεστή, δεξίας καὶ ποθός, Misc. i. α’ 16-17.

δισεκολο, Anac. xi. 3.

δίκαν, sense of, Simon. ii. 19.

διενόττει, Sap. i. 11.

διγύμωθον ..., νότημα, Scol. xxiii. 4.

δοξι', sense of, Archil. ix. 3.

δολοπλόκος, of Aphrodite, Sap. i. 2.

δώρυ, of the pillory, Anac. xxii. 9.

δράκων, bracelet, Alcaic. i. 33.

δυσκαίδεκα, Alcaic. xxv. note; Append. Alcaic. 33.

δυσεπίστωτος, sense, Miscel. ix. 1.

δυσμαχίτα ..., δῶρα, Miscel. xiv. 1.

δύσπαρις, Alcaic. xxvi.

δώρα, of Bacchus and Aphrodite, Bacchyl. ii. 4 and note.

Δώτων ..., τεῦδων, Simon. xxiv. α (2) 4.

'Εκαριόπτων ..., λοιμά, Pind. vi. 6.

ἐκείνηι, Ibyc. vii. β’.

ἐκουμηνίων, why applied to many of Pindar's Odes, p. 8.

ἐκχείμα, πόθῳ, Archil. i. 1.

ἐγκεκυθομένος, of Pallas, Dith. Poets, iv. α’.

ἐλ, introducing 'object-clause,' Scol. xviii. 2 note; with fut. indic.; Pop. Songs ii. 13.

ἐλαρινός, Simon. xx. 2.

ἐλαρός, gen., Alcaic. ii. 4.

ἐλείβηνος, Alcaic. i. 26.

ἐλειδώλου, signification in, Pind. i. 3.

ἐλθὼν ..., δίκαν, Simon. ix. 3.

ἐλκάσθω, Sap. xxxiv. 1.
GREEK INDEX

Ιουλός, Epithet of Demeter, Pop. Songs ix. note.

τασ, adverb, Pind. x. 3.

τοεδώμονος ἀργάς, Dith. Poets v. 5.

Ἰώνης, of Athene, Bacchyl. xvi. 1. Ιωλ = Ἰωλ, Sap. xxxiii. 1.

ἰο, monosyllabic, Scol. vi. 1. ἱωνακμπτης, Dith. Poets xiv. 3.

Ιώνγα, Boeot. for Ἴωνγε, Misc. ii. 9.

Καβάινον, Alcm. xvii. 2.

καβαλλεῖς = καταβαλλεῖς, Alca. iii. 5.

καλ δὲ = κατὰ δὲ, Alca. v. 1.

καθερματα, 'ear-rings,' Anac. xxiii. 12.

καθοράν, followed by εί, in what sense, Scol. xviii. 1-2 note.

καί, elided, Bacchyl. ii. 3 ; cf. Scol. i. (α') 2.

καιρός, sense of ἐν καιρῷ, Bacch. v. 2.

κακισμάτα, sense, Alca. v. 5.

κακύζει, Alca. ii. 4.

κάλημ, Sap. i. 16.

καλωμα, 'a garment,' Anac. xxiii.

καλχαίνω, origin of its meaning, Pind. xi. 4 note.

καμπυλοῦ μέλος, Simon. xxiv. A (2).

καμπυλίζων . . . γέφρα, Dith. Poets xv. 4.

καφρωνείς = πρείπτωνες, Spart. Dance-song i. 3.

κατά, in Lesbian, p. 88 ; see καδ, κάξ, κατακάν.

καταφρέσι, apparently non-Lebanian, Sap. iv. 3 note.

κατάστασις δευτέρα, of the second epoch in lyric poetry at Sparta, p. 28.

καττασί = καθ' ένν, Alca. xvi. 2.

καττύπτεσθε, Sap. xxii. 2.

κείθεα, usually of lying dead, Simon.xxvii.; κείθεα with dative, 'to be in the power of,' Archil. xix. 2.

κελάδει, impersonal, Sap. iv. 1.

κη = ἐκεί, Sap. xlii. 1.

κήνος, Sap. ii. 1 ; xlii. 3.

κην = κατ' ένν, Sap. vi. 3.

κρίναιν ὑπορεῖν, 'honey,' Alcm. xii. 2.

Κηρυκίδης, Archil. vii. 1.

κυθαρίστης = κυθαρίστος, Alcm. iv. 2.

κυρνις, participle, Alca. iii. 6.
λύσιν, of the Cyclops' cup, Dith.
Poets x. note.
κλενα, form and sense, Alcm. i. 11.
χλυσ, 'shriII-voiced,' Simon. xxiii.
(α).
κλύο, as dist. from ἄτο, Sap. i. 7.
κυδαλα, of the monsters of the
depth, Alcm. iii. 5.
κόβαλίας, Timoc. i. 6.
κύλαι, Alcei. vii. 5.
κουγγυς, of Leto, Pind. viii. α' 7.
κυράνης κάστος, Misc. xxx. 7.
κυλακες κύλαις, of the Athenians,
Misc. xxxviii. 9 note.
κύλαις, sense in Alcm. i. 26.
κύλουρις, Timoercon, of himself,
Frag. ii. β' 3.
κύμιος, as opp. to κρηπίς, Pind. xiii.
κραιπνοι σθένει, Pind. i. 4.
κρατηστβων λόγος, sense, Pind. xi.
β' 3.
κρήτος = κράτος, Alcei. xx. 1.
κρηπίς, favourite metaphor in Pin-
dar, xiii. 1; xiv. 4.
κρούσες ὑπὸ τὴν οὐδήν, p. 41.
κτέναις, Alcei. xxv. 5.
Κυδώνια = μαλίδες, Ibyc. i. 1;
Κ. κόλα, Stesich. iii. 1.
κυδώνιαι, Alcei. xvi. 2.
κορμεζτεῖν = ὄργεσθαι, Spart. Dance-
song ii. 2.

Λά-ω, see λῆς and λῶς.
λαθάνειν . . . ὤραν, halcyon-days.
λαστίην, nature of, Scol. x. 2.
λαλός Σεριήν, of Bacchyl. p. 222.
λαμπα, usage in active signification,
Scol. xxii. 3, cf. Sap. iii. 3.
λελαθοίτε, Misc. viii. 8.
λεόντειν γάλα, Alcm. xv. 5.
λῆς, Spart. Dance-song i. 2.
Ληθὺν, Lesb. accus., p. 87.
λιγρός, of the Linus-song, Pop.
Songs i. 4.
λιγής, as applied to song and music,
Terp. i. 1.
λιπαρομακτε ματέρ, of Ἰγίας, Dith.
Poets v. 1.
λοίδαλθος, Bacchyl. ix. 1; Λ. μέτρα,
Alcm. i. 34.
λυπμέλης, of love, desire, etc. Sap.
viii. 1; Archil. iii.
λυγγον, singular neuter doubtful,
Alcei. v. 1 note.

λώ, with penult. long, Bacchyl.
ii. 6; λ. γραφες, Scol. xxvi. 2.
λῶς, Alcm. i. 12.

Μαυρά θύμων, Sap. i. 18.
μαίζ, Sap. i. 19.
μαλακωγητόο . . . ὄπνου, Misc. vi.
μάδης = μάτης, Sap. xxix. 2.
μάτερ . . . θέας ὄμματων, Pind. vii.
μαγείταν = μαγητήν, Alcei. xxv. 5.
μαγιλακαν, Sap. xv. (γ) 2.
μεγαλακωγητάται, Miscel. xxix. 2.
note.
μεγαλευτόταται, Miscel. xxix. 2.
μεγαλοπόλις, p. 94.
μεγαλοκυλοτου νυκτίς, Bacchyl. xx.
μεθῆται, as participle, Alcei. xxiii.
μεθύσθην, aor. infin., Alcei. iv. 4;
xix. 1.
μείς, accent in Lesbian, p. 81.
μελκαν . . . κακόταιν, Pind. ix. 4;
μ. θρέφος, Scol. xxiv. 5.
μελαίμτυτως, of the eagle, Arch. vi.
β' 4.
μελικαδέα . . . γάρ, Simon. xxi. 4.
μελγρόςες . . . παρθενία, Alcm. ii.
μελιγμελώσων . . . αοιδάν, Bacchyl.
i. 2.
μελισσα, of Demeter, Artemis, and
of the priestesses at Delphi, Pind.
ix. 9 note.
μελιττα, Simon., of his muse, xxiv.
β' 4.
μελιφρον ύπνος, Bacchyl. i. 10.
μελιγρομείδα, as vocative, Alcei. xi.
μέν . . . τε, Pind. vii. 11-12.
μέρμμα, 'thought,' 'aspiration,'
Bacchyl. ii. 5.
μέσος or μέσος, in Lesbian, p. 83.
cf. Alcei. xvii. 3 with Sap. ix. 2.
μέορος = ἵορος, Sap. ii. 3 note.
Μνοία, at Crete, Scol. x. 5.
Μοία, pp. 79, 93.
μοισσολό, Scol. xvii. 1.
μόντις, pp. 79, 93.
μογδώνιτες, Alcei. xvii. 5.
μύρμινα, Stes. iii. 3.
μυμείν, Simon. ix. 5 note.
μονός, p. 82.
Μύσα, pp. 79, 93; Alcm. vii. 1, etc.
GREEK INDEX

Ναυκρατίτις στέφανος, Anac. xxxi. 2. ναῦσ, Lesbian, Miscel. xxx. 3 note; Append. Alcae. ii. 3.
νέφος, as a metaphor of evils. Baccyl. iii. 4.
νεωτέρον τι, as a euphemism, Pind. vii. 5.
νηλεγίς ἕτορ, Alcm. ii. 4.
νῃ, Ionic dat. of νεῆ, Anac. vi. 3. νησιον μακάρων, Scol. i. β 2.
νόμον, of a pastoral poem, Pop. Songs x. note.
νυκτες, plural for sing., Pop. ix. 2.
νυκτουργόν στρίγγα, Pop. Songs xvii. 2.
νυστίλαμπης ... ὄνοψ, Simon. ii. 7.
νύμφα, comp. with Lesbian votive, p. 86.
νομά ... ψεῦδα, Dith. iii. α' 1.

Οὐγός κακῶν γῆρος, Archil. v. 2.
όδος σιγάς, Pind. xi. β 2.
οὐκάνωθες, Ibyc. i. 4.
οὐνομασά, Scol. v. 4.
Οὐλομίς, of Demeter, Scol. v. 1.
ολεπιστολάμαος, of the flute-player, Dith. Poets i. α' 13.
Οὐμπρικόττοτος, of Archilochus, p. 115 note.
οὐματα = θέματα, Pind. vii. 1 note.
οὐμένομαι = ἀνάμιμαι, Alcae. v. 1.
οὐμορφαμον νότις, Misc. ix. 4.
οὐμέτασων = ἀνατέσῃ, Sap. xii. 2.
Οὐμνία, of Demeter, Scol. v. 1 note.
οὖ = ἀνά, Alcae. xvii. 3, etc.
οὔιαίσω = ἀνοίση, Sap. i. 3.
οὖο = ἀνά, Alcae. xviii. 1.
οὔποτα = ὀποτᾶν, Alcae. ii. 4; Sap. iii. 3.
οὔπατεσσαι = ἀμμασσαί, Sap. ii. 11.
οὔπάντες, p. 92.
ὀρανός, Lesbian for ὀφρανός, Alcae. iii. 1; Sap. xvi. α' ; cf. sub ὀφρανός.
ὀσ-οι, Sap. ii. 11 note.
ὀρημέν, Lesb. for ὀρῶ, Sap. ii. 11.
ὄρης, Dorian contraction, Alcm. i. 17.
Ὀρθώς, of Diana, Alcm. i. 28.
ὅρθα μῆλα, p. 233.
ὁρκατομεῖν, Timo. ii. β 2.
ὁρκίνον, Alcm. xxii. β 1.
ὁρσόλοιτος Ἄρτις, Anac. xxix. α.
ὁρπάζεται, of Pan, Scol. vi. 2.
ὁρτός = ὁσός, Sap. i. 26 ; xxvii. 1.
ὁς τε, Alcm. ii. 3.

Οττί, ὀττίναις, p. 88 ; Alcae. i. 2 ; Sap. xv. (α), etc.
ὁρείλεια, impersonal, Timoc. iii. 1 note.
Παγάς = πηγάς, Stes. i. β 2.
πανοίκιοι ὄμνα, Baccyl. i. 12.
πανθύνετα, sense in Ibyc. i. 10.
παίσια = πάσι, Alcae. xvi. 1 ; Sap. ii. 14.
παίσει = παίζει, Alcm. xvii. 1.
πάκω, transl. by Bergk as ‘abigere,’ Dith. Poets i. α' 12.
παλάδαν, Pop. Songs ii. 6.
παλίγκοστος π. ὄργαν, Sap. xv. f ; π. παγός, Archil. vi. β 2.
παμφάγος, sense, Alcm. xiii. 4.
παναφώμος, Simon. ix. 17.
πανδαίδαλον ... ἀγοράν, of Athenian forum, Pind. vi. 5.
πάνωρος σίμαι, Baccyl. iii. 5.
πανέλοπες, Alcae. xxviii. 2.
παντερπης, ἄρχας παντερπαῖος αὐλόν, Misc. xi. 3.
παρ = παρά, p. 88 ; Sap. xxiv. 2, etc.
παραμελούμεθαταν, of the flute, Dith. i. α' 14.
παράπληκτον ὀμμαν, Dith. ii. α' 4.
παρεκβάζεται, digressions in lyric poems, p. 206.
παρῆιρε εφέναι, Archil. iv. α' 2.
παρθόρος νόου, Archil. x. 5.
παρθένακι = παρθένος, Alcm. ii. 1.
παρθένον κάποιος, Ibyc. i. 3.
παρτένοις, Alcm. vii. 3, p. 94.
πάσον = ἐπάθον, Alcm. i. 2.
πατέρων ... γυνατοῦ, singular for plur, Pind. vi. 11.
πεδά = μετά, p. 88 : Alcm. i. 25 ; Sap. vi. 4, etc.
πεδίζεις, Sap. vi. 2.
πεινάντα, p. 92.
πειράτα, νικής π. Archil. xiv. 5.
πέκω, punning usage of ἐπέκατο in Simon. xviii. 1.
πελάγην, Alcm. xii. 3.
πέμπτε = πέντε, p. 83 ; declined (πέμπτον) in Alcae. xxv. 7.
πεμπόμητα, Sap. x. 2.
πένθος, of sin, Pind. iv. 1 note.
πεντακίσχος ... ἐκώλιμα, Dith. Poets xv. 3.
πεπερασμένοι, Sap. xxxi.
πέρ, Lesb. for περη, p. 88 ; Alcae. xvii. 6.
GREEK LYRIC POETS

περι: in sense of ύπερ, p. 88; Alcae. xvii. 6; Sap. i. 10.
περιφέρησις, sense, Anac. xxiii. 2. Περσάπολις, of Pallas, Dith. Poets iv. α' 1.
pίστυμες = τέσσαρες, p. 83.
pυγή, of mines, Stes. i. β' 2, note.
pυλη = τύλος, pp. 83, 88; Sap.i.6.
pήγα, p. 89.
pύνωσιν, of calming the storm, Simon. xii. 7.
pίσυγγοι, 'shoemakers', Sap. xl. 3.
πλανάθαι, of evils, Archil. x. 5.
pλάκες, participle, Alcae. v. 5.
πλούτωδεσσα, of Ἐλέανη, Misc. xv. 2.
pος τέρεν ἄνθος, Sap. xix. 3.
pοίες, πολυν. Pop. Songs iv.
pοικίλλεται ... γαία, Miscel. xxiii.
pοικυλύερροι, Alcae. xxvii. 2.
pοικυλύφρονς, of Aphrodite, sense, i. 1.
pοικυλύπτερον μέλος, Dith. Poets i. α' 7.
pολυκρότης, 'chattering', Anac. xvii. 2.
pολυκύτταλοι ἄχννες, Simon. xxiii. β' 1.
pολύμογες ... Ἄρετα, Misc. vi. 1.
pολυπάταγα θυμελάν, Dith. Poets i. α' 3.
pολυφανος, perhaps from χανός, a torch, Alcae. xv. note.
pολύγορδος υβός, Simon. xxiv. B 3.
pονοπόνηρος, Pop. Song iv. 1 note.
pορφυρά, Ἀρροδίτη, Anac. iii. 3.
pορφύρω, 'brood,' origin of signification, Pind. ind. 4. note.
pότα, p. 85; Sap. xv. b.
Pοτείδαν, Ποτείδαν, p. 94.
pοτάται = πρός τοὺς, p. 95.
pράσσειν, intr. 'to be in a state of action,' Pind. i. 4.
pροκόπτον, nature of, Pind. ii. 2.
pροκυκλέαν, Pop. Songs iv. 6.
Pρομιμηθεία, as mother of Τύγη, Alcm. xx. α'.
pρός βιαν sense in Alcae. xix. 1.
pρόσσωμον, usage in Simon. ii. 12 note.
pροφάταν Πτερείδων, of the poet, Pind. viii. β' 5.
πτανόν ἰσόν, sense, Pind. vii. 3.
πτάξω = πτήσσω, Alcae. xxvi. 1.
πτήσσω, with accus., Scol. x. 8.
πτοάω, whence ἐπτάσσειν, Sap. ii. 6.
INDEX

GUDA ΓΕΕΚ

489

σύνηφσασ = συνείφσα, Sap. vii. 2.
συνήβαν, see ἵβαν.
συνοικίνη, Sap. xi. 2.
σύνοικος, of Δίκη, Bacch. viii. 5; of Ἰύσια, Misc. v. 2.
sυστεφανιστὸι, Scol. xiv. 1.
φαίην, p. 87.
χοινοιτεία άοιδα, of the old Dithyramb, p. 263.

Ταμείου ἐπὶ γλώσσας, Misc. xiii. 2.
ταμύρω, p. 93.
ταυρόκερως, ταυρομέτωπος, Pop. Songs xi. note.

Ταύρος, of Dionysus, Pop. Songs xii. note.

τε, combined with δε, καὶ, γας, etc., Sap. xxxvii. 5 note; with δε, Anac. xxiv. 2 note; Alcm. ii. 3 note; μὲν . . . τε, Pind. vi. 12: as third word, Misc. vi. 6.

τεθνάκνην, Sap. ii. 15, and p. 89.

τελέσαι, Sap. i. 26, but τελεσων, lb. 27.

τέλος, 'prize,' Bacch. xiv. 2.

τελοῦσαν, p. 95.

τετράγωρος . . . άοιδά, Terp. ii. 1.

τετραγωνος, Simon. ix. 2.

τῆνα, Pop. Songs ii. 2.

Τῆναλλα, Archil. viii. 1.

τιθήμι, usages of, τοις θεῖς τίθει τὰ πάντα, Archil. x. 1; ευ θείο (expl. as ποιεῖν ευ ἐξετάζων), Sap. xv. (a) 2; καθὰρον θεῖον νόον, Scol. xvi. β'.

τίν = σοι, Alcm. xi. 1, and p. 95.

τίω = τιν, p. 88, Sap. xxxiv. 1.

tο, etc., relatinal in Lesb. p. 88, Sap. ii. 5, etc.

τοι = σοι, Sap. ii. 2.

τόνς, Cretic, p. 83.

τόξα, plural for sing., Sap. ix. 2, note.

τραγικὸς γόρος, used by Arion, p. 107.

τράπεσδαι, Alcm. xii. 1.

τριγόνα, at Sparta, Spart. Dance-song i. note.

τροπᾷκ, accus. plur. Alcm. xiii. 5.

τυπὸς, p. 88, Sap. i. 5.

tο = του, Alca. i. 2, etc.

tος, Doric, p. 83.

'Υγεία, late form of ὑγεία, Scol. ix. 1 note.

'Υγείας, perhaps trisyllabic, Scol. ix. 1.

ψηφόν δος, sense, Archil. xi. 4.
ψηφόνον, Sap. xxxiii. (a).
ψηφίνη, a formula of remote antiquity, p. 10.
ψηφίν, p. 87, Simon. ix. 18, etc.

ψφακους, force of preposition in, Sap. ii. 4.

ψυχοπτηρίων, Alcm. i. 16.

ψυχωπνιν, 'drink quietly,' Anac. xvi. 11.

ψυχοτύλιος, Alcm. ix. 2.

ψτῆς (= ὑς), Sap. iv. 1.

φασί = φασί, Alcae. vii. 1.
φάρος, φαρός, Alcm. i. 28.

φατα, Dorian, = φωτα, Simon. ix. 9.
φη = θη, Dith. Poets i. γ' 6.

φθάρου, p. 82.

φλέγειν, of poetry, Bacchyl. i. 12: of the wind, Ibyc. i. 7.

φοίνικας = θοίνικας, Alcm. xii. 1.

φοινικοεανων, Pind. vi. 14.

φοινικοροδος ἐν λεμονινοστι, Pind. ii. 2.

φορημεθα, Alcae. xvii. 4.

φούσκα, Boeot. = φάσα, Misc. ii. 4.

φρατι, p. 93.

φροντισθον, Sap. xv. (c), 2.

φυγώμαχος, Simon. xxvi. ι'.

φυγώνω, Sap. ii. 3.

Χαλκὴν μυῖαν, Pop. Songs vi.

Χαλκίδικα πάλαι, Alcae. xvi. 6.

γάος = δίφο, Bacchyl. xxii.

χαριεῖς, of Anacreon, p. 185.

χαίρε, sense, Pind. vi. 2; frequency in Pindar, ibid. note; usage in Sap. xv. b note.

Χάροβδος, metaphorical, Simon. vii. 1.

χελλ, or γέλι, before γελοίν, Pop. Songs iv. 1.

χενάτω, Alcae. vi. 3.

χίον, νόος κέρατος, Dith. P. xvii. 3.

χιρών, sense, Miscel. vi. 14.

χθόνος, sense, Anac. xix.

χλοσμένος . . . άχθονες, Simon. xxiii. b.

γόλαξ = γαλλουσ, Alcae. xvii. 9.

γοραγος, 'leader of the chorus,' Alcm. i. 11.

γοροδες, of Pan, Dith. P. i. γ' 5.

γυμή, sense, Archil. x. 5.

γυμνος κενος, in metre corr. to a musical rest, pp. 54, 55.
GREEK LYRIC POETS

γρυσώμετρα, third syll. lengthened, Miscel. xxx. 2.

γρύς, p. 85; Sap. i. 8; v. 2.

γρυσούς, a favourite epithet in Pindar, Pind. xiii. i; γ. σελάνας, Simon. xx. 3.

γρυσοφόρων . . . παρθένων, Dith. P. xviii. 2.

γυμίζων ἄρμονίαν, used of Ibycus, p. 178; of Anacreon, p. 186.

γυμπα, game of, Pop. Song iv. note.

Ψάπτ', vocative before vowel, Sap. i. 20.

Ψάλη κεφάλις, pp. 40, 43.

Ψάρος, signification, Sap. xxiv. 1.

Ωρίων, Orion, Miscel. ii. b.

Ωος, associated with Proserpine, Scol. v. 2 note.

οξανος, Sap. i. 11.

οῖδεντο, Sap. xix. 2.

ος ουδε, of purpose, Anac. xiv. 3.

οψελε, impers., Timocr. iii. 1 note.

Fάδεα, Alcae. ii. 3.

Fάθαγε, Sap. ii. 8, p. 82.

Fάθεν, Foi, etc. p. 82.

Fάθον, Alcae. xvi. 7.

Fάσεσα, Sap. xxxix. 1.

Fάρο, Alcm. xiv. 3.

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