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SELECTIONS  
FROM THE  
GREEK  
LYRIC  
POETS

REVISED EDITION

HENRY M. TYLER



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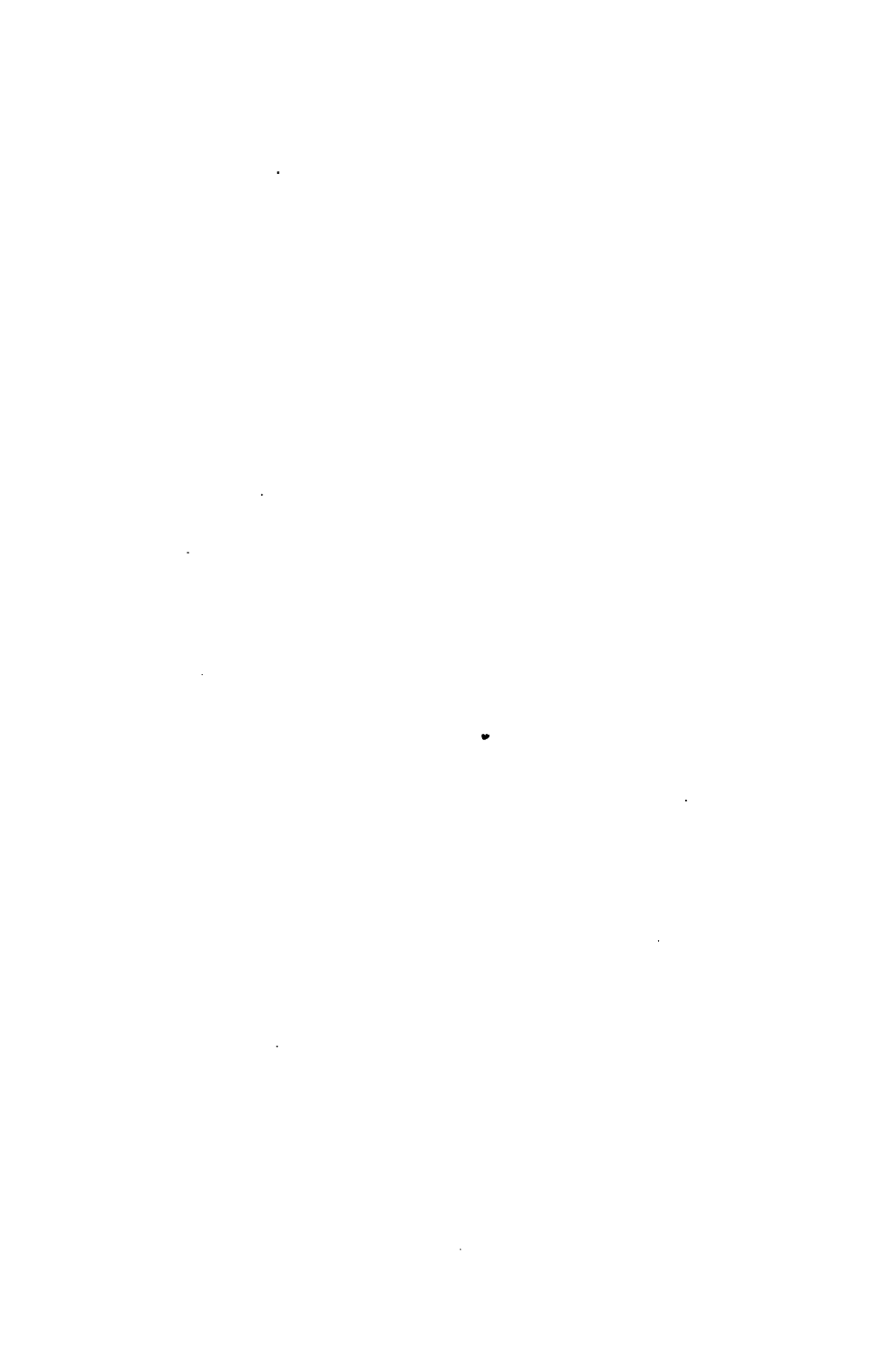




Anna A. Raymond  
September 1912.

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SELECTIONS  
FROM THE  
GREEK LYRIC POETS

WITH  
A HISTORICAL INTRODUCTION AND  
EXPLANATORY NOTES

*REVISED EDITION*

BY

HENRY M. TYLER

PROFESSOR OF GREEK IN SMITH COLLEGE, NORTHAMPTON, MASS.

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that one may hope that  
Examples of parallel thought  
been introduced to a limited extent, but  
not to weary the attention of the aver-  
The book is small and might perhaps profitably  
its object is to whet appetite, not to surfeit it.

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## PREFACE

It is now twenty-six years since this little collection of Greek poems was first presented to the public as a text-book to be used in our American schools and colleges. In the revision which is now offered it is hoped that the friends whom the book has won may be pleased by its new appearance, and that it may be better fitted to encourage interest in this form of poetry which is so closely connected with the common life of the Greek people. We have no literature which gives a more truthful picture of what the Greeks really were. If we are seeking expressions of the Greek spirit, trying to find the sincerest utterances of Greek feeling, we can search nowhere with better results than among the fragments which are left to us of this popular poetry.

The purpose of the book is particularly to suit the needs of students in the first or second year of the college course. It has been my desire to make the notes full enough to enable such students, with reasonable study, to understand the text, and yet to have them brief enough so that one may hope that they will be generally read. Examples of parallel thought and expression have been introduced to a limited extent, but here also I have tried not to weary the attention of the average student. The book is small and might perhaps profitably be larger: its object is to whet appetite, not to surfeit it.

The text is generally that of Bergk's fourth edition. Where I have not followed him I have endeavored to give his reading in a foot-note. The grammatical references are to Goodwin's grammar (G.) and to Allen's edition of Hadley (HA.); also to Goodwin's Greek Moods and Tenses (GMT.). There are a few references to White's translation of Schmidt's Rhythmic and Metric (S.).

The poems which were included in the first edition are, with a very few exceptions, also in the present work. To these have been added the fragment from Alcman and four from Bacchylides, which can hardly fail to prove a welcome addition.

I take this opportunity to acknowledge my obligations to my associate teachers, Professor Julia H. Caverno and Dr. Amy L. Barbour, for valuable suggestions and assistance. I shall be grateful to friends if they will send me corrections as they note the need of them.

HENRY M. TYLER.

SMITH COLLEGE, November 6, 1905.

# CONTENTS

	PAGE
HISTORICAL INTRODUCTION . . . . .	vii
ELEGIAC POETS	
CALLINUS . . . . .	1
TYRTEUS . . . . .	3
MIMNERMUS . . . . .	9
SOLON . . . . .	11
XENOPIANES . . . . .	19
THEOGNIS . . . . .	21
IAMBIC POETS	
ARCHILOCHUS . . . . .	51
SIMONIDES OF AMORGOS . . . . .	55
MELIC POETS	
ALCMAN . . . . .	61
SAPPHO . . . . .	64
ALCÆUS . . . . .	68
ANACREON . . . . .	73
ANACREONTEA . . . . .	77
SIMONIDES OF CEOS . . . . .	94
BACCHYLIDES . . . . .	103
NOTES . . . . .	115



## HISTORICAL INTRODUCTION

The beginning of European literature is found in the Homeric poems. This is the beautiful portal which marks the opening of occidental life and thought. To all of our modern civilization we must come by this entrance, or else feel that we are taking it from behind. European education, the appreciation of European life, seems to lack its springtime — to be begun at the wrong point — unless we enter by way of the Greeks.

And naturally as we stand in this portal we look both ways. What was the still earlier beginning? Who taught Homer to tell stories and to sing? Or, if Homer was but the personification of the talents of an age, what was the schooling which made the youth-time whose pulse-beat we can feel in the Iliad and Odyssey? What were the paths which led out of the mysterious past up to this border-land of recorded history? It is a shadowy region into which we look as we try to realize what that prehistoric world was like. But we know that the Homeric poems have a world on either side of them, and the investigations which are carried on by our questioning age are constantly giving greater distinctness to our view of this distant past. We know something what that old world was, an era of palaces and princes and rude splendor well fitted to form traditions for the poets who should afterward tell of the heroic age. We can see that it was an age of story-telling, when the myths were elaborated and multiplied in endless variety of form, and that this myth-making civilization had its centers of culture and fashion, cities which have gained immortal fame because these stories loved to tell of them.



And if the love of story-telling had been getting its slow growth for ages before the Homeric poems could be evolved, the love of music must also have had a history reaching far back into the past. A very simple music it was, but the rhythmical instinct had had long cultivation and had been long at work shaping the language, molding lines and phrases, and storing many of them up as a treasure for the poets of future time. If Homer impresses us as old, he quite as surely gives us evidence that he is the youthful heir of long ages which were older than he, and one of the chief delights which we find in his song is in his suggestions of the culture which he had inherited, and of the prehistoric education of the Greeks and of those who come before them.

The sturdy material of the early inhabitants of the land had been modified to such an extent that they were convinced that the gods delighted in music, that the muses dwelt in the Olympian mansions and charmed the divinities by singing with beautiful voice. Apollo also gave them special delight by playing upon his phorminx. So effective was music in its influence upon his mind that all the day long the sons of the Achaeans propitiated him singing a beautiful paeon, as they celebrated him with dance and song, that he might bring relief from the plague, and he was delighted as he listened.

On the shield of Achilles as represented in the eighteenth book of the Iliad there is a scene where youths and maidens dance with hands upon each other's wrists, while the divine bard plays and sings and the throng stands by admiring. This is a scene manifestly quite appropriate to the life of the Homeric age. It is an abundant proof that the music of the lyre and song had received long cultivation and that lyric poetry began its vigorous sway in Greek life ages before we can trace its products in extant literature. Such a picture means that to the Greek mind all heaven and earth were as full of music as of work, and Greek life was to be built upon that ideal.

So from the earliest times the Greek language had adapted itself to song, and the history of Greek poetry becomes a history of Greece. The whole growth of the nation is pictured to us in the nation's songs. Whatever the people thought, or planned, or did, flowed into verse as simply and naturally as in a school of artists all fancies clothe themselves in form. The language became full of poetry which was a perfect reflection of Greek nature, with all that rich variety of form and expression which were so characteristic of the products of the Greek mind. The Hellenic people would not tolerate a dull uniformity in thought or language. Nowhere was the Athenian disposition to see and hear new things more richly illustrated than in the growth of the national literature. But, what is even more remarkable, this Greek fertility did not trespass beyond the limits which Greek taste had marked out. Each new development came to fulfill appropriately a well-defined purpose. The growth went on with a perfect propriety of progress, as if there were some system of landscape-gardening which could control it to adapt each form and color to the place which it was destined to occupy. It was natural, but with a naturalness which anywhere else, especially with imitators, would be, and be felt to be, artificial. Greek songs, like the rainbow, had infinite different hues, yet all grouped under well-marked divisions of color. There was a prodigal abundance, yet no confusion.

I quote, because they are much better than anything which I can say, the words of Mr. Mure with regard to the interesting variety in Greek song: "From Olympus down to the workshop or the sheepfold, from Jove and Apollo 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, paeans, dithyrambs; the great men, their encomia and epinicia; the votaries of pleasure, their erotica and symposiaca; the mourner, his threnodia

and elegies. The vine-dresser had his *epilenia*; the herdsmen, their *bucolica*; even the beggar his *iresione* and *chelidonisma*. The number of these varieties of Grecian song recorded under distinct titles, and most of them enjoying a certain benefit of scientific culture, amounts to upwards of fifty."

The progress of the art of singing from the more simple to the more complex forms was of course only gradual. There is a long period in which, as far as we can trace the history, the hexameter occupied the whole field of Greek literature. This was the only form of composition which the Greeks considered worthy of their ear, or upon which they cared to bestow their interest or study. But the same condition of popular feeling which had brought forth the *Iliad* and the *Odyssey* could not remain forever, and new conditions demanded new forms of poetry.

The precocious Ionians with their enterprise and ambition, their wealth and luxury, idealizing the past in the charming pictures of the Homeric poems, and painting the present and future in similar imaginative if not always cheerful coloring,—the Ionians, refusing to realize the burdens of human experience, were not the exponents of all of Greek life. The toil of getting a living pressed more heavily upon the peasants of the mainland of Greece than on the colonists of Asia Minor. If the latter had hardships, they had also excitement and large promises of future success, while Greece itself could offer little except monotonous calls to labor and somber views of the lot of man. But they were all Greeks and all must have their poetry. Greek song must get nearer to reality before it could accomplish all its mission. So after the *Homeridae* the *Hesiodae* appeared.

It is said that the father of Hesiod emigrated from Aeolis, in Asia Minor, to the little village of Ascera, under the afternoon shadow of Mt. Helicon, where the poet was born. We might almost find an allegory in the story, to represent the

literary life of the people. Homer had sung of national topics, but, after all, the scenery, the locality, the life, were all foreign. With Hesiod the people forsook their wars in Asia and their wanderings round the earth, and came back to the fresh hills of Greece to be at home. The "Works and Days," the most characteristic of the writings of this school, a volume of frugal maxims for country life, was of inestimable value for its encouragement to the simpler virtues, and remains to us now to mark the progress which the Greeks were making in their home life.

When Poetry came from the courts and feasts of Asia Minor to the farms and huts of Boeotia and Phocis the change was of vast significance. A mission work was inaugurated, introducing a movement of surpassing importance in the history of the Greeks. In Homer the chiefs were all, the commons were nothing. Homer without his heroes would be absolutely without occupation, — there would be no one for whom to write. Hesiod, on the contrary, writes for the multitude. We have here the delightful evidence that that marvelous progress of the race which lifted the common people up to the cultured democracy of Athens had already begun. The very contrasts between Homer and Hesiod strikingly illustrate how truly national, universal to all classes, was the artistic talent of the Greeks.

From about the beginning of the seventh century before Christ we can trace the development of new types of poetry expressive of a change in the thoughts which were seeking utterance. Self-consciousness was increasing, and the people wished to bring into their poetry their feeling as to the present as well as their conception of the past. Nearest to the traditional form was the elegiac verse, which is indeed but a simple modification of the hexameter by varying the alternate lines so as to give a more sententious and pointed expression. It was apparently in its origin emotional and mournful, but it became

an instrument of especial practical usefulness as society was trying to organize itself on new lines and prepare itself for new progress. As the people had found delight in using the hexameter to recount the glories of the days of old, they naturally employed this variation from the popular verse for their exchange of thought as they struggled with problems which were new and strange. It reminded of duty and stirred to valor; and as poetry had devoted itself to celebrating the heroes who had filled the pictures of the past, so now it turned to creating the practical citizens who were the controlling figures of the present. Callinus pleads with the recreant people of Ephesus; Tyrtæus rouses the enthusiasm of the warlike Spartans; Solon exhorts the Athenians to be both valorous and law-abiding; and for them all the elegiac distich was the appropriate form. The shortness of its sentences, the unvaried limitation of the stanzas, was like a continual reminder to the poet to be brief and sententious and vigorous, and his thoughts were naturally compressed and intensified until they became peculiarly stirring and effective.

But this very sententiousness of the elegiac verse adapted it even more peculiarly for another purpose. It is a most natural progress for every one who exhorts or teaches, to express himself more and more in the language of maxims, especially as there is an innate fondness among all men for this form of instruction. This tendency of the verse to become a vehicle of didactic thought shows itself in a great variety of ways: Solon is inclined to moralize, while Theognis bases his whole fame on a collection of sage remarks for the guidance of human conduct. A large part of the epigrams partake of this character, and this was the favorite verse in which to compose them. This fondness for the statement of truths in maxims (gnomes) has given to Solon and Theognis, together with Phocylides and Simonides of Ceos, the title of gnomie poets. Mimnermus, on the other hand, moralizes in a

more continuous, meditative style, reflecting with sadness upon the frailties of human life. Here in the mournfulness of the song is the commencement of the modern idea of the elegy, or, as the feeling seeks relief in such pleasures as are within reach of human striving, there is a natural transition to the love-songs and sentimental poems which in later times were written in this form. This last tendency of the elegy is especially well illustrated in the Latin writers of the Augustan period.

This same movement of the Greek mind toward self-conscious thought brought forth iambic verse, though this had no literary parentage, springing rather from the loins of vigorous popular speech, molded by the instinctive fondness of the Greeks for poetic form. Iambic verse occupied at first very much the same province as the elegiac; but the two were gradually, under the Greek love of order, set apart each for its peculiar sphere. The iambic tended naturally to the expression of popular sentiment largely tintured with severity and bitterness. The branches of song which we have noticed have been ideal in their representations, didactic in their aim. They give us pictures of imagination, dreams, aspirations, hopes; there are no representations of men of every-day life, as they actually are. The pictures are paintings, not photographs. The poet is largely a preacher; he writes, not what men are, but what they ought to be. In the same period in which Callinus began to write elegies, Archilochus entered upon this new method of song, using iambic poetry to represent life as his indignant spirit saw it, and giving to the form of verse which he used the quality which always distinguished it as uttering the criticism of life from the standpoint of the prosaic realist. Unfortunate in his origin (being born of a slave woman), unhappy in his disposition, bitterly disappointed in his life, he suffered with cruel keenness, and it was a suffering which it was not his nature to repress. His feelings burst forth to blaze like a

fire which finds the air. All his grief and anger and hatred he brings into his verses, to poison the shafts of vengeance which he thus showers upon his enemies. His verses are full of spiteful passion, but we are made conscious that it is just such passion as the world brings forth; it is no fancy picture with artificial varnishing and coloring which he presents; its vivid, outspoken reality chills one at the sight. It is because he is a good hater that he is especially appropriate to his age. Just what he was, and frail men about him were, that was what he put into his poems. He proved his originality and greatness in being as frank in condemnation of himself as of any one. It was natural that for his purpose he should adopt and regulate by rule the conversational iambi, and so prepare the vehicle for the dramatic authors of after days.

The work of Archilochus marks a most important era in the history of Greek thought. He rouses a complete rebellion against the traditional past. The old times had been full of the conception of the divine right of kings and nobles; he proved that even to the despised commoner there was open an appeal to a public sentiment which could touch and humble the proudest prince. He questioned and criticised everywhere with extreme boldness, and thus pricked the bubbles which had long been floating before the popular eyes, and made men look at things as they really are. The old sentiment had branded one who fled in battle as a coward, baser than the basest in society; Archilochus sings with the utmost nonchalance of the loss of his armor, "Let the shield go, I'll find another just as good." The conservative military Spartans would not suffer such a poisoner of morals to come into their city; but the Greek nation, as a whole, honored him as one who helped to enlarge their thought.

The ancients could never express sufficient admiration for the force and originality of Archilochus. He is placed side by side with Homer as preëminent in his art,—almost the

inventor of a new art. It was the tradition that, before he was born, the promise was made to his parents that they should have an immortal son, while over the man who slew him Apollo through his oracle uttered the sentence: "Go forth from the temple; you slew the servant of the Muses." Through all antiquity his reputation for power never waned.

The poetry which we have thus far considered is simple in its form. When, on the other hand, we come to notice that which is more distinctly lyric, we find an almost endless variety of versification. How could it be otherwise? Lyric poetry is made up of songs and hymns, and these must seek variety as the human mind changes in its feelings. The Greek mind could not fail to manifest its versatility in a multitude of forms. These poems may be divided into two great classes. The Aeolians of the island of Lesbos became leaders in the first great movement for the cultivation of Greek song, and naturally made their singing a part of their joyous life. They gave expression to their individual feeling with a fervor and abandon which made their songs models for all future time. On the other hand, to the Dorians it was natural to move together in conservative obedience to that which tradition approved. They were the Puritans of the ancient Greeks in the prominence which they gave to the institutions of religion and worship. They cultivated religious hymns, and trained their choruses to sing them with most effective power. They placed their impress so thoroughly upon this style of poetry that even in the Attic tragedy the choruses in their solemn movement retain forms of the Doric dialect. And so like two sisters, one gay and careless, the other thoughtful and grave, these two great branches of the Greek family brought forth each its peculiar style of music and poetry, and handed down its influence to the ages which were to follow.

It was through the talent, or genius, or inspiration, or receptivity of the Lesbian Aeolians, that this new musical impulse



was first communicated to the Greeks. Lesbos was, from its position, peculiarly adapted to furnish a point of connection for the traditional principles of the Pierian bards and the more artificial methods of Asiatic composers. The wildness and fancifulness of the Phrygians and Lydians were caught by the quick ear of the Greeks, but were taken by them only to be reformed and reconstructed, remodulated to satisfy the Greek taste. So the new art was from abroad, and yet it was their own. The commencement of this new Greek music is with Terpander. He took the ancient tetrachord whose unvaried notes had furnished the only accompaniment, or rather prelude, for the recitation of the ancient poems, and added three strings, giving it the compass of an octave, though with one omitted note. The peculiar benefit of his improvements is to be found in their fertility. He opened a field which his quick-witted countrymen hastened to cultivate with an ardor which gathered riches to be transmitted even to us.

Terpander carried his art from his native Antissa, in Lesbos, to Sparta, and founded the first of the Spartan schools of music. He was followed in his adopted city, within the same generation, by two other masters, Thaletas of Crete, and Alcman, a Lydian, apparently from Sardis. It was a central article of the inborn faith of the Greeks, that the proper balance of character could be obtained only through the refining yet uplifting influence of art. So these three poets, like Tyrtaeus, who belonged to the same age, were brought to Sparta to do for society a work without which Spartan discipline and Dorian valor were recognized as helpless. The development of this art was made as earnest work as the carrying out of the so-called constitution of Lycurgus; music stayed the plague, propitiated the gods, healed the popular disorders, inspired the halting mind, was a necessary part of healthy life. Thus it was that the solemn Greek choruses received their character of impressive grandeur.

This poetry contains other suggestions of peculiar interest to the students of history. Aleman is no disciple of the school of Lycurgus. The laws and institutions of strict discipline which characterized the Sparta of later times were not supreme in the days when Lacedaemon had poets receiving her deference and shaping her life. Spartans were in those early times apparently much like other mortals, that is Greek mortals, until the intense struggles for supremacy in Peloponnesus (of which the Messenian wars were a prominent part) drove them into that system of militarism which we have been wont to consider inherent in their nature.

It is almost impossible for us to comprehend what an element this choral song became in the life of these ancient Dorians. It is, moreover, difficult to say which was reckoned by the popular mind more worthy of admiration, the dignified flow of the poet's thoughts and words, the modulated cadence of the harmonizing voices, or the stately tread of the worshiping chorus as it danced about the altar of Apollo. Dancing, because it helped to train the body while it also exhibited its vigor and gracefulness, was held in high estimation among this people of muscular religion, and especial honor was given to Thaletas for the instruction which he gave in this manly art. Aleman helped to bring in a greater variety of form, even developing the idea of the strophe and antistrophe, to be written in the same meter, and to be sung with corresponding movements of the chorus, followed by the epode which was to be sung with a new arrangement of music. Further advances were made by Stesichorus of Himera, in Sicily, whose influence was of great importance in rendering more elaborate and stately the structure of Greek choral songs. Stesichorus was a Dorian not merely by birth but in his principles. His songs were full of dignity and grandeur, and all his influence worked in harmony with Dorian manners, although he belonged to the same age as Alcaeus and Sappho.

The island of Lesbos, which gave birth to Terpander and sent him to be a leader for the Spartan choruses, was itself to become the center of a school of even more striking brilliancy and glory. So preëminent was its influence upon the musical schools of Greece that I will again call attention to the characteristics of its inhabitants. Almost at the eastern frontier of the Greek-speaking people, it was the first to catch the suggestions and inspiration to be gained from the older, and in some respects more advanced, civilization of the East; it seized the new ideas, and improved upon them with a readiness and progressiveness which were peculiarly Greek. The island was not deficient in fertility, but the population was naturally impelled to maritime pursuits, and the result of this was a large development of mercantile enterprise. It is only by scattered hints that we are informed of the extent of this tendency, but we gain sufficient information to know that Lesbian energy reached out after wide conquests. The brother of Alcaeus appears among the courtiers of the king of Babylon; the brother of Sappho seeks his fortune among the Egyptians, and receives the reproaches of his sister for bringing home from there a noted courtesan. The men of Lesbos were not afraid of distant journeyings, and were coming in contact with people in remote quarters of the globe.

These Aeolians were thus quick-witted, commercial, wealthy, even luxurious in their tastes, developing also with great rapidity those versatile qualities of character which would come from contact with the world. They would become intensely fresh and individual in their sentiments, impatient of each other, eager for something new, — full of large plans, only a small portion of which could by any possibility be carried out. The character of Greek citizens was such, especially in the seaboard towns, that each state was almost sure to come to a point where its circumscribed limits could scarcely contain the convulsions which were engendered. There was everywhere

too much bursting activity for the fields which were open. Thus it was that Mytilene was torn with civil dissensions in connection with new questions of progress and old questions of family and rank, which were always so rife in early Greek society, until the people, in despair, placed the supreme power in the hands of Pittacus, that a strong government might give them peace.

There is, however, another point of great consequence in the character of the people of Lesbos. The religious element was not preëminent in their constitution. Choral songs would have been too serious to express their most ardent feeling. They were a luxurious, pleasure-seeking people; they loved their festivals and banqueting-halls far better than their temples. They could have dispensed with the gods better than with their feasts. And so their poetry was the reflection of their character, calling forth its highest powers, not for worship, but to celebrate the delights of the sensuous life. The intensity of personal feeling would thus furnish the motive force in this school of Greek poetry. The Dorian hymn was the emotion of the whole people, breathing through the swelling cadences of the poet; the Aeolian song was but the feeling of the individual, interpreting his own thought to ask the sympathy of the listeners. The Dorians were grandly communistic; the Aeolians were strikingly individual. Alcaeus was a politician, a partisan, in intention a patriot; and he used his poetry to make others feel his feeling. In this respect his art would trace its lineage back to Archilochus and his fierce iambs, while in the increased variety in thought and form we see the evidence of growth in culture and of the development of the art of music on which the poetry leaned.

The Lesbian poetry adopted a form which was suited to its aim. It was composed generally in simple measures, with the verses arranged in stanzas of moderate length, so as to lend a pleasing variety, and (since the poems were rendered as

solos, commonly in connection with the feasts) to furnish a convenient resting-place for the singer's voice. The form and the spirit is admirably illustrated in the Odes of Horace, which were largely imitations of these Greek songs.

Of the two great composers of Mytilene, Sappho is by far the better representative of the art. With an intensity which makes one almost shrink back from her burning words, she furnishes thoughts as exquisite and graceful as pictures formed by the fancy in the wreathing flames of the evening fire. She is intensely personal; her imagination is all her own; her songs are all of herself; and yet, with the instinct of a true poet, she never deserts the listener, — you are carried with her. She has apparently the perfect openness of a true lyric poet, and yet she is Greek, and with Greek skill she weaves her thoughts into a wonderful web-work of words and pictures and figures of speech, so that, while appearing to tell everything, she perhaps tells little or nothing. She seems to confess all her inward feeling, — to be as open, in her exposure of herself and those about her, as ever Archilochus could have been; and yet, with all her apparent frankness, the world of scholars has never been able to settle the question whether she was pure enough to be an adornment in any home, or corrupt enough to disgrace any society. If we ask how this can be, we answer, It is her art — her poet's art and her woman's art, the perfection of art — which hides the line between fiction and reality, and conceals deformity even from the keenest eye. It would be of interest to me to know the character of Sappho; but it is even more interesting that no one can make her tell more than she has intended to.

Sappho presents to us the best picture of the dominant characteristics of the Aeolian school, because she shows such power in the delineation of sensuous feeling. In the whole history of the world, no other author has represented so vividly the sensations of human nature. She was a wonderful

outgrowth of a peculiar society. The Aeolians lived in the feelings and enjoyments of the day. Sappho was the Aeolian of the Aeolians; in her their feelings were magnified and intensified. Yet all her writing is with consummate art. In the utmost frenzy of her sensation, she does not shock your taste, she hardly violates your sense of propriety. You read feeling that there are two marvels: first, that she could venture to say so much; second, that in those times, with her surroundings, she could say it all with so little offense to the most exacting taste.

The Aeolians made the poetic art simply tributary to their physical and social enjoyment. Songs were to help their pleasures, and add to the enthusiasm of their feasts. The tendency which had been nourished and fostered by these bards of the island of Lesbos was of far-reaching influence among the Greeks, especially of the maritime towns. The islands of the Aegean had grown old in experience of luxury, and often of vice, while Sparta and Arcadia, and almost all the mainland were still wrapped in the innocence of their natural simplicity. The product of a longer growth of this spreading plant of Greek luxury is presented to us in the Ionian Anacreon. He was born at Teos, on the coast of Asia Minor, but his life really belongs to the two courts of Samos and Athens, where he was a favorite of the wealthy and luxurious tyrants Polycrates and Hipparchus. He was devoted to pleasure, not with a peculiar, superhuman sensitiveness, like Sappho, but with a common love for all physical gratification, such as shows itself everywhere in human nature if it is encouraged to come to light. Anacreon represents to us the degeneracy of Greek life. He furnished the models for drinking-songs for all succeeding ages. He lavished his artistic praises upon the joys of dissipation with a fervor which will insure him the sympathy of drunkards and debauchees to the end of time. There is, in fact, a sort of sincerity and earnestness in his dissipation,

which few modern imitators would be able to preserve. Through all his verses there is an air of elegance which you cannot but admire, yet you feel it is only his birthright as a Greek and an artist which restrains him from becoming insufferably coarse. It is a striking testimony as to the estimate which was placed upon him, with reference to both his talent and his character, that long afterward so many songs, like the *Anacreontea* which we publish, imitated his style and tone and were attributed to his genius.

Anacreon was an Ionian, but we are not to conclude that he represented the only tendency of that branch of the Greek race. The Ionians were a people of strange versatility of character, always reaching out for new fields in which to exhibit their enterprise, pushing their conquests with persistent energy and taking the enjoyment of the fruit of their labors with a zest which made them rivals in luxury of the Aeolians, with an adaptability and careless grace which were all their own. Their poetry is the exponent of their character. Anacreon has become the coryphaeus of the pleasure-seekers of all ages, and though his reputation in modern times has depended perhaps quite as much on the poems which he did not write as on his own compositions, still the works which are associated with his name bear testimony to the reputation which he had gained. At the same court of Hipparchus to which Anacreon was a brilliant ornament the Ionians presented in Simonides of Ceos a man suggesting Dorian seriousness and power, with a gracefulness and elegance joined with facility of conduct and expression which bespoke his Ionic surroundings. He loved the grand form of the Dorian chorus and excelled especially in the composition of the dithyramb, or Dionysiac chorus, and of epinician odes and encomia. His elegies were also noted for their beauty, and as a composer of epigrams (and the epigram was child of the elegy) he was most widely celebrated. His short but grandly expressive verses in honor of heroic men are likely to be remembered

as long as the Greek language remains. Among his friends were the prominent citizens of both Sparta and Athens, and his sentiments were loved and admired in both these cities.

The poetical activity of the Greeks must have grown at this time to be enormous. Not merely was it true that in the chief cities there were poetical contests, calling out numerous competitors, but every town had its composers, its choruses, and leaders, — every village had its own musicians. Certain families kept alive the poetic art, handing it down from father to son, gaining renown not only for themselves but for the community to which they belonged. The impulse was universal. The various divisions of the Greek race vied with each other in the pursuit of this beautiful art, each bringing its peculiar characteristics into its prosecution of the work. The different varieties of hymn and song had grown up with well-marked distinctions. The pæan, in honor of Apollo, was as old as the Homeric poems, but had been cultivated with peculiar ardor wherever the Dorian race was found. The dithyramb, in praise of Dionysus, was known before the age of Archilochus, had received new attention from the genius of Arion, and was rapidly advancing to that perfection of development where it was to give birth to the Athenian tragedy. Parthenia, or processional hymns of the Dorian maidens, had been popular since the days of Alcman; hyporchems, dancing-songs, always accompanied by mimetic performances, had a history from the time of Thaletas; the threnoi, or songs of mourning, traced their pedigree up to the bard Olympus; the erotica and symposiaca had been beloved by all the Aeolians, and the former could, perhaps, trace a well-authenticated relationship with the pensive elegies of Mimnermus and his school. Scolia, songs of individual banqueters succeeding each other about the table, had been long cultivated with peculiar beauty; while the ringing melody of the comus was soon to develop into the epinician odes of Pindar. These and a multitude of



other forms, sacred and profane, prove to us that all Greece was full of poetry. The brilliant lines which are to us so precious are but sparkling spray-drops from what was then a full river of song.

Then it was that Pindar appeared; with these surroundings he cultivated the poet's art; upon these foundations he built his power. With Pindar we reach the culmination of Greek lyric poetry. He loved especially the highly-developed form of the Dorian choruses, but he learned from all the schools, and improved upon them with an originality all his own. And so almost five hundred years before the Christian era lyric poetry in Greece had gained its highest perfection; we might almost say, the utmost of which it was capable. The later development was in new fields, with new methods. We have referred to the diversity of Greek poetry, its magnificent range, its contrasts and variety. Now we notice the time over which its growth extended, the centuries which were filled up with continual development, and we are amazed anew at the intellectual vigor of the favored Hellenic race. We can mark off periods, not merely by years or decades, but by centuries and multiplied centuries, in which the Greeks were not only supreme in the literary world but were sending forth productions which were to be masterpieces for all the ages yet to come. We have, assuredly, reason enough for admiration for Greek literature when we think with how much mind we come in contact when we open this storehouse of thought. And nowhere are the Greeks better interpreted and understood than in the poetry which is the natural breathing forth of their own active and artistic thought.

## ELEGIAC POETS

### CALLINUS

Callinus, who has the credit of being the earliest composer of elegiac poetry from whom we have any remains, was an Ephesian, and employed his poetry to arouse the spirit of his fellow-citizens in the wars in which they were engaged. He represents an age of conflict. Asia Minor was afflicted for a long period by inroads of the Cimmerians, a wild and barbarous people supposed to issue from the regions north of the Euxine sea (cf. Herod. i. 6, 15; iv. 11-13). The Greeks, moreover, were not harmonious among themselves. There was war between Ephesus and Magnesia on the Maeander, and there is even a suspicion that the Ephesians called in the help of the barbarians against the Greeks. At all events the seventh century B.C. was a period of great disorder in Asia Minor, and Magnesia was destroyed by tribes which were associated with these Cimmerians. Callinus belongs to the early part of the century and is a prominent actor in these struggles, though we have nothing to tell us what particular crisis gave rise to the appeal which has been preserved to us. We have another fragment consisting of a line and a half in which the poet beseeches Zeus to pity his countrymen. The ancients had apparently a considerable body of poetry belonging to him, but, apart from this selection, we have only a few brief fragments.

These writers of elegiac poetry, as also the composers of iambs who follow, were products of the rich development of Ionian civilization and use the Ionic dialect of their times,

though their language shows plainly in form and phraseology their familiarity with the epic, by which they were considerably affected.

The Elegiac Distich, the form used by the elegiac poets, is composed of a heroic hexameter followed by a so-called pentameter. This latter is made up of two dactylic tripodies, of which the third foot is syncopated or catalectic; a single syllable, that is, filling the time of a foot. The complete feet of the second tripody are always dactyls. So the scheme of the alternate lines would be  $\text{—} \infty \text{—} \infty \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—}$ . G. 1670; HA. 1101.

Μέχρις τεῦ κατάκεισθε; κότ' ἄλκιμον ἔξετε θυμόν,  
ὦ νεοί; οὐδ' αἰδέισθ' ἀμφίπερικτίοις,  
ὠδε λίην μεθμέντες, ἐν εἰρήρῃ δέ δοκεῖτε  
ἦσθαί, ἀτὰρ πόλεμος γαίαν ἅπασαν ἔχει.

\* \* \* \* \*

- 5 καί τις ἀποθνήσκων ὕστατ' ἀκοντισάτω.  
τιμῆν τε γάρ ἐστι καὶ ἀγλαὸν ἀνδρὶ μάχεσθαι  
γῆς πέρι καὶ παίδων κουριδίης τ' ἀλόχου  
δυσμενέσιν· θάνατος δὲ τότε ἔσσεται, ὅπποτε κεν δῆ  
Μοῖραι ἐπικλώσωσ', ἀλλὰ τις ἰθὺς ἴτω  
10 ἔγχος ἀνασχόμενος καὶ ὑπ' ἀσπίδος ἄλκιμον ἦτορ  
ἔλσας, τὸ πρῶτον μιγνυμένου πολέμου.  
οὐ γάρ κως θανάτον γε φυγεῖν εἰμαρμένον ἐστὶν  
ἄνδρ', οὐδ' εἰ προγόνων ἢ γένος ἀθανάτων.  
πολλάκι δηϊοτήτα φυγῶν καὶ δοῦπον ἀκόντων  
15 ἔρχεται,<sup>1</sup> ἐν δ' οἴκῳ μοῖρα κίχεν θανάτου·  
ἀλλ' ὁ μὲν οὐκ ἔμπας δῆμῳ φίλος οὐδὲ ποθεινός,  
τὸν δ' ὀλίγος στενάχει καὶ μέγας, ἦν τι πάθῃ.

<sup>1</sup> B. ἔρχεται.

λαῶ γὰρ σύμπαντι πόθος κρατερόφρονος ἀνδρός  
 θνήσκοντος· ζῶων δ' ἄξιος ἡμιθέων·  
 ὡσπερ γὰρ μιν πύργον ἐν ὀφθαλμοῖσιν ὀρῶσιν·  
 ἔρδει γὰρ πολλῶν ἄξια μῦνος ἑών.

## TYRTAEUS

Ancient tradition said that when the Spartans were hard pressed in the second Messenian war they were commanded by the oracle to seek a leader from Athens, and that Tyrtaeus came from Attica in obedience to their call. The story was embellished until it described him as a lame schoolmaster whom the Athenians sent in order to give formal obedience to the request without furnishing any substantial aid. He proved, however, so inspiring by his gift of song that he led the Spartans to a speedy triumph. These accounts are doubtless inventions, and suggest that we have little which is reliable history with regard to Tyrtaeus. That he may have been called from abroad, and that too under the suggestion of the Delphic oracle, does not seem improbable from what we know of Spartan custom. His Ionic dialect might be taken to suggest that he came from Asia Minor, and there was a tradition in ancient times that he originated in Miletus, the city which was the center of Greek culture in his age. The tone of his poetry, however, assures us that whatever may have been his origin he had become closely identified with the Spartans, and the general character of the poems attributed to him suggests that he had a much broader influence than merely to stir the people to martial ardor. We may be confident that he was in Sparta not as a temporary visitor but as entirely devoted to his adopted home, and allowed even by the conservative Spartans to speak as one of their own number. The influence of his poems was so highly estimated that it was

customary to sing them at table and in camp, especially before battle.

The date of Tyrtæus is the latter part of the seventh century B.C. His dialect in the *ἐμβατήρια*, march-songs, or songs of attack, uses Doric forms, but his elegiacs are Ionic. For the meter of the *ἐμβατήριον*, which is anapaestic, see G. 1676. 3; H.A. 1104. e.

### ΥΠΟΘΗΚΑΙ

I (10)<sup>1</sup>

Τεθνάμεναι γὰρ καλὸν ἐπὶ προμάχοισι πεσόντα  
 ἄνδρ' ἀγαθὸν περὶ ἧ πατρίδι μαρνάμενον.  
 τὴν δ' αὐτοῦ προλιπόντα πόλιν καὶ πίονας ἀγρούς  
 πτωχεύειν πάντων ἔστ' ἀνιηρότατον,  
 5 πλαζόμενον σὺν μητρὶ φίλῃ καὶ πατρὶ γέροντι  
 παισὶ τε σὺν μικροῖς κουριδίῃ τ' ἀλόχῳ.  
 ἐχθρὸς μὲν γὰρ τοῖσι μετέσσεται, οὓς κεν ἴκηται  
 χρησιμοσύνη τ' εἰκὼν καὶ στυγερῇ πενήνῃ,  
 αἰσχύνει τε γένος, κατὰ δ' ἀγλαὸν εἶδος ἐλέγχει,  
 10 πᾶσα δ' ἀτιμία καὶ κακότης ἔπεται.  
 εἰ δ' οὕτως ἀνδρός τοι ἀλωμένου οὐδεμί' ὄρη  
 γίγνεται, οὐτ' αἰδῶς οὐτ' ὄπισ οὐτ' ἔλεος,  
 θυμῷ γῆς περὶ τῆσδε μαχώμεθα καὶ περὶ παίδων  
 θνήσκωμεν ψυχῶν μηκέτι φειδόμενοι.  
 15 ὦ νέοι, ἀλλὰ μάχεσθε παρ' ἀλλήλοισι μένοντες,  
 μηδὲ φυγῆς αἰσχροῦς ἄρχετε μηδὲ φόβου,  
 ἀλλὰ μέγαν ποιείσθε καὶ ἄλκιμον ἐν φρεσὶ θυμόν,  
 μηδὲ φιλοψυχεῖτ' ἀνδράσι μαρνάμενοι·  
 τοὺς δὲ παλαιότερους, ὧν οὐκέτι γούνατ' ἐλαφρά,

<sup>1</sup> The figures in parentheses give the numbering of Bergk's edition.

- 20 μὴ καταλείποντες φεύγετε, τοὺς γεραιούς·  
 αἰσχροὺν γὰρ δὴ τοῦτο μετὰ προμάχοισι πεσόντα  
 κείσθαι πρόσθε νέων ἄνδρα παλαιότερον,  
 ἤδη λευκὸν ἔχοντα κάρη πολιόν τε γένειον,  
 θυμὸν ἀποπνεύοντ' ἄλκιμον ἐν κονίῃ,  
 25 αἱματόεντ' αἰδοῖα φίλαις ἐν χερσὶν ἔχοντα —  
 αἰσχροὺς τὰ γ' ὀφθαλμοῖς καὶ νεμεσητὸν ἰδεῖν —  
 καὶ χροῖα γυμνωθέντα· νέοισι δὲ πάντ' ἐπέοικεν,  
 ὄφρ' ἐρατῆς ἤβης ἀγλαὸν ἄνθος ἔχῃ·  
 ἀνδράσι μὲν θηητὸς ἰδεῖν, ἐρατὸς δὲ γυναιξίν,  
 30 ζῶς ἐών, καλὸς δ' ἐν προμάχοισι πεσών.  
 ἀλλὰ τις εὖ διαβὰς μενέτω ποσὶν ἀμφοτέροισιν  
 στηριχθεὶς ἐπὶ γῆς, χεῖλος ὁδοῦσι δακῶν.

## II (11)

- Ἄλλ' Ἡρακλῆος γὰρ ἀνικῆτου γένος ἔστε,  
 θαρσεῖτ', οὐπω Ζεὺς αὐχένα λοξὸν ἔχει·  
 μηδ' ἀνδρῶν πληθὺν δειμαίνετε, μηδὲ φοβείσθε,  
 ἰθὺς δ' εἰς προμάχους ἀσπίδ' ἀνὴρ ἐχέτω,  
 5 ἐχθρὰν μὲν ψυχὴν θέμενος, θανάτου δὲ μελαίνας  
 κῆρας ὁμῶς αὐγαῖς ἡελίοιο φίλας.  
 ἴστε γὰρ Ἄρηος πολυδακρύου ἔργ' αἰδέηλα·  
 εὖ δ' ὄργῃν ἐδάητ' ἀργαλέου πολέμου,  
 καὶ θαμὰ φευγόντων τε διωκόντων τε γέγευσθε,  
 10 ὦ νέοι, ἀμφοτέρων δ' εἰς κόρον ἠλάσατε.  
 οἱ μὲν γὰρ τολμῶσι παρ' ἀλλήλοισι μένοντες  
 ἔς τ' αὐτοσχεδὴν καὶ προμάχους ἰέναι,  
 παυρότεροι θνήσκουσι, σαοῦσι δὲ λαὸν ὀπίσσω·  
 τρεσσάντων δ' ἀνδρῶν πᾶσ' ἀπόλωλ' ἀρετή.

- 15 οὐδείς ἄν ποτε ταῦτα λέγων ἀνύσειεν ἕκαστα,  
 ὅσος, ἦν αἰσχροῦ πάθῃ, γίγνεται ἀνδρὶ κακά.  
 ῥιγαλέον γὰρ ὄπισθε μετάφρενον ἐστὶ δαΐζειν  
 ἀνδρὸς φεύγοντος δητῶ ἐν πολέμῳ·  
 αἰσχροὺς δ' ἐστὶ νέκυσ κακκείμενος ἐν κονίῃσιν
- 20 νῶτον ὄπισθ' αἰχμῇ δουρὸς ἐληλαμένος.  
 ἀλλὰ τις εὖ διαβὰς μενέτω ποσὶν ἀμφοτέροισιν  
 στηριχθεὶς ἐπὶ γῆς, χεῖλος ὁδοῦσι δακῶν,  
 μηρούς τε κνήμας τε κάτω καὶ στέρνα καὶ ὤμων  
 ἀσπίδος εὐρείης γαστρὶ καλυψάμενος·
- 25 δεξιτερῇ δ' ἐν χειρὶ τιναστέτω ὄβριμον ἔγχος,  
 κινεῖτω δὲ λόφον δεινὸν ὑπὲρ κεφαλῆς·  
 ἔρδειν δ' ὄβριμα ἔργα διδασκέσθω πολεμίζων,<sup>1</sup>  
 μηδ' ἐκτὸς βελέων ἐστάτω ἀσπίδ' ἔχων.  
 ἀλλὰ τις ἐγγὺς ἰὼν αὐτοσχεδὸν ἔγχῃ μακρῷ
- 30 ἢ ξίφει οὐτάζων δηῖον ἀνδρ' ἐλέτω·  
 καὶ πόδα παρ ποδὶ θείσ καὶ ἐπ' ἀσπίδος ἀσπίδ' ἐρείσας  
 ἐν δὲ λόφον τε λόφῳ καὶ κυνέην κυνέην  
 καὶ στέρνον στέρνῳ πεπλημένος ἀνδρὶ μαχέσθω,  
 ἢ ξίφεος κώπην ἢ δόρυ μακρὸν ἐλών.
- 35 ὑμεῖς δ', ὦ γυμνήτες, ὑπ' ἀσπίδος ἄλλοθεν ἄλλος  
 πτώσσοντες μεγάλοις βάλλετε χερμαδίοις,  
 δούρασί τε ξεστοῖσιν ἀκοντίζοντες ἐς αὐτούς,  
 τοῖσι πανόπλοισι πλησίον ἰστάμενοι.

## III (12)

Οὐτ' ἄν μνησαίμην οὐτ' ἐν λόγῳ ἄνδρα τιθείμην  
 οὔτε ποδῶν ἀρετῆς οὔτε παλαισμοσύνης,  
 οὐδ' εἰ Κυκλώπων μὲν ἔχοι μέγεθός τε βίην τε,

<sup>1</sup> B. πελεμίζων.

νικῶν δὲ θεῶν Θρηϊκίον Βορέην,  
 οὐδ' εἰ Τιθωνοῖο φνὴν χαριέστερος εἶη,  
 πλουτοίη δὲ Μίδεω καὶ Κινύρεω μάλιον,  
 οὐδ' εἰ Τανταλίδεω Πέλοπος βασιλεύτερος εἶη,  
 γλῶσσαν δ' Ἀδρήστου μελιχόγηρυν ἔχοι,  
 οὐδ' εἰ πᾶσαν ἔχοι δόξαν πλὴν θούριδος ἀλκῆς·  
 οὐ γὰρ ἀνὴρ ἀγαθὸς γίγνεται ἐν πολέμῳ,  
 εἰ μὴ τετλαίῃ μὲν ὄρων φόνον αἱματόεντα  
 καὶ δητῶν ὀρέγοιτ' ἐγγύθεν ἰστάμενος. *σου, γαίτιν*  
 ἦδ' ἀρετῆ, τόδ' ἄεθλον ἐν ἀνθρώποισιν ἄριστον *δηίω*  
 κάλλιστόν τε φέρειν γίγνεται ἀνδρὶ νέῳ.  
 ξυνὸν δ' ἐσθλὸν τοῦτο πόλῃ τε παντί τε δήμῳ,  
 ὅστις ἀνὴρ διαβὰς ἐν προμάχοισι μὲν  
 νωλεμέως, αἰσχροῦς δὲ φυγῆς ἐπὶ πάγχυ λάθηται,  
 ψυχὴν καὶ θυμὸν τλήμονα παρθέμενος,  
 θαρσύνη δ' ἔπεσιν τὸν πλησίον ἄνδρα παρεστώς·  
 οὗτος ἀνὴρ ἀγαθὸς γίγνεται ἐν πολέμῳ·  
 αἴψα δὲ δυσμενέων ἀνδρῶν ἔτρεψε φάλαγγας  
 τρηχείας, σπουδῇ τ' ἔσχεθε κύμα μάχης·  
 ὅς δ' αὐτ' ἐν προμάχοισι πεσῶν φίλον ὤλεσε θυμὸν  
 ἄστυ τε καὶ λαοὺς καὶ πατέρ' εὐκλείσας, - *participle*  
 πολλὰ διὰ στέρνοιο καὶ ἀσπίδος ὀμφαλοέσσης  
 καὶ διὰ θώρηκος πρόσθεν ἔλληλαμένους,  
 τὸν δ' ὀλοφύρονται μὲν ὁμῶς νέοι ἠδὲ γέροντες,  
 ἀργαλέῳ τε πόντῳ πᾶσα κέκηδε πόλις·  
 καὶ τύμβος καὶ παῖδες ἐν ἀνθρώποις ἀρίσσημοι  
 καὶ παίδων παῖδες καὶ γένος ἐξοπίσω.  
 οὐδέ ποτε κλέος ἐσθλὸν ἀπόλλυται οὐδ' ὄνομ' αὐτοῦ,  
 ἀλλ' ὑπὸ γῆς περ ἐὼν γίγνεται ἀθάνατος,



ὄντιν' ἀριστεύοντα μένοντά τε μαρναμένον τε  
 γῆς πέρι καὶ παίδων θούρος ἄρης ὀλέση.  
 35 εἰ δὲ φύγη μὲν κῆρα τανηλεγέος θανάτιοι,  
 νικήσας δ' αἰχμῆς ἀγλαὸν εὖχος ἔλη,  
 πάντες μιν τιμῶσιν ὁμῶς νέοι ἤδὲ παλαιοί,  
 πολλὰ δὲ τερπνὰ παθὼν ἔρχεται εἰς Ἄϊδην·  
 γηράσκων ἀστοῖσι μεταπρέπει, οὐδέ τις αἰτόν  
 40 βλάπτειν οὐτ' αἰδοῦς οὔτε δίκης ἐθέλει,  
 πάντες δ' ἐν θώκοισιν ὁμῶς νέοι οἱ τε κατ' αἰτόν  
 εἴκουσ' ἐκ χάρης οἱ τε παλαιότεροι.  
 ταύτης νῦν τις ἀνὴρ ἀρετῆς εἰς ἄκρον ἰκέσθαι  
 πειράσθω θυμῷ, μὴ μεθιεῖς πολέμου.

## EMBATHPION

IV (15)

Ἄγετ', ὦ Σπάρτας εὐάνδρου  
 κούροι πατέρων πολιατᾶν,  
 λαιᾶ μὲν ἵτυν προβάλεσθε,  
 δόρυ δ' εἰτόλμως πάλλουτες,<sup>1</sup>  
 5 μὴ φειδόμενοι τᾶς ζωᾶς·  
 οὐ γὰρ πάτριον τᾶ Σπάρτα.

<sup>1</sup> B. βάλλετε.

*unaccented verse -*

υ υ — — — | υ υ — — —  
 1 1 2 2 2 | 1 1 4 2  
 — — — — — | — — — — —  
 — — — — — | — — — — —  
 υ υ — — — | — — — — —  
 — — — — — | — — — — —  
 υ υ — — — | — — — — —

## MIMNERMUS

Mimnermus is associated particularly with Smyrna, and was native either of that city or of Colophon. The facts of his life are little known to us. His date is to a certain degree fixed by the fact that Solon addresses him as a contemporary.

It belongs, we conclude, to the latter part of the seventh century B.C. It was a time when the Greek colonists of Asia Minor were reaping the fruit of their rapid advance in wealth and prosperity. There had been a notable loss of energy and public spirit, and the prevailing luxury was leading men to give the preëminent thought to personal comfort. These influences were weakening the Greek cities, and illustrating the fact that such emphasis upon the individual must inevitably give prominence to his disappointments and furnish soil for the seeds of pessimism to spring up and flourish. Mimnermus gives expression to this tendency. He employs the elegiac metre for plaintive, mournful compositions, though his mournfulness does not impress us as of the most serious character. He renewed the credit thus of giving a new character to elegiac metre, while at the same time he brought it back nearer to what seems to have been its original tone of mournful feeling. A maiden named Nanno was immortalized by his elegies addressed to her, or associated with her name.

## NANNΩ

I (1)

Γίς δὲ βίος, τί δὲ τερπνὸν ἄτερ χρυσοῦς Ἀφροδίτης;  
 τεθναίην, ὅτε μοι μηκέτι ταῦτα μέλοι,  
 κρυπταδίῃ φιλότης καὶ μείλιχα δῶρα καὶ εὐνή·  
 οἳ ἤβης ἄνθεα γίγνεται ἀρπαλέα  
 ἀνδράσιν ἢ δὲ γυναιξίν· ἐπεὶ δ' ὀδυνηρὸν ἐπέλθῃ

γῆρας, ὃ τ' αἰσχρὸν ὁμῶς καὶ κακὸν<sup>1</sup> ἄνδρα τιθεῖ,  
 αἰεὶ μιν φρένας ἀμφὶ κακαὶ τείρουσι μέριμναι,  
 οὐδ' αὐγὰς προσορῶν τέρπεται ἡελίου,  
 ἀλλ' ἐχθρὸς μὲν παισίν, ἀτίμαστος δὲ γυναιξίν·  
 10 οὕτως ἀργαλέον γῆρας ἔθηκε θεός.

## II (2)

Ἡμεῖς δ' οἶά τε φύλλα φύει πολυανθέος ὄρη  
 ἔαρος, ὅτ' αἰψ' αὐγῆς αὖξεται ἡελίου,  
 τοῖς ἱκελοι πῆχυιον ἐπὶ χρόνον ἀνθισιν ἤβης  
 τερπόμεθα, πρὸς θεῶν εἰδότες οὔτε κακόν  
 5 οὔτ' ἀγαθόν· Κῆρες δὲ παρεστήκασι μέλαιναι,  
 ἢ μὲν ἔχουσα τέλος γήραος ἀργαλέον,  
 ἢ δ' ἐτέρη θανάτοιο· μίνυνθα δὲ γίγνεται ἤβης·  
 καρπός, ὅσον τ' ἐπὶ γῆν κίδναται ἡέλιος·  
 αὐτὰρ ἐπὴν δὴ τοῦτο τέλος παραμεύεται ὄρης,  
 10 αὐτίκα τεθνάμεναι βέλτιον ἢ βίωτος·  
 πολλὰ γὰρ ἐν θυμῷ κακὰ γίγνεται· ἄλλοτε οἶκος  
 τρυχοῦται, πενίης δ' ἔργ' ὀδυνηρὰ πέλει·  
 ἄλλος δ' αὖ παιδῶν ἐπιδεύεται, ὧντε μάλιστα  
 ἰμεύρων κατὰ γῆς ἔρχεται εἰς Ἀΐδην·  
 15 ἄλλος νοῦσον ἔχει θυμοφθόρον· οὐδέ τις ἔστιν  
 ἀνθρώπων, ᾧ Ζεὺς μὴ κακὰ πολλὰ διδοί.

## III (5)

Αὐτίκα μοι κατὰ μὲν χροίην ρέει ἄσπετος ἰδρώς,  
 πτωῶμαι δ' ἐσορῶν ἄνθος ὀμηλικίης  
 τερπνὸν ὁμῶς καὶ καλόν, ἐπεὶ πλέον ὠφέλεν εἶναι·  
 ἀλλ' ὀλιγοχρόνιον γίγνεται ὥσπερ ὄναρ

<sup>1</sup>B. καλόν.

ἦβη τιμήεσσα· τὸ δ' ἀργαλέον καὶ ἄμορφον  
 γῆρας ὑπὲρ κεφαλῆς αὐτίχ' ὑπερκρέματα,  
 ἐχθρὸν ὁμῶς καὶ ἄτιμον, ὃ τ' ἄγνωστον τιθεῖ ἄνδρα,  
 βλάπτει δ' ὀφθαλμοὺς καὶ νόον ἀμφιχυθέν.

## IV (12)

Ἡέλιος μὲν γὰρ πόνον ἔλλαχεν ἤματα πάντα,  
 οὐδέ ποτ' ἀμπαυσις γίγνεται οὐδεμία  
 ἵπποισίν τε καὶ αὐτῷ, ἐπεὶ ῥοδοδάκτυλος Ἥως  
 Ὠκεανὸν προλιποῦσ' οὐρανὸν εἰσαναβῆ·  
 τὸν μὲν γὰρ διὰ κῦμα φέρει πολυήρατος εὐνή  
 κοιῖλη, Ἡφαίστου χερσὶν ἐληλαμένη  
 χρυσοῦ τιμήεντος, ὑπόπτερος, ἄκρον ἐφ' ὕδωρ  
 εὐδονθ' ἀρπαλέως χώρου ἀφ' Ἔσπερίδων  
 γαίαν ἐς Αἰθιοπῶν, ἴνα δὲ θοὸν ἄρμα καὶ ἵπποι *ωμεινε*  
 ἐστᾶσ', ὄφρ' Ἥως ἠριγένεια μόλη·  
 εἴθ' ἐπέβη ἐτέρων ὀχέων Ὑπερίονος υἱός.

## SOLON

Solon was an Athenian citizen of noble birth, tracing his lineage back to Codrus, the last king of Athens. His mother, according to a statement quoted by Plutarch, was cousin to the mother of Pisistratus. His naturally meditative mind was rendered more thoughtful by observation at home and extended travel abroad, so that he became known as one of the seven sages of Greece.

His age was one of peculiar interest in the history of his fatherland. Born about 638 B.C., he grew up to find the state suffering from widely extended discontent, and in 594 he was elected archon with unlimited power to introduce the needed reforms.

He is a character of supreme interest in the ancient world. He succeeded in relieving the keenness of public distress. He introduced reforms out of which were slowly developed the democratic institutions of Athens. By his prudence and moderation joined with firmness and vigor, all employed in a spirit of lofty patriotism, he gained for himself a personal esteem such as has been accorded to few men in the history of the world. What we have left of his poetry was preserved especially through interest in the author, and cannot fail to be always prized as the great lawgiver's representation of himself and of his times.

The little oratory and philosophy of that age was almost entirely poetic, and Solon in his work as a statesman made large use of this same instrumentality; he addressed the people in poetry. Athens had for many years been troubled with an old dispute with the Megarians over the possession of the island of Salamis. Megara had gained the superiority in the contest, and the Athenians in despair had given up their undertaking and were unwilling to think of any attempt to reopen the conflict. Solon, however, was indignant at such a result, so that he finally came into the market-place and delivered a poetic address, bidding the people retrieve their disgrace and repossess the lovely Salamis. The appeal was sustained by the ardor of the younger citizens, war was recommenced, and Salamis was recovered. As the name of Pisistratus is prominently connected with this conflict, authorities are inclined to attribute the speech of which our first two selections are fragments to the latter part of the life of Solon. In these, as in all of his lines, the earnestness of his feeling, the intensity of his devotion to the public interest, can still be felt, while they also present suggestive pictures of the state of Athens and his work for its welfare.

For the trochaic tetrameter in fragments VIII and IX, cf. *HA.* 1083.

ΣΑΛΑΜΙΣ

I (1)

Αὐτὸς κήρυξ ἦλθον ἀφ' ἡμερτῆς Σαλαμῖνος,  
κόσμον ἐπέων ᾠδὴν ἀντ' ἀγορῆς θέμενος.

II (2, 3)

Εἶην δὴ τότε ἐγὼ Φολεγάνδριος ἢ Σικινῆτης  
ἀντί γ' Ἀθηναίου, πατρίδ' ἀμειψάμενος·  
αἶψα γὰρ ἀν φάτις ἦδε μετ' ἀνθρώποισι γένοιτο·  
Ἄττικὸς οὗτος ἀνὴρ τῶν Σαλαμιναφετῶν.  
5 ἴομεν εἰς Σαλαμῖνα, μαχησόμενοι περὶ νήσου  
ἡμερτῆς, χαλεπὸν τ' αἰσχος ἀπωσόμενοι.

ΤΠΟΘΗΚΑΙ ΕΙΣ ΑΘΗΝΑΙΟΤΣ

III (4)

Ἡμετέρα δὲ πόλις κατὰ μὲν Διὸς οὐποτ' ὀλεῖται  
αἴσαν καὶ μακάρων θεῶν φρένας ἀθανάτων·  
τοίῃ γὰρ μεγάλθυμος ἐπίσκοπος ὀβριμοπάτρη  
Παλλὰς Ἀθηναίη χεῖρας ὑπερθεν ἔχει·  
5 αὐτοὶ δὲ φθείρειν μεγάλην πόλιν ἀφραδίῃσιν  
ἀστοὶ βούλονται χρήμασι πειθόμενοι,  
δήμου θ' ἡγεμόνων ἄδικος νόος, οἷσιν ἐτοῖμον  
ὑβριος ἐκ μεγάλης ἄλγεα πολλὰ παθεῖν·  
οὐ γὰρ ἐπίστανται κατέχειν κόρον οὐδὲ παρούσας  
10 εὐφροσύνας κοσμεῖν δαιτὸς ἐν ἡσυχίῃ.  
\* \* \* \* \*  
πλουτοῦσιν δ' ἀδίκους ἔργμασι πειθόμενοι  
\* \* \* \* \*

οὐκ ἐθέλω· πάντως ὕστερον ἦλθε δίκη.  
 πλοῦτον δ' ὄν μὲν δώσει θεοί, παραγίγνεται ἀνδρὶ  
 10 ἔμπεδος ἐκ νεάτου πυθμένος εἰς κορυφήν·  
 ὄν δ' ἄνδρες μετίωσιν ὑφ' ὕβριος, οὐ κατὰ κόσμον  
 ἔρχεται, ἀλλ' ἀδίκους ἔργμασι πειθόμενος  
 οὐκ ἐθέλων ἔπεται· ταχέως δ' ἀναμίσγεται ἄτη·  
 ἀρχὴ δ' ἐξ ὀλίγου γίγνεται ὥστε πυρός,  
 15 φλαύρῃ μὲν τὸ πρῶτον, ἀνηρῇ δὲ τελευτᾷ·  
 οὐ γὰρ δὴν θνητοῖς ὕβριος ἔργα πέλει.  
 ἀλλὰ Ζεὺς πάντων ἐφορᾷ τέλος, ἔξαπίνης δέ  
 ὥστ' ἄνεμος νεφέλας αἴψα διεσκέδασεν  
 ἠρινός, ὃς πόντου πολυκύμονος ἀτρυγέτιο  
 20 πυθμένα κινήσας, γῆν κατὰ πυροφόρον  
 δηρώσας καλὰ ἔργα, θεῶν ἔδος αἰπὺν ἰκάνει  
 οὐρανόν, αἰθρίην δ' αὔτις ἔθηκεν ἰδεῖν·  
 λάμπει δ' ἡελίοιο μένος κατὰ πίονα γαῖαν  
 καλόν, ἀτὰρ νεφέων οὐδὲν ἔτ' ἐστὶν ἰδεῖν·  
 25 τοιαύτη Ζηνὸς πέλεται τίσις, οὐδ' ἐφ' ἐκάστω,  
 ὥσπερ θνητὸς ἀνὴρ, γίγνεται ὀξύχολος·  
 αἰεὶ δ' οὐ ἐλέληθε διαμπερές, ὅστις ἀλιτρόν  
 θυμὸν ἔχη, πάντως δ' ἐς τέλος ἐξεφάνη·  
 ἀλλ' ὁ μὲν αὐτίκ' ἔτισεν, ὁ δ' ὕστερον· εἰ δὲ φύγωσ  
 30 αὐτοί, μηδὲ θεῶν μοῖρ' ἐπιούσα κίχη,  
 ἦλυθε πάντως αὐτίς· ἀναίτιοι ἔργα τίνουσιν  
 ἢ παῖδες τούτων ἢ γένος ἐξοπίσω.  
 θνητοὶ δ' ὦδε νοεῦμεν ὁμῶς ἀγαθὸς τε κακὸς τε·  
 δηνεύειν αὐτὸς δόξαν ἕκαστος ἔχει,  
 35 πρὶν τι παθεῖν· τότε δ' αὐτίκ' ὀδύρεται· ἕχρι  
 τούτου

χάσκοντες κούφαις ἐλπίσι τερπόμεθα.  
 χῶστις μὲν νούσοισιν ὑπ' ἀργαλέησι πιεσθῆ,  
 ὡς ὑγιῆς ἔσται, τοῦτο κατεφράσατο·  
 ἄλλος δειλὸς ἐὼν ἀγαθὸς δοκεῖ ἔμμεναι ἀνὴρ,  
 καὶ καλός, μορφὴν οὐ χαρίεσσαν ἔχων·  
 εἰ δέ τις ἀχρήμων, πενήτης δέ μιν ἔργα βιᾶται,  
 κτήσεσθαι πάντως χρήματα πολλὰ δοκεῖ.  
 σπεύδει δ' ἄλλοθεν ἄλλος· ὁ μὲν κατὰ πόντον ἀλάται  
 ἐν νηυσὶν χρήζων οἴκαδε κέρδος ἄγειν  
 ἰχθυόεντ', ἀνέμοισι φορεύμενος ἀργαλείοισιν,  
 φειδωλὴν ψυχῆς οὐδεμίαν θέμενος·  
 ἄλλος γῆν τέμνων πολυδένδρεον εἰς ἐνιαυτὸν  
 λατρεύει, τοῖσιν καμπύλ' ἄροτρα μέλει·  
 ἄλλος Ἀθηναίης τε καὶ Ἡφαίστου πολυτέχνευ  
 ἔργα δαεὶς χειροῖν ξυλλέγεται βίοτον·  
 ἄλλος Ὀλυμπιάδων Μουσέων πάρα δῶρα διδαχθεῖς,  
 ἱμερτῆς σοφίης μέτρον ἐπιστάμενος·  
 ἄλλον μάντιν ἔθηκεν ἀναξ' ἐκάεργος Ἀπόλλων,  
 ἔγνω δ' ἀνδρὶ κακὸν τηλόθεν ἐρχόμενον,  
 ᾧ συνομαρτήσωσι θεοί· τὰ δὲ μόρσιμα πάντως  
 οὔτε τις οἰωνὸς ρύσεται οὔθ' ἱερά·  
 ἄλλοι Παιῶνος πολυφαρμάκου ἔργον ἔχοντες  
 ἱητροί· καὶ τοῖς οὐδὲν ἔπεστι τέλος·  
 πολλάκι δ' ἐξ ὀλίγης ὀδύνης μέγα γίγνεται ἄλγος,  
 οὐκ ἂν τις λύσαιτ' ἤπια φάρμακα δούς·  
 τὸν δὲ κακαῖς νούσοισι κακούμενον ἀργαλείαις τε  
 ἀϊμάμενος χειροῖν αὔμα τίθησ' ὑγιῆ.  
 Μοῖρα δέ τοι θνητοῖσι κακὸν φέρει ἠδὲ καὶ ἐσθλόν·  
 δῶρα δ' ἀφικτα θεῶν γίγνεται ἀθανάτων.



- 65 *πάσι δέ τοι κίνδυνος ἐπ' ἔργμασιν, οὐδέ τις οἶδεν,  
     ἧ μέλλει σχήσειν, χρήματος ἀρχομένου·  
     ἀλλ' ὁ μὲν εὖ ἔρδειν πειρώμενος οὐ προνοήσας  
     εἰς μεγάλην ἄτην καὶ χαλεπὴν ἔπεσεν,  
     τῷ δὲ κακῶς ἔρδοντι θεὸς περὶ πάντα δίδωσιν*  
 70 *συντυχήην ἀγαθήν, ἔκλυσιν ἀφροσύνης.  
     πλούτου δ' οὐδὲν τέρμα πεφασμένον ἀνδράσι κείται·  
     οἱ γὰρ νῦν ἡμέων πλείστον ἔχουσι βίον,  
     διπλασίως σπεύδουσι· τίς ἂν κορέσειεν ἅπαντας;  
     κέρδεά τοι θνητοῖς ὅπασαν ἀθάνατοι·*  
 75 *ἄτη δ' ἐξ αὐτῶν ἀναφαίνεται, ἣν ὀπότεν Ζεὺς  
     πέμψῃ τισομένην, ἄλλοτε ἄλλος ἔχει.*

## VII (15)

*Πολλοὶ γὰρ πλουτεῦσι κακοί, ἀγαθοὶ δὲ πένονται·  
     ἀλλ' ἡμεῖς αὐτοῖς οὐ διαμειψόμεθα  
     τῆς ἀρετῆς τὸν πλοῦτον, ἐπεὶ τὸ μὲν ἔμπεδον αἰεὶ,  
     χρήματα δ' ἀνθρώπων ἄλλοτε ἄλλος ἔχει.*

## ΤΕΤΡΑΜΕΤΡΑ ΠΡΟΣ ΦΩΚΟΝ

## VIII (33)

- Οὐκ ἔφν Σόλων βαθύφρων οὐδὲ βουλήεις ἀνὴρ·  
     ἔσθλα γὰρ θεοῦ διδόντος αὐτὸς οὐκ ἐδέξατο·  
     περιβαλὼν δ' ἄγραν, ἀγασθεῖς οὐκ ἐπέσπασεν μέγα  
     δίκτυον, θυμοῦ θ' ἀμαρτῆ καὶ φρενῶν ἀποσφαλεῖς·*  
 5 *ἦθελον γὰρ κεν κρατήσας, πλοῦτον ἀφθονον λαβῶν  
     καὶ τυραννεύσας Ἀθηνῶν μῶνον ἡμέραν μίαν,  
     ἀσκόδ' ὕστερον δεδάρθαι κάπιτετριφθαι γένος.*

\* Ἄλλ' ἄλλω κακόν ἐστι, τὸ δ' ἄτρεκὲς ὄλβιος οὐδεὶς 167  
ἀνθρώπων, ὅπόσους ἠέλιος καθορᾷ.

5 Ὅν δὲ θεοὶ τιμῶσ', ὁ<sup>1</sup> καὶ μωμευμένος αἰνεῖ· 169  
ἀνδρὸς δὲ σπουδὴ γίνεται οὐδεμία.

Θεοῖς εὐχου, θεοῖς ἐστὶν ἐπὶ κράτος· οὐ τοι ἄτερ  
θεῶν 171  
γίνεται ἀνθρώποις οὔτ' ἀγάθ' οὔτε κακά.

\* Ἄνδρ' ἀγαθὸν πενίη πάντων δάμνησι μάλιστα 173  
10 καὶ γήρως πολιού, Κύρνε, καὶ ἠπιάλου, *καὶ ἠπιάλου*  
ἣν δὴ χρὴ φεύγοντα καὶ ἐς βαθυκῆτα πόντον  
ρίπτειν, καὶ πετρέων, Κύρνε, κατ' ἠλιβάτων.  
καὶ γὰρ ἀνὴρ πενίη δεδμημένος οὔτε τι εἰπεῖν  
οὔθ' ἔρξαι δύναται, γλώσσα δέ οἱ δέδεται.

15 Χρὴ γὰρ ὁμῶς ἐπὶ γῆν τε καὶ εὐρέα νῶτα θαλάσ-  
σης 179  
δίξησθαι χαλεπῆς, Κύρνε, λύσιν πενίης.

Κριοὺς μὲν καὶ ὄνους διζήμεθα, Κύρνε, καὶ ἵππους 183  
εὐγενέας, καὶ τις βούλεται ἐξ ἀγαθῶν  
βήσεσθαι· γῆμαι δὲ κακὴν κακοῦ οὐ μελεδαίνει  
10 ἐσθλὸς ἀνὴρ, ἣν οἱ χρήματα πολλὰ διδῶ.  
οὐδὲ γυνὴ κακοῦ ἀνδρὸς ἀναίνεται εἶναι ἄκοιτις  
πλουσίου, ἀλλ' ἀφνεὸν βούλεται ἀντ' ἀγαθοῦ.  
χρήματα γὰρ τιμῶσι· καὶ ἐκ κακοῦ ἐσθλὸς ἔγνημεν,  
καὶ κακὸς ἐξ ἀγαθοῦ· πλοῦτος ἔμιξε γένος.

<sup>1</sup> B. ὄν.

165 οὐτῶ μὴ θαύμαζε γένος, Πολυπαΐδη, ἀστῶν  
μαυροῦσθαι· σὺν γὰρ μίσγεται ἐσθλὰ κακοῖς.

Αὐτός τοι ταύτην εἰδὼς κακόπατριν ἐοῦσαν 168  
εἰς οἴκους ἄγεται, χρήμασι πειθόμενος,  
εὐδοξος κακόδοξον, ἐπεὶ κρατερὴ μιν ἀνάγκη  
170 ἐντύει, ἧ τ' ἀνδρὸς τλήμονα θῆκε νόον.

Χρήμα δ', ὃ μὲν Διόθεν καὶ σὺν δίκη ἀνδρὶ γένηται 174  
καὶ καθαρῶς, αἰεὶ παρμόνιμον τελέθει.  
εἰ δ' ἀδίκως παρὰ καιρὸν ἀνὴρ φιλοκερδέϊ θυμῷ  
κτῆσεται, εἴθ' ὄρκῳ παρ τὸ δίκαιον ἐλών,  
175 αὐτίκα μὲν τι φέρειν κέρδος δοκεῖ, ἐς δὲ τελευτήν  
αὐθις ἔγεντο κακόν, θεῶν δ' ὑπερέσχε νόος.  
ἀλλὰ τὰδ' ἀνθρώπων ἀπατᾶ νόον· οὐ γὰρ ἐπ' αὐτοῦ  
τίνονται μάκαρες πρήγματος ἀμπλακίας·  
ἀλλ' ὃ μὲν αὐτὸς ἔτισε<sup>1</sup> κακὸν χρέος οὐδὲ φίλοισιν  
180 ἄτην ἐξοπίσω παισὶν ὑπερκρέμασεν·  
ἄλλον δ' οὐ κατέμαρψε δίκη· θάνατος γὰρ ἀναιδῆς  
πρόσθεν ἐπὶ βλεφάροις ἔζητο κῆρα φέρων.

Κύρνε, φίλους κατά πάντας ἐπίστρεφε ποικίλι 2  
ἦθος,  
ὄργην συμμίσγων ἦντιν' ἕκαστος ἔχει.

185 Πουλύπου ὄργην ἴσχε πολυπλόκου, ὃς ποτὶ πέτρῃ, 2  
τῇ προσομιλήσῃ, τοῖος ἰδεῖν ἐφάνη.

<sup>1</sup> B. τῖσε.

- εἴτε καὶ ἵπποισιν, ταῦτά χ' ἅπαντα λάχοι,  
 οὐκ ἔων ἄξιος, ὥσπερ ἐγώ· ῥώμης γὰρ ἀμείνων  
 ἀνδρῶν ἢδ' ἵππων ἡμετέρη σοφίη.  
 ἀλλ' εἰκῆ μάλα τοῦτο νομίζεται· οὐδὲ δίκαιον  
 προκρίνειν ῥώμην τῆς ἀγαθῆς σοφίης.  
 οὔτε γὰρ εἰ πύκτης ἀγαθὸς λαοῖσι μετεΐη, *used with these constructions*  
 οὔτ' εἰ πενταθλεῖν, οὔτε παλαισμοσύνην, *(late style)*  
 οὐδὲ μὲν εἰ ταχυτῆτι ποδῶν, τό πέρ ἐστι πρότιμον  
 ῥώμης ὅσσ' ἀνδρῶν ἔργ' ἐν ἀγῶνι πέλει,  
 τοῦνεκεν ἂν δὴ μᾶλλον ἐν εὐνομίῃ πόλις εἴη·  
 σμικρὸν δ' ἂν τι πόλει χάρμα γένοιτ' ἐπὶ τῷ,  
 εἴ τις ἀεθλεύων νικῶ Πίσασο παρ' ὄχθας·  
 οὐ γὰρ παίειν ταῦτα μυχοῦς πόλεως.

## THEOGNIS

For the life of Theognis we are dependent upon what we can glean of statement and suggestion about himself from his own works. As his poems, however, are not handed down to us in any complete form, our information is to an unfortunate degree based upon conjecture. We can feel nevertheless that the main points in his history are fairly certain. He was a native, we conclude, of Megara, across the bay and the island of Salamis from Athens. He flourished during the latter half of the sixth century B.C., and there is some reason to believe that he lived through the years at the beginning of the century following.

For a long time previous to the birth of Theognis his native city had suffered from a series of revolutions which threw the control of the state back and forth between the oligarchs and the commons, or tyrants who usurped the power in the commons.

name. Theognis belonged by birth and by sympathy to the nobles, and his poems naturally reflect his feeling of indignation over the misfortunes of his friends, and his thorough hatred of their political opponents. His sentiments were greatly intensified by his personal losses, as his property was confiscated and he was sent forth an exile, homeless and almost friendless. He found at last a resting-place in Megara in Sicily. It was the natural result of his experiences that all his thoughts were colored by his political feeling. In his writings the nobles are always the ἀγαθοί and ἐσθλοί, and the common people are κακοί and δειλοί, so that these words, as they occur in his poems, are always to be taken as having much of this political signification.

His poems were regarded as especially valuable for their shrewd judgment upon human life and for the wise maxims which were the outgrowth of his many-sided experience. Such reflections as were counted especially valuable were apparently culled from his works and brought together because they reflected so well the judgment of the average Greek gentleman of culture. The collection was naturally enlarged by attracting to itself similar suggestions from other authors, so that we have under his name an anthology in which the Greek spirit utters itself in most suggestive language, but it is not always easy to conclude who was originally responsible for each sentiment. The collection is supposed to have been used as a text-book for the school training of the Greek children. If we would attempt to select the poems which really belong to Theognis, we can only use our best judgment in attributing to him those portions which are not referred to as belonging to other poets, and which are tolerably consistent with one another in their testimony about their author. We are helped in this because his experience was not of a commonplace character, and his feelings are intense and expressed with a vigor which could not fail to give them a certain distinction. Many of his poems were addressed to one Cyrnus, the son of Polypaïs, a

ung friend of whom we know only what he tells us. The me, however, identifies the poems where it occurs as belonging to Theognis. Even where we cannot be certain who composed the lines, they are interesting because the Greeks gave them a place among their rules of life. The edition of Bergk gives some fourteen hundred lines of the elegies of Theognis, of which selected portions are given here.

ὦ ἄνα, Λητοῦς υἱέ, Διὸς τέκος, οὔποτε σείω  
 λήσομαι ἀρχόμενος οὐδ' ἀποπανόμενος,  
 ἀλλ' αἰεὶ πρῶτον σέ καὶ ὕστατον ἔν τε μέσοισιν  
 αἰείσω· σὺ δέ μοι κλύθι καὶ ἐσθλὰ δίδου.

Φοῖβε ἄναξ, ὅτε μὲν σε θεὰ τέκε πότνια Λητώ, 5<sup>1</sup>  
 φοῖνικος ῥαδιυῆς χερσὶν ἐφαψαμένη,  
 ἀθανάτων κάλλιστον, ἐπὶ τροχοειδέϊ λίμνῃ,  
 πᾶσα μὲν ἐπλήσθη Δῆλος ἀπειρεσίῃ  
 ὄδμης ἀμβροσίης, ἐγέλασσε δὲ γαῖα πελώρη,  
 γήθησεν δὲ βαθὺς πόντος ἀλὸς πολιῆς. 10

Ἄρτεμι θηροφόνη, θύγατερ Διός, ἦν Ἀγαμέμνων  
 εἶσαθ', ὅτ' ἐς Τροίην ἔπλεε νηυσὶ θοαῖς,  
 εὐχομένῳ μοι κλύθι, κακὰς δ' ἀπὸ κῆρας ἀλαλκε·  
 σοὶ μὲν τοῦτο, θεά, σμικρόν, ἐμοὶ δὲ μέγα.

Μοῦσαι καὶ Χάριτες, κοῦραι Διός, αἶ ποτε Κάδμου  
 ἐς γάμον ἐλθούσαι καλὸν αἰείσατ' ἔπος· 16  
 ὅττι καλόν, φίλον ἐστί· τὸ δ' οὐ καλὸν οὐ φίλον  
 ἐστί.

τοῦτ' ἔπος ἀθανάτων ἦλθε διὰ στομάτων.

<sup>1</sup>The figures on the right give the numbering of Bergk's edition.

*was a sad day for the world when the world  
 had to be beautiful: Des Miserables  
 beautiful is as useful as the world*

Κύρνε, σοφίζομένω μὲν ἔμοι σφρηγῆς ἐπικείσθω  
 20 τοῖσδ' ἔπεσιν, λήσει δ' οὔποτε κλεπτόμενα. 20  
 οὐδέ τις ἀλλάξει κάκιον τοῦσθλοῦ παρεόντος·  
 ὦδε δὲ πᾶς τις ἐρεῖ· Θεύγνιδός ἐστιν ἔπη  
 τοῦ Μεγαρέως· πάντας δὲ κατ' ἀνθρώπους ὀνομαστός  
 ἀστοῖς τοῖσδ' οὔ πω πᾶσιν ἀδεῖν δύναμαι·  
 25 οὐδὲν θαυμαστόν, Πολυπαῖδη· οὐδὲ γὰρ ὁ Ζεὺς 25  
 οὔθ' ὕων πάντεσσ' ἀνδάνει οὔτ' ἀνέχων.

Σοὶ δ' ἐγὼ εὖ φρονέων ὑποθήσομαι, οἷά περ αὐτός,  
 Κύρν', ἀπὸ τῶν ἀγαθῶν παῖς ἔτ' ἐὼν ἔμαθον.  
 πέπνυο, μηδ' αἰσχροῖσιν ἐπ' ἔργμασι μηδ' ἀδίκουσιν  
 30 τιμὰς μηδ' ἀρετὰς ἔλκεο μηδ' ἄφενος. 30  
 ταῦτα μὲν οὕτως ἴσθι· κακοῖσι δὲ μὴ προσομίλει  
 ἀνδράσιν, ἀλλ' αἰεὶ τῶν ἀγαθῶν ἔχεο·  
 καὶ μετὰ τοῖσιν πῖνε καὶ ἔσθιε, καὶ μετὰ τοῖσιν  
 ἕζε, καὶ ἀνδανε τοῖς, ὧν μεγάλη δύναμις.  
 35 ἐσθλῶν μὲν γὰρ ἅπ' ἐσθλὰ μαθήσεται· ἦν δὲ κα- 35  
 κοῖσιν  
 συμμίσγης, ἀπολείς καὶ τὸν ἐόντα νόον.  
 ταῦτα μαθὼν ἀγαθοῖσιν ὀμίλει, καὶ ποτε φήσεις  
 εὖ συμβουλευεῖν τοῖσι φίλοισιν ἐμέ.

Κύρνε, κύει πόλις ἦδε, δέδοικα δὲ μὴ τέκη ἄνδρα  
 40 εὐθνητῆρα κακῆς ὕβριος ἡμετέρης. 40  
 ἀστοὶ μὲν γὰρ ἔθ' οἶδε σαόφρονες, ἡγεμόνες δὲ  
 τετράφαται πολλὴν ἐς κακότητα πεσεῖν.

Οὐδεμίαν πω, Κύρν', ἀγαθοὶ πόλιν ὤλεσαν ἄνδρες·  
 ἀλλ' ὅταν ὕβριζεν τοῖσι κακοῖσιν ἄδη,

35 δῆμόν τε φθείρωσι, δίκας τ' ἀδίκουσι διδῶσιν 45  
 οἰκείων κερδέων εἵνεκα καὶ κράτεος,  
 ἔλπεο μὴ δηρὸν κείνην πόλιν ἀτρεμείσθαι,  
 μηδ' εἰ νῦν πολλῇ κείται ἐν ἡσυχίῃ,  
 εἴτ' ἂν τοῖσι κακοῖσι φίλ' ἀνδράσι ταῦτα γένηται,  
 50 κέρδεα δημοσίῳ σὺν κακῶ ἔρχόμενα. 50  
 ἐκ τῶν γὰρ στάσιές τε καὶ ἔμφυλοι φόνοι ἀνδρῶν  
 μούναρχοί θ'· ἃ πόλει μήποτε τῆδε ἄδοι.

Κύρνε, πόλις μὲν ἔθ' ἦδε πόλις, λαοὶ δὲ δὴ ἄλλοι·  
 οἱ πρόσθ' οὔτε δίκας ἤδεσαν, οὔτε νόμοις,  
 55 ἀλλ' ἀμφὶ πλευρῆσι δορὰς αἰγῶν κατέτριβον, 55  
 ἔξω δ' ὥστ' ἔλαφοι τῆσδ' ἐνέμοντο πόλεος,  
 καὶ νῦν εἰς ἀγαθοί, Πολυπαῖδη· οἱ δὲ πρὶν ἐσθλοὶ  
 νῦν δειλοί. τίς κεν ταῦτ' ἀνέχουτ' ἐσορῶν;  
 ἀλλήλους δ' ἀπατώσιν ἐπ' ἀλλήλοισι γελῶντες,  
 60 οὔτε κακῶν γνώμας εἰδότες οὔτ' ἀγαθῶν. 60

Μηδένα τῶνδε φίλον ποιεῦ, Πολυπαῖδη, ἀστῶν  
 ἐκ θυμοῦ, χρεῖης εἵνεκα μηδεμιῆς·  
 ἀλλὰ δόκει μὲν πᾶσιν ἀπὸ γλώσσης φίλος εἶναι,  
 χρῆμα δὲ συμμίξης μηδενὶ μηδ' ὀτιοῦν  
 65 σπουδαῖον· γνώση γὰρ οἴζυρῶν φρένας ἀνδρῶν, 65  
 ὥς σφιν ἐπ' ἔργοισιν πίστις ἐπ' οὐδεμία,  
 ἀλλὰ δόλους τ' ἀπάτας τε πολυπλοκίας τ' ἐφίλησαν  
 οὕτως, ὡς ἄνδρες μηκέτι σφωξόμενοι.

Πιστὸς ἀνὴρ χρυσοῦ τε καὶ ἀργύρου ἀντερύσασθαι  
 70 ἄξιός ἐν χαλεπῇ, Κύρνε, διχαστασίη. 75



Παύρους εὐρήσεις, Πολυπαῖδη, ἄνδρας ἐταίρους 79  
 πιστοὺς ἐν χαλεποῖς πρήγμασι γινομένους,  
 οἴτινες ἂν τολμῶεν, ὁμόφρονα θυμὸν ἔχοντες,  
 ἴσον τῶν ἀγαθῶν τῶν τε κακῶν μετέχειν.  
 75 οὐ τόσσους χ' εὐροις <sup>1</sup> διζήμενος οὐδ' ἐπὶ πάντας 83  
 ἀνθρώπους, οὐς ναῦς μὴ μία πάντας ἄγοι,  
 οἷσιν ἐπὶ γλώσση τε καὶ ὀφθαλμοῖσιν ἔπεστιν  
 αἰδῶς, οὐδ' αἰσχροὺς χρῆμ' ἐπι κέρδος ἄγει.

Μή μ' ἔπεσιν μὲν στέργε, νόον δ' ἔχε καὶ φρένας  
 ἄλλας, 87

80 εἴ με φιλεῖς καὶ σοι πιστὸς ἔνεστι νόος,  
 ἀλλὰ φίλει καθαρὸν θέμενος νόον, ἢ μ' ἀποπειπῶν  
 ἔχθαιρ', ἀμφαδίην νεῖκος ἀειράμενος.  
 ὃς δὲ μὴ γλώσση δίχ' ἔχει νόον, οὗτος ἐταῖρος  
 δειλός, Κύρν', ἐχθρὸς βέλτερος ἢ φίλος ὢν.

85 Εἴ τις ἐπαινήσῃ σε τόσον χρόνον ὅσσον ὀρώης, 91  
 νοσφισθεῖς δ' ἄλλη γλώσσαν ἰῆσι κακὴν,  
 τοιοῦτός τοι ἐταῖρος ἀνὴρ φίλος οὔτι μάλ' ἐσθλός,  
 ὃς κ' εἶπη γλώσση λῶα, φρονῆ δ' ἔτερα.

Ἄλλ' εἶη τοιοῦτος ἐμοὶ φίλος, ὃς τὸν ἐταῖρον 95  
 1:0 γινώσκων ὀργὴν καὶ βαρὺν ὄντα φέρει  
 ἀντὶ κασιγνήτου· σὺ δέ μοι, φίλε, ταῦτ' ἐνὶ θυμῷ  
 φράζεο, καὶ ποτ' ἐμοῦ μνήσεται ἐξοπίσω.

Μηδεὶς σ' ἀνθρώπων πείσῃ κακὸν ἄνδρα φιλῆσαι, 100  
 Κύρνε· τί δ' ἐστ' ὄφελος δειλὸς ἀνὴρ φίλος ὢν;

<sup>1</sup> B. τόσσους δ' οὐ δήεις.

95 οὐτ' ἂν σ' ἐκ χαλεποῦ πόνου ρύσαιτο καὶ ἄτης,  
οὔτε κεν ἐσθλὸν ἔχων τοῦ μεταδοῦν ἐθέλοι.

Δειλοὺς εὖ ἔρδοντι ματαιοτάτῃ χάρις ἐστίν· 105

ἴσον καὶ σπείρειν πόντον ἄλως πολιῆς.

οὔτε γὰρ ἂν πόντον σπείρων βαθὺ λήϊον ἀμῶς,

00 οὔτε κακοὺς εὖ δρῶν εὖ πάλιν ἀντιλάβοις·

ἄπληστον γὰρ ἔχουσι κακοὶ νόον· ἦν δ' ἐν ἀμάρτης,

τῶν πρόσθεν πάντων ἐκκέχυται φιλότῃς.

οἱ δ' ἀγαθοὶ τὸ μέγιστον ἐπαυρίσκουσι παθόντες,

μνήμα δ' ἔχουσ' ἀγαθῶν καὶ χάριν ἐξοπίσω.

05 Κιβδήλου δ' ἀνδρὸς γνῶναι χαλεπώτερον οὐδέν, 117

Κύρνη, οὐδ' εὐλαβίης ἐστὶ περὶ πλέονος.

Χρυσοῦ κιβδήλοιο καὶ ἀργύρου ἄνσχετος ἄτη, 119

Κύρνε, καὶ ἐξευρεῖν ράδιον ἀνδρὶ σοφῷ.

εἰ δὲ φίλου νόος ἀνδρὸς ἐνὶ στήθεσσι λελήθη

10 ψυδρὸς ἐών, δόλιον δ' ἐν φρεσὶν ἦτορ ἔχῃ,

τοῦτο θεὸς κιβδηλότατον ποίησε βροτοῖσιν,

καὶ γνῶναι πάντων τοῦτ' ἀνηρότατον.

οὐ γὰρ ἂν<sup>1</sup> εἰδείης ἀνδρὸς νόον οὐδὲ γυναικός,

πρὶν πειρηθείης ὥσπερ ὑποζυγίου·

15 οὐδέ κεν εἰκάσσαις ὥσπερ ποτ' ἐς ὄνιον<sup>2</sup> ἔλθῶν·

πολλάκι γὰρ γνώμην ἐξαπατῶσ' ἰδέαι.

*proclitic  
before euclitic  
accclitic proclitic*

Οὐδέν ἐν ἀνθρώποισι πατρὸς καὶ μητρὸς ἄμεινον 131

ἔπλεθ', ὅτοις ὁσίη, Κύρνε, μέμηλε δίκη.

<sup>1</sup> B. οὐδέ γάρ.

<sup>2</sup> B. ὄριον.

- Οὐδεῖς, Κύρν', ἄτης καὶ κέρδεος αἴτιος αὐτός, 133  
 120 ἀλλὰ θεοὶ τούτων δώτορες ἀμφοτέρων·  
 οὐδέ τις ἀνθρώπων ἐργάζεται, ἐν φρεσὶν εἰδώς  
 ἐς τέλος εἴτ' ἀγαθὸν γίνεται εἴτε κακόν.  
 πολλάκι γὰρ δοκέων θήσειν κακόν, ἐσθλὸν ἔθηκεν·  
 καὶ τε δοκῶν θήσειν ἐσθλόν, ἔθηκε κακόν.  
 125 οὐδέ τῳ ἀνθρώπων παραγίνεται, ὅσσ' ἐθέλησιν·  
 ἴσχει γὰρ χαλεπῆς πείρατ' ἀμηχανίης.  
 ἀνθρωποὶ δὲ μάταια νομίζομεν, εἰδότες οὐδέν·  
 θεοὶ δὲ κατὰ σφέτερον πάντα τελοῦσι νόον.
- Οὐδεῖς πω ξεῖνον, Πολυπαῖδη, ἐξαπατήσας 143  
 130 οὐδ' ἰκέτην θνητῶν ἀθανάτους ἔλαθεν.
- Βούλεο δ' εὐσεβέων ὀλίγοις σὺν χρήμασιν οἰκεῖν, 145  
 ἢ πλουτεῖν, ἀδίκως χρήματα πασάμενος.  
 ἐν δὲ δικαιοσύνη συλλήβδην πᾶσ' ἀρετῆ' ἔστιν,  
 πᾶς δέ τ' ἀνὴρ ἀγαθός, Κύρνε, δίκαιος ἑών.
- 135 Χρήματα μὲν δαίμων καὶ παγκάκῳ ἀνδρὶ δίδωσιν, 149  
 Κύρν'· ἀρετῆς δ' ὀλίγοις ἀνδράσι μοῖρ' ἔπεται.
- Μήποτε τοι πενίην θυμοφθόρον ἀνδρὶ χολωθεῖς, 155  
 μηδ' ἀχρημοσύνην οὐλομένην πρόφερε·  
 Ζεὺς γάρ τοι τὸ τάλαντον ἐπιρρέπει ἄλλοτε ἄλλως,  
 140 ἄλλοτε μὲν πλουτεῖν, ἄλλοτε μηδὲν ἔχειν.
- Μήποτε, Κύρν', ἀγορᾶσθαι ἔπος μέγα· οἶδε γὰρ  
 οὐδεῖς 159  
 ἀνθρώπων ὅ τι νῦξ χημέρη ἀνδρὶ τελεῖ.

\* Ἄλλ' ἄλλω κακόν ἐστι, τὸ δ' ἄτρεκές ὄλβιος οὐδεὶς 167  
ἀνθρώπων, ὅπόσους ἥελιος καθορᾶ.

50 \* Ὀν δὲ θεοὶ τιμῶσ', ὁ<sup>1</sup> καὶ μωμευμενος αἰνεῖ· 169  
ἀνδρὸς δὲ σπουδὴ γίνεται οὐδεμία.

Θεοῖς εὖχον, θεοῖς ἐστὶν ἔπι κράτος· οὗ τοι ἄτερ  
θεῶν 171  
γίνεται ἀνθρώποις οὐτ' ἀγάθ' οὔτε κακά.

\* Ἄνδρ' ἀγαθὸν πενίη πάντων δάμνησι μάλιστα 173  
50 καὶ γήρως πολιοῦ, Κύρνε, καὶ ἠπιάλου,  
ἣν δὴ χρῆ φεύγοντα καὶ ἐς βαθυκῆτεα πόντον  
ρίπτειν, καὶ πετρέων, Κύρνε, κατ' ἠλιβάτων.  
καὶ γὰρ ἀνὴρ πενίη δεδμημένος οὔτε τι εἰπεῖν  
οὔθ' ἔρξαι δύναται, γλώσσα δέ οἱ δέδεται.

55 Χρῆ γὰρ ὁμῶς ἐπὶ γῆν τε καὶ εὐρέα νῶτα θαλάσ-  
σης 179  
δίξησθαι χαλεπῆς, Κύρνε, λύσιν πενίης.

Κριοὺς μὲν καὶ ὄνους διζήμεθα, Κύρνε, καὶ ἵππους 183  
εὐγενέας, καὶ τις βούλεται ἐξ ἀγαθῶν  
βήσεσθαι· γῆμαι δὲ κακὴν κακοῦ οὐ μελεδαίνει  
60 ἐσθλὸς ἀνὴρ, ἣν οἱ χρήματα πολλὰ διδῶ.  
οὐδὲ γυνὴ κακοῦ ἀνδρὸς ἀναίνεται εἶναι ἄκοιτις  
πλουσίου, ἀλλ' ἀφνεὸν βούλεται ἀντ' ἀγαθοῦ.  
χρήματα γὰρ τιμῶσι· καὶ ἐκ κακοῦ ἐσθλὸς ἔγημεν,  
καὶ κακὸς ἐξ ἀγαθοῦ· πλοῦτος ἔμιξε γένος.

<sup>1</sup> B. ὄν.

165 οὐτω μὴ θαύμαζε γένος, Πολυπαΐδη, ἀστῶν  
μαυροῦσθαι· σὺν γὰρ μίσγεται ἐσθλὰ κακοῖς.

Αὐτός τοι ταύτην εἰδὼς κακόπατριν ἐοῦσαν 16  
εἰς οἴκους ἄγεται, χρήμασι πειθόμενος,  
εὐδοξος κακόδοξον, ἐπεὶ κρατερὴ μιν ἀνάγκη  
170 ἐντύει, ἧ τ' ἀνδρὸς τλήμονα θῆκε νόον.

Χρῆμα δ', ὃ μὲν Διόθεν καὶ σὺν δίκῃ ἀνδρὶ γέν-  
ται 16  
καὶ καθαρῶς, αἰεὶ παρμόνιμον τελέθει.  
εἰ δ' ἀδίκως παρὰ καιρὸν ἀνὴρ φιλοκερδέϊ θυμῷ  
κτῆσεται, εἴθ' ὄρκῳ παρ τὸ δίκαιον ἐλών,  
175 αὐτίκα μὲν τι φέρειν κέρδος δοκεῖ, ἐς δὲ τελευτὴν  
αὐθις ἔγεντο κακόν, θεῶν δ' ὑπερέσχε νόος.  
ἀλλὰ τὰδ' ἀνθρώπων ἀπατᾶ νόον· οὐ γὰρ ἐπ' αὐτοῖ  
τίνονται μάκαρες πρήγματος ἀμπλακίας·  
ἀλλ' ὃ μὲν αὐτὸς ἔτισε<sup>1</sup> κακὸν χρέος οὐδὲ φίλοισιν  
180 ἄτην ἐξοπίσω παισὶν ὑπερκρέμασεν·  
ἄλλον δ' οὐ κατέμαρψε δίκη· θάνατος γὰρ ἀναιδῆς  
πρόσθεν ἐπὶ βλεφάροις ἔζετο κῆρα φέρων.

Κύρνε, φίλους κάτα πάντας ἐπίστρεφε ποικίλο  
ἦθος, 21  
ὄργην συμμίσγων ἦντιν' ἕκαστος ἔχει.  
185 Πουλύπου ὄργην ἴσχε πολυπλόκου, ὃς ποτὶ πέτρῃ, 21  
τῇ προσομιλήσῃ, τοῖος ἰδεῖν ἐφάνη.

<sup>1</sup> B. τῖσε.

νῦν μὲν τῆδ' ἐφέπου, τοτὲ δ' ἄλλοιους χροῖα γίνου.  
κρέσσων τοι σοφίῃ γίνεται ἀτροπίης.

ἽΟστις τοι δοκεῖ τὸν πλησίον ἴδμεναι οὐδέν, 221

190 ἀλλ' αὐτὸς μῶνος ποικίλα δῆνέ' ἔχειν,  
κεῖνός γ' ἄφρων ἐστί, νόον βεβλαμμένος ἐσθλοῦ. *gen. or  
relation*  
ἴσως γὰρ πάντες ποικίλ' ἐπιστάμεθα,  
ἀλλ' ὁ μὲν οὐκ ἐθέλει κακοκερδείησιν ἔπεσθαι,  
τῷ δὲ δολοπλοκίαι μᾶλλον ἄπιστοι ἄδον.

195 Σοὶ μὲν ἐγὼ πτέρ' ἔδωκα, σὺν οἷς ἐπ' ἀπίερα  
πόντον 237

πωτήσῃ καὶ γῆν πᾶσαν ἀειράμενος  
ῤῆιδίως· θοίνης δὲ καὶ εἰλαπίνῃσι παρέσση  
ἐν πάσαις, πολλῶν κείμενος ἐν στόμασιν·  
καὶ σε σὺν αὐλίσκοισι λιγυφθόγγοις νέοι ἄνδρες  
200 ἐν κόμοις ἐρατοῖς καλά τε καὶ λιγέα  
ἄσσονται· καὶ ὅταν δινοφερῆς ὑπὸ κεύθεσι γαίης  
βῆς πολυκωκύτους εἰς Ἀἴδαο δόμους,  
οὐδὲ τότε οὐδὲ θανὼν ἀπολείς κλέος, ἀλλὰ μελήσεις  
ἄφθιτον ἀνθρώποις αἰὲν ἔχων ὄνομα,  
205 Κύρνε, καθ' Ἑλλάδα γῆν στρωφόμενος ἦδ' ἀνὰ νή-  
σους,

ἰχθυόεντα περῶν πόντον ἐπ' ἀτρύγετον,  
οὐχ ἵπποις θνητοῖσιν ἐφήμενος· ἀλλὰ σε πέμψει  
ἀγλαὰ Μουσάων δῶρα ἰσοτεφάνων·  
πᾶσι γάρ, οἷσι μέμηλε, καὶ ἐσσομένοισιν ἀοιδῆ  
210 ἔσση ὁμῶς, ὄφρ' ἂν ἦ γῆ τε καὶ ἠἷλιος·  
αὐτὰρ ἐγὼν ὀλίγης παρὰ σεῦ οὐ τυγχάνω αἰδοῦς,  
ἀλλ' ὥσπερ μικρὸν παῖδα λόγοις μ' ἀπατᾷς.

Κάλλιστον τὸ δικαιοτάτον· λῶστον δ' ὑγιαίνειν· 255  
 πρῆγμα δὲ τερπνότατον, τοῦ τις ἐράῃ, τὸ τυχεῖν.

215 \* Ἴσως τοι τὰ μὲν ἄλλα θεοὶ θνητοῖς ἀνθρώποις 271  
 γῆράς τ' οὐλόμενον καὶ νεότητ' ἔδοσαν·  
 τῶν πάντων δὲ κάκιστον ἐν ἀνθρώποις, θανάτου τε  
 καὶ πασέων νούσων ἐστὶ πονηρότερον,  
 παῖδας ἐπεὶ θρέψαιο καὶ ἄρμενα πάντα παράσχοις,  
 220 χρήματα δ' εἰ καταθῆς, πόλλ' ἀνηρὰ παθῶν,  
 τὸν πατέρ' ἐχθαίρουσι, καταρῶνται δ' ἀπολέσθαι,  
 καὶ στυγεοῦσ' ὥσπερ πτωχὸν ἐπερχόμενον.

Τοὶ κακοὶ οὐ πάντως κακοὶ ἐκ γαστρὸς γεγόνασιν, 305  
 ἀλλ' ἀνδρεσσι κακοῖς συνθέμενοι φιλήν  
 225 ἔργα τε δεῖλ' ἔμαθον καὶ ἔπη δύσφημα καὶ ὕβριν,  
 ἐλπόμενοι κείνους πάντα λέγειν ἔνυμα.

Κύρν', ἀγαθὸς μὲν ἀνὴρ γνώμην ἔχει ἔμπεδον αἰεὶ, 319  
 τολμᾷ δ' ἐν τε κακοῖς κείμενος ἐν τ' ἀγαθοῖς.  
 εἰ δὲ θεὸς κακῶ ἀνδρὶ βίον καὶ πλοῦτον ὀπάσσει,  
 230 ἀφραίνων κακίην οὐ δύναται κατέχειν.

Μή ποτ' ἐπὶ σμικρᾷ προφάσει φίλον ἀνδρ' ἀπολέσ-  
 σαι

πειθόμενος χαλεπῇ, Κύρνε, διαιβολίῃ.  
 εἴ τις ἀμαρτωλῆσι φίλων ἐπὶ παντὶ χολῶτο,  
 οὐ ποτ' ἀν ἀλλήλοις ἄρθμοι οὐδὲ φίλοι  
 235 εἶεν· ἀμαρτωλαὶ γὰρ ἐν ἀνθρώποισιν ἔπονται  
 θνητοῖς, Κύρνε· θεοὶ δ' οὐκ ἐθέλουσι φέρειν.

ἽΨουχος, ὡς περ ἐγώ, μέσσην ὁδὸν ἔρχεο ποσσίν, 331  
μηδ' ἐτέροισι δίδου, Κύρνε, τὰ τῶν ἐτέρων.

Μηδὲν ἄγαν σπεύδειν· πάντων μέσ' ἄριστα· καὶ  
οὕτως, 335

10 Κύρν', ἔξεις ἀρετήν, ἦν τε λαβεῖν χαλεπόν.

Ζεὺς μοι τῶν τε φίλων δοίη τίσιν, οἷ με φιλεῦσιν, 337  
τῶν τ' ἐχθρῶν μείζον, Κύρνε, δυνησόμενον.  
χοῦτως ἂν δοκέοιμι μετ' ἀνθρώπων θεὸς εἶναι,  
εἷ μ' ἀποτισάμενον μοῖρα κίχοι θανάτου.

15 Ἄλλὰ Ζεῦ τέλεσόν μοι Ὀλύμπιε κείριον εὐχήν· 341  
δὸς δέ μοι ἀντὶ κακῶν καί τι παθεῖν ἀγαθόν.  
τεθναίην δ', εἰ μή τι κακῶν ἄμπαυμα μεριμνέων  
εὐροίμην, δοίην δ' ἀντ' ἀνιῶν ἀνίας·  
αἴσα γὰρ οὕτως ἐστί· τίσις δ' οὐ φαίνεται ἡμῖν  
20 ἀνδρῶν, οἳ τὰ μὰ χρήματ' ἔχουσι βίην  
συλήσαντες· ἐγὼ δὲ κύων ἐπέρησα χαράδρην,  
χειμάρρῳ ποταμῷ πάντ' ἀποσεισάμενος·  
τῶν εἷη μέλαν αἷμα πιεῖν· ἐπί τ' ἐσθλὸς ὄροιο  
δαίμων, ὃς κατ' ἐμὸν νοῦν τελέσειε τάδε.

25 Τόλμα, Κύρνε, κακοῖσιν, ἐπεὶ κάσθλοῖσιν ἔχαιρες, 355  
εὐτέ σε καὶ τούτων μοῖρ' ἐπέβαλλεν ἔχειν·  
ὡς δέ περ ἐξ ἀγαθῶν ἔλαβες κακόν, ὡς δὲ καὶ αὐτὶς  
ἐκδύναι πειρῶ, θεοῖσιν ἐπευχόμενος.

30 Οὐδένα θησαυρὸν παισὶν καταθήσῃ ἀμείνω 409  
αἰδοῦς, ἢ τ' ἀγαθοῖς ἀνδράσι, Κύρν', ἔπεται.



- Οὐδενὸς ἀνθρώπων κακίων δοκεῖ εἶναι ἐταῖρος, 411  
 ᾧ γνώμη θ' ἔπεται, Κύρνε, καὶ ᾧ δύναμις.
- Οὐδέν' ὁμοῖον ἐμοὶ δύναμαι διζήμενος εὐρεῖν 415  
 πιστὸν ἐταῖρον, ὅτῳ μὴ τις ἔνεστι δόλος·  
 265 ἐς βάσανον δ' ἔλθων παρατρίβομαι ὥστε μολύβδῳ  
 χρυσός, ὑπερτερίης δ' ἄμμιν ἔνεστι λόγος.<sup>1</sup>
- Πολλοῖς ἀνθρώπων γλώσση θύραι οὐκ ἐπίκεινται 421  
 ἀρμόδιαι, καὶ σφιν πόλλ' ἀμέλητα μέλει·  
 πολλάκι γὰρ τὸ κακὸν κατακείμενον ἔνδον ἄμεινον,  
 270 ἐσθλὸν δ' ἐξελθὸν λώϊον ἢ τὸ κακόν.
- Πάντων μὲν μὴ φῦναι ἐπιχθονίοισιν ἄριστον, 425  
 μηδ' ἐσιδεῖν αὐγάς ὀξέος ἡελίου·  
 φύντα δ' ὅπως ὤκιστα πύλας Ἀἴδαο περῆσαι,  
 καὶ κείσθαι πολλὴν γῆν ἐπαμησάμενον.
- 275 Φῦσαι καὶ θρέψαι ῥᾶον βροτόν, ἢ φρένας ἐσθλὰς 429  
 ἐνθήμεν· οὐδεὶς πω τοῦτό γ' ἐπεφράσατο,  
 ᾧ τις σῶφρον' ἔθηκε τὸν ἄφρονα, κακὸν κακοῦ ἐσθλόν·  
 εἰ δ' Ἀσκληπιάδαις τοῦτό γ' ἔδωκε θεός,  
 ἰᾶσθαι κακότητα καὶ ἀτηρὰς φρένας ἀνδρῶν,  
 280 πολλοὺς ἂν μισθοὺς καὶ μεγάλους ἔφερον·  
 εἰ δ' ἦν ποιητόν τε καὶ ἔνθετον ἀνδρὶ νόημα,  
 οὐ ποτ' ἂν ἐξ ἀγαθοῦ πατρὸς ἔγεντο κακός,  
 πειθόμενος μύθοισι σαόφροσιν· ἀλλὰ διδάσκων  
 οὐ ποτε ποιήσεις τὸν κακὸν ἀνδρ' ἀγαθόν.

<sup>1</sup> B. ἀπεστι νόος.

285 Μή ποτ' ἐπ' ἀπρήκτοισι νόον ἔχε, μηδὲ μενοίνα, 461  
 χρήμασι, τῶν ἄνυσσις γίνεται οὐδεμία.

Ἄμφ' ἀρετῇ τρίβου, καί σοι τὰ δίκαια φίλ' ἔστω, 465  
 μηδέ σε νικάτω κέρδος, ὅ τ' αἰσχρὸν ἔη.

Μηδένα τῶνδ' ἀέκοντα μένειν κατέρυκε παρ' ἡμῖν, 467  
 90 μηδὲ θύραζε κέλευ' οὐκ ἐθέλοντ' ἰέναι,  
 μηδ' εὐδοντ' ἐπέγειρε, Σιμωνίδη, ὄντιν' ἂν ἡμῶν  
 θωρηχθέντ' οἴνω μαλθακὸς ὕπνος ἔλη,  
 μηδὲ τὸν ἀγρυπνέοντα κέλευ' ἀέκοντα καθεύδειν · 471  
 πᾶν γὰρ ἀναγκαῖον χρῆμ' ἀνηρὸν ἔφν ·

95 τῷ πίνειν δ' ἐθέλοντι παρασταδὸν οἰνοχοεῖτω ·  
 οὐ πάσας νύκτας γίνεται ἄβρα παθεῖν ·  
 αὐτὰρ ἐγώ — μέτρον γὰρ ἔχω μελιηδέος οἴνου —  
 ὕπνου λυσικάκου μνήσομαι οἴκαδ' ἰών ·

δείξω δ' ὡς οἶνος χαριέστατος ἀνδρὶ πεπόσθαι,  
 100 οὐτ' ἔτι νήφων ὦν, οὔτε λίην μεθύων.

ὅς δ' ἂν ὑπερβάλλῃ πόσιος μέτρον, οὐκέτι κείνος  
 τῆς αὐτοῦ γλώσσης καρτερὸς οὐδὲ νόου ·  
 μυθεῖται δ' ἀπάλαμνα, τὰ νήφοσι γίνεται αἰσχρά ·  
 αἰδεῖται δ' ἔρδων οὐδέν, ὅταν μεθύῃ,

105 τὸ πρὶν ἐὼν σώφρων, τότε νήπιος · ἀλλὰ σὺ ταῦτα  
 γινώσκων, μὴ πῖν' οἶνον ὑπερβολάδην,

ἀλλ' ἢ πρὶν μεθύειν ὑπανίστασο — μή σε βιάσθω  
 γαστήρ, ὥστε κακὸν λάτριν ἐφημέριον —,  
 ἢ παρεὼν μὴ πῖνε · σὺ δ' ἔγχεε τοῦτο μάταιον  
 110 κωτίλλεις αἰεὶ · τοῦνεκά τοι μεθύεις ·

ἢ μὲν γὰρ φέρεται φιλοτήσιος, ἢ δὲ πρόκειται,

τὴν δὲ θεοῖς σπένδεις, τὴν δ' ἐπὶ χειρὸς ἔχεις·  
ἀρνείσθαι δ' οὐκ οἶδας· ἀνίκητος δέ τοι οὔτος,  
ὃς πολλὰς πίνων μὴ τι μάταιον ἐρεῖ.

315 Ἐν πυρὶ μὲν χρυσόν τε καὶ ἄργυρον ἰδρῖες ἄν-  
δρες 499

γινώσκουσ', ἀνδρὸς δ' οἶνος ἔδειξε νόον,  
καὶ μάλα περ πιυτοῦ, τὸν ὑπὲρ μέτρον ἤρατο πίνων,  
ὥστε κατασχῦναι καὶ πρὶν εἶντα σοφόν.

320 Οἶνος πινόμενος πουλὺς κακόν· ἦν δέ τις αὐτόν 509  
πίνῃ ἐπισταμένως, οὐ κακὸν ἀλλ' ἀγαθόν.

Χρῆ τολμᾶν χαλεποῖσιν ἐν ἄλγεσι κείμενον ἄν-  
δρα, 555  
πρὸς τε θεῶν αἰτεῖν ἔκλυσιν ἀθανάτων.

Κεκλήσθαι δ' ἐς δαῖτα, παρέξεσθαι δὲ παρ' ἐσ-  
θλόν 563

325 αἼνδρα χρεῶν, σοφίην πᾶσαν ἐπιστάμενον·  
τοῦ συνιεῖν, ὁπόταν τι λέγῃ σοφόν, ὄφρα διδαχθῆς  
καὶ τοῦτ' εἰς οἶκον κέρδος ἔχων ἀπίης.

Τολμᾶν χρῆ, τὰ διδοῦσι θεοὶ θνητοῖσι βροτοῖσιν, 591  
ρήϊδίως δὲ φέρειν ἀμφοτέρων τὸ λάχος.

330 Μηδὲ λῆν χαλεποῖσιν ἀσῶ φρένα μῆδ' ἀγαθοῖσιν 594  
τερφθῆς ἐξαπίνης, πρὶν τέλος ἄκρον ἰδεῖν.

Πολλῶ τοι πλέονας λιμοῦ κόρος ὤλεσεν ἦδη 608  
ἄνδρας, ὅσοι μοίρης πλείον ἔχειν ἔθελον.

Ἄρχῃ ἔπι ψεύδους μικρὴ χάρις· ἐς δὲ τελευτὴν 607  
 αἰσχροὺν δὴ κέρδος καὶ κακόν, ἀμφοτέρων,  
 335 γίνεται· οὐδ' ἔπι καλόν, ὅτῳ ψεύδος προσομαρτῆ  
 ἀνδρὶ καὶ ἐξέλθη πρῶτον ἀπὸ στόματος.

Οὔτι μάλ' ἀνθρώποις καταθύμια πάντα τελείται· 617  
 πολλὸν γὰρ θνητῶν κρέσσονες ἀθάνατοι.

Πᾶς τις πλούσιον ἄνδρα τίει, ἀτίει δὲ πενιχρόν· 621  
 40 πᾶσιν δ' ἀνθρώποις αὐτὸς ἔνεστι νόος.

Βουλεύου δις καὶ τρίς, ὅ τοί κ' ἐπὶ τὸν νόον ἔλθη· 633  
 ἀτηρὸς γάρ τοι λάβρος ἀνὴρ τελέθει.

Ἐλπίς καὶ κίνδυνος ἐν ἀνθρώποισιν ὁμοιοί· 637  
 οὗτοι γὰρ χαλεποὶ δαίμονες ἀμφοτέροι.

Πολλάκι πὰρ δόξαν τε καὶ ἐλπίδα γίνεται εὖ ρεῖν 640  
 45 ἔργ' ἀνδρῶν, βουλαῖς δ' οὐκ ἐπέγεντο τέλος.

Πολλοὶ πὰρ κρητῆρι φίλοι γίνονται ἑταῖροι, 643  
 ἐν δὲ σπουδαίῳ πρήγματι παυρότεροι.

Παύρους κηδεμόνας πιστοὺς εὖροις κεν ἑταίρους 645  
 50 κείμενος ἐν μεγάλῃ θυμὸν ἀμηχανίῃ.

Ἄ δειλὴ πενίη, τί ἐμοῖς ἐπικειμένη ὤμοις 649  
 σῶμα κατασχύνεις καὶ νόον ἡμέτερον;  
 αἰσχροὶ δέ μ' οὐκ ἐθέλοντα βίη κακὰ πολλὰ διδά-  
 σκεις,  
 ἐσθλὰ μετ' ἀνθρώπων καὶ κάλ' ἐπιστάμενον.

355 Μηδὲν ἄγαν χαλεποῖσιν ἀσῶ φρένα μηδ' ἀγαθοῖ-  
 σιν 657  
 χαῖρ', ἐπεὶ ἔστ' ἀνδρὸς πάντα φέρειν ἀγαθοῦ.

Εἰ μὲν χρήματ' ἔχοιμι, Σιμωνίδη, οἶα πρὶν ἤδη,<sup>1</sup> 667  
 οὐκ ἂν ἀνιῶμην τοῖς ἀγαθοῖσι συνών·  
 νῦν δέ με γινώσκοντα παρέρχεται, εἰμὶ δ' ἄφωνος  
 360 χρημοσύνη, πολλῶν γνούς περ ἄμεινον ἔτι,  
 οὐνεκα νῦν φερόμεσθα καθ' ἰστία λευκὰ βαλόντες  
 Μηλίου ἐκ πόντου νύκτα διὰ δνοφερήν·  
 ἀντλεῖν δ' οὐκ ἐθέλουσιν· ὑπερβάλλει δὲ θάλασσα  
 ἀμφοτέρων τοίχων· ἧ μάλα τις χαλεπῶς  
 365 σφίζεται, οἷ' <sup>2</sup> ἔρδουσι· κυβερνήτην μὲν ἔπαυσαν  
 ἐσθλόν, ὃ τις φυλακὴν εἶχεν ἐπισταμένως·  
 χρήματα δ' ἀρπάζουσι βίη, κόσμος δ' ἀπόλωλεν,  
 δασμὸς δ' οὐκέτ' ἴσος γίνεται ἐς τὸ μέσον,  
 φορτηγοὶ δ' ἄρχουσι, κακοὶ δ' ἀγαθῶν καθύπερθεν.  
 370 δειμαίνω, μή πως ναῦν κατὰ κύμα πῆν.  
 ταῦτά μοι ἠνίχθω κεκρυμμένα τοῖς ἀγαθοῖσιν·  
 γινώσκοι δ' ἂν τις καὶ κακός, ἦν σοφὸς ἦ.

Πολλοὶ πλοῦτον ἔχουσιν ἀδριες· οἱ δὲ τὰ καλά 683  
 ζητοῦσιν χαλεπῇ τειρόμενοι πενίῃ.  
 375 ἔρδειν δ' ἀμφοτέροισιν ἀμηχανίη παράκειται·  
 εἴργει γὰρ τοὺς μὲν χρήματα, τοὺς δὲ νόος.

Οὐκ ἔστι θνητοῖσι πρὸς ἀθανάτους μαχέσασθαι 687  
 οὐδὲ δίκην εἰπεῖν· οὐδενὶ τοῦτο θέμις.

<sup>1</sup> B. ἦδη.<sup>2</sup> B. οἱ δ'.

Πολλούς τοι κόρος ἄνδρας ἀπώλεσεν ἀφραίνου-  
 τας· 693

50 γνῶναι γὰρ χαλεπὸν μέτρον, ὅτ' ἐσθλὰ παρῆ.

Εὖ μὲν ἔχοντος ἐμοῦ πολλοὶ φίλοι· ἦν δέ τι δει-  
 νόν 697

συγκύρσῃ, παῦροι πιστὸν ἔχουσι νόον.

Πλήθει δ' ἀνθρώπων ἀρετὴ μία γίνεται ἧδε, 699  
 πλουτεῖν· τῶν δ' ἄλλων οὐδὲν ἄρ' ἦν ὄφελος,

85 οὐδ' εἰ σωφροσύνην μὲν ἔχοις Ῥαδαμάνθυος αὐτοῦ,  
 πλείονα δ' εἰδείης Σισύφου Αἰολίδεω,

ὅστε καὶ ἐξ' Αἴδεω πολυϊδρείησιν ἀνῆλθεν,

πέισας Περσεφόνην αἰμυλίοισι λόγοις,

ἧτε βροτοῖς παρέχει λήθην, βλάβπτουσα νόοιο —

90 ἄλλος δ' οὐπω τις τοῦτό γ' ἐπεφράσατο,

ὄντινα δὴ θανάτιο μέλαν νέφος ἀμφικαλύψῃ,

ἔλθῃ δ' ἐς σκιερὸν χῶρον ἀποφθιμένων,

κυανέας τε πύλας παραμείψεται, αἶτε θανόντων

ψυχὰς εἵργουσιν καίπερ ἀναινομένας·

95 ἀλλ' ἄρα καὶ κεῖθεν πάλιν ἤλυθε Σίσυφος ἦρωσ

ἐς φάος ἡελίου σφῆσι πολυφροσύναις· —

οὐδ' εἰ ψεύδεα μὲν ποιοῖς ἐτύμοισιν ὁμοῖα,

γλῶσσαν ἔχων ἀγαθὴν Νέστορος ἀντιθέου,

ὠκύτερος δ' εἴησθα πόδας ταχεῶν Ἀρπυιῶν

100 καὶ παίδων Βορέω, τῶν ἄφαρ εἰσὶ πόδες.

ἀλλὰ χρὴ πάντας γνώμην ταύτην<sup>1</sup> καταθέσθαι·

ὡς πλοῦτος πλείστην πᾶσιν ἔχει δύναμιν.

<sup>1</sup> B. ταύτη.

Φροντίδες ἀνθρώπων ἔλαχον πτερὰ ποικίλ' ἔχου-  
σαι, 729  
μυρόμεναι ψυχῆς εἵνεκα καὶ βίотου.

405 Ζεῦ πάτερ, εἴθε γένοιτο θεοῖς φίλα τοῖς μὲν ἀλι-  
τροῖς 731

ὑβριν ἀδεῖν, καὶ σφιν τοῦτο γένοιτο φίλον,  
θυμῷ σχέτλια ἔργα μετὰ φρεσὶν θ' ὅστις ἀθειρῆς  
τεχνάζοιτο, θεῶν μηδὲν ὀπιζόμενος,  
αὐτὸν ἔπειτα πάλιν τίσαι κακά, μηδ' ἔτ' ὀπίσσω

410 πατρὸς ἀτασθαλίας παισὶ γένοιτο<sup>1</sup> κακόν·  
παῖδες δ', οἷτ' ἀδίκου πατρὸς τὰ δίκαια νοεῦντες  
ποιῶσιν, Κρονίδη, σὸν χόλον ἀζόμενοι,  
ἐξ ἀρχῆς τὰ δίκαια μετ' ἀστοῖσιν φιλέοντες,  
μή τιν' ὑπερβασίην ἀντιτίειν πατέρων.

415 ταῦτ' εἴη μακάρεσσι θεοῖς φίλα· νῦν δ' ὁ μὲν ἔρδων  
ἐκφεύγει, τὸ κακὸν δ' ἄλλος ἔπειτα φέρει.

Καὶ τοῦτ', ἀθανάτων βασιλεῦ, πῶς ἐστὶ δίκαιον, 743  
ἔργων ὅστις ἀνὴρ ἐκτὸς ἐὼν ἀδίκων,  
μή τιν' ὑπερβασίην κατέχων μηδ' ὄρκον ἀλιτρόν,

420 ἀλλὰ δίκαιος ἐὼν μὴ τὰ δίκαια πάθῃ;  
τίς δὴ κεν βροτὸς ἄλλος, ὁρῶν πρὸς τοῦτον, ἔπειτα  
ἄζοιτ' ἀθανάτους, καὶ τίνα θυμὸν ἔχων,  
ὅππότε ἀνὴρ ἀδικὸς καὶ ἀτάσθαλος, οὔτε τευ ἀνδρός  
οὔτε τευ ἀθανάτων μῆνιν ἀλευόμενος,

425 ὑβρίζῃ πλούτῳ κεκορημένος, οἱ δὲ δίκαιοι  
τρύχονται χαλεπῇ τειρόμενοι πενήνῃ;

<sup>1</sup> B. γένοιτο.

Ταῦτα μαθῶν, φίλ' ἑταίρε, δικαίως χρήματα ποιού, 753  
 σῶφρονα θυμὸν ἔχων ἐκτὸς ἀτασθαλῆς,  
 αἰεὶ τῶνδ' ἐπέων μεμνημένος· ἐς δὲ τελευτήν  
 430 αἰνήσεις μύθῳ σῶφροσι πειθόμενος.

Ζεὺς μὲν τῆσδε πόλῃος ὑπερέχοι, αἰθέρι ναίων, 757  
 αἰεὶ δεξιτερὴν χεῖρ' ἐπ' ἀπημοσύνη,  
 ἄλλοι τ' ἀθάνατοι μάκαρες θεοί· αὐτὰρ Ἀπόλλων  
 ὀρθῶσαι γλῶσσαν καὶ νόον ἡμέτερον.  
 435 φόρμιγξ δ' αὖ φθέγγοιθ' ἱερὸν μέλος ἧδὲ καὶ αὐ-  
 λός·

ἡμεῖς δὲ σπονδὰς θεοῖσιν ἀρεσσάμενοι  
 πίνωμεν, χαρίεντα μετ' ἀλλήλοισι λέγοντες,  
 μηδὲν τὸν Μῆδων δειδιότες πόλεμον.  
 ὦδ' εἴη κεν ἄμεινον· ὁμόφρονα θυμὸν ἔχοντας  
 440 νόσφι μεριμνάων εὐφροσύνῳς διάγειν  
 τερπομένους, τηλοῦ τε κακὰς ἀπὸ κῆρας ἀμῦναι,  
 γῆράς τ' οὐλόμενον καὶ θανάτοιο τέλος.

Φοῖβε ἄναξ, αὐτὸς μὲν ἐπύργωσας πόλιν ἄκρην, 773  
 Ἄλκαθόφ Πέλοπος παιδὶ χαριζόμενος·  
 445 αὐτὸς δὲ στρατὸν ὕβριστὴν Μῆδων ἀπέρυκε  
 τῆσδε πόλεως, ἵνα σοι λαοὶ ἐν εὐφροσύνῃ  
 ἦρος ἐπερχομένου κλειτὰς πέμπωσ' ἑκατόμβας,  
 τερπομένῳ κιθάρῃ τ' ἀμφ' ἑρατῇ θαλίῃ  
 παιᾶσίν τε χορῶν ἰαχῆσίν τε σὸν περὶ βωμόν·  
 450 ἧ γὰρ ἔγωγε δέδοικ' ἀφραδίην ἔσορῶν  
 καὶ στάσιν Ἑλλήνων λαοφθόρον· ἀλλὰ σύ, Φοῖβε,  
 ἴλαος ἡμετέρην τήνδε φύλασσε πόλιν.



Ἦλθον μὲν γὰρ ἔγωγε καὶ ἐς Σικελὴν ποτε γαῖαν, 783  
 ἦλθον δ' Εὐβοίης ἀμπελόεν πεδίον  
 455 Σπάρτην τ' Εὐρώτα δονακοτρόφου ἀγλαὸν ἄστν·  
 καὶ μ' ἐφίλευν προφρόνως πάντες ἐπερχόμενον·  
 ἀλλ' οὔτις μοι τέρψις ἐπὶ φρένας ἦλθεν ἐκείνων.  
 οὕτως οὐδὲν ἄρ' ἦν φίλτερον ἄλλο πάτρης.

Οὐδεὶς ἀνθρώπων οὔτ' ἔσσεται οὔτε πέφυκεν, 801  
 460 ὅστις πᾶσιν ἀδῶν δύσεται εἰς Ἀΐδew·  
 οὐδὲ γὰρ ὅς θνητοῖσι καὶ ἀθανάτοισιν ἀνάσσει,  
 Ζεὺς Κρονίδης, θνητοῖς πᾶσιν ἀδεῖν δύνатаι.

Τόρνου καὶ στάθμης καὶ γνώμονος ἄνδρα θεωρόν  
 εὐθύτερόν με χρή, Κύρνε, φυλασσέμεναι, 806  
 465 ὅτι κεν ἐν Πυθῶνι θεός, χρήσας ἱερείῃ  
 ὀμφήν, σημήνην πίονος ἐξ ἀδύτου·  
 οὔτε τι γὰρ προσθεῖς οὐδέν κ' ἔτι φάρμακον εὔροις,  
 οὔτ' ἀφελὼν πρὸς θεῶν ἀμπλακίην προφύγοις.

Κύρν', ἔμπης ὃ τι μοῖρα παθεῖν, οὐκ ἔσθ' ὑπαλί-  
 ξαι· 817  
 470 ὅτι δὲ μοῖρα παθεῖν, οὔτι δέδοικα μαθεῖν.

Οἱ δ' ἀπὸ γηράσκοντας ἀτιμάζουσι τοκῆας, 821  
 τούτων τοι χῶρη, Κύρν', ὀλίγη τελέθει.

Ἄλλ' ὁπότεν καθύπερθεν ἐὼν ὑπένερθε γένηται, 843  
 τουτάκις οἴκαδ' ἴμεν παυσάμενοι πόσιος.

475 Λαξ ἐπίβα δῆμψ κενεόφρονι, τύπτε δὲ κέντρw 847  
 ὄξει, καὶ ζεύγλην δύσλοφον ἀμφιτίθει·

οὐ γὰρ ἔθ' εὐρήσεις δῆμον φιλοδέσποτον ὧδε  
ἀνθρώπων, ὅπόσους ἠέλιος καθορᾶ.

80 Ζεὺς ἄνδρ' ἐξολέσειεν Ὀλύμπιος, ὃς τὸν ἑταῖρον 851  
μαλθακὰ κωτίλλων ἐξαπατᾶν ἐθέλει.

Τῶν δὲ φίλων εἰ μὲν τις ὄρᾶ μέ τι δειλὸν ἔχοντα, 857  
αὐχέν' ἀποστρέψας οὐδ' ἐσορᾶν ἐθέλει·

ἦν δέ τί μοί ποθεν ἐσθλόν, ἃ παυράκι γίνεται ἀνδρί,  
πολλοὺς ἀσπασμοὺς καὶ φιλότητας ἔχω.

85 Πολλοῖς ἀχρήστοισι θεὸς διδοῖ ἀνδράσιν ὄλβον 865  
ἐσθλόν, ὃς οὐτ' αὐτῷ βέλτερος οὐδὲν ἑών  
οὔτε φίλοις· ἀρετῆς δὲ μέγα κλέος οὐποτ' ὀλεῖται·  
αἰχμητῆς γὰρ ἀνὴρ γῆν τε καὶ ἄστνυ σαοῖ.

Ἔν μοι ἔπειτα πέσοι μέγας οὐρανὸς εὐρὺς ὑπερθεν  
90 χάλκεος, ἀνθρώπων δεῖμα χαμαιγενέων, 870  
εἰ μὴ ἐγὼ τοῖσιν μὲν ἐπαρκέσω οἷ με φιλεῦσιν,  
τοῖς δ' ἐχθροῖς ἀνίη καὶ μέγα πῆμ' ἔσομαι.

Ἦβα μοι, φίλε θυμέ· τάχ' ἂν τινες ἄλλοι ἔσονται 877  
ἄνδρες, ἐγὼ δὲ θανὼν γαῖα μέλαιν' ἔσομαι.

95 Πῖν' οἶνον, τὸν ἐμοὶ κορυφῆς ὑπο Τηϋγέτιο 879  
ἄμπελοι ἦνεγκαν, τὰς ἐφύτευσ' ὁ γέρων  
οὔρεος ἐν βήσσησι, θεοῖσι φίλος Θεότιμος,  
ἐκ πλατανιστοῦντος ψυχρὸν ὕδωρ ἐπάγων.  
τοῦ πίνων ἀπὸ μὲν χαλεπὰς σκεδάσεις μελεδώνας,  
100 θωρηχθεὶς δ' ἔσειαι πολλὸν ἐλαφρότερος.

Εἰρήνη καὶ πλοῦτος ἔχοι πόλιν, ὄφρα μετ' ἄλλων 885  
 κωμάζοιμι· κακοῦ δ' οὐκ ἔραμαι πολέμου.

\* Ἔστιν ὁ μὲν χείρων, ὁ δ' ἀμείνων ἔργον ἕκαστον· 901  
 οὐδεὶς δ' ἀνθρώπων αὐτὸς ἅπαντα σοφός.

505 Μή ποτ' ἐπαινήσης, πρὶν ἂν εἰδῆς ἄνδρα σαφή  
 νέως, 903

ὄργην καὶ ῥυθμὸν καὶ τρόπον ὄντιν' ἔχει.  
 πολλοὶ τοι κίβδηλοι ἐπίκλοπον ἦθος ἔχοντες  
 κρύπτουσ', ἐνθέμενοι θυμὸν ἐφημέριον.  
 τούτων δ' ἐκφαίνει πάντως χρόνος ἦθος ἑκάστου.

510 καὶ γὰρ ἐγὼ γνώμης πολλὸν ἄρ' ἐκτὸς ἔβην·  
 ἔφθην σ' αἰνήσας πρὶν σου κατὰ πάντα δαῆναι  
 ἦθεα· νῦν δ' ἦδη ναῦς ἄθ' ἐκὰς διεχῶ.

Οὐδεὶς ἀνθρώπων, ὃν πόντ' ἐπὶ γαῖα καλύψῃ 973  
 ἔς τ' Ἔρεβος καταβῆ, δώματα Περσεφόνης,  
 515 τέρπεται οὔτε λύρης οὔτ' αὐλητῆρος ἀκούων,  
 οὔτε Διωνύσου δῶρον ἀειρόμενος.  
 ταῦτ' ἐσορῶν κραδίῃ εὖ πείσομαι, ὄφρ' ἐτ' ἐλαφρά  
 γούνατα καὶ κεφαλὴν ἀτρεμέως προφέρω.

Μή μοι ἀνὴρ εἷη γλώσση φίλος, ἀλλὰ καὶ ἔργω·  
 520 χερσὶν τε σπεύδειν χρήμασί τ', ἀμφότερα· 980  
 μηδὲ παρὰ κρητῆρι λόγιοισιν ἐμὴν φρένα θέλγεις,  
 ἀλλ' ἔρδων φαίνοι, εἴ τι δύναι, ἀγαθόν.

\* Ἡμεῖς δ' ἐν θαλίῃσι φίλον καταθώμεθα θυμόν, 983  
 ὄφρ' ἔτι τερπωλῆς ἔργ' ἐρατεινὰ φέρῃ.

25 αἶψα γὰρ ὥστε νόημα παρέρχεται ἀγλαὸς ἦβη·  
 οὐδ' ἵππων ὄρμη γίνεται ὠκυτέρη,  
 αἶτε ἄνακτα φέρουσι δορυσσόον ἐς πόνον ἀνδρῶν  
 λάβρως, πυροφόρῳ τερπόμεναι πεδίῳ.

Ξυνὸν δ' ἀνθρώποις ὑποθήσομαι, ὄφρα τις ἦβᾶ 1007  
 30 ἀγλαὸν ἄνθος ἔχων καὶ φρεσὶν ἐσθλὰ νοῆ,  
 τῶν αὐτοῦ κτεάνων εὖ πασχέμεν· οὐ γὰρ ἀνηβᾶν  
 δις πέλεται πρὸς θεῶν οὐδὲ λύσις θανάτου  
 θνητοῖς ἀνθρώποισι. κακὸν<sup>1</sup> δ' ἐπὶ γῆρας ἐλέγχει  
 οὐλόμενον, κεφαλῆς δ' ἄπτεται ἀκροτάτης.

35 ῥηϊδίη τοι πρῆξις ἐν ἀνθρώποις κακότητος· 1027  
 τοῦ δ' ἀγαθοῦ χαλεπή, Κύρνε, πέλει παλάμη.

Τόλμα, θυμέ, κακοῖσιν ὅμως ἄτλητα πεπονθώς· 1029  
 δειλῶν τοι κραδίη γίνεται ὀξυτέρη·  
 μηδὲ σύ γ' ἀπρήκτοισιν ἐπ' ἔργμασιν ἄλγος ἀέξω  
 40 ὄχθει, μηδ' ἄχθου, μηδὲ φίλους ἀνία,  
 μηδ' ἐχθροὺς εὐφραϊνε. θεῶν δ' εἰμαρμένα δῶρα  
 οὐκ ἂν ῥηϊδίως θνητὸς ἀνὴρ προφύγοι,  
 οὐτ' ἂν πορφυρέης καταδὺς ἐς πυθμένα λίμνης,  
 οὐθ' ὅταν αὐτὸν ἔχη Τάρταρος ἠερόεις.

45 Ἄνδρα τοί ἐστ' ἀγαθὸν χαλεπώτατον ἐξαπατήῃσαι,  
 ὡς ἐν ἐμοὶ γνώμη, Κύρνε, πάλαι κέκριται. 1038

Ἄφρονες ἀνθρώποι καὶ νήπιοι, οἵτινες οἶνον 1039  
 μὴ πίνουσ' ἄστρου καὶ κυνὸς ἀρχομένου.

<sup>1</sup> B. καλόν.

Νῦν μὲν πίνοντες τερπόμεθα, καλὰ λέγοντες · 1047  
 550 ἄσσα δ' ἔπειτ' ἔσται, ταῦτα θεοῖσι μέλει.

Σοὶ δ' ἐγὼ οἶά τε παιδὶ πατὴρ ὑποθήσομαι αὐτός 1049  
 ἐσθλά· σὺ δ' ἐν θυμῷ καὶ φρεσὶ ταῦτα βάλει·  
 μή ποτ' ἐπειγόμενος πρήξης κακόν,<sup>1</sup> ἀλλὰ βαθείη  
 σῆ φρενὶ βούλευσαι σῷ ἀγαθῷ τε νόῳ.  
 555 τῶν γὰρ μαινομένων πέτεται θυμὸς τε νόος τε,  
 βουλὴ δ' εἰς ἀγαθὸν καὶ νόον ἐσθλὸν ἄγει.

Τιμαγόρα, πολλῶν ὀργὴν ἀπάτερθεν ὀρῶντι 1059  
 γινώσκειν χαλεπόν, καίπερ ἔοντι σοφῷ.  
 οἱ μὲν γὰρ κακότητα κατακρύψαντες ἔχουσιν  
 560 πλοῦτῳ, τοὶ δ' ἀρετὴν οὐλομένην πενίῃ.

\* Ἀφρονες ἄνθρωποι καὶ νήπιοι, οἷτε θανόντας 1069  
 κλαίουσ', οὐδ' ἤβης ἄνθος ἀπολλύμενον.

Οὐδένα τῶν ἐχθρῶν μωμήσομαι ἐσθλὸν ἔοντα, 1079  
 οὐδὲ μὲν αἰνήσω δειλὸν ἔοντα φίλον.

Οὕτω χρὴ τὸν γ' ἐσθλὸν ἐπιστρέψαντα νόημα 1083  
 ἔμπεδον αἰὲν ἔχειν ἐς τέλος ἀνδρὶ φίλῳ.

Κάστορ καὶ Πολύδευκες οἱ ἐν Λακεδαίμονι δίη 1087  
 ναίειτ' ἐπ' Εὐρώτῃ καλλιρόῳ ποταμῷ,  
 εἴ ποτε βουλευσάμε φίλῳ κακόν, αὐτὸς ἔχοιμι·  
 570 εἰ δέ τι κείνος ἐμοί, δις τόσον αὐτὸς ἔχοι.

<sup>1</sup> B. χρέος.

Ἔβρις καὶ Μάγνητας ἀπόλεσε καὶ Κολοφῶνα 1103  
καὶ Σμύρνην. πάντως, Κύρνε, καὶ ἕμμ' ἀπολεῖ.

Κύρν', οἱ πρόσθ' ἀγαθοὶ νῦν αὖ κακοί, οἱ δὲ κακοὶ  
πρίν 1109

νῦν ἀγαθοί· τίς κεν ταῦτ' ἀνέχοιτ' ἔσορῶν,  
575 τοὺς ἀγαθοὺς μὲν ἀτιμοτέρους, κακίους δὲ λαχόντας  
τιμῆς; μνηστεύει δ' ἐκ κακοῦ ἐσθλὸς ἀνήρ.  
ἀλλήλους δ' ἀπατῶντες ἐπ' ἀλλήλοισι γελῶσιν,  
οὐτ' ἀγαθῶν μνήμην εἰδότες οὔτε κακῶν.

Πλοῦτε, θεῶν κάλλιστε καὶ ἡμεροέστατε πάντων, 1117  
580 σὺν σοὶ καὶ κακὸς ὧν γίνεται ἐσθλὸς ἀνήρ.

Ἔβρης μέτρον ἔχοιμι, φιλοὶ δέ με Φοῖβος Ἀπόλλων  
Λητοίδης καὶ Ζεὺς, ἀθανάτων βασιλεύς, 1120  
ᾧφρα βίον ζῶοιμι κακῶν ἔκτοσθεν ἀπάντων,  
ἧβη καὶ πλούτῳ θυμὸν ἰαινόμενος.

Μή με κακῶν μίμνησκε· πέπονθά τοι οἶά τ' Ὀδυσ-  
σεύς, 1123

οὔτ' Ἀἴδεω μέγα δῶμ' ἦλυθεν ἐξαναδύς,  
ὅς δὴ καὶ μνηστῆρας ἀνείλετο νηλεῖ θυμῷ  
Πηνελόπης ἔμφρων κουριδίης ἀλόχου,  
ἧ μιν δῆθ' ὑπέμεινε φίλῳ παρὰ παιδὶ μένουσα,  
590 ᾧφρα τε γῆς ἐπέβη δειμαλέους τε μυχοῦς.

Ἐλπίς ἐν ἀνθρώποις μούνη θεὸς ἐσθλῇ ἔνεστιν, 1135  
ἄλλοι δ' Οὐλυμπόνδ' ἐκπρολιπόντες ἔβαν·

- ᾤχετο μὲν Πίστις, μεγάλη θεός, ᾤχετο δ' ἀνδρῶν  
 Σωφροσύνη· Χάριτές τ', ὦ φίλε, γῆν ἔλιπον·  
 595 ὄρκοι δ' οὐκέτι πιστοὶ ἐν ἀνθρώποισι δίκαιοι,  
 οὐδὲ θεοὺς οὐδεὶς ἄζεται ἀθανάτους·  
 εὐσεβέων δ' ἀνδρῶν γένος ἔφθιται, οὐδὲ θέμιστας  
 οὐκέτι γινώσκουσ' οὐδὲ μὲν εὐνομίας.  
 ἀλλ' ὄφρα τις ζῶει καὶ ὄρα φάος ἡελίοιο,  
 600 εὐσεβέων περὶ θεούς, Ἐλπίδα προσμενέτω,  
 εὐχόμενός τε θεοῖσι, καὶ ἀγλαὰ μηρία καίων  
 Ἐλπίδι τε πρώτῃ καὶ πυμάτῃ θυέτω.  
 φραζέσθω δ' ἀδίκων ἀνδρῶν σκολιδὸν λόγον αἰεΐ,  
 οἱ θεῶν ἀθανάτων οὐδὲν ὀπιζόμενοι  
 605 αἶεν ἐπ' ἀλλοτρίοις κτεάνοις ἐπέχουσι νόημα,  
 αἰσχροῖα<sup>1</sup> κακοῖς ἔργοις σύμβολα θηκάμενοι.

Μὴ ποτε τὸν παρεόντα μεθεὶς φίλον ἄλλον ἐρεῦνα,  
 δειλῶν ἀνθρώπων ῥήμασι πειθόμενος. 1152

- Οὐκ ἔραμαι πλουτεῖν οὐδ' εὐχομαι, ἀλλά μοι  
 εἶη 1155  
 610 ζῆν ἀπὸ τῶν ὀλίγων, μηδὲν ἔχοντι κακόν.

Οὐδένα θησαυρὸν καταθήσειν παισὶν ἄμεινον· 1161  
 αἰτουῦσιν δ' ἀγαθοῖς ἀνδράσι, Κύρνε, δίδου.

Γνώμην, Κύρνε, θεοὶ θνητοῖσι διδοῦσιν ἄριστον· 1171  
 ἀνθρώποις γνώμη πείρατα παντὸς ἔχει.

<sup>1</sup> B. ἐσθλά.

615 ὦ μάκαρ, ὅστις δὴ μιν ἔχει φρεσίν· ἧ πολὺ κρείσ-  
σων

ὑβριος οὐλομένης λευγαλέου τε κόρου  
ἔστι· κακὸν δὲ βροτοῖσι κόρος, τῶν οὔτι κάκιον·  
πάσα γὰρ ἐκ τούτων, Κύρνε, πέλει κακότης.

Εἴ κ' εἴης ἔργων αἰσχυρῶν ἀπαθῆς καὶ ἀεργός, 1177  
620 Κύρνε, μεγίστην κεν πείραν ἔχους ἀρετῆς.

Κύρνε, θεοὺς αἰδοῦ καὶ δείδιθι· τοῦτο γὰρ ἄνδρα 1179  
εἶργει μῆθ' ἔρδειν μῆτε λέγειν ἀσεβῆ.

Δημοφάγον δὲ τύραννον, ὅπως ἐθέλεις, κατακλίνει  
οὐ νέμεσις πρὸς θεῶν γίνεται οὐδεμία. 1182

625 Οὔτις ἄποινα διδοὺς θάνατον φύγοι οὐδὲ βαρεῖαν 1187  
δυστυχίην, εἰ μὴ μοῖρ' ἐπὶ τέρμα βάλοι.  
οὐδ' ἂν δυσφροσύνας, ὅτε δὴ θεὸς ἄλγεα πέμποι,  
θνητὸς ἀνὴρ δάροις βουλόμενος προφύγοι.

Οὐκ ἔραμαι κλισμῶ βασιληῖω ἐγκατακεῖσθαι 1191  
630 τεθνεώς, ἀλλὰ τί μοι ζῶντι γένοιτ' ἀγαθόν.  
ἀσπάλαθοι δὲ τάπησιν ὁμοῖον στρῶμα θανόντι·  
τὸ ξύλον ἧ σκληρὸν γίνεται, ἧ μαλακόν.

Μῆτι θεοὺς ἐπίορκον ἐπόμνηθι· οὐ γὰρ ἀνυστόν 1195  
ἀθανάτους κρίψαι χρεῖος ὀφειλόμενον.

635 \*Ορνιθος φωνήν, Πολυπαῖδη, ὄξυ βοώσης 1197  
ἦκουσ', ἦτε βροτοῖς ἄγγελος ἦλθ' ἀρότου



ὠραίου· καί μοι κραδίην ἐπάταξε μέλαιναν,  
 ὅττι μοι εὐανθεῖς ἄλλοι ἔχουσιν ἀγρούς,  
 οὐδέ μοι ἡμίονοι κύφων' ἔλκουσιν ἀρότρον,  
 640 τῆς μάλα μισητῆς<sup>1</sup> εἵνεκα ναυτιλίας.

Οὐδέν, Κύρν', ὀργῆς ἀδικώτερον, ἢ τὸν ἔχοντα 12  
 πημαίνει, θυμῷ δειλὰ χαριζομένη.

Οὐδέν, Κύρν', ἀγαθῆς γλυκερώτερόν ἐστι γυναικός·  
 644 μάρτυς ἐγώ, σὺ δ' ἐμοὶ γίνου ἀληθοσύνης. 123

<sup>1</sup> B. ἄλλης μισητῆς.

## IAMBIC POETS

### ARCHILOCHUS

Archilochus of Paros flourished apparently in the earlier part of the seventh century B.C. He enjoys the distinction of being the inventor of iambic verse, which means, probably, that he introduced definite principles into this style of writing, and first gave it its standing in literature. The ancients lavish upon him their praises from every side, comparing him with all the immortal leaders of Greek song, and sometimes giving him the supremacy among them all. He was descended from a priestly family of noble standing, but connected himself prominently with a colony which emigrated from Paros to Thasos. The expedition ended, however, in disappointment; and he returned, after many wanderings, to his native island. He lost his life in an engagement between the Parians and the people of the island of Naxos. It is said that a curse was pronounced by the Delphic oracle upon the man who killed him, as having "slain the servant of the Muses."

The history of Archilochus is manifestly incomplete without the story of Lycambes and his daughters, not because we can vouch for the details of the narrative, but because it illustrates the Greek feeling with regard to the poet's power. The poet was betrothed, according to the popular tradition, to one of the daughters, Neobule; but suddenly the father turned against him, and rejected his alliance with scorn. The indignation of the poet found utterance in his verses, and he turned

his satires without mercy against the offending family until they sought refuge in voluntary death.

The chief distinction of Archilochus, as we have suggested, was the invention or development of iambic verse. Such are the iambs which follow in VIII and IX, and closely allied to them are the trochaic tetrameters X–XIII. For the so-called iambic trimeter, see S. p. 84; G. 1658; HA. 1091. For the trochaic tetrameter, see S. p. 84; G. 1651; HA. 1083. See further on iambus and trochee, S. pp. 24, 26, 30. Archilochus wrote also elegies as well as other forms of poetry.

### ΕΛΕΓΕΙΑ

#### I (1)

Εἰμὶ δ' ἐγὼ θεράπων μὲν Ἐνναλίῳ ἄνακτος,  
καὶ Μουσέων ἐρατὸν δῶρον ἐπιστάμενος.

#### II (2)

Ἐν δορὶ μὲν μοι μᾶζα μεμαγμένη, ἐν δορὶ δ' οἶνος  
Ἴσμαρικός, πίνω δ' ἐν δορὶ κεκλιμένος.

#### III (4)

Ἄλλ' ἄγε, σὺν κώθωνι θοῆς διὰ σέλματα νηός  
φοῖτα καὶ κοίλων πώματ' ἄφελκε κάδων,  
ἄγρει δ' οἶνον ἐρυθρὸν ἀπὸ τρυγός· οὐδὲ γὰρ ἡμῆς  
νῆφειν ἐν φυλακῇ τῆδε δυνησόμεθα.

#### IV (6)

Ἄσπιδι μὲν Σαῖων τις ἀγάλλεται, ἣν παρὰ θάμνῳ  
ἔντος ἀμώμητον κάλλιπον οὐκ ἐθέλων·  
αὐτὸς δ' ἐξέφυγον θανάτου τέλος· ἀσπίς ἐκείνη  
ἐρρέτω· ἐξαῦτις κτήσομαι οὐ κακίω.



Εἰρήνη καὶ πλοῦτος ἔχοι πόλιν, ὄφρα μετ' ἄλλων 885  
 κωμάζοιμι· κακοῦ δ' οὐκ ἔραμαι πολέμου.

Ἔστιν ὁ μὲν χείρων, ὁ δ' ἀμείνων ἔργον ἕκαστον· 901  
 οὐδεὶς δ' ἀνθρώπων αὐτὸς ἅπαντα σοφός.

508 Μή ποτ' ἐπαινήσης, πρὶν ἂν εἰδῆς ἄνδρα σαφῆ  
 νέως, 963

ὄργην καὶ ῥυθμὸν καὶ τρόπον ὄντιν' ἔχει.  
 πολλοὶ τοι κίβδηλοι ἐπὶ κλοπῶν ἦθος ἔχοντες  
 κρύπτουσ', ἐνθέμενοι θυμὸν ἐφημέριον.  
 τούτων δ' ἐκφαίνει πάντως χρόνος ἦθος ἑκάστου.

510 καὶ γὰρ ἐγὼ γνώμης πολλὸν ἄρ' ἐκτὸς ἔβην·  
 ἔφθην σ' αἰνήσας πρὶν σου κατὰ πάντα δαῆναι  
 ἦθεα· νῦν δ' ἦδη ναῦς ἄθ' ἐκὰς διέχω.

Οὐδεὶς ἀνθρώπων, ὃν πότν' ἐπὶ γαῖα καλύψῃ 973  
 ἔς τ' Ἐρεβος καταβῆ, δώματα Περσεφόνης,  
 515 τέρπεται οὔτε λύρης οὔτ' αὐλητῆρος ἀκούων,  
 οὔτε Διωνύσου δῶρον ἀειρόμενος.  
 ταῦτ' ἐσορῶν κραδίῃ εὖ πείσομαι, ὄφρ' ἐτ' ἐλαφρά  
 γούνατα καὶ κεφαλὴν ἀτρεμέως προφέρω.

Μή μοι ἀνὴρ εἷη γλώσση φίλος, ἀλλὰ καὶ ἔργω·  
 520 χερσὶν τε σπεύδειν χρήμασί τ', ἀμφότερα· 980  
 μηδὲ παρὰ κρητῆρι λόγοισιν ἐμὴν φρένα θέλγους,  
 ἀλλ' ἔρδων φαίνοι, εἴ τι δύναι, ἀγαθόν.

Ἡμεῖς δ' ἐν θαλίῃσι φίλον καταθώμεθα θυμόν, 983  
 ὄφρ' ἔτι τερπωλῆς ἔργ' ἐρατεινὰ φέρῃ.

## XIII (74)

Χρημάτων ἄελπτον οὐδέν ἐστιν οὐδ' ἀπόμοτον,  
 οὐδὲ θαυμάσιον, ἐπειδὴ Ζεὺς πατὴρ Ὀλυμπίων  
 ἐκ μεσημβρίας ἔθηκε νύκτ' ἀποκρύψας φάος  
 ἡλίου λάμποντος· λυγρὸν δ' ἦλθ' ἐπ' ἀνθρώπους δέος.  
 ἐκ δὲ τοῦ καὶ πιστὰ πάντα κάπτελπτα γίγνεται  
 ἀνδράσιν· μηδεὶς ἔθ' ὑμῶν εἰσορῶν θαναζέτω,  
 μηδ' ὅταν δελφίσι θῆρες ἀνταμείψωνται νομόν  
 ἐνάλιον καὶ σφιν θαλάσσης ἠχέεντα κύματα  
 φίλτερ' ἠπείρου γένηται, τοῖσι δ' ἠδὺ ἦν ὄρος.

## SIMONIDES OF AMORGOS

Simonides of Amorgos was a native of Samos, but, like Archilochus, left his native island with a colony, which, settling in the island of Amorgos, gave to the poet his designation. His life belongs to the seventh century B.C., but more definite dates cannot be verified.

In their poetry also Simonides and Archilochus were much alike. The former is, however, more fond of moralizing and dealing in maxims, performing in spirit something of the office of the gnomic poets. The poem upon the origin of the different classes of women has always been justly regarded as an interesting curiosity. The dialect of Simonides, like that of Archilochus, is Ionic. In the arrangement of his measures anapestic is very frequent.

The meter is the common iambic trimeter.

## I

Ἦ παῖ, τέλος μὲν Ζεὺς ἔχει βαρύκτυπος  
 πάντων ὅσ' ἔστι, καὶ τίθησ' ὅπη θέλει·  
 νόος δ' οὐκ ἐπ' ἀνθρώποισιν· ἀλλ' ἐφήμεροι

- ἄ δὴ βότ' αἰεὶ ζῶμεν, οὐδὲν εἰδότες,  
 5 ὅπως ἕκαστον ἐκτελευτήσει θεός.  
 ἔλπις δὲ πάντας κάπιπειθείη τρέφει  
 ἄπρηκτον ὀρμαίνοντας· οἱ μὲν ἡμέρην  
 μένουσιν ἔλθειν, οἱ δ' ἐτέων περιτροπᾶς.  
 νέωτα δ' οὐδεὶς ὅστις οὐ δοκέει βροτῶν  
 10 πλούτῳ τε κάγαθοῖσιν ἴζεσθαι πλέον.  
 φθάνει δὲ τὸν μὲν γῆρας ἄζηλον λαβόν,  
 πρὶν τέρμ' ἴκηται· τοὺς δὲ δύστηνοι νόσοι  
 φθείρουσι θνητῶν· τοὺς δ' Ἄρει δεδμημένους  
 πέμπει μελαίνης Ἀΐδης ὑπὸ χθονός·  
 15 οἱ δ' ἐν θαλάσῃ λαίλαπι κλονούμενοι  
 καὶ κύμασιν πολλοῖσι πορφυρῆς ἀλός  
 θνήσκουσιν, εὐτ' ἂν εὖ δυνήσωνται ζοίειν·  
 οἱ δ' ἀγχόνην ἄφαντο δυστήνῳ μόρῳ,  
 καὐτάγρετοι λείπουσιν ἡλίου φάος.  
 20 οὐτῷ κακῶν ἄπ' οὐδέν· ἀλλὰ μυρίαί  
 βροτοῖσι κῆρες κἀνεπίφραστοι δῦαι  
 καὶ πῆματ' ἐστίν· εἰ δ' ἐμοὶ πιθοῖατο,  
 οὐκ ἂν κακῶν ἐρῶμεν, οὐδ' ἐπ' ἄλγεσιν  
 κακοῖς ἔχοντες θυμὸν αἰκιζοίμεθα.

## Π (7)

- Χωρὶς γυναικὸς θεὸς ἐποίησεν νόον  
 τὰ πρῶτα· τὴν μὲν ἐξ ὑὸς τανύτριχος,  
 τῇ πάντ' ἂν' οἶκον βορβόρῳ πεφυρμένα  
 ἄκοσμα κείται, καὶ κυλίνδεται χαμαί·  
 5 αὐτῇ δ' ἄλουτος ἀπλύτοις τ' ἐν εἵμασιν  
 ἐν κοπρίῃσιν ἡμένη πιαίνεται.

Τὴν δ' ἐξ ἀλιτρῆς θεὸς ἔθηκ' ἀλώπεκος  
 γυναῖκα, πάντων ἴδριν· οὐδέ μιν κακῶν  
 λέληθεν οὐδέν, οὐδέ τῶν ἀμεινόνων.  
 τὸ μὲν γὰρ αὐτῶν εἶπε πολλάκις κακόν,  
 τὸ δ' ἐσθλόν· ὀργὴν δ' ἄλλοτ' ἀλλοίην ἔχει.

Τὴν δ' ἐκ κυνὸς λίταργον, αὐτομήτορα,  
 ἧ πάντ' ἀκούσαι, πάντα δ' εἰδέναι θέλει,  
 πάντη δὲ παπταίνουσα καὶ πλανωμένη  
 λέληκεν, ἦν καὶ μηδέν' ἀνθρώπων ὄρα.  
 παύσειε δ' ἄν μιν οὐτ' ἀπειλήσας ἀνὴρ,  
 οὐδ' εἰ χολωθεῖς ἐξαράξειεν λίθῳ  
 ὀδόντας, οὐδ' ἂν μελίχως μυθεύμενος,  
 οὐδ' εἰ παρὰ ξείνοισιν ἡμένη τύχοι·  
 ἀλλ' ἐμπεδῶς ἀπρηκτον αὐοῦν ἔχει.

Τὴν δὲ πλάσαντες γηϊνήν Ὀλύμπιοι  
 ἔδωκαν ἀνδρὶ πηρόν· οὔτε γὰρ κακόν,  
 οὐτ' ἐσθλὸν οὐδὲν οἶδε τοιαύτη γυνή,  
 ἔργον δὲ μῦνον ἐσθίειν ἐπίσταται·  
 κοῦδ' ἦν κακὸν χειμῶνα ποιήσῃ θεός,  
 ριγῶσα δίφρον ἄσσον ἔλκεται πυρός.

Τὴν δ' ἐκ θαλάσσης, ἧ δὴ ἐν φρεσὶν νοεῖ·  
 τὴν μὲν γελᾶ τε καὶ γέγηθεν ἡμέρην·  
 ἐπαινέσει μιν ξείνος ἐν δόμοις ἰδών·  
 “Οὐκ ἔστιν ἄλλη τῆσδε λωΐων γυνή  
 ἐν πᾶσιν ἀνθρώποισιν, οὐδὲ καλλίων.”  
 τὴν δ' οὐκ ἀνεκτὸς οὐτ' ἐν ὀφθαλμοῖς ἰδεῖν,  
 οὐτ' ἄσσον ἐλθεῖν, ἀλλὰ μαίνεται τότε  
 ἀπλητον, ὥσπερ ἀμφὶ τέκνοισιν κύων·  
 ἀμείλιχος δὲ πᾶσι κάποθυμῆ



ἐχθροῖσιν ἴσα καὶ φίλοισι γίγνεται.  
 ὥσπερ θάλασσα πολλάκις μὲν ἀτρεμῆς  
 ἔσθηκ' ἀπήμων, χάρμα ναύτησιν μέγα,  
 θέρεος ἐν ὥρῃ, πολλάκις δὲ μαίνεται  
 40 βαρυκτύποισι κύμασιν φορευμένη·  
 ταύτη μάλιστ' ἔοικε τοιαύτη γυνή  
 ὀργήν· φῆν δὲ πόντος ἀλλοίην ἔχει.

Τὴν δ' ἐκ τε σποδείης<sup>1</sup> καὶ παλιντριβέος ὄνο  
 ἧ σὺν τ' ἀνάγκῃ σὺν τ' ἐνιπῆσιν μόγις  
 45 ἔστερξεν ὧν ἅπαντα καὶ ποιήσατο  
 ἀρεστά· τόφρα δ' ἐσθίει μὲν ἐν μυχῶ  
 προνύξ, προῆμαρ, ἐσθίει δ' ἐπ' ἐσχάρῃ·  
 ὁμῶς δὲ καὶ πρὸς ἔργον ἀφροδίσιον  
 ἐλθόνθ' ἑταῖρον ὄντινῶν ἐδέξατο.

50 Τὴν δ' ἐκ γαλῆς, δύστηνον οἰζυρὸν γένος.  
 κείνη γὰρ οὐ τι καλὸν οὐδ' ἐπίμερον  
 πρόσεστιν, οὐδὲ τερπνόν, οὐδ' ἐράσμιον·  
 εὐνῆς δ' ἀληνῆς ἐστὶν ἀφροδισίης,  
 τὸν δ' ἄνδρα τὸν παρόντα ναυσίῃ διδοῖ·  
 55 κλέπτουσα δ' ἔρδει πολλὰ γείτονας κακά,  
 ἄθυστα δ' ἱρὰ πολλάκις κατεσθίει.

Τὴν δ' ἵππος ἀβρῆ χαιτέεσσ', ἐγείνατο,  
 ἧ δούλι' ἔργα καὶ δύνῃ περιτρέπει·  
 κοῦτ' ἂν μύλης ψαύσειεν, οὔτε κόσκινον  
 60 ἄρειεν, οὔτε κόπρον ἐξ οἴκου βάλοι,  
 οὔτε πρὸς ἱπνόν, ἀσβόλην ἀλευμένη,  
 ἴζοιτ'· ἀνάγκῃ δ' ἄνδρα ποιεῖται φίλον.  
 λούται δὲ πάσης ἡμέρης ἀπο ρύπον

<sup>1</sup> B. πελίδης.

δίς, ἄλλοτε τρίς, καὶ μύροις ἀλείφεται·  
 αἰεὶ δὲ χαίτην ἐκτενισμένην φορεῖ  
 βαθείαν, ἀνθέμοισιν ἐσκιασμένην.  
 καλὸν μὲν ὦν θέημα τοιαύτη γυνή  
 ἄλλοισι· τῷ δ' ἔχοντι γίγνεται κακόν,  
 ἢν μὴ τις ἢ τύραννος, ἢ σκηπτούχος ἢ,  
 ὅστις τοιούτοις θυμὸν ἀγλαΐζεται.

Τὴν δ' ἐκ πίθηκου· τοῦτο δὴ διακριδόν  
 Ζεὺς ἀνδράσιν μέγιστον ὤπασεν κακόν.  
 αἴσχιστα μὲν πρόσωπα· τοιαύτη γυνή  
 εἶσιν δι' ἄστεος πᾶσιν ἀνθρώποις γέλως·  
 ἐπ' αὐχένα βραχεῖα, κινεῖται μόγις,  
 ἄπυγος, αὐτόκωλος· αἶ τάλας ἀνήρ,  
 ὅστις κακὸν τοιοῦτον ἀγκαλίζεται.  
 δήνεα δὲ πάντα καὶ τρόπους ἐπίσταται,  
 ὥσπερ πίθηκος, οὐδέ οἱ γέλως μέλει.  
 οὐδ' ἂν τιν' εὖ ἔρξειεν, ἀλλὰ τοῦθ' ὄρα,  
 καὶ τοῦτο πᾶσαν ἡμέρην βουλευέται,  
 ὅκως τιν' ὡς μέγιστον ἔρξειεν κακόν.

Τὴν δ' ἐκ μελίσσης· τὴν τις εὐτυχεῖ λαβῶν.  
 κείνη γὰρ οἷη μῶμος οὐ προσιζάνει,  
 θάλλει δ' ὑπ' αὐτῆς κάπαέζεται βίος·  
 φίλη δὲ σὺν φιλεῦντι γηράσκει πόσει,  
 τεκοῦσα καλὸν κούνομάκλυτον γένος·  
 κάριπρεπῆς μὲν ἐν γυναιξὶ γίγνεται  
 πάσῃσι, θεΐη δ' ἀμφιδέδρομεν χάρις·  
 οὐδ' ἐν γυναιξὶν ἦδεται καθημένη,  
 ὅκου λέγουσιν ἀφροδισίους λόγους.

Τοίας γυναῖκας ἀνδράσιν χαρίζεται

Εὐδ' ὅκως λαβῶν  
 S. *ἐπιπέσει*

- Ζεὺς τὰς ἀρίστας καὶ πολυφραδεστάτας·  
 τὰ δ' ἄλλα φύλα ταῦτα μηχανῇ Διός  
 95 ἔστιν τε πῆμα, καὶ παρ' ἀνδράσιν μενεῖ.  
     Ζεὺς γὰρ μέγιστον τοῦτ' ἐποίησεν κακόν,  
     γυναῖκας· ἦν τι καὶ δοκῶσιν ὠφελεῖν,  
     ἔχοντί τοι μάλιστα γίγνεται κακόν.  
     οὐ γάρ κοτ' εὐφρων ἡμέρην διέρχεται  
 100 ἅπασαν, ὅστις σὺν γυναικὶ γίγνεται·  
     οὐδ' αἴψα λιμὸν οἰκίης ἀπώσεται,  
     ἐχθρὸν συνοικητῆρα, δυσμενέα θεόν.  
     ἀνὴρ δ' ὅταν μάλιστα θυμηδεῖν δοκῇ  
     κατ' οἶκον ἢ θεοῦ μοῖραν ἢ ἀνθρώπου χάριν,  
 105 εὐροῦσα μῶμον ἐς μάχην κορύσσεται.  
     ἴκου γυνὴ γάρ ἐστιν, οὐδ' ἐς οἰκίην  
     ξείνον μολόντ' ἄν<sup>1</sup> προφρόνως δεχοῖατο.  
     ἦτις δέ τοι μάλιστα σωφρονεῖν δοκεῖ,  
     αὕτη μέγιστα τυγχάνει λωβωμένη·  
 110 κεκηνότος γὰρ ἀνδρὸς — οἱ δὲ γείτονες  
     χαίρουσ' ὀρώντες καὶ τόν, ὡς ἀμαρτάνει.  
     τὴν ἣν δ' ἕκαστος αἰνέσει μεμνημένος  
     γυναῖκα, τὴν δὲ τοῦτέρου μωμήσεται·  
     ἴσῃν δ' ἔχοντες μοῖραν οὐ γιγνώσκομεν.  
 115 Ζεὺς γὰρ μέγιστον τοῦτ' ἐποίησεν κακόν,  
     καὶ δεσμὸν ἀμφέθηκεν ἄρρηκτον πέδης,  
     ἐξ οὔτε τοὺς μὲν Ἀΐδης ἐδέξατο  
     γυναικὸς εἶνεκ' ἀμφιδηριωμένους.

<sup>1</sup> B. μολόντα προφρόνως.

## MELIC POETS

### ALCMAN

Alcman, according to a popular tradition which is based upon a fragment of his poetry, was a Lydian who came from Sardis to Sparta. The lines which are supposed to refer to him are, however, so few that it is difficult to feel assured that he is giving definite personal history. The other stories which have been associated with his name are of even more doubtful origin. So we are forced in any account of his history to depend largely upon conjecture. He is quite likely to have come from abroad, as the prominent leaders in poetry and song at Sparta had previously been foreigners. It would be natural to suggest that he came from Asia Minor, as it was thither that the early Greeks were continually looking for inspiration and light. We can hardly question that his lineage was Greek, and so closely had he identified himself with the Spartans that he counts himself, and was apparently counted by them, as one of them. From the style and tone of his poetry, and from the position accorded to him, we cannot fail to draw the conclusion that, if not a native of Laconia, he must have been long at home there.

He is of particular interest in the history of literature because of his influence upon the development of choral song. As a Greek art and an expression of Greek life it must have the Greek combination of orderliness and freedom. We find in him the beginning, as far as we can trace it, of the division into strophe, antistrophe, and epode. He is an important figure

also in the history of Sparta, as giving us pictures which suggest that in the city of his day Aphrodite and the graces were not disdained, however much supremacy may have been claimed for the god of war. One can hardly read his poems and think of the pictures which they present without wondering whether this can be Sparta, the city of the laws of Lycurgus.

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5-8 = 1-4

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\*Ἔστι τις σιῶν τίσις.

ὁ δ' ὄλβιος, ὅστις εὐφρων  
ἀμέραν διαπλέκει,

ἄκλαυτος. ἐγὼν δ' αἰίδω

5 Ἄγιδῶς τὸ φῶς. ὀρῶ<sup>1</sup>

φ' ὥτ' ἄλιον, ὄνπερ ἄμιν

Ἄγιδῶ μαρτύρεται

φαίνην<sup>2</sup>. ἐμὲ δ' οὐτ' ἐπαινῆν<sup>3</sup>

οὔτε μωμήσθαι νιν ἄ κλεννὰ χοραγός

10 οὐδὲ λῶσ' ἐῆ· δοκέει γὰρ ἤμεν αὐτα

<sup>1</sup> B. ὀρω-  
ρ' ὥτ' ἄλιος.

<sup>2</sup> B. φαίνεν.

<sup>3</sup> B. ἐπαινέν.

ἐμπρεπῆς τῶς, ᾧπερ αἶ τις  
 ἐν βοτοῖς στάσειεν ἵππον  
 παγὸν ἀεθλοφόρον καναχάποδα,  
 τῶν ὑποπετριδίων ὀνείρων.

15 Ἦ οὐχ ὄρης; ὁ μὲν κέλης  
 Ἐνετικός, ἀ δὲ χαίτα  
 τᾶς ἐμᾶς ἀνεψιᾶς  
 Ἀγησιχόρας ἐπανθεῖ  
 χρυσὸς ὡς ἀκήρατος,  
 20 τὸ τ' ἀργύριον πρόσωπον  
 διαφάδαν— τί τοι λέγω;—  
 Ἀγησιχόρα, μὲν' αὐτὰ—  
 ἀ δὲ δευτέρα πεδ' Ἀγιδῶν τὸ εἶδος  
 ἵππος εἰβήνῳ Κολαξαῖος δραμεῖται,  
 25 ταὶ πελειάδες γὰρ ἀμίν  
 Ὀρθία φάρος φεροῖσαις  
 νύκτα δι' ἀμβροσίαν ἄτε σήριον  
 ἄστρον αὐειρομένα μάχονται.

~~Sirius, the do  
 rstar.~~

30 Οὔτε γάρ τι πορφύρας  
 τόσσος κόρος, ὥστ' ἀμύναι,  
 οὔτε ποικίλος δράκων  
 παγχρύσιος, οὐδὲ μίτρα  
 Λυδία νεανίδων  
 ἱανογλεφάρων ἄγαλμα,  
 35 οὐδὲ ταὶ Ναννῶς κόμαι,  
 ἀλλ' οὐδ' Ἐράτα σιειδῆς,  
 οὐδὲ Συλακίς τε καὶ Κλησισηῖρα,

οὐδ' ἐς Αἰνησιμβρότας ἐνθούσα, φασεῖς·  
 Ἄσταφίς τέ μοι γένοιτο  
 40 καὶ ποτηνέποι Φιλύλλα,  
 Δαμαγόρα τ' ἔρατά τε Ἴανθεμῖς,  
 ἀλλ' Ἀγησιχόρα με τηρεῖ.

## SAPPHO

Sappho, or as she was called in her native dialect Psapphe was born on the island of Lesbos, in Mytilene or Eresos, and began her poetic work not far from 600 B.C. She was married according to tradition, to one Cercolas or Cercylas, of Andros said to have been a man of wealth and position; but if there is any truth in the story, his wife was all that saved him from oblivion. Very little is known of the particulars of her life; she lived principally in her native island, though there is testimony that she was exiled in connection with other aristocrats of Mytilene, and spent some time in Sicily.

The life of the Aeolian women seems to have been peculiarly free. Sappho became the center and leader of a society of her countrywomen, who, like herself, were devoted to the Muses. She was ardent in temperament, intense and impulsive in her affections, and this characteristic has given her the reputation of being immoral in her private life. It is, however, fair to record that there does not exist a particle of well-sustained evidence that her character was impure, and the existing fragments of her poetry are thought by many critics entirely to contradict the charge. (See Historical Introduction.)

Her expressions of love are full of marvelous intensity and ardor. According to ancient tradition she was enamored of a youth named Phaon, and in her passionate feeling even threw herself from the Leucadian cliff; but the name does not appear in her poems, and the whole story seems to be utterly without

~~ssive accent characteristic of  
lic dialect.~~

ndation. For gracefulness of diction and impetuosity and  
straint of feeling she has never had an equal. We have  
y fragments of her poetry left, but they are marvelous exhibi-  
ons of her power in the use of words, and of her unparalleled  
nsity of emotion.

Her poems were distributed in nine books, comprising ele-  
y, epigrams, iambs, and songs of various forms. The dialect  
he Aeolic of the island of Lesbos. The meter of I, II, III,  
and V is the easily-recognized Sapphic verse (Sapphics  
Adonics): G. 1682. 6 and 1; HA. 1111. r and a; S. p. 104.  
is Alcaic: G. 1682. 5; S. pp. 72, 102. VII and VIII are  
lepiadean, i.e. made up of two catalectic Pherecratics, second  
owed by first: G. 1682. 3, 2; HA. 1115. a; S. p. 97. IX is  
ameter.

## I (1)

Ποικιλόθρον', ἀθάνατ' Ἀφρόδιτα,  
παῖ Δίος, δολόπλοκε, λίσσομαί σε,  
μή μ' ἄσαισι μήτ' ὀνίαισι δάμνα,  
πότνια, θῦμον·

5 ἀλλὰ τυῖδ' ἔλθ', αἵποτα κατέρωτα  
τᾶς ἔμας αὔδως αἴτοισα πήλυι  
ἔκλυες, πάτρος δὲ δόμον λίποισα  
χρῦσιον ἦλθες

ἄρμ' ὑποζεύξαισα· κάλοι δέ σ' ἄγον  
10 ὤκεες στρουῖθοι περὶ γᾶς μελαίνας  
πύκνα δινεύντες πτέρ' ἀπ' ὠράνω αἴθε-  
ρος διὰ μέσσω.

αἴψα δ' ἐξίκοντο· τὸ δ', ὦ μάκαιρα,  
μειδιάσαις' ἀθανάτῳ προσώπῳ,

15 ἦρέ', ὅτι δηῖτε πέπονθα κῶττι  
δηῖτε κάλημι,

~~lic verse. (λόγος + ἄοιδή) - διαί  
+ trochee, - u.  
itilēs - - spondee - - > irrations~~



- κῶπτι μοι μάλιστα θέλω γένεσθαι  
 μαινόλα θύμφ· τίνα δηῦτέ Πείθω  
 μαῖς ἄγην ἐς σὰν φιλότατα, τίς σ', ὦ  
 20 Ψάπφ', ἀδικήει;  
 καὶ γὰρ αἰ φεύγει, ταχέως διώξει,  
 αἰ δὲ δῶρα μὴ δέκετ', ἀλλὰ δώσει,  
 αἰ δὲ μὴ φίλει, ταχέως φιλήσει  
 κωῦκ ἐθέλοισα.
- 25 ἔλθε μοι καὶ νῦν, χαλεπᾶν δὲ λῦσον  
 ἐκ μεριμνᾶν, ὅσσα δέ μοι τέλεσσαι  
 θῦμος ἰμέρρει, τέλεσον· σὺ δ' αὔτα  
 σύμμαχος ἔσσο.

## II (2)

- Φαίνεται μοι κῆνος ἴσος θεοῖσιν  
 ἔμμεν ὤνηρ, ὅστις ἐναντίος τοι  
 ἰζάνει, καὶ πλασίον ἄδου φωνεύ-  
 σασ ὑπακούει
- 5 καὶ γελαίσας ἰμερόεν, τό μοι μάν  
 καρδίαν ἐν στήθεσιν ἐπτόασεν·  
 ὡς γὰρ εὔιδον βροχέως σε, φώνας  
 οὐδὲν ἔτ' εἴκει·
- ἀλλὰ καμ μὲν γλῶσσα ἔαγε, λέπτον δ'  
 10 αὔτικα χρῶ πῦρ ὑπαδεδρόμακεν,  
 ὀππάτεσσι δ' οὐδὲν ὄρημ', ἐπιρρόμ-  
 βεισι δ' ἄκουαι.
- ἀ δέ μ' ἰδρωσ<sup>1</sup> κακχέεται, τρόμος δέ  
 παῖσαν ἄγρει, χλωροτέρα δὲ ποίας

φιλίε.

υ | - > | ~ υ | - υ | - υ     <sup>1</sup> B. μίδρωσ.  
 υ | - > | ~ υ | - υ | - υ  
 υ | ~ υ | - υ | - υ  
 υ | - υ

(acatalectic)

ἔμμι, τεθνάκην δ' ὀλίγω ἴπιδύης  
 φαίνομαι (ἄλλα).  
 ἀλλὰ πᾶν τόλματον, [ἐπεὶ καὶ πένητα.]

\* \* \*

III (3)

Ἄστερες μὲν ἀμφὶ κάλαν σελάνναν  
 αἰψ' ἀπυκρύπτοισι φάεννον εἶδος,  
 ὅπποτα πλήθοισα μάλιστα λάμπη  
 γᾶν \* \* \*  
 \* \* \* ἀργυρία.

IV (4)

Ἄμφι δὲ ψῦχρον κελάδει δι' ὕσδων  
 μαλίνων, αἰθυσσομένων δὲ φύλλων  
 κῶμα καταρρεῖ.

V (5)

\* \* \* Ἔλθε, Κύπρι,  
 χρυσίαισιν ἐν κυλίκεσσιν ἄβρωσ  
 συμμεμιγμένον θαλίαισι νέκταρ  
 οἰνοχοεῦσα.

VI (28)

Αἰ δ' ἦχες ἔσλων ἡμερον ἠ' κάλων  
 καὶ μὴ τι φείπην γλῶσσ' ἐκύκα κάκων,  
 αἰδῶς κέ σ' οὐ κίχανεν ὄππατ',  
 ἀλλ' ἔλεγες περὶ τῷ δικαίῳ.<sup>1</sup>

<sup>1</sup> B. δικαίως.

## VII (186)

Ἄλλ' οὐ γὰρ θέμις ἐν μουσοπόλων δόμῳ<sup>1</sup>  
θρῆνον ἔμμεναι· οὐκ ἄμμι πρέπει τάδε.

## VIII (187)

Τὸ θνάσκειν κακόν· οὕτω κεκρίκασι θεοί·  
ἔθνασκον γὰρ ἂν εἶπερ κάλον ἦν τόδε.

IX (96) — *Daselias* *λεπασί*

φέσπερε, πάντα φέρεις<sup>2</sup> ὅσα φαίνολις *ἔλινες.*  
ἐσκέδασ' αὖως,  
αἶγα σὺ οἶν τε φέρεις, σὺ φέρεις  
καὶ ματέρι παῖδα.<sup>3</sup>

## ALCAEUS

Alcaeus of Mytilene was a contemporary of Sappho; that is, his literary activity belongs to the early part of the sixth century B.C. The dates which are given in connection with his life are confused and confusing, and as the few facts which seem to connect him with definite points in history have a tantalizing way of increasing difficulties quite as much as they give light, we must be satisfied with general statements. He was by birth a noble, by sympathy an aristocrat, and by taste and disposition both a warrior and a poet. He lost his arms in the battle between his countrymen and the Athenians for the possession of Sigeum, yet in spite of this misfortune he evidently retained his reputation as a valiant soldier. His valor and his

<sup>1</sup> B. μουσοπόλῳ οἰκίᾳ.

<sup>2</sup> B. φέρων.

<sup>3</sup> B. φέρεις οἶν, φέρες αἶγα, φέρεις ἄπυ  
ματέρι παῖδα.

enius were alike made tributary to his political party, and he fought in behalf of the nobles against successive tyrants, as also against the excellent government of Pittacus, who by his righteous rule was restoring peace to the suffering Lesbians. Alcaeus was indeed contending for what he had professed to abhor, to establish a despotism, because he thus hoped to confirm the supremacy of himself and his friends. Pittacus, as of low birth, was the object of his enmity and scorn, and all the more because he favored the common people. But the popular party triumphed, and after a lengthy period of banishment Alcaeus was glad to accept pardon from his opponent, who, whatever may have been his ancestry, was high-minded enough to recognize that mercy is better than revenge (*συγγνώμη τιμωρίας κρείστων*).

There were ten books of the songs which were known to the ancients, representing a great variety of themes and reflecting the changes and contrasts of his checkered career. As we have only fragments, we gain but a faint impression of what his poetry really was. The patriotic and martial odes were the most celebrated of his productions. His full-souled vitality was a most important element in forming the character of his life, as also of his poems. He betrayed his love of activity, his admiration for forceful energy, in all that he did or said. He lacks the highest type of poetic imagination, but he commands interest and carries his readers with him by the strength of his feeling. His poems, unfortunately, have almost entirely disappeared, lost perhaps the sooner because written in the Aeolic dialect so that they could not be thoroughly known and universally appreciated by the Greek public.

The meter of II, III, VI, and VII is the Alcaic stanza which we have so frequently in Horace, see G. 1682. 5; HA. 1111. s. VIII is Sapphic and Adonic: G. 1682. 6; HA. 1111. r and a. IV, IX, X, and XI are Asclepiadean: HA. 1115. a and b.

*ἔπλετε συλλαβῶν ὅτ' ἐνδ' οὗ ἑαυτοῦ νεύει*  
*ἵττεδ in Alcaeus & first foot in next line*

70

MELIC POETS

### ΣΤΑΣΙΩΤΙΚΑ

I (16)

⊥ ⚭ ⊥ ⊥ ⊥ ⊥ ⊥ ⚭ ⊥ ⊥ ⊥ ⊥ ⊥ ⊥

Μαρμαίρει δὲ μέγας δόμος χάλκῳ· παῖσα<sup>1</sup> δ' Ἄρη  
κεκόσμηται στέγα

λάμπραισιν κυνίαισι, κατᾶν λεῦκοι κατύπερθεν ἵππιοι  
λόφοι

νεύοισιν, κεφάλαισιν ἄνδρων ἀγάλματα· χάλκιοι δὲ  
πασσάλοις

κρύπτοισιν περικείμεναι λάμπραι κνάμιδες, ἄρκος  
ισχύρω βέλεως,

5 θώρακές τε νέοι λίνω κοῦλαί τε κατ' ἄσπιδες βεβλή-  
μεναι·

πᾶρ δὲ Χαλκίδικαι σπάθαι, πᾶρ δὲ ζώματα πολλὰ  
καὶ κυπάττιδες·

τῶν οὐκ ἔστι λάθεσθ', ἐπειδὴ πρότιστ' ὑπὸ φέργον  
ἔσταμεν τόδε.

II (18)

Ἄσυνέτημι τῶν ἀνέμων στάσιν·

τὸ μὲν γὰρ ἔνθεν κύμα κυλίνδεται,

τὸ δ' ἔνθεν· ἄμμες δ' ἂν τὸ μέσσον

ναῖ φορήμεθα σὺν μελαίνα,

5 χειμῶνι μοχθεύντες μεγάλῳ μάλα·

πὲρ μὲν γὰρ ἄντλος ἰστοπέδαν ἔχει,

λαῖφος δὲ πᾶν ζάδηλον ἦδη

καὶ λάκιδες μέγαλαι κατ' αὐτο·

χόλαισι δ' ἄγκοιναι.

<sup>1</sup> B. πασα.

*Alcaeus' - syllable of equal length  
in arsis (unaccented syllable) of foot  
etc.*

~~u Koiace -~~  
 e est libeudum nunc pede libero  
 - u | - ALCAEUS - u | - 71 - λ

III (20)

Νῦν χρῆ μεθύσθην καί τινα πρὸς βίαν  
 πώνην, ἐπειδὴ κάτθανε Μύρσιλος.

IV (33)

ΠΡΟΣ ΑΝΤΙΜΕΝΙΔΑΝ

ἤλθες ἐκ περάτων γᾶς ἐλεφαντίαν  
 λάβαν τῷ ξίφεος χρυσοδέταν ἔχων,  
 ἐπειδὴ μέγαν ἄθλον Βαβυλωνίοις  
 συμμάχεις τελέσας, ῥύσαό τ' ἐκ πόνων,  
 5 κτένναις ἄνδρα μαχαίταν βασιληῶν  
 παλαιόταν ἀπολείποντα μόνον μίαν  
 παχέων ἀπὸ πέμπων.

V (55)

ΕΡΩΤΙΚΟΝ

Ἴοπλοκ' ἄγνα μελλιχόμειδε Σάπφοι,  
 θέλω τι φείπην, ἀλλὰ με κωλύει  
 αἰδώς.

~~Alcaie .~~

ΣΚΟΛΙΑ

VI (34)

Ἦται μὲν ὁ Ζεὺς, ἐκ δ' ὀράνω μέγας  
 χείμων, πεπάγασιν δ' ὑδάτων ῥοαί.

\* \* \* \* \*  
 \* \* \* \* \*

κάββαλλε τὸν χείμων', ἐπὶ μὲν τίθει

- λ | - u | - u | - λ Alcaie .  
 catalectic .

πῦρ', ἐν δὲ κίρναις οἶνον ἀφειδέως  
 5 μέλιχρον. αὐτὰρ ἀμφὶ κόρσῃ  
 μάλθακον ἀμφιβάλων<sup>1</sup> γνόφαλλον.

## VII (36)

Οὐ χρὴ κάκοισι θῦμον ἐπιτρέπην·  
 προκόψομεν γὰρ οὐδὲν ἀσάμενοι,  
 ᾧ Βύκχι, φάρμακον δ' ἄριστον  
 οἶνον ἐνεικαμένοις μεθύσθην.

## VIII (38)

Ἄλλ' ἀνήτω μὲν περὶ ταῖς δέραισιν  
 περθέτω πλέκταις ὑποθύμιδάς τις,  
 καὶ δὲ χευάτω μύρον ἄδν κατ τῷ  
 στήθεος ἄμμι.

## IX (37)

Τὸν κακοπάτριδα  
 Πίττακον πόλιος τᾶς ἀχόλω<sup>2</sup> καὶ βαρυδαίμονος  
 ἐστάσαντο τύραννον μέγ' ἐπαινέοντες ἀόλλεες.

## X (41)

Πίνωμεν· τί τὸ λύχνον μένομεν; δάκτυλος ἀμέρα.  
 καὶ δ' ἄειρε κυλίχναις μεγάλαις, ἄιτα, ποικίλαις<sup>3</sup>.  
 οἶνον γὰρ Σεμέλας καὶ Δίος υἱὸς λαθικάδεα  
 ἀνθρώποισιν ἔδωκ'. ἔγχεε κίρναις ἓνα καὶ δύο  
 5 πλέαις κακ κεφάλαις, ἃ δ' ἀτέρα τὰν ἀτέραν κύλιξ  
 ὠθήτω.

## XI (44)

Μηδὲν ἄλλο φυτεύσης πρότερον δένδριον ἀμπέλω.

<sup>1</sup> B. ἀμφι . . .<sup>2</sup> B. διχόλω.<sup>3</sup> B. αἰτ' ὅτι Οἴκι λαῖς.

— 5 | — υ | — || — υ | — || — υ | — υ | — 1  
 Ζησίτην Αλεξεριαδεον

## ANACREON

Anacreon was a native of Teos, an Ionian city, on the coast of Asia Minor. When, however, this city was taken by Harpags, the general of Cyrus, a large portion of the inhabitants moved to Abdera in Thrace; and Anacreon may have been among them. The date of this migration is commonly given as 5 B.C. Somewhat later in life he was prominent at the court of Polycrates at Samos. After the death of his patron he was caught, in a galley of fifty oars sent especially for his conveyance, to Athens, to join the coterie of poets whom Hipparchus, the son of Pisistratus, had gathered about himself. He died at the age of eighty-five, choked, as tradition says, by a grape-stem. His death took place, apparently, about 478 B.C.

Anacreon lived a voluptuary, in the midst of the greatest luxury which his age could boast. Polycrates and the sons of Pisistratus labored alike to make their capitals the envy of the surrounding world for their prosperity and magnificence, while their courts were celebrated for the brilliant pleasures with which they encompassed themselves. Here he lived to enjoy that which was enjoyable, and to sing the delights of wine and love. He does not give in his writings an impression of great strength or depth of feeling. He means to take life as it comes and get the full enjoyment of every day as it passes.

He is a devotee of Dionysus and Eros, but does not mean to follow these divinities in courses which would be shocking to the Greek sense of propriety. He was sufficiently a disciple of the Graces to abhor excess. The last selection in our list of fragments is his witness that he wished for larger portions of the quickening water than of the fiery wine. The tradition that he lived to extreme old age is an indication that he did not greatly abuse himself. In his life and in his poetry he is devoted to pleasure and grace and beauty, and as an exponent of that type of life he has obtained lasting fame and perhaps



deserves higher esteem than the modern world has been inclined to give him.

Five books of songs were known as attributed to him among the ancients; but only a few fragments have been preserved for us to read. The dialect in which he writes is Ionic.

The meter is Glyconic, with Pherecratic verses inserted (S. p. 70; G. 1682; H. 1111). This is the meter of the first five fragments. The sixth, seventh, and eighth are ionic. The ionic a minore is two short followed by two long. For the long syllables of one foot, taken with the two short of the next, two trochees may be substituted (anacalasis) (G. 1688. 2; H. 1121. a). The scheme is, therefore,  $\cup \cup \text{—} \cup \text{—} \cup \text{—}$ . In VII there is anacrusis, and in the second foot syncope followed by anacalasis in the close of the lines.

## ΕΙΣ ΑΡΤΕΜΙΝ

I (1)

Γουνοῦμαί σ', ἐλαφηβόλε,  
 ξανθὴ παῖ Διός, ἀγρίων  
 δέσποιν' \* Ἀρτεμι θηρῶν·  
 ἧ κου νῦν ἐπὶ Ληθαίου  
 5 δίνησι θρασυκαρδίω  
 ἀνδρῶν ἐσκατορᾶς πόλιν  
 χαίρουσ'· οὐ γὰρ ἀνημέρους  
 ποιμαίνεις πολήτας.

## ΕΙΣ ΔΙΟΝΤΣΟΝ

II (2)

\* Ὠναξ, ᾧ δαμάλης \* Ἔρωσ  
 καὶ Νύμφαι κνανώπιδες  
 πορφυρέη τ' Ἀφροδίτη

συμπαίζουσιν· ἐπιστρέφει δ'  
 5 ὑψηλῶν κορυφὰς ὀρέων,  
 γουνοῦμαί σε· σὺ δ' εὐμενῆς  
 ἔλθ' ἡμῖν, κεχαρισμένης δ'  
 εὐχολῆς ἐπακούειν.  
 Κλευβούλῳ δ' ἀγαθὸς γένευ  
 10 σύμβουλος· τὸν ἐμὸν δ' ἔρωτ',  
 ὦ Δεύνυσε, δέχεσθαι.

## III (3)

Κλευβούλου μὲν ἔγωγ' ἐρῶ,  
 Κλευβούλῳ δ' ἐπιμαίνομαι,  
 Κλεύβουλον δὲ διοσκέω.

## IV (4)

ὦ παῖ παρθένιον βλέπων,  
 δίξημαί σε, σὺ δ' οὐ κοεῖς  
 οὐκ εἰδώς, ὅτι τῆς ἐμῆς  
 ψυχῆς ἡμιοχεύεις.

## V (14)

Σφαίρη δηῦτέ με πορφυρέη  
 βάλλων χρυσοκόμης Ἔρωσ  
 νήνι ποικιλοσαμβάλῳ  
 συμπαίζειν προκαλείται·  
 5 ἢ δ', ἐστὶν γὰρ ἀπ' εὐκτίτου  
 Λέσβου, τὴν μὲν ἐμὴν κόμην,  
 λευκὴ γάρ, καταμέμφεται,  
 πρὸς δ' ἄλλον τινὰ χάσκει.

## VI (44)

Πολιοὶ μὲν ἡμῖν ἤδη κρόταφοι κάρη τε λευκόν,  
 χαρίεσσα δ' οὐκέθ' ἤβη πάρα, γηράλει δ' ὀδόντες.  
 γλυκεροῦ δ' οὐκέτι πολλὸς βίотου χρόνος λέλειπται·  
 διὰ ταῦτ' ἀνασταλύζω θαμὰ Τάρταρον δεδοικώς.  
 5 Ἴδω γάρ ἐστι δεινὸς μυχός, ἀργαλή δ' ἐς αἰτὸν  
 κάθοδος· καὶ γὰρ ἐτοιῶμον καταβάντι μὴ ἀναβῆναι.

## (ΠΡΟΣ ΣΜΕΡΔΙΗΝ)

## VII (48)

Μεγάλῳ δηῦτέ μ' Ἔρωσ ἔκοψεν ὥστε χαλκεύς  
 πελέκει, χειμερίῃ δ' ἔλουσεν ἐν χαράδρῃ.

## VIII (63)

Ἄγε δὴ, φέρ' ἡμῖν, ὦ παῖ,  
 κελέβην, ὅκως ἄμυστιν  
 προπίω, τὰ μὲν δέκ' ἐγχεάς·  
 ὕδατος, τὰ πέντε δ' οἴνου  
 5 κυάθους, ὡς ἀνυβριστί  
 ἀνὰ δηῦτε βασσαρήσω.

\* \* \* \* \*

Ἄγε δηῦτε μηκέθ' οὔτω  
 πατάγω τε κάλαλητῶ  
 Σκυθικὴν πόσιν παρ' οἴνω  
 10 μελετῶμεν, ἀλλὰ καλοῖς  
 ὑποπίνοντες ἐν ὕμνοις.

15 ἔμμι, τεθνάκην δ' ὀλίγω ἴπιδεύης  
 φαίνομαι (ἄλλα).  
 ἀλλὰ πᾶν τόλματον, [ἐπεὶ καὶ πένητα]

\* \* \*

III (3)

Ἄστερες μὲν ἀμφὶ κάλαν σελάνναν  
 αἴψ' ἀπυκρύπτοισι φάεινον εἶδος,  
 ὅπποτα πλήθοισα μάλιστα λάμπη

γᾶν \* \* \*

\* \* \* ἀργυρία.

IV (4)

Ἄμφι δὲ ψῦχρον κελάδει δι' ὕσδων  
 μαλίνων, αἰθυσσομένων δὲ φύλλων  
 κῶμα καταρρεῖ.

V (5)

\* \* \* Ἔλθε, Κύπρι,  
 χρυσίασιν ἐν κυλίκεσσιν ἄβρωσ  
 συμμεμιγμένον θαλίασι νέκταρ  
 οἶνοχοεῦσα.

VI (28)

Αἰ δ' ἦρες ἔσλων ἡμερον ἢ κάλων  
 καὶ μή τι φείπην γλῶσσ' ἐκύκα κάκον,  
 αἰδῶς κέ σ' οὐ κίχανεν ὄππατ',  
 ἀλλ' ἔλεγες περὶ τῷ δικαίῳ.<sup>1</sup>

<sup>1</sup> B. δικαίως.

τοὺς Σατύρους γελῶντας,  
καὶ χρυσοῦς τοὺς Ἔρωτας,  
καὶ Κυθήρην γελῶσαν,  
20 ὁμοῦ καλῶ Λυαίῳ  
Ἔρωτα κάφροδίτην.

II (8)

EIS EATTON

Λέγουσιν αἱ γυναῖκες·  
Ἄνακρέων, γέρων εἶ,  
λαβὼν ἔσοπτρον ἄθρει  
κόμας μὲν οὐκέτ' οὔσας,  
5 ψιλὸν δέ σευ μέτωπον.  
ἐγὼ δὲ τὰς κόμας μὲν,  
εἴτ' εἰσίν, εἴτ' ἀπήλθον,  
οὐκ οἶδα· τοῦτο δ' οἶδα,  
ὡς τῷ γέροντι μᾶλλον  
10 πρέπει τὸ τερπνὰ παίζειν,  
ὄσω πέλας τὰ Μοίρης.

III (7)

EIS TO AΦΘΟΝΩΣ ΖΗΝ

Οὐ μοι μέλει τὰ Γύγεω,  
τοῦ Σαρδίων ἄνακτος·  
οὐδ' εἶλέ πώ με ζῆλος,  
οὐδὲ φθονῶ τυράννοισι.  
5 ἐμοὶ μέλει μύροισιν  
καταβρέχειν ὑπήνην·

ἔμοι μέλει ῥόδοισιν  
 καταστέφειν κάρηνα.  
 τὸ σήμερον μέλει μοι,  
 10 τὸ δ' αὔριον τίς οἶδεν;  
 ὡς οὖν ἔτ' εὐδία ἴσθιν,  
 καὶ πῖνε καὶ κύβευε,  
 καὶ σπένδε τῷ Λυαίῳ,  
 μὴ νοῦσος, ἣν τις ἔλθῃ,  
 15 λέγῃ, σε μὴ δεῖ πίνειν.

## IV (8)

## ΕΙΣ ΕΑΤΤΟΝ ΜΕΜΕΘΥΣΜΕΝΟΝ

Ἄφες με, τοὺς θεοὺς σοι,  
 πιεῖν πιεῖν ἀμυστί·  
 θέλω θέλω μανῆναι.  
 ἔμαίνετ' Ἀλκμέων τε  
 5 χῶ λευκόπους Ὀρέστῃς,  
 τὰς μητέρας κτανόντες·  
 ἐγὼ δὲ μηδένα κτάς,  
 πῶν δ' ἐρυθρὸν οἶνον  
 θέλω θέλω μανῆναι.  
 10 ἔμαίνεθ' Ἡρακλῆς πρὶν  
 δεινὴν κλονῶν φαρέτρην  
 καὶ τόξον Ἰφίτειον.  
 ἔμαίνετο πρὶν Αἴας  
 μετ' ἀσπίδος κραδαίνων  
 15 τὴν Ἔκτορος μάχαιραν·  
 ἐγὼ δ' ἔχων κύπελλον

καὶ στέμμα τοῦτο χαίταις,  
οὐ τόξον, οὐ μάχαιραν,  
θέλω θέλω μανῆναι.

V (9)

## ΕΙΣ ΧΕΛΙΔΟΝΑ

Τί σοι, θέλεις, ποιήσω,  
1 τί σοι, λάλη χελιδών;  
τὰ ταρσά σευ τὰ κοῦφα  
θέλεις λαβὼν ψαλίξω;  
5 ἢ μᾶλλον ἔνδοθέν σευ  
τὴν γλῶσσαν, ὡς ὁ Τηρεὺς  
ἐκείνος, ἐκθερίζω;  
τί μευ καλῶν ὀνειρῶν  
ὑπορθρίαισι φωναῖς  
10 ἀφήρπασας Βάθυλλον;

VI (12)

## ΕΙΣ ΕΡΩΤΑ

Θέλω θέλω φιλήσαι·  
ἔπειθ' Ἔρωσ φιλεῖν με,  
ἐγὼ δ' ἔχων νόημα  
ἄβουλον οὐκ ἐπέισθην.  
5 ὁ δ' εὐθὺ τόξον ἄρας  
καὶ χρυσέην φαρέτρην  
μάχη με προῦκαλείτο.  
κἀγὼ λαβὼν ἐπ' ὤμων

- θώρηχ', ὅπως Ἀχιλλεύς,  
 10 καὶ δοῦρα καὶ βοεῖην,  
 ἔμαρνάμην Ἔρωτι.  
 ἔβαλλ', ἐγὼ δ' ἔφευγον·  
 ὡς δ' οὐκ ἔτ' εἶχ' οἰστούς,  
 ἤσχαλλεν· εἶθ' ἑαυτόν  
 15 ἀφήκεν εἰς βέλεμνον,  
 μέσος δὲ καρδίας μευ  
 ἔδυνε, καί μ' ἔλυσεν·  
 μάτην δ' ἔχω βοεῖην·  
 τί γὰρ βάλω μιν ἔξω,  
 20 μάχης ἔσω μ' ἐχούσης;

## VII (13)

## ΕΙΣ ΤΟΤΣ ΕΑΥΤΟΤ ΕΡΩΤΑΣ

- Εἰ φύλλα πάντα δένδρων  
 ἐπίστασαι κατειπεῖν,  
 εἰ κύματ' οἶδας εὐρεῖν  
 τὰ τῆς ὅλης θαλάσσης,  
 5 σὲ τῶν ἐμῶν ἐρώτων  
 μόνον ποῶ λογιστήν.  
 πρῶτον μὲν ἐξ Ἀθηνῶν  
 ἔρωτας εἴκοσιν θές  
 καὶ πεντεκαίδεκ' ἄλλους.  
 10 ἔπειτα δ' ἐκ Κορίνθου  
 θές ὀρμαθοὺς ἐρώτων·  
 Ἀχαΐης γὰρ ἔστιν,  
 ὅπου καλαὶ γυναῖκες.



τίθει δὲ Λεσβίου μοι  
 15 καὶ μέχρι τῶν Ἰώνων  
 καὶ Καρίας Ῥόδου τε  
 δισχιλίους ἔρωτας.  
 τί φῆς; ἐκηριώθης;  
 οὐπω Σύρους ἔλεξα,  
 20 οὐπω πόθους Κανώβου,  
 οὐ τῆς ἅπαντ' ἐχούσης  
 Κρήτης, ὅπου πόλεσσιν  
 Ἔρωσ ἐποργιάζει.  
 τί σοι θέλεις ἀριθμῶ  
 25 καὶ τοὺς Γαδείρων ἐκτός,  
 τοὺς Βακτρίων τε κινδῶν  
 ψυχῆς ἐμῆς ἔρωτας;

## VIII (14)

## ΕΙΣ ΠΕΡΙΣΤΕΡΑΝ

Ἔρασμὴ πέλεια,  
 πόθεν πόθεν πετᾶσσαι;  
 πόθεν μύρων τοσούτων  
 ἐπ' ἠέρος θέουσα  
 5 πνέεις τε καὶ ψεκάζεις;  
 τίς ἐστὶ σοι μεληδῶν;  
 Ἄνακρέων μ' ἔπεμψεν  
 πρὸς παῖδα, πρὸς Βάθυλλον,  
 τὸν ἄρτι τῶν ἀπάντων  
 10 κρατοῦντα καὶ τύραννον.  
 πέπρακέ μ' ἢ Κυθήρη

- λαβοῦσα μικρὸν ὕμνον·  
 ἐγὼ δ' Ἀνακρέοντι  
 διακονῶ τοσαῦτα·  
 15 καὶ νῦν, ὄρᾳς, ἐκείνου  
 ἐπιστολὰς κομίζω.  
 καὶ φησιν εὐθέως με  
 ἐλευθέρην ποιήσειν.  
 ἐγὼ δέ, κῆν ἀφή με,  
 20 δούλη μενῶ παρ' αὐτῷ·  
 τί γάρ με δεῖ πέτασθαι  
 ὄρη τε καὶ κατ' ἀγρούς,  
 κὰν δένδρεσιν καθίζειν  
 φαγοῦσαν ἄγριόν τι ;  
 25 τανῦν ἔδω μὲν ἄρτον  
 ἀφαρπάσασα χειρῶν  
 Ἀνακρέοντος αὐτοῦ·  
 πιεῖν δέ μοι δίδωσιν  
 τὸν οἶνον, ὃν προπίνει·  
 30 πιούσ' ἄδην χορεύω,  
 καὶ δεσπότην κρέκοντα  
 πτεροῖσι συσκιάζω.  
 κοιμωμένη δ' ἐπ' αὐτῷ  
 τῷ βαρβίτῳ καθεύδω.  
 35 ἔχεις ἅπαντ' ἄπελθε·  
 λαλιστέραν μ' ἔθηκας,  
 ἄνθρωπε, καὶ κορώνης.

## IX (15)

## ΕΙΣ ΚΟΡΗΝ

- Ἄγε, ζωγράφων ἄριστε,  
 γράφε, ζωγράφων ἄριστε,  
 Ῥοδῆς κοίρανε τέχνης,  
 ἀπεοῦσαν, ὡς ἂν εἶπω,  
 5 γράφε τὴν ἐμὴν ἐταίρην.  
 γράφε μοι τρίχας τὸ πρῶτον  
 ἀπαλάς τε καὶ μελαίνας·  
 ὁ δὲ κηρὸς ἂν δύνηται,  
 γράφε καὶ μύρου πνεούσας.  
 10 γράφε δ' ἐξ ὄλης παρειῆς  
 ὑπὸ πορφυραῖσι χαίταις  
 ἐλεφάντινον μέτωπον.  
 τὸ μεσόφρυον δὲ μὴ μοι  
 διάκοπτε, μήτε μίσηγε·  
 15 ἐχέτω δ', ὅπως ἐκείνη,  
 τὸ λεληθότως σύνοφρυ,  
 βλεφάρων ἴτυν κελαινὴν.  
 τὸ δὲ βλέμμα νῦν ἀληθῶς  
 ἀπὸ τοῦ πυρὸς ποίησον,  
 20 ἅμα γλαυκόν, ὡς Ἀθήνης,  
 ἅμα δ' ὑγρόν, ὡς Κυθήρης.  
 γράφε ῥῖνα καὶ παρειάς,  
 ῥόδα τῷ γάλακτι μίξας.  
 γράφε χεῖλος, οἷα Πειθοῦς,  
 25 προκαλούμενον φίλημα.  
 τρυφεροῦ δ' ἔσω γενείου

περὶ λυγδίῳ τραχήλῳ  
 Χάριτες πέτοινο πᾶσαι.  
 στόλισον τὸ λοιπὸν αὐτήν  
 30 ὑποπορφύροισι πέπλοις·  
 διαφαινέτω δὲ σαρκῶν  
 ὀλίγον, τὸ σῶμ' ἐλέγχον.  
 ἀπέχει· βλέπω γὰρ αὐτήν.  
 τάχα, κηρέ, καὶ λαλήσεις.

X (19)

ΕΙΣ ΕΡΩΤΑ

Αἱ Μοῦσαι τὸν Ἔρωτα  
 δήσασαι στεφάνοισιν  
 τῷ Κάλλει παρέδωκαν.  
 καὶ νῦν ἡ Κυθέρεια  
 5 ζητεῖ λύτρα φέρουσα  
 λύσασθαι τὸν Ἔρωτα.  
 καὶ λύση δέ τις αὐτόν,  
 οὐκ ἔξεισι, μενεῖ δέ·  
 δουλεύειν δεδίδακται.

XI (21)

Ἡ γῆ μέλαινα πίνει,  
 πίνει δὲ δένδρε' αὖ γῆν.  
 πίνει θάλασσο' ἀναύρους,  
 ὁ δ' ἥλιος θάλασσαν,  
 5 τὸν δ' ἥλιον σελήνη.  
 τί μοι μάχεσθ', ἑταῖροι,  
 καυτῷ θέλοντι πίνειν;

## XII (22)

## ΕΙΣ ΚΟΡΗΝ

ἼΗ Ταυτάλου ποτ' ἔστη  
 λίθος Φρυγῶν ἐν ὄχθαις,  
 καὶ παῖς ποτ' ὄρνις ἔπτη  
 Πανδίωνος χελιδῶν.  
 5 ἐγὼ δ' ἔσοπτρον εἶην,  
 ὅπως αἰεὶ βλέπης με·  
 ἐγὼ χιτῶν γενοίμην,  
 ὅπως αἰεὶ φορῆς με.  
 ὕδωρ θέλω γενέσθαι,  
 10 ὅπως σε χρῶτα λούσω·  
 μύρον, γύναι, γενοίμην,  
 ὅπως ἐγὼ σ' ἀλεύψω.  
 καὶ ταινίη δὲ μαστῶν,  
 καὶ μάργαρον τραχήλω,  
 15 καὶ σάνδαλον γενοίμην·  
 μόνον ποσὶν πάτει με.

## XIII (23)

## ΕΙΣ ΚΙΘΑΡΑΝ

Θέλω λέγειν Ἀτρείδας,  
 θέλω δὲ Κάδμον ἄδειν·  
 ἄ βάρβιτος δὲ χορδαῖς  
 Ἔρωτα μῦνον ἤχεϊ.  
 5 ἤμειψα νεῦρα πρῶην  
 καὶ τὴν λύρην ἄπασαν,

καγὼ μὲν ἦδον ἄθλους  
 Ἡρακλέους· λύρη δέ  
 ἔρωτας ἀντεφώνει.

- 10 χαίροιτε λοιπὸν ἡμῖν,  
 ἦρωες· ἡ λύρη γάρ  
 μόνους ἔρωτας ἄδει.

## XIV (24)

## ΕΡΩΤΙΚΟΝ

- Φύσις κέρατα ταύροις,  
 ὅπλας ἔδωκεν ἵπποις,  
 ποδωκίην λαγωοῖς,  
 λέουσι χάσμ' ὀδόντων,  
 5 τοῖς ἰχθύσιν τὸ νηκτόν,  
 τοῖς ὀρνέοις πέτασθαι,  
 τοῖς ἀνδράσιν φρόνημα.  
 γυναιξὶν οὐκ ἔτ' εἶχεν.  
 τί οὖν; δίδωσι κάλλος  
 10 ἀντ' ἀσπίδων ἀπασᾶν,  
 ἀντ' ἐγγέων ἀπάντων.  
 νικᾷ δὲ καὶ σίδηρον  
 καὶ πῦρ καλή τις οὔσα.

## XV (25)

## ΕΙΣ ΧΕΛΙΔΟΝΑ

Σὺ μὲν, φίλη χελιδών,  
 ἔτησίη μολοῦσα

θέρει πλέκεις καλήν·  
 χειμῶνι δ' εἰς ἄφαντος  
 5 ἦ Νεῖλον ἦ 'πὶ Μέμφιν.  
 Ἔρωσ δ' αἰὲ πλέκει μεν  
 ἐν καρδίῃ καλήν.  
 Πόθος δ' ὁ μὲν πτεροῦται,  
 ὁ δ' ὠόν ἐστιν ἀκμήν,  
 10 ὁ δ' ἡμίλεπτος ἦδη.  
 βοῆ δὲ γίνετ' αἰεὶ  
 κεχηνότων νεοσσῶν.  
 Ἐρωτιδεῖς δὲ μικροῦς  
 οἱ μείζονες τρέφουσιν.  
 15 οἱ δὲ τραφέντες εὐθύς  
 πάλιν κύουσιν ἄλλους.  
 τί μῆχος οὖν γένηται;  
 οὐ γὰρ σθένω τοσοῦτους  
 Ἔρωτας ἐκβοῆσαι.

## XVI (26 A)

## ΕΡΩΤΙΚΟΝ ΩΙΔΑΡΙΟΝ

Σὺ μὲν λέγεις τὰ Θήβης,  
 ὁ δ' αὖ Φρυγῶν αὐτάς·  
 ἐγὼ δ' ἐμὰς ἀλώσεις.  
 οὐχ ἵππος ὤλεσέν με,  
 5 οὐ πέζός, οὐχὶ νῆες·  
 στρατὸς δὲ καινὸς ἄλλος  
 ἀπ' ὀμμάτων με βάλλων.

## XVII (26 B)

Ἐν ἰσχύοις μὲν ἵπποι  
 πυρὸς χάραγμ' ἔχουσι·  
 καὶ Παρθίους τις ἄνδρας  
 ἐγνώρισεν τιάραις.  
 5 ἐγὼ δὲ τοὺς ἐρῶντας  
 ἰδὼν ἐπίσταμ' εὐθύς·  
 ἔχουσι γάρ τι λεπτόν  
 ψυχῆς ἔσω χάραγμα.

## XVIII (27 A)

## ΕΙΣ ΤΑ ΤΟΥΤ ΕΡΩΤΟΣ ΒΕΛΗ

Ὁ ἀνὴρ ὁ τῆς Κυθήρης  
 παρὰ Δημνίαις καμίνοις  
 τὰ βέλη τὰ τῶν Ἐρώτων  
 ἐπόει λαβὼν σίδηρον.  
 5 ἀκίδας δ' ἔβαπτε Κύπρις  
 μέλι τὸ γλυκὺ λαβοῦσα·  
 ὁ δ' Ἐρωσ χολὴν ἔμισγεν.  
 ὁ δ' Ἄρης ποτ' ἐξ αὐτῆς  
 στιβαρὸν δόρυ κραδαίνων  
 10 βέλος ἠτέλιζ' Ἐρωτος·  
 ὁ δ' Ἐρωσ, τόδ' ἐστίν, εἶπεν,  
 βαρὺ· πειράσας νοήσεις.  
 ἔλαβεν βέλεμνον Ἄρης·  
 ὑπεμειδίασε Κύπρις.  
 15 ὁ δ' Ἄρης ἀναστενάξας,



βαρύ, φησίν· ἄρον αὐτό.  
ὁ δ' Ἔρωσ, ἔχ' αὐτό, φησίν.

## XIX (27 B)

χαλεπὸν τὸ μὴ φιλήσαι,  
χαλεπὸν δὲ καὶ φιλήσαι,  
χαλεπώτερον δὲ πάντων  
ἀποτυγχάνειν φιλοῦντα.

## XX (31)

## ΕΙΣ ΕΡΩΤΑ

Μεσονυκτίοις ποθ' ὤραις,  
στρέφεθ' ἠνίκ' Ἄρκτος ἦδη  
κατὰ χεῖρα τὴν Βοώτου,  
μερόπων δὲ φύλα πάντα  
5 κέαται κόπῳ δαμέντα,  
τότ' Ἔρωσ ἐπισταθείς μεν  
θυρέων ἔκοπτ' ὀχῆας.  
τίς, ἔφην, θύρας ἀράσσει;  
κατὰ μεν σχίζεις ὀνειρούς.  
10 ὁ δ' Ἔρωσ, ἄνοιγε, φησίν·  
βρέφος εἰμί, μὴ φόβησαι·  
βρέχομαι δὲ κἀσέληνον  
κατὰ νύκτα πεπλάνημαι.  
ἐλέησα ταῦτ' ἀκούσας,  
15 ἀνὰ δ' εὐθὺ λύχνον ἄψιας  
ἀνέωξα, καὶ βρέφος μὲν  
ἔσορῶ φέροντα τόξον  
πτέρυγας τε καὶ φαρέτρην.

- παρὰ δ' ἰστίην καθίσα,  
 20 παλάμαις τε χεῖρας αὐτοῦ  
 ἀνέθαλπον, ἐκ δὲ χαίτης  
 ἀπέθλιβον ὑγρὸν ὕδωρ.  
 ὁ δ', ἐπεὶ κρύος μεθῆκεν,  
 φέρε, φησί, πειράσωμεν  
 25 τόδε τόξον, εἴ τί μοι νῦν  
 βλάβεται βραχεῖσα νευρή.  
 τανύει δὲ καί με τύπτει  
 μέσον ἦπαρ, ὥσπερ οἰστρος·  
 ἀνὰ δ' ἄλλεται καχάζων,  
 30 ξένε, δ' εἶπε, συγχάρηθι·  
 κέρας ἀβλαβὲς μὲν ἡμῖν,  
 σὺ δὲ καρδίην πονήσεις.

## XXI (82)

## ΕΙΣ ΤΕΤΤΙΓΑ

- Μακαρίζομέν σε, τέττιξ,  
 ὅτε δενδρέων ἐπ' ἄκρων  
 ὀλίγην δρόσον πεπωκώς  
 βασιλεὺς ὅπως αἰείδεις·  
 5 σὰ γάρ ἐστι κείνα πάντα,  
 ὅποσα βλέπεις ἐν ἀγροῖς,  
 ὅποσα τρέφουσιν ὕλαι.  
 σὺ δὲ φαίνεαι γεωργῶν  
 ἀπὸ μηδένας τι βλάπτων·  
 10 σὺ δὲ τίμιος βροτοῖσιν,  
 θέρεος γλυκὺς προφήτης·

φιλέουσι μὲν σε Μοῦσαι,  
 φιλέει δὲ Φοῖβος αὐτός,  
 λιγυρὴν δ' ἔδωκεν οἴμην.  
 15 τὸ δὲ γῆρας οὐ σε τείρει,  
 σοφέ, γηγενής, φίλυμνε·  
 ἀπαθῆς δ', ἀναιμόσαρκε,  
 σχεδὸν εἰ θεοῖς ὅμοιος.

XXII (33)

## ΕΙΣ ΕΡΩΤΑ

Ἔρωσ ποτ' ἐν ῥόδοισιν  
 κοιμωμένην μέλιτταν  
 οὐκ εἶδεν, ἀλλ' ἐτρώθη  
 τὸν δάκτυλον· παταχθείς  
 5 τὰς χεῖρας ὠλόλυξεν·  
 δραμῶν δὲ καὶ πετασθείς  
 πρὸς τὴν καλὴν Κυθήρην,  
 ὄλωλα, μᾶτερ, εἶπεν,  
 ὄλωλα κάποθνήσκω·  
 10 ὄφισ μ' ἔτυψε μικρὸς  
 πτερωτός, ὃν καλοῦσιν  
 μέλιτταν οἱ γεωργοί.  
 ἅ δ' εἶπεν· εἰ τὸ κέντρον  
 πονεῖ τὸ τᾶς μελίττας,  
 15 πόσον δοκεῖς πονοῦσιν,  
 Ἔρωσ, ὅσους σὺ βάλλεις;

XXIII (34)

## ΕΙΣ ΦΙΛΑΡΓΥΡΟΝ

Ὁ πλοῦτος εἴ γε χρυσοῦ  
 τὸ ζῆν παρέιχε θνητοῖς,  
 ἔκαρτέρουν φυλάττων,  
 ἔν', ἂν θανεῖν ἐπέλθῃ,  
 5 λάβῃ τι καὶ παρέλθῃ.  
 εἰ δ' οὖν τὸ μὴ πρίασθαι  
 τὸ ζῆν ἔνεστι θνητοῖς,  
 τί χρυσὸς ὠφελεῖ με;  
 θανεῖν γὰρ εἰπέπρωται,  
 10 τί καὶ μάτην στενάζω;  
 τί καὶ γόους προπέμπω;  
 ἐμοὶ γένοιτο πίνειν,  
 πίνοντι δ' οἶνον ἠδύν  
 ἐμοῖς φίλοις συνεῖναι,  
 15 ἐν δ' ἀπαλαῖσι κοίταις  
 τελεῖν τὰν Ἀφροδίταν.

XXIV (37)

ΕΙΣ ΕΑΥΤΟΝ ἢ ΕΙΣ ΕΤΑΙΡΟΝ  
ΠΡΕΣΒΥΤΤΗΝ

Φιλῶ γέροντα τερπνόν,  
 φιλῶ νέον χορευτάν·  
 ἂν δ' ὁ γέρων χορεύῃ,  
 τρίχας γέρων μὲν ἔστιν  
 5 τὰς δὲ φρένας νεάζει.

XXV (43)

## ΕΙΣ ΟΙΝΟΝ

Ὄταν πῖω τὸν οἶνον,  
 εὐδουσιν αἱ μέριμναι.  
 τί μοι γόων, τί μοι πόνων,  
 τί μοι μέλει μεριμνῶν;  
 5 θανεῖν με δεῖ, κἄν μὴ θέλω·  
 τί τὸν βίον πλανῶμαι;  
 πῖωμεν οὖν τὸν οἶνον  
 τὸν τοῦ καλοῦ Λυαίου·  
 σὺν τῷ δὲ πίνειν ἡμᾶς  
 10 εὐδουσιν αἱ μέριμναι.

## SIMONIDES OF CEOS ·

Simonides of Ceos excelled in various branches of lyric poetry, but has become especially well known from having his name associated with a multitude of epigrams of peculiar beauty and expressiveness. He was born 556 B.C. He was perhaps a musician by inheritance, and is referred to by tradition as holding an official position as choir-leader in his native island. He gained such proficiency and reputation as to win a place among the distinguished poets who graced the court of Hipparchus at Athens. After the death of his patron and the expulsion of the Pisistratidae he seems to have spent some time in Thessaly, though he was afterward prominent once more at Athens. In his old age he was also at the court of Hiero at Syracuse. He died 467 B.C.

It was in connection with the stirring events of the Persian wars that he did the work which has won for him the highest admiration. To find the words which shall best express the

commendation of the people for the men whom they wish to honor is always one of the highest services of genius. As among the Greeks the monument was the chief instrument of publication, the inscription which it bore must be suited to describe the highest character which the age could produce; and as this was to be read by all, it must express the mind of all. The virtues of the heroic dead received appropriate recognition in the epigrams of Simonides, which are models of grace and suggestiveness, worthy to be cut in marble to be read by successive generations.

## I (4)

1 > 2 3 4 5  
 6 7 8 9 10 11 12  
 > | 13 14 15 > 16 17 18 19  
 20 21 22 23 24  
 5 25 26 27 28 > 29 30 31  
 > | 32 33 34 35 36 > 37 38 39  
 40 41 42 43 44 45 46 47  
 > 48 49 50 51 52 53 54  
 55 56 57 58 59

Τῶν ἐν Θερμοπύλαις θανόντων  
 εὐκλεῆς μὲν ἂ τύχα, καλὸς δ' ὁ πότμος,  
 βωμὸς δ' ὁ τάφος, πρὸ γόνων δὲ μνᾶστις, ὁ δ' οἶκτος  
 ἔπαινος·

ἐντάφιον δὲ τοιοῦτον οὐτ' εὐρώς  
 5 οὐθ' ὁ πανδαμάτωρ ἀμανρώσει χρόνος.  
 ἀνδρῶν δ' ἀγαθῶν ὅδε σηκὸς οἰκέταν εὐδοξίαν  
 Ἑλλάδος εἴλετο· μαρτυρεῖ δὲ καὶ Λεωνίδας  
 Σπάρτας βασιλεύς, ἀρετᾶς μέγαν λελοιπῶς  
 κόσμον ἀέναον κλέος τε.

ἀνδρῶν γ  
 ἐπιφανῶν  
 πᾶσα γῆ  
 τάφος.  
 ἔμω



ἄμαχανος συμφορὰ καθέλῃ.  
 ἀξίαις γὰρ εὖ πᾶς ἀνὴρ ἀγαθός,  
 κὸς δ', εἰ κακῶς (τι).  
 ἢ τὸ πλείστον ἄριστοι, τοὺς θεοὶ φιλέωντι.

Στρ. γ'

οὐνεκεν οὐποτ' ἐγὼ τὸ μὴ γενέσθαι  
 ννατὸν διζήμενος, κενεᾶν ἐς ἄπρακτον ἐλπίδα μοῖ-  
 ραν αἰῶνος βαλέω,  
 ινάμωμον ἄνθρωπον, εὐρνέδους ὅσοι καρπὸν αἰνύ-  
 μεθα χθονός.  
 ἰτ' ὕμμιν εὐρῶν ἀπαγγελέω.  
 ντας δ' ἐπαίνημι καὶ φιλέω,  
 ὄν ὅστις ἔρδη  
 δὲν αἰσχρόν· ἀνάγκα δ' οὐδὲ θεοὶ μάχονται.

## ΘΡΗΝΟΣ

III (37)

STROPHE

υ υ | - υ υ ˊ > - υ υ ˊ ^  
 υ υ | - υ υ ˊ ˊ υ υ ˊ ˊ > - υ υ ˊ υ  
 - υ υ - υ υ - υ υ ˊ - υ υ ˊ υ  
 - υ υ - υ υ - υ υ ˊ υ ˊ > ˊ υ ˊ ^  
 5 - υ υ ˊ υ - υ υ ˊ υ  
 υ υ | ˊ > - υ υ ˊ - υ υ ˊ υ  
 - υ υ - υ υ ˊ υ  
 - υ υ ˊ - υ υ - υ υ - υ υ ˊ ^  
 > | ˊ υ ˊ ˊ υ ˊ υ ˊ υ ˊ υ ˊ υ



## ΕΠΟΔΕ

10 υ υ | ι > - υ υ - υ υ ι - υ υ ι λ  
 ι > - υ υ ι λ  
 - υ υ - υ υ ι υ ι ι υ ι υ ι υ  
 ι υ ι > - υ υ ι υ ι λ  
 - υ υ ι ι υ ι - υ υ ι υ ι υ

15 υ υ | ι > - υ υ ι υ ι υ ι υ  
 ι υ - υ υ - υ υ  
 υ | - υ υ ι υ ι υ ι > ι υ ι λ  
 - υ υ - υ υ - υ υ - υ υ  
 ι υ ι > ι υ ι > ι υ ι λ

## Στροφή

Ὅτε λάρνακι κείτ' ἐν δαιδαλέῃ,  
 ἀνεμός τ' ἐφόρει μιν πνέων κινήθεισά τε λίμνα  
 δεῖμα προσεῖρπε τοτ' οὐκ ἀδιάντοισι παρειαῖς,  
 ἀμφί τε Περσεῖ βάλλε φίλαν χέρ', εἶπέν τ'· ὦ  
 5 οἶον ἔχω πόνον· σὺ δ' ἄωτείς·  
 γαλαθηνῶ λάθει κνώσσεις ἐν ἀτερπεῖ  
 δούρατι χαλκεογόμφῳ  
 νυκτὶ ἀλαμπεῖ κυανέῳ τε δνόφῳ καταλείς·  
 ἄλμαν δ' ὑπερθεν τεᾶν κομᾶν βαθεῖαν

## Ἐπιδός

10 παριόντος κύματος οὐκ ἀλέγεις, οὐδ' ἀνέμων  
 φθόγγον, πορφυρέα  
 κείμενος ἐν χλανίδι, πρόσωπον κλιθὲν προσώπῳ  
 εἰ δέ τοι δεινὸν τό γε δεινὸν ἦν,  
 καὶ κεν ἐμῶν ῥημάτων λεπτὸν ὑπεῖχες οὐδας.

κέλομαι δ', εὔδε βρέφος, εὐδέτω δὲ πόντος,  
 εὐδέτω δ' ἄμοτον κακόν·  
 μεταιβολία δέ τις φανείη, Ζεῦ πάτερ,  
 ἔκ σέθεν· ὅττι δὲ θαρσαλέον ἔπος  
 εὐχομαι νόσφιν δίκας, σύγγνωθί μοι.

## IV (58)

√ √ √ √ √ √ √ √  
 > | √ √ √ √ √ √  
 √ √ √ > √ √ √ √ √ √  
 √ √ √ √ √ > √ √ √ √  
 > | √ √ √ √ √ √  
 √ √ √ √ √ √ √ √  
 √ > √ \* \* \*

Ἔστι τις λόγος ποτὲ τὰν ἀρετᾶν  
 ναίειν δυσαμβάτοις ἐπὶ πέτραις,  
 κῦν δέ μιν θεῶν χῶρον ἄγνον ἀμφέπειν,  
 οὐδ' ἀπαντᾶν βλεφάροις θνατῶν ἔσοπτον,  
 ᾧ μὴ δακέθυμος ἰδρῶς  
 ἔνδοθεν μόλη θ', ἴκηταί τ' ἐς ἄκρον  
 ἀνδρείας.

## ΕΠΙΓΡΑΜΜΑΤΑ

## V (89)

ἄφνος ἐδμήθημεν ὑπὸ πτυχί, σῆμα δ' ἐφ' ἡμῖν  
 ἔγγυθεν Εὐρίπου δημοσίᾳ κέχυται,  
 κ' ἀδίκως· ἐρατὴν γὰρ ἀπωλέσαμεν νεότητα  
 Τρηχεῖαν πολέμου δεξάμενοι νεφέλην.

## VI (90)

Ἑλλήνων προμαχοῦντες Ἀθηναῖοι Μαραθῶνι  
χρυσοφόρων Μήδων ἐστόρεσαν δύναμιν.

## VII (91)

Μυριάσιν ποτὲ τῆδε τριακοσίαις ἐμάχοντο  
ἐκ Πελοποννάσου χιλιάδες τέτορες.

## VIII (92)

ὦ ξεῖν', ἀγγέλλειν Λακεδαιμονίοις, ὅτι τῆδε  
κείμεθα, τοῖς κείνων ῥήμασι πειθόμενοι.

## IX (94)

Μνήμα τόδε κλεινοῖο Μεγιστία, ὃν ποτε Μῆδοι  
Σπερχειὸν ποταμὸν κτείναν ἀμειψάμενοι,  
μάντιος, ὃς τότε Κῆρας ἐπερχομένας σάφα εἶδι  
οὐκ ἔτλη Σπάρτης ἡγεμόνας προλιπεῖν.

## X (95)

Εὐκλέας αἶα κέκευθε, Λεωνίδα, οἱ μετὰ σείῳ  
τῆδ' ἔθανον, Σπάρτης εὐρυχόρου βασιλεῦ,  
πλείστων δὴ τόξων τε καὶ ὠκυπόδων σθένος ἵππ.  
Μηδείων τ' ἀνδρῶν δεξάμενοι πολέμῳ.

## XI (96)

ὦ ξεῖν', εὐνδρόν ποτ' ἐναίομεν ἄστν Κορίνθου,  
νῦν δ' ἄμμ' <sup>1</sup> Αἶαντος νᾶσος ἔχει Σαλαμῖς.

<sup>1</sup> B. ἀμ.

ῥάδε Φοινίσσας νῆας καὶ Πέρσας ἐλόντες  
καὶ Μήδους ἱερὰν Ἑλλάδα ῥυσάμεθα.

## XII (97)

κμᾶς ἐστακνίαν ἐπὶ ξυροῦ Ἑλλάδα πᾶσαν  
ταῖς αὐτῶν ψυχαῖς κείμεθα ῥυσάμενοι  
υλοσύνας· Πέρσαις δὲ περὶ φρεσὶ πῆματα πάντα  
ἤψαμεν, ἀργαλέης μνήματα ναυμαχίας·  
ῥεῖα δ' ἄμιν ἔχει Σαλαμῖς· πατρὶς δὲ Κόρινθος  
αὐτ' εὐεργεσίας μνήμ' ἐπέθηκε τόδε.

## XIII (98)

ὅτος Ἀδειμάντου κείνου τάφος, οὗ διὰ βουλᾶς  
Ἑλλὰς ἐλευθερίας ἀμφέθετο στέφανον.

## XIV (99)

σβεστον κλέος οἶδε φίλη περὶ πατρίδι θέντες  
κυάνεον θανάτου ἀμφεβάλοντο νέφος·  
δὲ τεθνήασι θανόντες, ἐπεὶ σφ' ἀρετὴ καθύπερθεν  
κυδαίνουσ' ἀνάγει δώματος ἕξ Ἀΐδεω.

## XV (100)

τὸ καλῶς θνήσκειν ἀρετῆς μέρος ἐστὶ μέγιστον,  
ἡμῖν ἐκ πάντων τούτ' ἀπέειμε τύχη·  
Ἄλαδι γὰρ σπεύδοντες ἐλευθερίην περιθεῖναι  
κείμεθ' ἀγῆράντῳ χρώμενοι εὐλογίῃ.

## XVI (101)

αἰδες Ἀθηναίων Περσῶν στρατὸν ἐξελάσαντες  
ἤρκεσαν ἀργαλέην πατρίδι δουλοσύνην.

## XVII (142)

Ἐξ οὐ τ' Εὐρώπην Ἀσίας δίχα πόντος ἔκειμεν  
καὶ πόλιας θνητῶν θούρος Ἄρης ἐφέπει,  
οὐδενί πω κάλλιον ἐπιχθονίων γένετ' ἀνδρῶν  
ἔργον ἐν ἠπείρῳ καὶ κατὰ πόντον ὁμοῦ.  
5 οἶδε γὰρ ἐν γαίῃ Μήδων πολλοὺς ὀλέσαντες  
Φοινίκων ἑκατὸν ναῦς ἔλον ἐν πελάγει  
ἀνδρῶν πληθούσας· μέγα δ' ἔστενεν Ἀσις ὑπ' αὐτῶν  
πληγείσ' ἀμφοτέραις χερσὶ κράτει πολέμου.

## XVIII (110)

Θηρῶν μὲν κάρτιστος ἐγώ, θνατῶν δ', ὅν ἐγὼ νῦν  
φρουρῶ, τῷδε τάφῳ λάϊνος ἐμβεβαῶς·  
ἀλλ' εἰ μὴ θυμόν γε Λέων ἐμόν οὐνομά τ' εἶχεν,  
οὐκ ἂν ἐγὼ τύμβῳ τῷδ' ἐπέθηκα πόδας.

## XIX (119)

Σῶμα μὲν ἀλλοδαπῇ κεύθει κόνις, ἐν δέ σε πόντῳ,  
Κλείσθηνες, Εὐξείνῳ μοῖρ' ἔκιχεν θανάτου  
πλαζόμενον· γλυκεροῦ δὲ μελίφρονος οἴκαδε νόσι  
ἤμπλακες, οὐδ' ἵκευ Κέων πάλιν ἀμφιρῦτην.

## XX (121)

Τῶν αὐτοῦ τις ἕκαστος ἀπολλυμένων ἀνιᾶται,  
Νικοδίκου δὲ φίλοι καὶ πόλις ἦδε ποθεῖ.

## XXI (109)

Πολλὰ φαγὼν καὶ πολλὰ πιὼν καὶ πολλὰ κάκ' εἰ  
ἀνθρώπους κείμαι Τιμοκρέων Ῥόδιος.

## BACCHYLIDES

Bacchylides was a nephew of Simonides, and, like him, was born on the island of Ceos. The date of his birth cannot be determined. We learn that he was with his uncle at the court

Hiero at Syracuse, that he lived in the Peloponnesus as an exile from his native land; but that is about all that is told us. His date is probably a half-century later than that of Simonides, and he is younger than Pindar, who was born before 520 B.C.

We had only a few brief fragments of his poetry until in 1897 there were published by Kenyon under the auspices of the British Museum twenty of his poems, in various degrees of completeness, which had been recovered from a papyrus roll recently found in Egypt. These impress us with the gracefulness and expressiveness of his poetry, and even if he lacks somewhat of the grandeur of Pindar he is no unworthy associate of the Theban singer. Two of the selections which follow have been taken from these poems. The first, because of the address to Apollo (l. 130), has been considered a pæan, but we have very slight data from which to determine how the Greeks would have classified it. The second is of peculiar interest as an example of the dithyramb.

The meter of the first selection is cretic or pæonic. For the variations which are permitted cf. G. 1689; HA. 1119. There could be added the forms  $— \cup — \cup$  and  $— \cup \cup —$  as also allowable. II is logaoedic. III is dactylo-epitritic: G. 1684; HA. 1117. Schemes for the division of the feet are given — though there are a few inconsistencies in the text as it has been preserved which are hard to account for; but our poet may have allowed himself considerable liberty in the correspondence of his lines.

MELIC POETS

I (Kenyon 17)

HIΘEOI H ΘΗΣΕΤΣ

STROPHE

υ | ὀ υ \_ υ ἑ \_ υ ἑ υ \_  
 ἑ υ υ υ ἑ υ ῶ ἑ υ υ  
 ἑ \_ υ ἑ \_  
 ἑ υ \_ ἑ υ υ υ ὀ κ  
 5 \_ | ἑ υ υ ῶ ἑ \_ υ ὀ  
 υ \_ υ ἑ υ υ ἑ \_  
 υ ἑ υ \_ ὀ υ υ \_ ὀ υ υ \_ ἑ κ  
 υ | ἑ υ \_ ἑ υ υ  
 ἑ υ υ ἑ υ \_  
 10 \_ | ὀ υ υ \_ υ ἑ υ  
 υ ἑ υ \_ ὀ υ \_  
 υ ἑ υ υ ἑ υ \_  
 υ | ἑ υ υ ῶ ἑ υ \_  
 υ ἑ υ υ ὀ υ υ ῶ  
 15 ἑ \_ υ ἑ \_ υ ὀ κ  
 ἑ υ υ υ ἑ υ \_ ἑ  
 υ υ υ ἑ υ υ  
 υ | ἑ υ υ υ ἑ υ υ ἑ  
 \_ υ ὀ υ \_ υ ἑ υ υ ^  
 20 υ | ἑ υ υ υ ὀ υ υ υ ἑ κ  
 υ | ὀ υ υ υ υ ὀ υ \_  
 υ ἑ υ \_ ἑ υ \_  
 ἑ υ υ ὀ υ \_ υ ἑ \_ υ ἑ κ

EPODE

υ | ἑ υ υ υ ἑ υ \_ ἑ  
 υ υ ἑ υ \_  
 ἑ υ υ υ ἑ υ \_  
 ἑ υ υ υ ἑ υ \_ ἑ υ υ ἑ κ

- 5 υ | ˘ υ υ υ ˘ υ \_  
 ˘ υ \_ ˘ υ υ υ ˘ υ \_  
 ˘ υ υ υ ˘ υ \_ ˘ υ \_ ˘ ˘
- | ˘ υ \_ ˘ υ \_ ˘ υ υ  
 ˘ υ ~ ˘ υ ~ ˘ ˘
- 10 υ | ˘ υ \_ υ ˘ υ \_  
 ˘ υ \_ ˘ υ \_  
 υ ˘ υ \_ ˘ υ \_ ˘ \_ υ ˘  
 υ ~ ˘ \_ υ ˘  
 \_ υ ˘ υ ~ ˘ ˘
- 15 ˘ ˘ ~ ˘  
 υ ~ ˘ υ ~ ˘ υ \_ υ ˘ ˘
- υ | ˘ υ \_ ˘ υ ~ ˘ υ \_  
 ˘ υ ~ ˘ υ ~ ˘  
 υ ˘ υ ˘ \_ ˘
- 20 υ | ˘ υ \_ ˘ υ \_ ˘ υ \_

## Στρ. α'

Κυανόπρωρα μὲν ναῦς μενέκτυπον  
 Θησέα δις ἑπτὰ τ' ἀγλαοὺς ἄγουσα  
 κούρους Ἰαόνων

Κρητικὸν τάμνε πέλαγος·

- 5 τηλαυγείῃ γὰρ ἐν φάρεϊ  
 Βορήμει πίτνον αὔραι  
 κλυτᾶς ἕκατι πολεμαίγιδος Ἀθάνας.  
 κνίσεν τε Μίνωϊ κέαρ  
 ἡμεράμπυκος θεᾶς

- 10 Κύπριδος αἰνὰ δῶρα·  
 χεῖρα δ' οὐκέτι παρθευικᾶς  
 ἄτερθ' ἐράτνεν, θίγεν  
 δὲ λευκᾶν παρηίδων.



βόασε τ' Ἐρίβοια χαλκο-  
 15 θώρακα Πανδίωνος  
 ἔκγονον. ἴδεν δὲ Θησεύς,  
 μέλαν δ' ὑπ' ὀφρύων  
 δίνασεν ὄμμα, καρδίαν τέ οἱ  
 σχέτλιον ἄμυξεν ἄλγος,  
 20 εἶρέν τε· Ἔτι Διὸς υἱὲ φερτάτου,  
 ὄσιον οὐκέτι τεῶν  
 ἔσω κυβερνήσ φρενῶν  
 θυμόν· ἴσχε μεγαλοῦχον, ἦρωσ, βίαν-

Ἄντ. α'

ὅτι μὲν ἐκ θεῶν μοῖρα παγκρατῆς  
 25 ἄμμι κατένευσε καὶ δίκας ῥέπει τά-  
 λαντον, πεπρωμέναν  
 αἴσαν ἐκπλήσομεν, ὅταν  
 ἔλθῃ· σὺ δὲ βαρείαν κάτε-  
 χε μῆτιν. εἰ καὶ σε κεδνά·  
 30 τέκεν λέχει Διὸς ὑπὸ κρόταφον Ἴδας  
 μιγείσα Φοῖνικος ἔρα-  
 τώνυμος κόρα βροτῶν  
 φέρτατον, ἀλλὰ καμέ  
 Πιτθέος θυγάτηρ ἀφνεοῦ  
 35 πλαθείσα ποντίῳ τέκεν  
 Ποσειδᾶνι, χρύσεόν  
 τέ οἱ δόσαν ἰόπλοκοι  
 κάλυμμα Νηρηίδες.  
 τῷ σέ, πολέμαρχε Κνωσσίῳ,  
 40 κέλομαι πολύστονον

ἐρύκεν ὕβριν· οὐ γὰρ ἂν θέλοι  
 μ' ἄμβρότου ἔραννόν 'Λοῦς  
 ἰδεῖν φάος, ἐπεὶ τιν' ἠθέων  
 σὺν δαμάσειας ἀέκον-

45 τα. πρόσθε χειρῶν βίαν  
 δειξομεν· τὰ δ' ἐπιόντα δαίμων κρινεῖ."

'Επ. α'

τόσ' εἶπεν ἀρέταιχμος ἦρως,  
 τάφον δὲ ναυβάται  
 ἀνδρὸς ὑπεράφανον  
 50 θάρσος· Ἄλιου τε γαμβρῶ χολώσατ' ἦτορ,  
 ὕφαινε τε ποταινίαν  
 μῆτιν, εἶπέν τε· "μεγαλοσθενές  
 Ζεῦ πάτερ, ἄκουσον· εἶπερ μ' ἀλαθέως  
 Φοίνισσα λευκώλενός σοι τέκε,  
 55 νῦν πρόπεμπ' ἀπ' οὐρανοῦ θεοάν  
 πυριέθειραν ἀστραπάν,  
 σᾶμ' ἀρίγνωτον· εἰ  
 δὲ καὶ σὲ Τροιζηνία σεισίχθονι  
 φύτευσεν Αἴθρα Ποσει-  
 60 δᾶνι, τόνδε χρύσειον  
 χειρὸς ἀγλαόν,  
 δικῶν θράσει τὸ σῶμα πατρὸς ἐς δόμους,  
 ἔνεγκε κόσμον βαθείας ἀλός.  
 εἴσεαι δ' αἶ κ' ἐμᾶς κλύῃ  
 65 Κρόνιος εὐχᾶς  
 ἀναξιβρόντας ὁ πάντων μεδέων."

Στρ. β'

- κλύε δ' ἄμετρον εὐχὰν μεγασθενῆς  
 Ζεὺς, ὑπέροχόν τε Μίνω φύτευσε  
 τιμὰν φίλῳ θέλων  
 70 παιδὶ πανδερκέα θέμεν  
 ἄστραψέ θ'. ὁ δὲ θυμάρμενον  
 ἰδὼν τέρας χέρα πέτασσε  
 κλυτὰν ἐς αἰθέρα μενεπτόλεμος ἦρωσ  
 εἰρέν τε. "Θησεῦ, σὺ τάδε  
 75 μὲν βλέπεις σαφῆ Διὸς  
 δῶρα· σὺ δ' ὄρνυ' ἐς βα-  
 ρύβρομον πέλαγος. Κρονίδας  
 δέ τοι πατῆρ ἄναξ τελεῖ  
 Ποσειδᾶν ὑπέρτατον  
 80 κλέος χθόνα κατ' ἠΰδενδρον."  
 ὡς εἶπε· τῷ δ' οὐ πάλιν  
 θυμὸς ἀνεκάμπτετ', ἀλλ' εὐ-  
 πάκτων ἐπ' ἰκρίων  
 σταθεῖς ὄρουσε, πόντιόν τέ νιν  
 85 δέξατο θελημὸν ἄλσος.  
 τᾶξεν δὲ Διὸς υἱὸς ἔνδοθεν  
 κέαρ, κέλευσέ τε κατ' οὐ-  
 ρον ἴσχεν εὐδαίδαλον  
 νᾶα· μοῖρα δ' ἐτέραν ἐπόρσυν' ὀδόν.

'Αντ. β'

- 90 ἔετο δ' ὠκύπομπον δόρυ· σθένει  
 δ' ἦν Βορεᾶς ἐξόπιν πνέουσ' ἄητα.  
 τρέσσαν δ' Ἀθηναίων

- ἤθρων πᾶν γένος, ἐπεὶ  
 ἤρως θόρεν πόντονδε, κα-  
 95 τὰ λειρίων τ' ὀμμάτων δά-  
 κρυ χέον βαρεῖαν ἐπιδέγμενοι ἀνάγκαν.  
 φέρον δὲ δελφίνες ἀλι-  
 ναιέται μέγαν θοῶς  
 Θησέα πατρὸς ἱππί-  
 100 ου δόμον, μέγαρόν τε θεῶν  
 μόλεν. τόθι κλυτὰς ἰδῶν  
 ἔδεισε Νηρηῆος ὀλ-  
 βίου κόρας· ἀπὸ γὰρ ἀγλα-  
 ῶν λάμπε γυίων σέλας  
 105 ὥστε πυρός, ἀμφὶ χαίταις  
 δὲ χρυσεόπλοκοι  
 δινεῦντο ταινίαι, χορῶ δὲ τέρ-  
 πον κέαρ ὑγροῖσι ποσσίν.  
 εἶδέν τε πατρὸς ἄλοχον φίλαν  
 110 σεμνὰν βοῶπιν ἐρατοῦ-  
 σιν Ἀμφιτρίταν δόμοις·  
 ἄ νιν ἀμφέβαλεν αἴονα πορφυρέαν

Ἐπ. β'

- κόμαισί τ' ἐπέθηκεν οὔλαις  
 ἀμεμφέα πλόκον,  
 115 τόν ποτέ οἱ ἐν γάμφῳ  
 δῶκε δόλιος Ἀφροδίτα ῥόδοις ἐρεμνόν.  
 ἄπιστον ὅτι δαίμονες  
 λῶσιν οὐδὲν φρενοάrais βροτοῖς·  
 νᾶα παρὰ λεπτόπρυμνον φάνη. φεῦ,

- 120 οἶαισιν ἐν φροντίσι Κνώσιον  
 ἔσχασεν στραταγέταν, ἐπεὶ  
 μολ' ἀδιάντος ἐξ ἀλός,  
 θαῦμα πάντεσσι. λάμ-  
 πε δ' ἀμφὶ γυίοις θεῶν δῶρ', ἀγλαό-  
 125 θρονοὶ τε κούραι σὺν εὐ-  
 θυμῖα νεοκτίτῳ  
 ὠλόλυξαν, ἔ-  
 κλαγεν δὲ πόντος· ἤθειοι δ' ἐγγύθεν  
 νέοι παιάνιζαν ἐρατῆ ὀπί.  
 130 Δάλιε, χοροῖσι Κηίων  
 φρένα ἱανθείς  
 ὄπαζε θεόπομπον ἐσθλῶν τύχαν.

## II (Kenyon 18)

## ΘΗΣΕΤΣ

ω | 1 2 3 4 5  
 ζ | 1 2 3 4 5  
   1 2 3 4 5 6  
 > | 1 2 3 4 5  
 5  1 2 3 4 5 6  
   1 2 3 4 5  
   1 2 3 4 5 6  
   1 2 3 4 5 6  
 10 > | 1 2 3 4  
   1 2 3 4 5  
   1 2 3 4 5 6  
   1 2 3 4 5 6  
   1 2 3 4 5 6  
 15  1 2 3 4 5 6

## Στρ. α'

- Θ. Βασιλεῦ τᾶν ἱερᾶν Ἀθανᾶν,  
 τῶν ἄβροβίων ἄναξ Ἰώνων,  
 τί νέον ἔκλαγε χαλκοκώδων  
 σάλπιγξ πολεμηΐαν αἰοιδάν ;  
 5 ἦ τις ἀμετέρας χθονός  
 δυσμενῆς ὄρι ἀμφιβάλλει  
 στραταγέτας ἀνῆρ ;  
 ἦ λησται κακομάχανοι  
 ποιμένων ἀέκατι μῆλων  
 10 σεύοντ' ἀγέλας βία ;  
 ἦ τί τοι κραδίαν ἀμύσσει ;  
 φθέγγου· δοκέω γάρ, εἴ τιμι βροτῶν,  
 ἀλκίμων ἐπικουρίαν  
 καὶ τιν ἔμμεναι νέων,  
 15 ᾧ Πανδίωνος υἱὲ καὶ Κρεούσας.

## Στρ. β'

- ΙΓ. Νέον ἦλθεν δολιχὰν ἀμεύφας  
 κᾶρυξ ποσὶν Ἰσθμίαν κέλευθον·  
 ἄφατα δ' ἔργα λέγει κραταίου  
 φωτός. τὸν ὑπέρβιον τ' ἔπεφνε  
 20 Σίνιν, ὃς ἰσχύι φέρτατος  
 θνατῶν ἦν, Κρονίδα Λυταίου  
 σεισίχθονος τέκος.  
 σὺν τ' ἀνδροκτόνον ἐν νάπαις  
 Κρεμμυῶνος, ἀτάσθαλόν τε  
 25 Σκίρωνα κατέκτανεν.  
 τάν τε Κερκυόνοσ παλαιίστραν

ἔσχεν· Πολυπήμονός τε καρτεράν  
 σφύραν ἐξέβαλεν Προκό-  
 πτας, ἀρείονος τυχών  
 30 φωτός· ταῦτα δέδοιχ' ὅπα τελείται.

Στρ. γ'

ΧΟΡ. ΑΘ. Τίνα δ' ἔμμεν πόθεν ἄνδρα τοῦτον  
 λέγει; τίνα τε στολὰν ἔχοντα;  
 πότερα σὺν πολεμηῖοις ὄ-  
 πλοισι στρατιὰν ἄγοντα πολλάν,  
 35 ἢ μόνον σὺν ὀπλοισιν  
 στείχειν, ἔμπορον οἷ' ἀλάταν,  
 ἐπ' ἀλλοδαμίαν,  
 ἰσχυρόν τε καὶ ἄλκιμον  
 ὧδε καὶ θρασύν, ὅστε τούτων  
 40 ἀνδρῶν κρατερόν σθένος  
 ἔσχεν; ἢ θεὸς αὐτὸν ὀρμῆ,  
 δίκας ἀδίκοισιν ὄφρα μῆσεται.  
 οὐ γὰρ ῥάδιον αἰὲν ἔρ-  
 δοντα μὴ ἔντυχεῖν κακῶ.  
 45 πάντ' ἐν τῷ δολιχῶ χρόνῳ τελείται.

Στρ. δ'

ΑΙΓ. Δύο οἱ φῶτε μόνους ὀμαρτεῖν  
 λέγει, περὶ φαιδίμοισι δ' ὤμοισι  
 ξίφος ἔχειν \* \* \* \* \*  
 ξεστοὺς δὲ δύ' ἐν χέρεσσ' ἄκουτας  
 50 κηῦτυκον κυνέαν Λάκαι-  
 ναν κρατὸς πέρι πυρσοχαίτου,

χιτῶνα πορφύρεον  
 στέρνοις τ' ἀμφὶ καὶ οὐλιον  
 Θεσσαλὰν χλαμύδ'· ὀμμάτων δέ  
 55 στίλβειν ἄπο Λαμνίαν  
 φοίνισσαν φλόγα· παῖδα δ' ἔμμεν  
 πρώθηβον, Ἄρηϊων δ' ἀθυρμάτων  
 μεμνᾶσθαι, πολέμου τε καὶ  
 χαλκεοκτύπου μάχας,  
 60 δίζησθαι δὲ φιλαγλάους Ἄθανάας.

## III (13)

— | ἴ ὀ ὀ ἴ — ἴ ὀ ἴ — ἴ ὀ ὀ ἴ ἄ  
 ἴ — ἴ ὀ ἴ — ἴ ὀ ἴ — ἴ ὀ ἴ ἄ  
 ἴ ὀ ὀ ἴ ὀ ὀ ἴ — ἴ ὀ ἴ — ἴ ὀ ἴ ἄ  
 — | ἴ ὀ ὀ ἴ ὀ ὀ ἴ > ἴ ὀ ἴ —  
 ἴ ὀ ὀ ἴ ὀ ὀ ἴ — ἴ ὀ ἴ — ἴ ὀ ἴ ἄ  
 ἴ ὀ ὀ ἴ ὀ ὀ ἴ — ἴ ὀ ἴ —  
 ὀ ὀ | ἴ — ἴ ὀ ἴ —  
 — | ἴ ὀ ἴ — ἴ ὀ ἴ — ἴ ὀ ὀ ἴ ὀ ὀ ἴ —  
 ἴ ὀ ἴ — ἴ ὀ ἴ — ἴ ὀ ἴ ἄ  
 ἴ ὀ ἴ — ἴ ὀ ἴ — ἴ ὀ ὀ ἴ ὀ ὀ ἴ ἄ  
 ἴ ὀ ἴ — ἴ ὀ ἴ ἄ  
 ἴ ὀ ὀ ἴ ὀ ὀ ἴ — ἴ ὀ ἴ — ἴ ὀ ἴ — ἴ ὀ ἴ —

Τίκτηι δέ τε θνατοῖσιν εἰρήνα μεγάλη  
 πλοῦτον καὶ μελιγλώσσων ἀοιδᾶν ἄνθεα,  
 δαιδαλέων τ' ἐπὶ βωμῶν θεοῖσιν αἰθεσθαι βοῶν  
 ξανθᾶ φλογὶ μῆρα τανυτρίχων τε μήλων,  
 5 γυμνασίων τε νέοις αὐλῶν τε καὶ κόμων μέλειν.  
 ἐν δὲ σιδαροδέτοις πόρπαξιν αἰθᾶν



ἀραχνῶν ἰστοὶ πέλονται·  
 ἔγχεά τε λογχωτὰ ξίφεά τ' ἀμφάκεα δάμναται εὐρώς·  
 χαλκεῶν δ' οὐκ ἔστι σαλπύγγων κτύπος·  
 10 οὐδὲ συλᾶται μελίφρων ὕπνος ἀπὸ βλεφάρων,  
 ἄμὸν ὃς θάλπει κέαρ.  
 συμποσίων δ' ἐρατῶν βρίθοντ' ἀγυιαί, παιδικοὶ θ'  
 ὕμνοι φλέγονται.

## IV (22)

∟ ∪ ∟ > ∟ ∪ ∟ ∟ ∟ ∪ ∟ > ∟ ∟  
 > | ∟ ∪ ∟ ∪ ∟ ∪ ∟ ∪ ∟ ∪ ∟ ∪ ∟ > ∟ ∟

Λυδία μὲν γὰρ λίθος μανύει χρυσόν,  
 ἀνδρῶν δ' ἀρετὰν σοφίαν τε παγκρατῆς ἐλέγχει  
 ἀλάθεια.

## NOTES

### CALLINUS

The poem is an exhortation to the Ephesians to rouse themselves from indolence and fight for life and safety.

Page 2, l. 1. **Μέχρις τεῦ κατάκεισθε**: *how long do you continue to lie prostrate?* The *κατά* adds emphasis to the reproach and exhortation. *καθῆ* appears often with a similar significance. Cf. Dem. Phil. A 9 *πανταχῆ ὄντας ἡμῶς καὶ καθήμενους περιστοιχίζεται*.—**τεῦ**: = *τινος*.—**κότ'**: = *πότε*.—*κατά* is used in the Ionic of the elegiacs and iambs in pronouns and interlative and indefinite adverbs where the original palatal has in Attic been displaced by the labial π.—**θυμόν**: cf. *εἰσόκεν αὐτὶς θυμὸν ἐνὶ στήθεσσι* *ἔσθη*, Od. x. 261.

2. **ἀμφιπερικτίονας**: the neighboring people of Asia Minor who must always be made to respect Greek energy and valor, who had learned to look to the Greeks for leadership and to a certain extent for defense. The word is apparently the same in derivation and meaning which appears in the shorter forms *ἀμφικτίονες* and *περικτίονες*, and which is even more prominent in the form *ἀμφικτύονες* (*amphiktyons*).

3. **μεθιέντες**: cf. Tyrtaeus iii (12). 44.

4. **ἀτάρ**: *and yet*; introduces with emphasis the contrasted idea.

5. *Even when dying let a man make a last hurl of the javelin.* *τις* as if *τις*, cf. Il. ii. 382.

6. **ἀνδρῖ**: G. 1174; HA. 767.

7. **δυσμενέσιν**: G. 1175 and 1177; HA. 772.—*δυσμενέσιν* is a strong word of personal feeling. In early times *δυσμενής* and *ἐχθρός* indicate the enemy; later *πολέμιος* marks the movement toward that condition of mind where a man can be an enemy without being personally hated.—**ὄτε**: the form is epic. The Ionic *ὄκοτε* does not double the κ.

8. **Μοῖραι**: *μοῖρα* means first one's share or allotment in life, and then, personified, is referred to the being who makes the allotment. Homer refers to but one, except in the single passage Il. xxiv. 49 where the plural is used. As early as Hesiod, however, their number is given as three, and this conception of them gradually prevailed.

10. *ὑπ' ἄσπιδος κτλ.* : with valiant heart made tense beneath the shield when first the battle is joining. *ἔλσας* from *ελω* (cf. L. and S. III), meaning first to roll or pack together, is used of the warrior as crouching beneath his shield and also of a lion gathering for a spring; cf. Il. xiii. 408 and xx. 168.

13. *ἔνδρ'*: subject of *φυγεῖν*. — *εἰ*: epic and lyric (and in some cases dramatic) poetry may use *εἰ* with the subjunctive where Attic prose has *εἴν* or *ἦν*. There are even a few instances in Attic prose.

15. *ἔρχεται*: Bergk reads *ἐργεται* and compares Dem. de Corona 97. On the whole I am better satisfied to keep *ἔρχεται*. Cf. Od. iii. 165 *αὐτὰρ ἐγὼ σὺν νηυσὶν ἀολλέειν, αἱ μοι ἔποντο, φεύγον, ἐπεὶ γίγνωσκον, ὃ δὴ κακὴ μῆθεο δαίμων*. Then comes the account of the return of many of the heroes, and finally how

*πάντας δ' Ἴδομενεὺς Κρήτην εἰσήγαγ' ἐταίρους  
οἱ φύγον ἐκ πολέμου, πάντος δέ οἱ οὕτιν' ἀπήυρα.  
'Ατρεΐδην δὲ καὶ αὐτοὶ ἀκούετε, νόσφιν ἔοντες,  
ὡς τ' ἦλθ', ὡς τ' Ἀγχισθος ἐμήσατο λυγρὸν δλεθρον.*

Cf. also Simonides of Ceos 65 *ὃ δ' αὖ θάνατος κίχε καὶ τὸν φυγόμενον*.

17. *ἦν τι πάθῃ*: a euphemistic expression for death, cf. Od. iv. 820 *τοῦ δ' ἀμφιτρομέω καὶ δεΐδια, μὴ τι πάθῃσιν*.

Page 3, l. 19. *ἄξιος*: *ἀπτάξιος* is more accurately used with this significance; cf. however Il. viii. 234 *νῦν δ' οὐδ' ἐνὸς ἄξιου εἰμεν*. Comparisons of this sort are suggestive. In the old Greek days the value of the warrior was assessed by the poet in terms of the worth of a divine hero. Our modern poet says of Roderick Dhu (*Lady of the Lake*, vi. 481) "One blast upon his bugle horn were worth a thousand men." So the old English ballad,

Slain is Robert of Leycester  
That was mine own courteous maister  
Ilk limb of him was worth a knight.

—See Ellis's *Early English Metrical Romances*, p. 336.

20. *πύργον*: so, Od. xi. 556, Ajax is called by Odysseus a *πύργος* for the Achaeans.

## TYRTAEUS

### I

Page 4, l. 1. *Τεθνάμεναι*: this is made emphatic by its position at the beginning of the poem, and by its contrast to *πτωχεύειν*: to be dead as a fallen hero is glorious in comparison with being a beggar. — *γάρ*: helps

emphasis, suggesting at the beginning that this is urged as a motive of supreme valor, while it points forward to the exhortation *μαχώμεθα* *αἰ θνήσκωμεν*, lines 13 and 14.

3. *αὐτοῦ*: = *ἐαυτοῦ*.

7. *ἴκηται*: cf. L. and S. II. 3.

8. *εἰκων*: *constrained by*. Cf. Od. xiv. 157 *πενή εἰκων*.

9. *αἰσχύνει*: cf. Il. vi. 209 where Glaucus tells how his father sent him to Troy with the charge *μηδὲ γένος πατέρων αἰσχυνέμεν*. — *κατά*: belongs with *ἐλέγχει*, strengthening it, *brings dishonor upon*. Cf. Pindar, who in D. viii. 25 says of the young aristocrat, the object of his praise, *ἔργω τ' οὐ κατὰ φείδος ἐλέγχων*: also I. iii (iv). 22 *ἀρετὰν σύμφυτον οὐ κατελέγχει*.

11. *εἰ . . . τοι*: *if, as I say*.

13. *θυμῷ*: *with spirit*.

14. *ψυχέων*: = *ζωῆς*.

15. *ἀλλά*: this conjunction is used frequently with the imperative to give force and liveliness to the exhortation. Cf. L. and S. II. 2.

16. *φυγῆς*: genitive with *ἄρχετε*: *be not the beginners of disgraceful flight and panic fear*. *φόβος* is the fear which shows itself in act, and in Homer in flight.

17. *Get to yourselves a stout and valiant courage*.

18. *μηδὲ φιλοψυχεῖτ'*: *be not regardful of life*.

19. *ὄν κτλ.*: *whose limbs are no longer nimble*.

Page 5, l. 20. *καταλείποντες*: *abandoning*; observe the emphasis of *κατά*. — *γεραιούς*: the penult is here shortened. The expression is one of honor, repeating the idea of *παλαιότερος*, but emphasizing the claim of the aged to respect.

21. *αἰσχρόν*: peculiarly emphatic. *Shameful surely is this*. — *τοῦτο* anticipates *κεῖσθαι*. — *μετά*: *among*, used with the dative in poetry only; mostly confined to epic poetry.

25. *With his hands upon his bleeding wounds*. *φίλος*, as we notice so frequently in Homer, was used as a stronger possessive pronoun, somewhat as the modern German uses the adjective *lieb*.

26. *τάγ'*: *γε* resumes and emphasizes; *the sight is disgraceful, you know it, and it rouses indignation to see it*. — *νεμσητόν*: though singular, is used with *τά*, as the singular makes the picture more distinct. Some editors read *νεμσητά*, which may have been changed to avoid the apparent hiatus when the digamma of *ἰδεῖν* had been forgotten. — *ἰδεῖν*: limits *νεμσητόν* like an accusative of specification.

27. *χρῶα γυμνωθέντα*: *with body stripped*; the participle agrees with *ἄνδρα* like the others. — *νέοισι δέ κτλ.*: *but all is seemly for the young*. Cf. Il. xxii. 71 *νέφ' δέ τε πάντ' ἐποίκεν*.

Page 5, l. 29. **ὄφρ'**: *while*. — **ἴχη**: understand *τις* from *νέοισι*.

29. **ἀνδράσι κτλ.**: *for men to behold with admiration and women with love*.

31. **εὖ διαβάς**: *with legs well braced*.

## II

1. **'ΑΛΛ' . . γάρ**: as illustrated in the previous selection, these particles are conventional associates of the imperative. They are joined also as implying a preceding exhortation in the mind of the speaker: Never yield, but be brave; for . . . — **Ἡρακλῆος**: the Spartans were Dorians, but the Dorians associated themselves closely in thought with the mythical sons of Heracles. Their invasion of the Peloponnesus was the Return of the Heraclidae, and their kings were specifically descendants of the great hero. These families of heroic lineage showed an expansive tendency.

2. **οὐπω κτλ.**: *Zeus has not yet turned away his face*; i.e. withdrawn his favor.

3. **φοβίσῃσι**: cf. i. 16.

5. **ἐχθράν κτλ.**: notice the chiasmic arrangement with emphatic position of the adjectives; *with hate for your life and with death's dark fate even as the sunbeams beloved*. Cf. John xii. 25 ὁ μισῶν τὴν ψυχὴν.

7. **ἀίδηλα**: *destroying*.

8. **ἰδάητ'**: aorist passive from *δάω*.

9. **φευγόντων . . . διωκόντων**: G. 1102; HA. 742. *You have had frequent experience of flight and pursuit*. Cf. II. xx. 257 ἀλλ' ἄγε, θάσσοι γερσόμεθ' ἀλλήλων χαλκῆρετιν ἐγχείησιν.

10. **εἰς κόρον κτλ.**: *you have been in them both to your fill*. See L. and S., who translate "to push matters till disgust ensued." Cf. Od. v. 290 ὄρν' ἐλάαν κακότητος. Cf. also II. xiii. 315 and xix. 423.

11. **γάρ**: refers back to the exhortation at the beginning.

13. **παυρότεροι**: notice the comparative contrasted with *πᾶσα*: *fewer die, while they save from death the people behind them*. Cf. II. v. 531 αἰδομένων δ' ἀνδρῶν πλείους σοοί, ἢ ἐπέφανται· φευγόντων δ' οὐτ' ἄρ κλέος ἔρπυια οὔτε τις ἀλκή. Xen. Anab. I i. 43 ὁπόσοι μὲν μαστεύουσι ζῆν ἐκ παντὸς τῆρου ἐν τοῖς πολεμικοῖς, οὗτοι μὲν κακῶς τε καὶ αἰσχροῶς ὡς ἐπὶ τὸ πολὺ ἀποθήσκουσιν, κτλ. See l. 31.

14. **τρέσαντων**: the verb *τρέω* means primarily to tremble with fear, then to take flight. Among the Spartans ὁ *τρέσας* was the distinctive title of reproach for the runaway. See Herodotus vii. 231 *δρειδός τε εἶχε ὁ τρέσας* Ἀριστόδημος καλεόμενος. That is, Aristodemus, having returned to Sparta from Thermopylae the sole survivor of the three hundred, was scoffed at as "the coward." Cf. Soph. Oed. Col. 1419.

Page 6, l. 15. *No one trying to rehearse these could ever complete the list of all the evils which come to a man if he suffers disgrace.*

17. **ἔπισθε**: used as adverb; as preposition it governs the genitive. — **παλιν**: connect with βεγαλέον, *a horrible thing this is, this piercing a man in the back*. The soldierly mind shrinks from even dealing such a blow; how much more from receiving it. Bergk calls attention to the fact that the Spartans were accustomed to spare their enemies when in flight. See Plutarch's *Life of Lycurgus*, ch. xxii: Τρεφόμενοι δὲ καὶ νικησάντες ἐδίωκον πον ἐκβεβαίωσασθαι τὸ νίκημα τῇ φυγῇ τῶν πολεμίων, εἶτα εὐθὺς ἀνεχώρουν ὅτε γενναῖον οὔτε Ἑλληνικὸν ἠγοούμενοι κόπτειν καὶ φορεῖν ἀπολεγόμενοι καὶ ἀρακεχωρηκότας.

20. **νώτον**: G. 1058. 1; HA. 718.

23. **μηρούς** κτλ.: the shield, as used in the earliest times, was large enough to cover the whole man. Cf. Dict. Ant., art. Clipeus.

24. **γαστήρι**: the hollow of the shield.

25. **δεξιτερῇ**: the employment of the left hand has been pointed out in line 24.—**ἐν χειρὶ**: the use of the preposition, rather than a mere use of instrument, strengthens the idea of *grasping*.

26. **λόφον**: the crest of the helmet was formed commonly of horse-hair, arranged so as to look imposing and terrible. Cf. Hom. Il. vi. 467:

ἄψ δ' ὁ πάϊς πρὸς κόλπον εὐζώνοιο τιθήνης  
ἐκλίνθη ἰάχων, πατρὸς φίλου ὄψιν ἀτυχεῖς  
ταρβήσας χαλκὸν τ' ἠδὲ λόφον ἱπποχαίτην,  
δεινὸν ἀπ' ἀκροτάτης κόρυθος νεύοντα νοήσας.

See also iii. 337.

30. **οὐτάζων**: *fighting hand to hand*.

31. The significance of the common soldier disciplined and fighting in well-ordered ranks was long in gaining appreciation. Even in the Homeric poems it received some expression. Spartan history was a continuous exposition of this theme. There are in fact few subjects more suggestive in connection with the progress of mankind than the development of the common soldier. The exhortation to individual valor joined with mutual coöperation and support points to the great secret of Greek superiority and Greek progress. Cf. Il. xiii. 131 ἀσπίς ἀρ' ἀσπίδ' ἔριδε, κούρως κόρυν, ἀνέρα δ' ἀνὴρ· ψαῖον δ' ἱππόκομοι κόρυθες λαμπροῖσι φάλοισιν νεύον· ὡς πυκνοὶ ἐφέστασαν ἀλλήλοισιν. The description is repeated xiv. 215 of the Myrmidons, as if the author felt very strongly the soldierly ideal; but it was very slow in gaining much effectiveness. There is a difference here in the conceptions. Homer pictured the Greeks standing waiting for the onset. Tyrtaeus seems to have the actual conflict in mind as the

soldiers press each other in fighting, but it is the valor in the ranks that is expected to win. In the classical period it was the Spartan who especially emphasized the value of the hoplite, the soldier fighting in the line. Their estimate is illustrated in the speech of Brasidas to his troops as given by Thucydides iv. 126, where he says of the barbarians *οὔτε γὰρ τάξιν ἔχοντες ἀσχυρθεῖεν ἂν λιπεῖν τινὰ χώραν βιαζόμενοι κτλ.* He adds also the argument of l. 13 above, *ὁ ὑπομείναντες ἐπιφερόμενον καὶ, ὅταν καιρὸς ᾖ, κόσμῳ καὶ τάξει ἀδῖς ὑπαγαγόντες ἔστε τὸ ἀσφαλὲς θάσσον ἀφίξεσθε κτλ.* *If you abide the onset, when opportunity comes, you can withdraw in orderly array and more quickly secure safety.*

32. *ἐν δέ*: adverbial, *moreover*. This adverbial use of prepositions is common in Homer, but grows more rare as we approach the Attic standard. They are very commonly joined with *δέ*.

33. *πεπλημένος*: cf. Il. viii. 62:

*ἀτὰρ ἀσπίδες ὀμφαλῶσσαι  
ἐπληρτ' ἀλλήλησι, πολλὸν δ' ὀρυμαγδὸς ὀρώρει.*

35. *γυμνήτες*: *light-armed troops*. At Sparta they were made up from the Helots, who furnished servants, attendants, and light-armed soldiers. Their protection seems to have been made merely from skins, or leather, or even cloth; they fought with darts, stones, bows and arrows, or slings. The hoplites, on the contrary, were drawn up in the form of a phalanx, with swords and long spears.

36. *πρωσσόντες*: compare how Teucer shoots his arrows and then slips back under the protection of the shield of his big brother Ajax like a child under the protection of its mother. Il. viii. 271.

37. *αὐτοῦς*: the enemy.

38. *πανόπλοισι*: *πλησίον* is more commonly joined with the genitive. The dative seems to be used as emphasizing the idea of approach.

### III

Theme: Only bravery deserves honor.

1. *μνησαμένη*: the conditional clause appears in verse 11.—*ἐν λόγῳ τίθεσθαι*: = *ἐπαιεῖν*.

2. *ἀρετῆς*: G. 1126; HA. 744.

3. *Κυκλώπων*: ancient mythology gives various accounts of the Cyclops; but whether treated as the Titans, sons of *Ὀυρανός* and *Γαῖα*, or as the giant shepherds of the *Odyssey*, sprung from *Poseidon*, they are always recognized as monsters of great power.

Page 7, l. 4. **θέων**: to be swift of foot was a heroic accomplishment among the Greeks.—**Θρηϊτικὸν Βορέην**: Boreas was said to dwell in a cave on Mount Haemus, in Thrace.

5. **Τιθωνοῖο**: Tithonus was the beautiful lover of 'Hῶς, at whose prayer he was endowed by Zeus with immortality.—**φύην**: properly *roueth*. In Homer always of the human form.

6. **Μίδεω**: the fabled king of Phrygia, whose wealth was proverbial through all antiquity.—**Κινύρῳ**: Cinyras was, according to tradition, king of Paphos, in Cyprus, credited with being the possessor of vast wealth by the favor of the gods, believed to be the originator of the copper-mining and other forms of industrial development in that island and the founder of the far-famed worship of Aphrodite which gave to Paphos its chief celebrity, while he was also a favorite of Apollo. He was, in fact, the personification of all which made Cyprus celebrated. Pindar says of him, *Pyth.* ii. 26:

κελαδέοντι μὲν ἀμφὶ Κινύραν πολλάκις  
φᾶμαι Κυπρίων, τὸν δ' χρυσοχαῖτα προφρόνως ἐφίλησ' Ἀπόλλων,  
Ιερέα κτίλον Ἀφροδίτας·

*There resound for Cinyras in manifold ways the praises of the Cyprians, him to whom Apollo showed kindly favor, the cherished priest of Aphrodite.*  
—**μᾶλλον**: = *μᾶλλον*.

7. Pelops could be regarded as excelling in all the chief attributes of royalty,—an origin on both sides traced immediately from the gods; vast wealth, which he was supposed to have brought with him from the East; extensive dominion, which resulted in his giving a name to the Peloponnesus.

8. **Ἀδρήστου** (the η is Ionic): the adventures of the heroes who fought against Thebes were only less famous in Greek poetry than the struggles before the walls of Troy. Among the Seven who first undertook this far-famed expedition, and again among their sons, the **Ἐπιγονοί**, who retrieved the disaster of their fathers, Adrastus was the leading spirit, at once the Agamemnon and the Nestor of the invaders. It was through his persuasion that the sons of the unfortunate heroes who perished in the first war undertook the second expedition.

9. **Θούριδος**: the masculine form of the adjective *θούρος* is especially an epithet of Ares (cf. l. 34); the feminine form, as here, is especially frequent with *ἀλκή*, intensifying the idea of energetic physical force.

10. Introduced as anticipating l. 20, q. v.

11. **τετραίη . . . ὄρων**: *τλάω* is followed generally by an infinitive. This use of the participle is poetic. As is usual in such cases, where a



double construction is admissible, there is a difference in the meaning. The infinitive presents a conception, the participle a fact. With the latter the two verbal ideas remain more distinct. Cf. Soph. El. 948 τλήναι σε δρῶσαν ἂν ἐγὼ παραιέσω.

12. ὀρέγοιτ': *attack*. The verb signifies to strike with the spear-thrust. Cf. Il. iv. 306:

ὄς δέ κ' ἀνήρ ἀπὸ ὧν ὀχέων ἕτερ' ἄρμαθ' ἵκηται,  
ἔγχει ὀρεξάσθω· ἐπειὴ πολλὸ φέρτερον οὕτως.

13. ἔσθλον: the estimate placed on the prize at the Greek games is well known.

14. φέρειν: the infinitive with an adjective is quite common in Greek, and is used ordinarily in the active or middle. Cf. GMT. 763.

16. ὅστις ἀνήρ: = ἀνήρ τις ὅς. — διαβάς: *braces himself, and*. — μένη: ἄν is omitted according to the usage which prevails in Homer in general relative conditions, and is continued to some extent in later poets. GMT. 540.

17. ἐπί: join with λάθεται.

18. παρθέμενος: *hazarding*. Cf. Hom. Od. ii. 237; ix. 255.

20. γίγνεται: from its radical meaning of becoming, gains with adjectives like ἀγαθός, καλός, κτλ., the signification of *proving one's self*. γίγνομαι is largely thus used in Herodotus. Cf. Herod. vii. 226 Λακεδαιμονίων δὲ καὶ Θεσπείων τοιούτων γενομένων, δμως λέγεται ἀνὴρ ἀριστος γενέσθαι Σπαρτιάτης Διηρέκης.

21. ἔτρεψε: gnomic aorist. G. 1202; II. A. 840.

22. ἔσχεθε: *checks*, an aorist form (v. L. and S., sub σχέθω).

25-26. The good soldier has his armor where it belongs, and is smitten through his mail and through his breast. — πολλὰ . . . ἐληλαμένους: *struck with many blows*.

26. πρόσθεν: *in front*. Token of bravery, as the wound in the back was always the sign of the coward.

28. κέκηδε: perfect with present signification; *is distressed*.

29-30. As attention to the rites of burial was one of the most sacred duties among the Greeks, so honors to the heroic dead were paid with double carefulness. The mounds and sepulchers, the funeral orations, and the representations of art, were all employed to call attention to the glory of a patriotic death. The honor of the brave man descended to his heirs; so the τύμβος and παῖδες represent the two elements of the Greek conception of enduring fame and influence. Cf. Il. xvi. 674:

ἔνθα ἔ ταρχύσουσι κασίγνητοί τε ἔται τε  
τύμβω τε στήλῃ τε· τὸ γὰρ γέρας ἔστι θανόντων.

32. **περ**: in Attic appended only to relatives and particles. Used largely in Homer, as here, for *καίπερ*. In Homer may also be used with *καί* separated from it by other words. In Od. vii. 224 *καίπερ* without separation.

Page 8, l. 35. **ταηλεγέος**: *long-lamented* (v. Autenrieth's Homeric Dict. s.v.); cf. Hom. Il. viii. 70 *δύο κῆρε ταηλεγέος θανάτιο*. So Od. ii. 100. It is always an epithet of *θάνατος*.

36. **αίχμης εὖχος**: *glory in battle*.

38. **παθών**: *having enjoyed*. *πάσχω*, to get this meaning, must be joined as here with another word suggesting it.

40. **βλάπτειν**: *to defraud*. Cf. Od. i. 195 *ἀλλά νυ τόν γε θεοὶ βλάπτουσι κεύθεον*.

41. **οἱ κατ' αὐτόν**: *his equals*, *κατά* suggesting similarity.

42. **εἰκουσ' ἐκ χάρης**: *give place*. To give place to the aged was one of the most prominent moral laws at Sparta, as it was in fact a recognized Greek principle that the younger should yield precedence to the older. Cf. Xen. Mem. B iii. 16 *οὐ γὰρ καὶ ὁδοῦ παραχωρήσαι τὸν νεώτερον πρεσβυτέρῳ συντηγχάνοντι πανταχοῦ νομίζεται, καὶ καθήμενον ὑπαναστῆναι*; There was therefore especial honor in receiving respect from one's elders.

## IV

2. **πολιατᾶν**: genitive plural Doric form. The warrior class—that is, men of pure Dorian descent—made up the citizens at Sparta.

4. The mind readily supplies **δεξιᾶ**, it is so plainly suggested in *δδου τάλλοντες*.

5. **φειδόμενοι**: cf. Soph. El. 98 *ψυχῆς ἀφειδήσαντε*.

6. **πάτριον**: so the Corinthian orator exhorting the Spartans and Peloponnesians to war against Athens, according to Thucydides, urges, *πάτριον γὰρ ὑμῶν ἐκ τῶν πόνων τὰς ἀρετὰς κτᾶσθαι*, Thuc. i. 123.

## MIMNERMUS

## I

Page 9. **Νάννω**: though the name does not appear in the poems of Mimnermus, a collection of his verses was, according to tradition, known under her name. The fragment characterizes a life without love as utterly gloomy, and ending in a burdensome old age.

1. **χρυσῆς**: the epithet is Homeric. Cf. Il. iii. 64; Od. viii. 337. It is probably used as suggesting the general idea of splendor associated with the goddess, as Ares is *χάλκεος*.

2. *τεθναίην*: optative of wish. G. 1507; HA. 870.—*μῦθοι*: ~~the word is~~ assimilated to the previous optative. G. 1439; HA. 919.

4. Youth-time is the only joy.

Page 10, l. 6. *αἰσχρὸν καὶ κακόν*: *ugly and worthless*. No trial was greater to a Greek than the loss of beauty.

7. *ἀμφί*: connect with *τείρουσι*.

10. *θεός*: used frequently in Greek without the article to express the general conception of the divine rule.

## II. THE THREATENING SHORTNESS OF LIFE

1. *φύλλα*: the comparison is at least as old as Homer, even among the Greeks. Cf. II. vi. 146:

*οἷη περ φύλλων γεγεή, τοιήδε καὶ ἀνδρῶν.*

2. *αὐγῆς*: dative.—*αἴθεται*: subject refers to *φύλλα*.

3. *πήχυιον ἐπὶ χρόνον*: *for a span* (cf. Matthew vi. 27).—*ἀνθεσιν ἤβης*: cf. II. xiii. 484 *ἔχει ἤβης ἀνθος*.

4. *εἰδότες κτλ.*: *by the will of the gods knowing neither evil nor good*. *πρός* joined with the genitive has an extensive use with personal nouns to denote authorship, or to signify those from whom or at whose hands we receive anything.

5. *Κῆρες*: the Fates presiding over man's destiny, differing from *Μοῖρα* as being always associated with evil; so generally referring to death, and especially associated with violent death. Thus Achilles speaks of his two *Κῆρες* II. ix. 411. For the general significance of the term see Jane Harrison, *Prolegomena to the Study of Greek Religion*, ch. v.

7. *μίνυθα*: adverb used for predicate adjective.

8. *Brief proves the enjoyment of youth everywhere over the earth as far as the sun sheds its light*.

9. *παραμειψεται*: for *παραμείψηται*.—*τέλος ὥρης*: the period of youth-time.—*ὥρης*: *a season*, and so a season or period in life; thus it came to be used for youth as the spring or prime of life.

10. *τεθνάμεναι* is used as expressing completed action, to denote the state of death; *to be dead*.

12. *πενίης*: not properly extreme poverty, which is *ἐνδεία* or *πτωχεία*, but, like Latin *paupertas*, *narrow means*.

13. *ἄλλος δ'*: refers back to l. 11, *ἄλλοτε*, with which *μέν* is omitted.

14. *Ἄτθην*: the word was originally a personal name used for the god of the lower world. So throughout by Homer, except as in II. xxiii. 244

we have *εἰς ὃ κεν αὐτὸς ἐγὼν Ἄϊδι κεύθωμαι*. About this passage editors do not agree whether it is a later addition, or the reading is incorrect, or whether here is really the beginning of its use to denote a place. This was its later significance, while in Homer the place was denoted by the genitive of the proper name with the required case of *οἶκος* understood. Cf. *Od. vii. 132 ἐν Ἀλκινόοιο*.

16. *μὴ διδοῖ*: GMT. 536.

### III. THE SHORTNESS OF THE SEASON OF YOUTH

1. *ῥέει ἄσπετος*: cf. *Il. xviii. 402*:

*περὶ δὲ ῥόος Ὀκεανοῖο  
ἀφρῶ μορμύρων ῥέεν ἄσπετος.*

2. *πτοιῶμαι*: *I am dismayed*. The word expresses both excitement and fear.

3. *ἐπεὶ κτλ.*: *but would that it continued longer*.

4. *ὀλιγοχρόνιον*: G. 925; HA. 617. The proximity of *δναρ* helps to attract it into the neuter. — *δναρ*: cf. *Theocr. xxvii. 8 παρέρχεται ὡς δναρ ἤβη*.

Page 11, l. 7. *τιθεῖ*: *renders*; for form, G. 630; HA. 419 D.

8. *ἀμφιχυθέν*: agrees with *γῆρας*.

### IV. SYMPATHY OF THE POET FOR THE TOILING SUN, BECAUSE OF HIS UNCEASING LABORS

In this, in connection with the other fragments, the reader will notice at once the characteristics and tendency of Mimnermus: pensiveness; sadness; a sort of moral indolence, shrinking from present evils and future fears,—these are his prominent traits.

4. *Ὀκεανόν*: cf. *Hes. Op. 566 προλιπὼν ἱερὸν ῥόον Ὀκεανοῖο*.

5. *εὐνή*: cf. *Hes. Th. 404 Φοῖβη δ' ἀπὸ Κόλου πολυήρατον ἦλθεν ἐς εὐνήν*. This passage from Mimnermus is one of a number of fragments of early poetry illustrating what a stimulus to gorgeous imagery in the mind of early man was the daily movement of the sun. We have suggested here the theory of the early Greeks that after his journey through the skies he was conveyed back behind the horizon to recommence in the morning the work of the new day. This journey was performed in a vessel which is generally represented as a cup (*δέπας* or *φιάλη*). Athenaeus (*Deip. xi. 38*) has gathered quite a number of these poetic accounts, and, as Heracles is represented as having borrowed the cup of Ἥλωσι, suggests that the

poets may be making fun of the size of the goblets which the hero was accustomed to use. Stesichorus (8) refers to the sun as getting into a golden cup that crossing the ocean he might come to the dark depths sacred night, to his mother and wedded wife and dear children; that he transports him in the cup to the west. Mimnermus had in mind the chariot, *ἑτέρων ὀχέων*, for the journey by day, but has tried to make the cup more appropriate and comfortable for the night by enlarging it into a winged couch.

6. *κοίλη*: = *κόλη*, as *ὁμοῖος* has a kindred form, *ὁμοῖος*.

7. *χρυσοῦ*: genitive of material. G. 1085. 4; H.A. 729. f. — *ὑπόπτερος*: with wings. — *ἄκρον ὕδωρ*: the surface of the water.

8. *Ἐσπερίδων*: they dwelt at the western extreme of the world, but the locality was otherwise quite indefinite.

9. *Αἰθίοπων*: according to Homer they dwelt partly in the extreme East and partly in the extreme West (Od. i. 23).

10. *ἄφρ'*: until.

11. *ὀχέων*: the chariot in which he drives his daily course.

## SOLON

### I. SALAMIS

Page 13, l. 1. Solon is said to have feigned himself mad, and recited this poem, representing himself as a herald from Salamis summoning the people to recover the island. Plutarch says that the original poem consisted of a hundred very beautiful lines. — *Αἰτός*: is used in manifest reference to his boldness in undertaking the work, and venturing to appear before the people.

2. *Fashioning with arrangement of words a song, instead of a speech.* Cf. Il. ii. 370 *ἀγορῆ νικῆς*.

### II

The bitterness of the conflict through which the people had passed, and the disorganized condition of Athens, can be well imagined from the intensity of his expression.

1. *τότ'*: if Salamis were relinquished. — *Φολέγανδρος* and *Σίκινος* were two small islands in the southern part of the Aegean, north of Crete.

5. *τομην*: the mode-vowel is shortened, and the stem-vowel lengthened by a sort of transfer of quantity, to form a dactyl.

III. ADMONITIONS TO THE ATHENIANS

An address to the Athenians, apparently belonging to the early years of Solon's political activity, lamenting the peril of the state through the selfishness and injustice of the citizens.

1. *κατὰ . . . αἴσαν*: the *αἴσα* or *μοῖρα* of the ancient Greeks, as represented in the Homeric poems, was a destiny which controlled every man's life, and from which there was no escape. Sometimes it seemed to hold a sovereign power even over the gods. As, however, the supremacy of Zeus became more completely recognized, *αἴσα* was not allowed to come into conflict with his will, and was at length generally presented as dependent upon him. In *Od.* ix. 32 and *Il.* xvii. 321 we have *Διὸς αἴσα*, and here it is simply the fixed determination of the god.

3. *τοίη*: intensifies the meaning of the adjective. Cf. *Hom. Il.* v. 828; *Od.* ii. 286. — *ἐπίσκοπος*: guardian.

5. *μεγάλην*: the city was great, had marked elements of success and power, even in Solon's time. — *ἀφραδίησιν*: the dative plural is Homeric, as he employs only that case, except that he once introduces the dative singular, and once also we have *δι' ἀφραδίας* *Od.* xix. 523.

6. *χρήμασι πειθόμενοι*: prevailed upon by gain. The expansion of commerce and the extension of industry, aided by the fact that coined money was a new institution at this time, were bringing changes and even convulsions to nearly all of the Greek states. The accumulation of wealth in new hands was accompanied by a universal thirst for riches, and brought special hardship to the small landed proprietors. Athens was thus suffering from an industrial revolution.

7. *οἷσιν κτλ.*: for whom it surely remains to suffer many woes for their great wantonness.

10. *δαιτὸς*: connect with *ἡσυχίη*. The banquet was the symbol of peaceful social life. In later times Athens was famous for its festivals, and the feasts were always potent social and political influences in Greek life. See *Dict. Ant., arts.* Hestiasis and Erani.

Page 14, l. 13. *ἐφ' ἀρπαγῆ*: even to robbery. *ἐπὶ* expresses the extent to which it is carried.

16. *τῷ χρόνῳ*: in time; at last. — *ἦλθ'*: gnomic aorist. G. 1292; HA. 840.

20. *ἡλικίην*: the civil war was especially sad as destructive to the youth. Cf. *rara juventus*, Horace, *Car.* i. 2. 24.

21. *ἐκ δυσμενέων*: by these hostile parties. *ἐκ*, as usual, marks the source. *δυσμενέων* refers to the individuals whose selfish ambition was threatening the safety of the state.

22. **συνόδοις**: societies formed for social and political purposes, such as were, at least in later times, quite abundant at Athens. They were often abused for unjust purposes.

23. **στρέφεται**: *are rife*. — **δα**: *moreover*.

24. The severity of the law, before Solon's reformation of the code, was so great as to give the creditor unlimited power. The poor citizens were being sold and driven into foreign lands. In a later fragment (Bergk 36) Solon claims that he has earned the gratitude of Mother Earth for removing from her the pillars which marked the mortgaged fields, so that she, formerly in slavery, was now free. He had brought back to Athens many of the people who had been sold into foreign parts, or who were wandering over the earth even forgetting their native tongue; and to many who were at home, oppressed by debts, he had given freedom.

25. **αὔλειοι θύραι**: the outer door which opens from the *αὐλή* to the street. So Athena journeys to Ithaca and *στῆ δ' Ἰθάκης ἐπὶ δῆμῳ ἐπὶ προθύροις Ὀδυσῆος οὐδοῦ ἐπ' αὐλείου* Od. i. 103. — **ἐθέλωσι**: with the negative *ἐθέλω* gains sometimes nearly the meaning of *δύναμαι*. See L. and S.

30. **ει**: G. 1406; HA. 898. b.

32. Cf. Soph. Ant. 672 *ἀναρχίας δὲ μείζον οὐκ ἔστιν κακόν*.

33. **εὐνομία**: appears even in Homer contrasted with the hated *ἕβρις*. In Hesiod (Th. 902) she appears as one of the "Ἄραι, which in the Iliad were personified as goddesses of the seasons and keepers of the gates of Olympus, but in Hesiod's thought had a wider and more spiritual domain, being daughters of Themis, while the two sisters of *Εὐνομία* were Justice and Peace. So also Pindar O. xiii. 6. Pindar also speaks of Themis and her daughter all-glorious Eunomia O. ix. 26. Compare also Bacchylides xv. 54-59. So the word had lofty associations in Greek thought.

36. **αὐαίνει κτλ.**: *causes the buds of mischief to wither in their growth*. The benefits of *εὐνομία*, here referred to, will be better appreciated as we remember how often the Greek cities had to call in the priest or bard to allay excitement and disorder.

37. **σκολιάς**: Homer speaks of the anger of Zeus against men of *βλῆ εἰν ἀγορῆ σκολιάς κρίνωσι θέμιστας* Il. xvi. 387. Hesiod has repeated references to the evil of *σκολιαὶ δίκαι* Op. 219 and 250; on the contrary, *οὐδέ ποτ' ἰθυδικησι μετ' ἀνδράσι λιμὸς ὀπηδεῖ* 230.

#### IV. DEFENSE OF THE AUTHOR'S LAWS

Page 15, l. 1. **Δῆμος**: the commons, the mass of the people, in contradistinction from the *ἀγῆτοί*, referred to afterward. — **ἐπαρκεί**: *is sufficient*, = *ἀπαρκεί*.

2. οὐτ' ἐπορεξάμενος: *nor adding anything.*
3. χρήμασιν: G. 1182; HA. 780.
4. ἀεικὲς ἔχειν: *that they should suffer nothing unseemly.*
5. ἀμφοτέροισιν: Solon seems to have felt that his vindication as a reformer was found in the fact that he relieved both the opposing parties and satisfied neither. His work was that of a mediator.

V. WRITTEN TO THE ATHENIANS AFTER PISISTRATUS HAD USURPED THE GOVERNMENT

1. κακότητα: *baseness.*
2. *Do not ascribe any part in these to the gods.*
3. τούτους: i.e. tyrants. — ῥύματα: the body-guard given to Pisistratus by the citizens; or perhaps generally, protection and support.
5. ὑμέων κτλ.: *each one of you by himself walks as cautiously as a fox, and yet in your common action your understanding is of little worth.* — ἀλώπεκος: the fox was, if possible, more thoroughly the symbol of cunning among the ancients than in our times. He gets into literature. In Archilochus he, or rather she (the noun is always feminine in Greek), is κερδαλέη 89. 5. And Plato quotes from Archilochus a proverb of the fox's cunning Rep. 365 c. Pindar in his peculiar preaching in the second Pythian Ode puts the fox in bad company, and alludes to slanderers as ὄργαις ἀλωπέκων ἰκελοι (l. 141). The fox was indeed a sort of Odysseus among the beasts, occasionally maligned but withal a good deal admired.
7. ὁράτε: contrasted with βλέπειν: *you are looking at . . . you never see.*

VI. ADMONITIONS ADDRESSED TO HIMSELF

1. Μνημοσύνη: according to Greek imagination the goddess of memory was the mother of the Muses.
2. μοί: the use of the dative gives to the verb the idea of compliance; hear and yield to.
5. εἶναι γλυκὺν κτλ.: depends upon ὅστε. This sentiment reappears frequently in Greek authors as representing the received standard of righteousness. Cf. Matt. v. 43: "Ye have heard that it hath been said, Thou shalt love thy neighbor and hate thine enemy." The Greeks rather assume its correctness as recognized and express their desire to live up to it. Archilochus with his usual frankness seems to indicate which part of the law he considers more important: fr. 65,

Ἐν δ' ἐπίσταμαι μέγα,  
τὸν κακῶς με ὀρῶντα δεινοῖς ἀνταμείβεσθαι κακοῖς.



6. *To these an object of reverence, to those of terror.*  
Page 16, l. 8. **δικη**: *righteous penalty.*
9. **πλοῦτον**: inverted assimilation or attraction. G. 1035; HA. 1003
10. **ἐκ νεώτου κτλ.**: *from lowest depth to highest summit.*
11. **ὅφ' ὕβριος**: *ὕπό* is thus used with active verbs where a passive *ἵ* to be supplied, i.e. "which men pursue because led by riotous feeling."
12. **ἀλλ' κτλ.**: the figure is a striking one. Wealth gained by unjust deeds is like an unwilling slave always ready to break away and disappear. — **πειθόμενος**: *under the sway of.*
13. **ἀναμίσγεται**: governs τῷ πλούτῳ understood. — **ἔτη**: *evil.* This word is really incapable of translation, as its personified use among the Greeks gave it a vast variety of associated ideas. "Ἄτη became the goddess of mischief, hurled from heaven for injuries done to Zeus himself, and making herself the author or aggravator of all the blind and rash actions, and largely even of the sufferings, of mankind. Cf. Hom. II. xix. 91 and ix. 505.
14. **ἀρχή**: supply *ἄτης.*
15. **φλαύρη**: *insignificant.*
16. **δὴν**: adverb in predicate instead of adjective.
17. *But Zeus looks to the end of each life, and suddenly scatters the evil-doers as the wind of spring quickly scatters the clouds.* **δέ**, as often, introduces an explanatory clause. — **δισκέδασεν**: belongs in translating to both clauses.
22. **ἔθηκεν**: like *δισκέδασεν*, gnomic aorist.
25. **τοιαύτη**: refers back to *ὥστε*. — **οὐδ' ἐφ' κτλ.**: *not in each case does he prove, like a mortal, quick to anger.* We have here the evidence of thought on the old problem of the delay of punishment for the wicked.
27. **διαμπερές**: strengthens *αἰεὶ*: *forever and aye.* Cf. L. and S. s.v.
28. **πάντως κτλ.**: *he is surely exposed in the end.*
32. If the father should escape, the curse remained for the children and children's children. This doctrine was very prominent in Greek theology, being brought out with still greater distinctness in the tragedies.
34. **δηρεύειν**: *to be cunning*, from the same root as *δήρεια, δῆω.*
35. **ἄχρι τούτου**: up to this point; *till then.*
- Page 17, l. 37. **χῶστις καὶ δστις.**
39. **δειλός . . . ἀγαθός**: the words are frequently placed in contrast, expressing that character appropriate the latter to the higher class and the former to the common people whom they despised.
42. **κτῆσεσθαι**: the following passage illustrates very strikingly the eagerness for wealth already existing in Athens, a fact which is pro-

even more fully by the troubles which led to the establishment of Solon's government and constitution. We have still another suggestion of the estimate placed upon wealth in the fact that Solon based the privileges of the different classes upon their wealth according to divisions which had apparently been recognized before his time. Cf. Aristotle Pol. Ath. ch. 4.

43. **κατὰ πόντον**: some idea of the naval condition of Athens at this time may be gathered from the fact that Solon obliged each naucrary (old divisions, probably local, forty-eight in number) to provide one ship of war.

45. **ιχθυόεντ'**: connect with **πόντον**.

46. **φειδωλήν**: this word, or rather **φειδῶ** its original, is used especially of property; he spares not his life that he may have wealth to spare. **φειδωλήν** with **θέμενος** is a simple periphrasis for **φειδόμενος**.

47. **ἄλλος** κτλ.: here, as in the following clauses, **δέ** correlative with **μέν** (l. 43) is omitted.

48. **λατρεύει**: the **λάτρης** was the servant for hire, having a peculiarly unenviable lot while society was trying to organize itself on the basis of individual ownership of property.—**τοῖσιν**: = **οἰσιν**.—**καμπύλ' ἄροτρα**: the combination appears in the Homeric Hymn to Demeter (l. 309) **πολλὰ δὲ καμπύλ' ἄροτρα μάτην βόες ἔλκον ἀρούραις**.

49. Athena and Hephaestus were from Homer's time associated as guardians of the arts, the latter of course especially of those connected with the use of fire, and Athena gives **ἔργα τ' ἐπίστασθαι περικαλλέα καὶ φέρναι ἐσθλάς** Od. ii. 117. Cf. Od. vi. 232 and xxiii. 159:

ὡς δ' ὅτε τις χρυσὸν περιχέεται ἀργύρῳ ἀνήρ  
 ἴδρις ὄν' ἠφαιστος δέδαεν καὶ Παλλὰς Ἀθήνη.

51. **Ὀλυμπιάδων Μουσίων**: cf. Hes. Th. 52 **Μούσαι Ὀλυμπιάδες, κοῦραι Διὸς ἀργόχοιο**.—**δῶρα**: G. 1239; HA. 724. a. So Plato speaks of **δῶρα τῶν Μουσῶν καὶ Ἀπόλλωνος** Leg 796 E.

52. *Understanding fullness of wisdom with charming expression*. Three favorite qualities of the Greeks are suggested, wisdom, proportion, and grace.

53. **ἔθηκεν**: makes or appoints.

55. **ῥ' κτλ.**: the gods work with him to fulfill his words.

56. **οἰωνός**: omen.

57. **Παιῶνος**: it is characteristic of the fluid condition of the Greek myths that **Παιῶν**, or in epic form **Παιήων**, appears in Homer and Hesiod, as here also, as if an independent divinity of healing, while later the

name is used especially as an epithet of Apollo, though associated also with Asclepius and some other gods. Probably the average Greek could not have told whether he thought of Παιών as a separate god or not.—**πολυφαρμάκου**: in Od. x. 276 used as an epithet of Circe, but in Il. xvi. 28 of physicians in general.

58. *These reach no sure result.*

61. *But another, who is afflicted with grievous and troublesome disease, he, by a touch of the hands, restores at once to health.* Cf. Pindar, P. iv. 481:

Παῖάν τέ σοι τιμᾷ φάος.

χρῆ μαλακὰν χεῖρα προσβάλλοντα τρώμαν ἔλκεος ἀμφιπολεῖν.

Page 18, l. 66. ἦ: = ποῖ. *Nor does any one know in the beginning of his undertaking how it will end.*

67. εὖ: the proper meaning of εὖ ἔρδειν is that of εὖ ποιεῖν rather than of εὖ πράσσειν: *trying to do well*, as we say "to do his best."—οὐ προνοήσας: *without anticipating it falls*, etc. The sentiment is one to which the Greek mind was peculiarly sensitive, the thought of the fallibility of the intellect which was counted of such supreme power. Cf. Soph. Ant. 615.

71. πεφασμένον: *manifest*. The danger lies in the success itself, never gaining satisfaction, but leading to wantonness (ὑβρις).

72. βίον: *wealth, abundance of living*.

75. αὐτῶν: sc. κερδῶν. Compare the familiar New Testament maxim, 1 Tim. vi. 10.

76. ἄλλοτε ἄλλος ἔχει: i.e. it wanders from one to another.

## VII

It illustrates the manner in which the lines of these gnomic poets were confused as to their authorship, in their extended use in the schools, that these lines also appear in the elegiacs of Theognis.

3. ἀρετῆς: genitive of price with διαμενέμεθα, verb of exchanging.

## VIII

The tetrameters are fragments of a poem quoted by Plutarch in his life of Solon, addressed, as is stated, to a friend named Phocus. His words are most suggestive as to the influence which he held in Athens, and still more as to the character by which he had gained it. They are not less interesting as illustrating the talk of the day and the manner in which

t was regarded by practical politicians of his time. The oppor-  
tizing the supreme power they could not fail to see had been  
in his reach, and he had rejected it. Such a course of action  
in a ground for ridicule rather than praise. Obviously he had  
the reforms which were largely unappreciated, to contend against  
an sentiment which offered more discouragements than did the  
situation of the state.

of the critic who knows what he would have done in Solon's

*as the prey was already caught he lost his head and failed to draw*

s: the nominative came naturally into use in changing *δέρειν*  
to the passive. The construction in the active would be *δέρειν τι* or  
*εν ασκόν* or the two accusatives together. In changing to the  
passive may have *δέρεται τις* or *ασκός δέρεται*. Here *δεδάρθαι*, while it has  
the subject as *ἤθελον*, takes also *ασκός* in the nominative; so the nomi-  
nated here as a sort of appositive to the subject of *ἤθελον*. Some  
here.

## XENOPHANES

### I. THE SYMPOSIUM

l, l. 1. It was after the dinner that the Greeks were in the  
enjoying their wine. See Dict. Ant., art. Symposium. The poet  
brings us to the scene just at the time when the drinking is about to  
begin. The selection is of especial interest as illustrating how Greek  
culture was being cultivated to the higher standard where improving con-  
versation was especially valued in connection with the symposium. —  
*δαπέδον*. Cf. *εν τυκτώ δαπέδω* Od. iv. 627.

*τιθεῖ*: for *ἀμφιτίθησι*, as if from *τιθέω*. Supply subject *ἄλλος*  
in the active with *ἄλλος δέ*. — *στεφάνους*: the garlands and ointments  
sentinal element in the ancient feast.

*σοῦνης*: *good cheer*.

s: aside from that which is in the *κρατήρ*. — *ὄς οὔποτε κτλ.*:  
*never fails not to fail*.

s: G. 1107; HA. 742. It thus represents the part which causes  
the foam. The *ἀνθος* is the bead or crust of the wine. — *ὄσδομος*: for  
*ἄνθος ὄσδομα* Aleman 117.

l, l. 7. *ἀγνήν*: *sacred*; so called because the *λιβανωτός* was so  
employed for incense-burning in religious service.

8. *ἕδωρ*: the wine was universally mixed with water before drinking, and even to take half wine was considered injurious; to drink it without mixing was regarded as barbarous. The water was commonly, though not universally, cold; and sometimes the wine was artificially cooled in the *ψυκτήρ*.

9. *γεραρή τράπεζα*: the words apparently mean a table appropriate for the occasion.

11. *βωμός*: an altar decked with flowers for the libations. — *ἔν*: for *ἀνά*. Cf. *τούτων ἄν τὸ μέσον στρωφήσομαι* Theognis 839.

12. *ἀμφὶ ἔχει*: *to fill*, lit., *to encompass*. *μολπή* is dancing and singing, and therefore signifies joy and merriment.

14. *μῦθοις* . . . *λόγοις*: *μῦθος* is applied to poetic thought and expression; *λόγος* to historic statement.

16. *ταῦτα*: used with predicate adjective in the singular, as the pronoun represents the previous specifications. *These are something more appropriate*.

17. *πίνειν*: depends upon *χρῆ*, l. 13; so also *αἰεῖν*.

18. *προπόλου*: the attendant servant. — *μὴ πάνυ γηραλέος*: *if not too far advanced in age*.

19. *ὅς ἐσθλά κτλ.*: *who talks of excellent things over the wine*. Moral and political topics, rather than ancient fables, should be the subject of conversation.

21. *Τιτῆνων* . . . *Γιγάντων* . . . *Κενταύρων*: these are the wonder-stories which especially charmed the Greeks, and which they used with peculiar delight as symbols of the struggle of man with nature, of Greek culture with barbarism, of law and order with rebellion and confusion. The philosopher appears here in our author branding these myths as a meaningless creation of antiquity. Even as symbols they are too rude and degrading. He wishes the pure language of reason.

23. *τοῖς*: demonstrative, neuter. It is not until we reach the Attic that the use of the article becomes fully established.

24. *θεῶν προμηθείην*: *respect for the gods*.

## II

The poem is a warning against the danger of overestimating physical qualities at the expense of more noble traits.

1. *ταχυτήτι ποδῶν*: the Greek stadium was originally arranged simply for the foot-race, and this always continued to be the prominent feature of the games.

2. *πενταθλεύων*: the pentathlon gained its name as consisting of five distinct games in one. There is not perfect agreement among authorities

as to the combination, but the following has been accepted by prominent scholars: 1, ἄλμα, leaping; 2, δρόμος, the foot-race; 3, δίσκος, throwing the discus; 4, ἀκόντισις, throwing the spear; 5, πάλη, wrestling. The pentathlon became thus the center of special interest in the festivals, and the πένταθλοι were considered the best developed of all the athletes.

—Διὸς τέμενος: the sacred field of Zeus.

3. Πίσσαο: Pisa was the name of a fountain near Olympia. This seems to refer to a stream flowing from it. If so, the nominative would properly be masculine Πίσσης. —'Ὀλυμπίη: there was no town there; it was a sacred grove, within and around which were the temples, and near by was the stadium where the great games were celebrated.

4. ἔχων κτλ.: possessed of the boxer's gifts.

5. ἀέθλον: contest, connects with νίκην ἀροίτο. —παγκράτιον: combination of wrestling and boxing, a contest which was an especially severe tax upon the physical strength and endurance, hence δεινόν.

6-9. κυδρότερος . . . προεδρίην . . . σίτ' . . . δῶρον: the victor in any of the great games was rewarded with an accumulation of honors: he was publicly crowned; his statue was in many cases erected in an honorable position among those of the great men of the state; he entered his native city in triumph; they even broke down their walls to give him entrance, in token that his prowess was better than fortifications; he was awarded a front seat (προεδρία) in all the public games and spectacles, and received a seat at the public table in the Prytaneum, being still further rewarded by Solon's laws with a gift of five hundred drachmae, which, it will be remembered, is the same sum which was required as income that one might be enrolled in the wealthiest class in the state. It is a significant fact that Greek invention was hardly more severely taxed for any other purpose than to invent adequate honors for the winner in the Greek games.

Page 21, l. 10. ἵπποισιν: the allusion to this method of gaining the victory is placed last, both because it was esteemed honorable,—a contest in which only princes and nobles could engage,—and still more because it emphasizes the contrast which he wishes to present to the mind. Winning with horses one might receive these honors, but is not as worthy as I. Cf. Plato Apol. of Soc. ch. xxvi.

13. ἀλλ' εἰκῆ κτλ.: but it is very inconsiderately that the judgment is formed, i.e. giving such honor to the physical.

15. πύκτης . . . πενταθλεῖν . . . παλαιμοσύνην . . . ταχυτήτι: the construction changes with poetic freedom and license; all depend upon ἄγαθός.

17. τό: neuter, referring to the thought in the preceding clause.

18. **βόμης**: connect with **ἀγῶνι**.

22. **μυχοῖς**: the secret hidden apartments, so treasure-chambers.

### THEOGNIS

Page 23, l. 1. **ἄνα**: vocative for **ἄναξ**. This form is exceptional, use only as here in phrase **ὦ ἄνα** (contracted **ῶνα**) and **Ζεῦ ἄνα**, and only as an address to the gods.

2. **ἀρχόμενος**: the final syllable receives the ictus of the verse as if long.

5. **Φοῖβε**: Apollo, as preëminently the central divinity of Dorian worship, and apparently standing in a peculiar relation to Megara, is first and especially invoked.

6. **φοίνικος**: G. 1099; II A. 738. It was under a palm-tree, beside the circular lake (**λίμνη**) of Delos, that Apollo and Diana were born; the sacred palm-tree was therefore carefully protected and cherished at Delos, cf. Hom. Od. vi. 163. The palm-tree had male and female forms, hence **βαδινῆς**, feminine. Cf. Hom. Hymn *eis* 'Απόλλωνα 117:

*ἀμφὶ δὲ φοίνικι βάλε πῆχεε.*

7. Cf. Call. *eis* **Δῆλον**:

*χρυσῶ δὲ τροχέσσει πανήμερος ἔρρει λίμνη.*

8. **ἀπειρεσίη**: literally, boundless. Cf. Aristoph. fr. 248 **δακτύλιον χαλκοῦν φέρων ἀπείρονα**, wearing, that is, a ring which was an unbroken circle. The scholiast explains that if it were broken by a **σφενδόνη**, a setting for a stone or seal, it would not be **ἀπείρων**. So **ἀπειρεσίη** seems to refer to the circular form of the island.

9. **ὄδμης**: G. 1112; H A. 743. — **ἐγέλασσε δὲ γαῖα**: the same expression appears in Homer in connection with the description of the marshalling of the Greeks (Il. xix. 302):

*γέλασσε δὲ πᾶσα περὶ χθῶν  
χαλκοῦ ὑπὸ στεροπῆς.*

The figure is also not unfamiliar to the Homeric Hymns. Cf. Dem. 14: Apoll. 118.

11. **θηροφόνη**: compound adjectives are generally declined with *two* terminations; here by exception we have a regular feminine form. — **ἦ . . . εἶσαθ'**: refers to the setting up of the statue of the goddess, and the establishment of her worship in Megara. This was done by Agamemnon on his way to Troy. According to one form of the story he took Calchas the seer, from Megara.

13. *μοί*: cf. Solon 6. 2, note.

15. *Χάριτες*: goddesses originally givers of fruitfulness, and invoked presiding over festive joy and lending beauty to all social and moral life. So Theocritus refers to them as the givers of all that is lovely in life: *τί γάρ Χαρίτων ἀγαπητὸν ἀνθρώποις ἀπένευθεν; ἀεὶ Χαρίτεσσιν ἀμ' εἶην*. They were regarded as intimately associated with the Muses. — *Κάδμου*: after the series of trials which befell Cadmus, Harmonia was given to him by Zeus as his wife, and the Olympian deities honored the marriage with their presence.

16. *ἀείσατ'*: for *ἦσατε*.

17. *ὅτι καλὸν, φίλον ἐστὶ*: this was apparently a proverbial maxim of considerable popularity. We find it again in Euripides: *ὅτι καλὸν φίλον ἐστὶ*. Bacchae 881. So Plato Lysis 13 *κατὰ τὴν ἀρχαίαν παροιμίαν τὸ καλὸν φίλον εἶναι*.

Page 24, l. 19. *σοφισομένῳ*: *speaking wisely*. — *σφρηγίς*: the danger of suffering from plagiarism was even greater among the ancients than now. The seal is apparently the form of address, the name *Κύρνε* appearing in the verses; this was to be the standing proof of the authorship. The present collection of verses attributed to Theognis is sufficient illustration of the fact that the public was not greatly interested in preserving a man's claim to his ideas.

21. *τούσθλοῦ*: G. 1133; HA. 746.

22. *Θεύγιδος*: Ionic for *Θεόγνιδος*. This is the regular Ionic contraction of *eo*.

25. *Πολυπαίδη*: *son of Polypaïs*; patronymic referring to Cynrus.

27. *εὖ φρονέων*: *with good purpose*. The adverb refers both to the wisdom of the thought and to its good intent, and the phrase emphasizes the one idea or the other according to the connection.

29. *πέπνυο*: for *πέπνυσο*, imperative from *πέπνυμαι*. — *αἰσχροῖσιν ἐπισημασι*: *by disgraceful deeds*. The preposition introduces the condition.

30. *Ἐλκεο*: *gather for yourself*.

32. *τῶν ἀγαθῶν*: *the good* in the eyes of Theognis are, generally speaking, only the noble; his political prejudice against the multitude is very strong. It is still further to be noticed that in this early age these adjectives had only partially obtained their later *moral* meaning. *ἔχεο*, *cling*, governs the genitive; see G. 1099; HA. 738.

34. *δύναμις*: *efficiency*, i. e. that kind of power which he felt belonged to the higher class.

35. *ἰσθλῶν*: depends on *ἀπο* following.

39. The personal feeling of Theognis comes out plainly in his remarks upon the state. In the strife of factions he had been unfortunate.



41. *σαόφρονες*: an epic form for *σώφρονες*.

42. *τετράφαται*: from *τέττω*.

Page 25, l. 45. *δικας ἐδικόει δίδωσιν*: they surrender the law into hands of the unjust.

49. *εὐτ' ἔν*: *ichenevet*.

50. *κέρδεα κτλ.*: *gains which can be acquired only in connection with public misfortune*.

52. *μόναρχοι*: the word appears also in Solon 9. 3:

*εἰς δὲ μονάρχου*

*δῆμος αἰδρήν δουλοσύνην ἔπεσεν.*

These are the first appearances of the term in our extant Greek literature. Both passages suggest how the tyrant was recognized as the inevitable outcome of political dissensions.

53. The thought is that the city remains a state in form, but demoralized, if not ruined, by the elements which have been put in control. (A short time before, the condition of the Megarian peasantry had been very low. They were little better than slaves, of no consideration in the administration of public affairs. They had at length, however, in connection with the convulsions of which Theognis complains, made themselves of account in the state. This was quite unendurable to aristocratic notions of our poet.)

55. *δορὰς αἰγῶν*: so when Odysseus is disguised under the appearance of a rustic he has over his ragged garments the skin of a stag (Od. 436). Hesiod Op. 543 recommends as clothing for the peasant

*πρωτογόνων δ' ἐρίφων, ὅπταν κρῖος ὤριον ἔλθῃ,  
δέρματα συρράπτειν νεύρω βοός, ὄφρ' ἐπὶ νώτῳ  
ἕτοιυ ἀμφιβάλῃ ἀλέην.*

So the *διφθέρα*, a garment of leather, was a common article of dress among the country people.

56. *ἔλαφοι*: suggesting not only uncouthness but cowardice.

57. *ἀγαθοί*: i.e. because they govern the state.

58. *ἔσορῶν*: GMT. 903. 2.

62. *ἐκ θυμοῦ*: contrasted with *ἀπὸ γλώσσης*.

66. *ἔπ'*: = *ἔπεισι*.

68. *μηκέτι σωξόμενοι*: *past hope of recovery*.

69. *χρυσοῦ τε καὶ κτλ.*: *to be valued as highly as gold and silver*.

Page 26, l. 72. *γινόμενους*: *proving themselves*; a frequent meaning of *γίνομαι* with an adjective.

76. οὐς . . . ἄγοι: *not so many that one ship would not carry them all.* — ἄγοι: the optative is analogous to the use of optative without ἄν after ἔστιν ὅς etc., GMT. 241. Cf. Soph. Oed. Col. 1172 καὶ τίς ποτ' ἐστίν, ὅν γ' ἐγὼ ψέξαμι τι;

78. Notice that κέρδος is the subject.

79. ὄξει: read as if ἔχων: *while you have.*

81. θέμενος: *offering.*

83. δίσχ': used like an indeclinable adjective, *doubtful.* Similarly the scolon of Solon 42 warns of the man who

φαιδρῶ σε προσενέπη πρόσωπῳ,  
γλῶσσα δέ οἱ διχόμυθος ἐκ μελαίνης φρενὸς γεγωνῆ.

85. ὀρώης: the natural sequence of tenses would call for the subjunctive, but the optative is somewhat more indefinite.

87. ἱταίρος ἀνὴρ φίλος: *companion and friend.*

90. ὀργήν: accusative of specification with βαρύν, *unpleasant in character.*

92. καὶ ποτ' κτλ.: *and some time in the future you will remember me,* i.e. have good cause to think of me. Cf. Sappho 32 μνάσσθαι τινὰ φάμι καὶ ἕστερον ἄμμεων.

94. τί ὄφελος: *of what use?* This is the ordinary construction of the earlier Greek, with ὄφελος as an indeclinable adjective; later it is generally used as a noun with the genitive.

Page 27, l. 96. ἐσθλόν: *good luck.* — τοῦ: = αὐτοῦ. — μεταδοῦν: *for μεταδοῦναι, neither would he be willing to share it.*

97. It is an idle favor for one to do good to the base. — ἔρδειν: construed as usual with accusative of person, though sometimes it has a dative.

98. ἴσον: *like, the same as.* Cf. Soph. Oed. Tyr. 1187 ὡς ὑμᾶς ἴσα καὶ τὸ μηδὲν ζώσας ἐναριθμῶ. — πόντον κτλ.: *the waters of the hoary sea.*

102. ἐκκέχυται: *has gone for nothing.* Cf. Plato Crito 49A ἢ πᾶσαι ἡμῶν ἰκεῖναι αἱ πρόσθεν ὁμολογίαι ἐν ταῖσδε ταῖς ὀλίγαις ἡμέραις ἐκκεχυνμένοι εἰσίν;

103. ἐπαυρίσκουσι: the active is unusual.

104. μνήμα: = μνήμην, *memory.*

106. εὐλαβίης: = εὐλάβειας: *nothing else is of more consequence than caution.* — περί: see L. and S. s.v., A. iv. — Cf. Evenus 3:

ἡγοῦμαι σοφίας εἶναι μέρος οὐκ ἐλάχιστον  
ὀρθῶς γιγνώσκειν ὅλος ἕκαστος ἀνὴρ.

113. οὐ γὰρ ἄν εἰδείης: *for you cannot tell.*

114. πρὶν πειρηθεῖς: πρὶν is used with the subjunctive and optative only after negative expressions. G. 1471. 2; HA. 924.

115. ὡς περ κτλ. : *just as when you go to market*. You cannot judge men as of salable wares.

116. ἰδέαι : *outward appearance*.

118. ὄτοις : *who care for holy right*.

Page 28, l. 121. Cf. Soph. Ant. 619:

σοφία γὰρ ἐκ τοῦ κλεινὸν ἔπος πέφανται,  
τὸ κακὸν δοκεῖν ποτ' ἐσθλόν  
τῷδ' ἔμμεν ὄτω φρένας  
θεὸς ἀγει πρὸς ἄταν.

122. γίνεται : *is coming to*.

125. ὅσ' ἰθὺλθιν : conditional relative, with ἄν omitted.

126. χαλεπῆς κτλ. : *hard helplessness sets bounds which hold him in*. Observe that πείρατα is the subject.

130. θνητῶν : depends on οὐδεῖς. — ἔλαθεν : aorist to deny a single instance, — *no mortal ever escaped notice*.

131. Βούλοο : *choose rather*.

132. πασάμενος : from πάσμαι, *to acquire*.

133. συλλήβδην : *in brief*. This maxim is also attributed to Phocylides (Phoc. 17).

134. ἀγαθός : we can thus trace how a larger moral significance was finding its way into this word.

138. πρόφερε : *reproach with*. Cf. Hes. Op. 717 :

μηδὲ ποτ' οὐλομένην πενήν θυμοφθόρον ἀνδρὶ  
τέτλαθ' ὀνειδίζειν, μακάρων δόσιν αἰὲν ἐόντων.

139. τάλαντον : the scale with which Zeus weighed out the fates of men : *for Zeus causes the balance to fall now in one way and again in another*. This is a sentiment which constantly recurs. The Greeks, from the violence of their political changes, and their peculiar sensitiveness, suffered intensely from these sudden changes of fortune.

141. Μήποτε . . . ἀγοράσθαι κτλ. : *never speak boastingly*. Cf. Plato Phaedo 95 B (ch. xliv) where Socrates says ὦ γαθε, μὴ μέγα λέγε, μή τις ἡμῶν βασκανία περιτρέψη τὸν λόγον.

Page 29, l. 143. τὸ δ' ἀτρεκῆς : *exactly, completely*. Cf. Herod. i. 86 ὅς οἱ εἴη σὺν θεῷ εἰρημένον, τὸ μηδένα εἶναι τῶν ζώντων ὀλβιον. It is a very widely extended reflection upon human life.

146. οὐδεμία : *of no account*.

150. καὶ γήρως : *even more than hoary age*. The genitive depends on the comparison suggested in μάλιστα. Cf. John i. 15 πρῶτός μου ἦν.

152. ῥιπτεῖν : *understand εαυτόν*.

156. **δίζησθαι**: we can notice how strongly the mercantile idea was getting hold of the Greeks. The fortune was not to be retrieved at home, but in trade and commerce abroad. This new sentiment partly causes, and is partly caused by, the influx of wealth.

158. **καί τις κτλ.**: and each one wishes these should come of excellent breeds.

159. **κακὴν κακοῦ**: *base-born daughter of a base-born man*. **κακὴν**, as also **εἰθλός**, is used with reference to the social rank of the parties.

160. **διδῶ**: refers for its subject to **κακὴν**.

163. **ἐκ κακοῦ κτλ.**: *the noble takes a wife from a base-born family*.

Page 30, l. 167. **Αὐτός**: the multiplied nominatives emphasize the enormity of his offense. Of his own free will, with full knowledge of what he is doing, in spite of his standing, he yields to the temptation, the pressure of need.

170. **ἐντῷ μιν**: *urges him on*.

171 ff. We have here a revelation of the hope of the old nobles of these times that the suddenly-accumulated wealth of the plebeians would vanish as rapidly as it had been gained. The doctrine seems to have been familiar to Greek thought. So Hesiod (Op. 325) speaks of the transitoriness of unjust gains:

ῥεῖα δὲ μιν μαυροῦσι θεοί, μινύθουσι δὲ φοῖκον  
ἀνέρι τῶ, παῦρον δὲ τ' ἐπὶ χρόνον δλβος ὀπηδεῖ.

172. **καθαρῶς**: *without guilt*.

173. **παρὰ καιρόν**: *violating right*. **παρὰ**, from its signification of passing by, gains also the meaning of going beyond, and so of violating. Cf. Pind. O. viii. 32 Ὀρθῶ διακρίνειν φρενὶ μὴ παρὰ καιρόν.

176. **ἔγεντο**: syncopated form for **ἐγένετο**, gnomic aorist. G. 1292; HA. 840. — **ὑπερέσχε**: *keeps the control*.

177. **τάδ'**: refers forward to the idea suggested in the following lines. G. 1005; HA. 696. — **ἐπ' αὐτοῦ . . . πράγματος**: *in immediate connection with the deed itself*.

179. One pays the penalty himself; another dies too soon, but leaves the curse upon his children.

181. **ἀναιδής**: *shameless; so, ruthless*.

183. **ποικίλον ἦθος**: it is to be remembered that the elegiacs of Theognis were a prominent subject of study in the Greek schools. The marked variety of moral precepts contained in them is certainly noticeable, especially as we are reminded how versatile were the talents which the Greeks thus developed. In this connection it is not uninteresting to

compare Juvenal's description of the Greek at Rome, Sat. iii. 75 ff. C. l. 506 below.

**185. Πουλύπου:** the polypus or octopus was a sea animal of changeable color. It became so well recognized as a symbol of inconstancy that we find in the *ποίημα ρουθητικόν*, which is ascribed to Phocylides but comes really from a date after the Christian era, the line *μηδ', ὡς πετροφυῆ πολύπου, κατὰ χώρον ἀμείβου*. Pseudo-Phocylides, l. 49.

**186. ἴσθιν:** connect with *τοίος*.

Page 31, l. 189. *δοκέει:* has an opinion. Cf. Soph. Ant. 707:

δοστις γὰρ αὐτὸς ἢ φρονεῖν μόνος δοκεῖ,  
ἢ γλώσσαν ἦν οὐκ ἄλλος ἢ ψυχὴν ἔχειν,  
οὔτοι διαπτυχθέντες ὠφθήσαν κεκοί.

**195.** The poet enters here upon a prophecy of the fame which he will give to Cygnus by his poetry. It reminds one very forcibly of similar verses by Horace.

**199. ἀγλίσκουσι:** the natural accompaniment of the elegies was the pipe.

**204. ἐφθιτον:** connect with *δνομα*.

**208. ἰοστεφάνων:** in Homer an epithet of Aphrodite.

**209. ἀοιδή:** predicate with *ἔσση*, and may also be taken as furnishing the subject for *μέμηλε*.

**210. ὅφρ' ἔν:** as long as.

**211.** Theognis was unfortunate and complaining, and evidently felt wronged by a lack of attention and respect on the part of Cygnus.

Page 32, l. 213. This is a passage to which Theognis can hardly lay valid claim. In Aristotle (Eud. Eth. at beginning) there is given as an inscription from the Letoum in Delos the passage

Κάλλιστον τὸ δικαιοτάτον, λῶστον δ' ὑγιαίνειν·  
πάντων ἧδιστον δ' οὐ τις ἐρᾷ τὸ τυχεῖν.

The Nicomachean Ethics (Book I, ch. viii) gives it as τὸ Δηλιακὸν ἐπιγραμμα, with the last line reading ἧδιστον δὲ πέφυκ' οὐ τις ἐρᾷ τὸ τυχεῖν. There is also a fragment of Sophocles (Creusa 329 Nauck) which reads

κάλλιστόν ἐστι τοῦνδικον πεφυκέσαι,  
λῶστον δὲ (τὸ) ζῆν ἄροσον, ἧδιστον δ' ὄψω  
πάρεστι λήψις ὧν ἐρᾷ καθ' ἡμέραν.

We find also among a number of scolia which are given by Athenaeus, Deip. xv. 50, one which is somewhat similar to this passage:

ἰγίαινει μὲν ἄριστον ἀνδρὶ θνατῶ,  
 δεύτερον δὲ καλὸν φῦαν γενέσθαι,  
 τὸ τρίτον δὲ πλουτεῖν ἀδόλως,  
 καὶ τὸ τέταρτον ἡβᾶν μετὰ τῶν φίλων.

Plato in the *Gorgias* (ch. vii) makes Socrates allude to this scolion as one that he had heard sung at the symposia. There are other passages, especially in Plato, which show that it represented a favorite type of Greek thought.

215. *The rest gods give with equal hand to men.*

220. **καταθῆς**: the subjunctive following thus in close connection with the optative is unusual, but it enlivens the expression by importing a suggestion of probability, and so of reality; *may, even; you may amass wealth.*

222. **πρωχόν**: we mark the change from an ancient, perhaps traditional, state of society when strangers and beggars were from Zeus; cf. *Od.* vi. 207.

223. **ἐκ γαστρός**: *from birth.*

226. **κείνους**: *sc. ἀνδρας κακοῦς.*

228. **τολμᾷ**: *keeps his courage.*

230. **κακίην . . . κατέχειν**: *get the better of his baseness.* **κακία** is the cowardice and baseness considered appropriate to an ignoble life.

231. **ἀπολέσσαι**: *do not be mortally offended or do not spurn.*

235. **ἔπονται ἐν**: *belong naturally to.*

236. The gods punish transgressions; men must endure them.

Page 33, l. 238. We have here an evident reference, with some bitterness, to the democratic leaders, at whose hands Theognis and his friends had suffered. There was a constant redistribution of property in connection with these political conflicts of the Greeks.

241. **τίσιν**: *ability to reward.* — **οἷ με φιλεῦσιν**: simply exegetical of φίλων.

242. **δυνησόμενον**: for infinitive, *and to be more powerful than my enemies.* The sentiment is very common in Greek thought. It is in fact pretty deeply rooted in human nature. Cf. *Soph. Ant.* 643:

ὡς καὶ τὸν ἐχθρὸν ἀνταμύνονται κακοῖς,  
 καὶ τὸν φίλον τιμῶσιν . . .

Also *Eur. Medea* 809.

244. **ἀποτισάμενον**: *when I had fully repaid all.*

245. **καίριον**: here an adjective of two terminations.

246. **ἀντὶ κακῶν**: *in return for my misfortunes.*

248. *δοίην κτλ.*: give trouble in return for my troubles.

249. *αἶσα*: seems to be used like *κατ' αἶσαν*, *fitting*. — *τίσις . . . ἀνδράν* — *vengeance upon the men*.

251. *κύων*: the simile is evidently used as well known in popular language for an emphatic expression of destitution.

253. *τῶν*: i.e. *τῶν συλησάντων*. — *εἴη*: *would it were possible!* — *δροίτο*: see L. and S. *δρομαί*.

255. *κακοῖσιν*: the construction of *τολμᾶν* with the simple dative is unusual, but appears twice in Theognis. In 321 below, however, we have *ἐν*.

256. *τούτων*: G. 1097. 2; H.A. 737.

257. *ἐξ*: *out of*, and so denoting transition, *instead of*.

258. *ἐκδύναί*: intransitive. Second aorist infinitive from *ἐκδύω* or *ἐκδύνω*, *to come out, to escape*. Literally, *to emerge as from the sea*.

Page 34, l. 261. *Οὐδενὸς ἀνθρώπων κακίων*: *inferior to no man*, i.e. better than any other.

265. *ὥστε μολύβδῳ χρυσός*: *as gold by the side of lead*. Gold was thus tried by rubbing it upon the Lydian stone (so called because found in Lydia), which was known as *βάσανος*. The color of the streak would thus indicate the quality of the metal. Cf. Theognis 449 (B.) *ὥσπερ ἀφρόβον χρυσόν, ἐρυθρὸν ἰδεῖν τριβόμενον βασανῶ*. Cf. also Bacchylides 22 (Bergk).

266. *ὑπερτερής . . . λόγος* = *ὑπερτερή*: *preëminence*.

267. *θύραι . . . ἀρμόδιαι*: the doors in Greek houses were made commonly in the folding form, so that the words referring to them are generally plural. — Cf. the adjective *ἀθυρόγλωττος* Eur. Or. 903.

268. *ἀμέλητα*: *for which they ought not to care*.

269. *τὸ κακὸν κατακείμενον*: used instead of the infinitive and impersonal construction: *for often it is better that evil should be left lying within, but that which is good it is better should come forth than that which is evil*.

271. *ἐπιχθονίοισιν*: G. 1165; H.A. 767. — The sentiment is often repeated among the Greeks: cf. Bacchylides v. 160 (Kenyon) *θνατοῖσι μὴ φῦναι φέριστον μὴδ' ἀελίου προσιδεῖν φέγγος*. It finds its way also into the Latin: Cic. Tusc. Dis. i. 48, "Affertur etiam de Sileno fabella quaedam, qui, quum a Mida captus esset, hoc ei muneris pro sua missione dedisse scribitur: docuisse regem, non nasci homini longe optimum esse; primum autem, quam primum mori," etc.

274. *ἐπαμησάμενον κτλ.*: *having gained for oneself a goodly covering of earth*. It is the word used in the Odyssey of the hero heaping about him the leaves when he is cast on the island of Scheria: *εὐνὴν ἐπαμησαστο χερσὶ φίλῃσιν*.

275. Cf. Plato Rep. 518 c.

277.  $\omega$ : the antecedent is τοῦτο.

278. Ἀσκληπιάδαις: the term is used loosely for the physicians, who loved to associate themselves with Asclepius as the mythical head of their class. The mystery of the healing art was generally transmitted from father to son.

281. ποιητόν . . . ἔνθετον: the verbal in τος denotes possibility; *if understanding could be manufactured, and placed within a man.*

284. The passage reaches a conclusion which was the subject of long and careful discussion in the schools of ancient philosophy. This passage is referred to by L. and S. (s. v. ἀγαθός) as perhaps the earliest use of ἀγαθός with its moral significance. The word referred originally to the nobles, and then to the qualities which theoretically belonged to them; so it gained gradually the moral sense. For an excellent note on the use of the word see Grote's Hist. part II ch. ix (p. 45 of vol. iii, New Edition, John Murray, 1869.)

Page 35, l. 285. ἀπρήκτοισι: agrees with χρήμασι: *impossible gains or schemes.*

287. *Exercise yourself in virtue.*

288. ὅ . . . ἔη: conditional relative, *an* omitted.

289. The following passage is in a different style of thought, and manifestly does not belong to Theognis. The first eight lines are also attributed to Evenus, as line 294 is quoted as his.

292. θωρηχθέντ': the word is used repeatedly by Theognis for drunkenness, and appears also in other authors. It is one of the euphemisms such as men are fond of using for human frailty, and sounds as if it belonged to popular speech.

295. οἰνοχόεῖτω: subject unexpressed to give an indefinite force. Supply οἰνοχόος.

296. οὐ πάσας νύκτας γίνεταί: *does not happen every night.*—ἀβρὰ παθεῖν: *to indulge in pleasure.*

299. οἶνος χαριστάτος πεπόσθαι: = *χαριστάτον οἶνον πίνειν.*

300. οὔτε . . . μεθύων: excessive drinking was repulsive to Greek taste.

302. καρτερός: *master.*

303. ἀπάλαμνα: *impracticable, foolish.*

304. *He is ashamed at nothing when he is drunk.*

308. ὥστε: *like.*—λάτριν ἐφημέριον: *day-laborer.*

309. σὺ δ' κτλ.: *you always repeat carelessly that "Fill up."*

311. ἡ μὲν: sc. κύλιξ: *one cup is to friendship.* This illustration of the Greek method of drinking and conducting the symposium is very suggestive.—πρόκειται: *is agreed upon before, i.e. as part of an appointment or a wager.* Toasts and challenges to drink were a popular part of the



Greek after-dinner enjoyment, though the danger of their leading excess was well recognized. Sparta was cited as the leading upholder of temperance. Cf. Athenaeus Deip. x. 41, where he quotes Critias:

καὶ τὸδ' ἔθος Σπάρτη μελέτημά τε κείμενόν ἐστιν  
 πίνειν τὴν αὐτὴν οἰνοφόρον κύλικα  
 μὴδ' ἀποδωρεῖσθαι προπῶσαι ὀνομασί λεγόντα,  
 μὴδ' ἐπὶ δεξιτερὰν χεῖρα κύκλω θιάσου . . .

*This is the custom and practice established at Sparta, to drink from the same wine-cup, and not to drink the health calling one by name nor to pass the cup to the right through the company.* The text is somewhat doubtful, but seems, after thus characterizing the custom, to say that the habit of challenging in the drinking was brought in from Asia.

Page 36, l. 316. So Aeschylus in a fragment says *κάτωτρον εἶδος χαλκός ἐστ', οἶνος δὲ νοῦ.* (Nauck 393.)

317. τόν: i.e. οἶνον.

319. κακόν: G. 925; H.A. 617.

323. *Κεκλήσθαι . . . παρέξεσθαι*: connect with *χρεών*. We find here again a suggestion of the later Greek ideal, that the highest attraction of the symposium should be quiet intellectual conversation. Compare Xenophanes (p. 20).

325. τοῦ: refers to *ἄνδρα ἐπιστάμενον*.—*συνιέν*: old form of present infinitive from *συνίημι*.

327. *Τολμᾶν κτλ.*: *one ought to meet with endurance what the gods impose upon men, to bear with ease the lot of either fortune.*

328. Cf. Antiphanes fr. Meineke lxvi:

Τὸ τύχης φέρειν δεῖ γνησίως τὸν εὐγενῆ.  
 τὸ μὲν ἀτυχήσαι παντὸς εἶναι μοι δοκεῖ,  
 ἄνδρὸς δ' ἐνεργεῖν ἀτυχίαν ὀρθῶ τρόπῳ.

*The noble must bear his lot nobly. To fall into misfortune seems to be the part of all, but it is a man's part to bear his misfortune in the right way.*

329. ἀσῶ: imperative from *ἀσάομαι*.

331. λιμός: = ἡ λιμός.—*κόρος* denotes *satiety*, and, in its derived significance, the insolence which springs from wealth; it carries its double signification here.

Page 37, l. 335. *ἄφ' ἀνδρῶν*: *in that man with whom falsehood is joined.*

340. αὐτός for ὁ αὐτός: an epic use. Cf. Od. xvi. 138.

342. *ἄτηρός κτλ.*: *for the hasty man becomes the victim of Ate.*

Ἐλπίς: cf. Menander *Ναύκληρος* iv. fr. 4 Meineke:

Καὶ φύσει πως εὐάγωγόν ἐστι πᾶς ἀνὴρ ἐρῶν.  
ὦ Ζεῦ πολυτιμηθ', οἶόν ἐστ' ἐλπίς κακόν.

*nos*: hazard, or apprehension. Hope and fear are singled out as elements which disquiet the life.

πᾶρ δόξαν τε καὶ ἐλπίδα: beyond hope and expectation.

βουλαῖς δ': while for good plans there fails fulfillment. We are reminded that Theognis lived in an age of disappointments, cannot refrain from being cynical.

θυμόν: accusative of specification.

μετ' ἀνθρώπων: among men, i.e. in my contact with men.

38, l. 356. ἀνδρός: G. 1094. 1; HA. 732. c.

In the following lines, the condition of the state is described in the figure of a ship in distress. It was a favorite illustration as in modern times; we find it in Alcaeus, and again in Horace. A section again (fifteen lines) is also attributed to Euenus.

παρέρχεται: it passes unheeded, i.e. I let it pass in spite of my life. Cf. Theog. 419 (B.) πολλά με συνιέντα παρέρχεται.

καθ' ἰστία . . . βαλόντες: this is an unusual use of καταβάλλω, to the lowering of the sail, which is generally expressed by καθελεῖν ἅσθαι. καταβάλλω is employed here to suggest haste and sud-

Μηλλοῦ ἐκ πόντου: the Aegean sea, or rather that part of the island of Melos.

ἀντλείν: to bale. The ancient ships were so small that it was to keep them from filling in rough weather.

ἀμφοτέρων τοίχων: both the sides of the ship.

οἳ ἔρδουσι: as they act, i.e. acting as they do.—κυβερνήτην: the oligarchical party collectively, or some representative of the oligarchs, whom, though a tyrant, the author would esteem as the ruler of the state.

δασμός: the division of spoils; referring to the property which was divided in these revolutions by confiscation, and which belonged to the victors, though it was apt to be of especial benefit to a few favored persons. ἐς τὸ μέσον: originally the spoil in war was placed in the midst of the victors to be fairly divided; so these words get the meaning of "imparted." The simile controls the expression in general though it is only applied to particulars: there is no fair division of profits; the few hands are in control; the whole situation forebodes wreck.

**369. φορτηγολ:** the word is very suggestive of aristocratic feeling the φορτηγολ are κακολ.

**370. κατὰ . . . πῆγ:** engulf.

**371. ἤνιχθω:** perfect imperative, third person, from αἰνίσσω: *let this be spoken in a riddle.* — τοῖς ἀγαθοῖσιν: for the good, i.e. the nobles.

**373. οἱ δέ:** *on the other hand, some seek nobility,* i.e. the aristocratic party, who alone had culture, but were reduced to poverty.

**375. Inability (to do) confronts them both.** — ἴρδειν: depends on ἀμηχανίη.

**376. The difficulty with the one party is money, with the other understanding.**

**378. δίκην εἰπεῖν:** utter judgment.

Page 39, l. 380. ἐσθλά: prosperity.

**383. Πλήθει:** *in the estimation of the multitude.* G. 1172; HA. 771. The complaint which is uttered in this passage over the universal sway of wealth is constantly repeated in these fragments. Theognis and his confrères felt that all except themselves were possessed with an inordinate desire for money, while they represented the elect few who ought not to be left in poverty.

**384. τῶν δ' ἄλλων κτλ.:** *so then nothing else is of any avail.* The imperfect ἦν is used to call attention to the lesson as learned by experience. The tense is thus employed, especially with ἀρα, to suggest that a previous misconception is corrected. GMT. 39.

**385. σωφροσύνην:** discretion. The word describes both the wisdom and the moderation which belong to the perfect judge. Rhadamanthus, for his unswerving justice, was made a judge in the lower regions.

**386. Sisyphus** is the personification of cunning, and is thus representative of a character peculiarly fascinating to the Greeks. The name is probably but a reduplication of σοφός. He was said to have requested his wife not to bury him. Then, after reaching the lower world, he complained to Pluto or Persephone of his wife's neglect, and obtained permission to return in order to punish her. Having regained his liberty, he refused to return to Hades until he was forcibly carried back by Hermes.

**389. Who (Persephone) brings forgetfulness to mortals, robbing them of their senses.**

**391. ἀμφικαλύψη:** the expression is Homeric. Cf. Od. iv. 180 θανάτοιο μέλαν νέφος ἀμφεκάλυψεν. Also Il. xvi. 350. So Bacch. xiii. 31 (Kenyon) θταν θανάτοιο κνάνεον νέφος καλύψη.

**393. παραμύψεται:** subjunctive with shortened mode-vowel. *And shall pass the dark gates which restrain the souls of the dead even against their will.*

**396. σφῆσι:** dative plural feminine from σφός.

398. With regard to the persuasiveness of Nestor the Homeric lines would occur to the mind of every Greek: Il. i. 249 τοῦ καὶ ἀπὸ γλώσσης μάλιστα γλυκίων ῥέεν ἀδῆ, and the words of Agamemnon ii. 370 ἧ μὰν ἀπὶ ἀγορῇ νικᾶς, γέρον, υἱας Ἀχαιῶν. See also Il. vii. 325.

399. Ἄρπυιῶν: the name is derived from the root of ἀρπάζω. The Harpies are the snatchers. They are daughters of Thaumas and Electra, both of whom are sea divinities, the former the son of Pontus and the latter the daughter of Oceanus. They are a personification of the storm-winds and the expression of Greek wonder at the sea. They thus became naturally the symbol of swiftness and power. Iris, the messenger, is their sister. They are closely connected with the Κῆρες. Cf. J. Harrison, *Prolegomena to Study of Gk. Relig.*, p. 176.

400. παίδων Βορέω: Zetes and Calais. Cf. Pind. P. iv. 325:

Ζήτην Κάλαιν τε . . . ἀνδρας πεπεροῖσιν  
νῶτα πεφρίκοντας ἀμφω πορφυρέοις.

In the Argonautic expedition they were more than a match for the Harpies who were persecuting Phineus. — ἄφαρ: sudden, quick. The use of εἰμι with an adverb is unusual, but more common in Homeric than in later Greek.

Page 40, l. 403. ἀνθρώπων ἔλαχον: won possession of men. The idea of representing cares as winged (Theognis is imitated in this by Horace), and as having various hues, is a suggestive one.

405. φίλα: the plural is used for the singular with the impersonal subject, a construction of which we have repeated examples in Greek, especially when there are different thoughts in the mind of the writer. The thought is marked as twofold. Let wicked men go on in their sin, but do not let their punishment descend upon their innocent children.

407. ἀθειρῆς: the reading is doubtful, and this word is a conjecture of Bergk. It is from the same root as ἀθερίζω, to slight, and hence may be rendered with haughtiness.

411. παῖδες: attracted into the relative clause, though it is to be read as also subject of ἀντιτινεν.

415. ὁ . . . ἕρδων: the transgressor.

418. ὅστις: the relative is indefinite, and the sentence is therefore regarded as conditional, putting its verb in the subjunctive.

419. κατέχων: compassing, being guilty of.

426. τρύχονται: note the indicative, to represent an actual fact.

Page 41, l. 429. ἐς δὲ τελευτήν κτλ.: in the end you will be well content that you obey.

431, 432. ὑπείρεχοι χεῖρ': hold his hand over in protection. — αἰθέρι ναιών: epic.

432. *ἐπ'*: denotes purpose.

433. Apollo was not merely the especial protector of Megara and the Dorian states, but was universally worshiped as the helping god, to ward off evils.

436. *σπονδάς θεοῖσιν ἀρεσσάμενοι*: *making satisfactory offerings to the gods*. *ἀρέσκω* is more usually construed with an accusative of person and dative of thing.

438. *Μήδων*: there are no data by which we can connect this reference, or that in l. 445, with any particular threatening of the Medes. It would seem necessary to refer it to a date not earlier than the first part of the fifth century, and so to conjecture that Theognis lived until that period, though it may be the echo of the terror produced by the Medes in their advance to the west during the latter half of the sixth century.

443. Alcathous, the son of Pelops, restored the walls of Megara, and was assisted, according to tradition, by Apollo. — *πόλιν ἄκρην*: = *ἀκρόπολιν*.

445. *αὐτός*: correlative with *αὐτὸς μὲν* above: you yourself fortified the city; do you yourself keep off the foe.

446. *πόλεως*: Ionic for *πόλεος* = *πόλεως*. — *ἵνα σοι κτλ.*: a common idea of religion in its developing form is illustrated here: the gods are regarded as very dependent upon men for means of enjoyment, which gives greater opportunity to purchase their favor.

451. *στάσιν*: the dissensions of the Greeks at this time, as later, rendered them liable to be overwhelmed by foreign invaders.

Page 42, l. 454. *Εὐβοίης*: the soil of Euboea was in many places rich, and especially adapted to vine-culture; cf. *πολυστάφυλον θ' Ἰστιαίαν* (II. ii. 537).

455. *Εὐρώτα*: Doric = *Εὐρώτου*.

456. *ἐφ' ὧν*: = *ἐφ' ὧν*: *entertained with hospitality*.

457. *ἐκείνων*: genitive of source.

460. *πᾶσιν ἰδόν*: *having satisfied everybody*. — *Ἄτιδες*: sc. *οἶκον*.

463. Cf. Theog. 543 (B.):

*Χρή με παρὰ στάθμην καὶ γνώμονα τήνδε δικάσσαι,  
Κέρνε, δίκην, ἰσὼν τ' ἀμφοτέροισι δόμεν.*

465. *Πυθῶνι*: = *Πυθοῖ*: dative of place.

466. *πίονος ἐξ ἄδύτου*: cf. Soph. Oed. Tyr. 151 *τᾶς πολυχρόσου Πυθῶνος*.

471. *ἀπό*: emphasizes *ἀτιμάζουσι*.

473. *γένηται*: supply *τις* as subject.

474. *τουτάκις*: poetic = *τότε*.

475. These lines are attributed by Hartung to Solon. — *ἐπίβη*: = *ἐπιβήθη*. — *δήμῳ*: *common people*. The emphasis is on the noun, as well as on the adjective. — *κενέφρονι*: *empty-headed*.

Page 43, l. 477. φιλοδέσποτον: *slavish*. The irritation of Theognis against the commons for asserting their rights is thus constantly reappearing. He is probably a fair representative of the aristocratic feeling of the age.

480. μαλθακά κωτίλων: *coaxing with soft promises*.

481. Cf. Soph. (inc. fab.) fr. 667 Nauck ἀνδρὸς κακῶς πρᾶσσοντος ἐκποδῶν φίλοι. — φίλων: connect with τις. — δειλόν: *misfortune*.

486. ὄς: sc. ὄλβος. — οὐδὲν ἑών: *worthless in itself*. The principle is that for worthless men, that is the low-born, wealth is worthless.

487. ἀρετῆς: virtue and valor were synonymous according to the conception of the ancients.

488. σοαῖ: = σώξει, from σαβα.

490. χάλκεος: this adjective appears also in Homer as an epithet of οὐρανός, in connection with the ancient idea of the strength and firmness of the heavens. — ἀνθρώπων χαμαιγενέων: the combination appears in Hes. Th. 879. Hesiod gives a little earlier, l. 702, an account of the terrible convulsions at the coming together of Οὐρανός and Γαῖα, but whether the representation was in the mind of Theognis we have no means of judging.

493. Ἥβη: *be joyous*; literally, be youthful. — ἄν: G. 1303; HA. 845.

495. Τηγῦέτοιο: Taygetus, between Laconia and Messenia. The region was wild and woody, being considered a favorite haunt of Artemis.

497. Θεότιμος: it is not known whether the fragment really belongs to Theognis, so that we can make nothing out of the name. The use of the nominative in place of the vocative is not uncommon.

498. ἐπάγων: i.e. for the vines.

500. θωρηχθεῖς: cf. l. 292; *being filled with wine you will be far more cheerful*.

Page 44, l. 502. κωμάζοιμι: is used to express purpose, adapting its mood to the previous optative.

503. ὁ μὲν . . . ὁ δ': *one man . . . another*.

506. ὄργην καὶ ῥυθμὸν καὶ τρόπον: *temperament and disposition and habits*.

508. ἐνθέμενοι θυμὸν ἐφημέριον: *having adopted a mind for the occasion*.

510. *For in fact I myself in many cases failed in understanding; I praised you before I thoroughly understood your nature*.

511. ἀλήσας: G. 1586; H. 984.

512. νῦν δ' ἤδη κτλ.: *now forthwith like a ship I hold off*. The ship is selected for the figure because of the impression of swiftness and power which its movement gives.

513. πόντ': see L. and S. s.v. πόντια ii. — ἐπι: join with verb.

514. καταβῆ: δς supplied from δν.
516. ἀειρόμενος: *receiving*, i.e. *drinking*.
517. κραδίη εὐ πείσομαι: *I will enjoy myself*.—ἕφρ': *as long as*.
520. ἀμφοτέρα: *strengthens the* . . . τε.
521. παρὰ κρητήρι: *over the wine*.
523. καταθέμεθα θυμόν: *let us occupy the mind*, i.e. give ourselves to.
524. φέρη: sc. θυμός.
- Page 45, l. 527. δορυσσόν: join with ἀνακτα.—πόνον: the toil of battle. This meaning is especially common in its use in Homer.
528. τερπόμεναι: *rejoicing to hasten over*.
529. Ξυνὸν ὑποθήσομαι: *I will give common advice, make a general exhortation*. From its origin the verb has nearly the significance of English *suggest*. The meaning is shown in the noun ὑποθήκαι.
531. τῶν αὐτοῦ κτλ.: *to get the good of his possessions*.—ἀνηβῶν δίς: *to gain a second youth-time*.
532. οὐ πέλεται: *it is not possible*.—λύσις θανάτου: cf. Solon 24. 9 οὐδ' ἄν ἀποινα διδοῦς θάνατον φύγοι.
533. ἐπί: connect with the verb; ἐπελέγχει = *brings to dishonor*.
534. ἀπτεται: i.e. in whitening the hair.
536. τοῦ ἀγαθοῦ παλάμη: objective genitive. *The accomplishment of good is difficult*.
537. κακοῖσιν: cf. l. 255 above.
538. δειλῶν: *base-born*.—ἄξυτέρη: *more passionate*.
543. πορφύρεης: the adjective is Homeric as referring to the sea, and in this connection has a less distinct notion of color than in later use.
545. ἀγαθόν: connect with ἀνδρα, referring to the noble again as being brave and strong.—χαλεπώτατον: *most grievous*.
548. ἄστρου καὶ κυνός: = κύων the star Σείριος.
- Page 46, l. 549. καλὰ λέγοντες: cf. l. 323, note.
550. ἔπειτ': *hereafter, by and by*.
553. *Do not by your haste get into evil*. πράσσω naturally has this meaning of passing through a certain condition. It is apparently connected with the root περ- from which comes περῶ.
555. πέτεται: *is excitable, volatile*. Cf. Aristotle. Av. 1430 ἀνεπερῶσθαι καὶ πεποτῆσθαι τὰς φρένας.
557. ὀργήν: *character*.
559. κατακρύψαντες ἔχουσιν: *keep concealed*.
560. τοὶ δ': = οἱ δέ.
561. This couplet is entirely in the spirit of Mimnermus, and is attributed to him by Hartung.
562. κλαίουσ': transitive, *lament*.

**Κάστορ καὶ Πολύδευκες**: the Dioscuri were appealed to as the gods, and also as presiding over laws of hospitality and friendship Grote's Hist. Part I ch. viii; also Eur. Elec. 991:

φλογερὰν αἰθερ' ἐν ἄστροις  
ναλοῦσι, βροτῶν ἐν ἀλός βοθλοῖς  
τιμὰς σωτῆρας ἔχοντες.

. 4 Ὡ Ζανὸς καὶ Λήδας κάλλιστοι σωτῆρες.

**47, ll. 571, 572. Μάγνητας, Κολοφῶνα, Σμύρνην**: Magnesia was said by the Cimmerians about the beginning of the seventh century. Herodotus (i. 14, 16) mentions Gyges as capturing Colophon and Alyattes besieging Smyrna. The site of this last town is said to have remained deserted for about four centuries. The history of these towns is not very clear. The rebuke against ὕβρις is forever appearing in thought, as the Greek is also forever preaching moderation and moderation. Cf. Bacch. xv. 59 (Kenyon):

ὕβρις, ἀ πλοῦτον δόναμίν τε θεῶν  
ἀλλότριον ὥπασεν, αὐτῆς  
δ' ἐς βαθὴν πέμπει φθόρον.

**ἐκ κακοῦ**: from a base-born family.

**ἐπ' ἀλλήλοισι**: this is the usual construction with γελᾶω, though the verb is transitive.

**Πλοῦτε**: the god of wealth, said to have been rendered blind by Zeus as to distribute his gifts without regard to merit.

**μέτρον**: full measure, prime.

**ζῶοιμι**: cf. l. 502.

**ἦλυθεν ἔξαναδύς**: went down and returned.

**Πηνελόπης ἔμφρων**: the two words are brought together as imitating that his prudence and trustiness were especially proved in connection with Penelope.

**γῆς . . . μυχούς**: ἐπιβαίνω is properly used both with the genitive and the dative. The case seems to be changed to suggest the power with which he was seized upon the dread apartments of his house. The adjective ἐμφρῶν is appropriate, because they were in possession of his enemies.

**Ἑλπίς**: personified goddess of hope. Compare the myth of Pandora and her box.

**48, ll. 593, 594. Πίστις . . . Σωφροσύνη**: these are of course qualities personified as divinities. πίστις is used in the subjective sense of reliability, honesty, good faith. σωφροσύνη is the combination of



those qualities which make a trustworthy man, including moderatā and prudence, literally sound-mindedness.

594. **Χάριτες**: the Graces are the goddesses who lend to life a charms of gentleness and culture, with especial reference to social life

600. **εὐσιβίων περί**: with reverence toward. — **προσμέντω**: wait upon

603. **φραζέσθω**: let him mark. — **σκολιόν**: crooked, unrighteous.

606. **Ἐπιδιόγκωντες**: Establishing base covenants for disgraceful deeds.

611. **καταθήσειν**: to lay up. For tense cf. G. 1277.

612. Giving to good men lays up the best treasure.

614. **γνώμη πείρατα παντός ἔχει**: understanding holds all issues.

Page 49, l. 617. **τῶν**: possessive genitive; the antecedent is *βροτοῖς* for whom there is nothing worse.

620. **μαγίστην πείραν ἔχεις**: you would give the highest proof.

622. **εἴργει μήθ'**: μή is usually added to *εἴργω* in the sense of to prevent before an infinitive.

623. **ὄπως ἰθὺς**: the conception of the *τύραννος* among the Greeks is that as he violates all law for his personal advantage, all ordinary laws of fair dealing can be ignored in getting rid of him. Compare the expression of popular sentiment in the Harmodius and Aristogiton song: these heroes are extolled and even supposed to be translated to the Islands of the Blessed because they hid their swords in the festival wreaths and thus slew the tyrant (cf. Bergk *Scolia* 9–12). The sentiment leads to revolting consequences in modern days when under constitutional governments it gets possession of hare-brained fanatics.

624. **οὐ νέμισις . . . γίνεται**: it is no cause for blame. This phrase is regularly joined with an infinitive (*κατακλίνας*).

626. **εἰ μὴ μοῖρ' κτλ.**: unless fate shall place a limit to the misfortune.

628. **βουλόμενος**: at will.

631. **ἀσπάλαθοι**: a prickly shrub used sometimes even for torturing.

632. The idea is that it makes no difference whether the couch is hard or soft.

634. **κρύψαι**: should conceal. The subject is *ἀθανάτους*. We are not to call upon the gods to help us hide and escape our obligations. Compare the story of Glaucus (Herodotus vi. 86), who under oath attempted to steal a deposit, but when he consulted the oracle was told that to tempt the gods was as bad as the original fraud. The oath was necessarily made very prominent in ancient times in matters of trust.

Page 50, l. 637. **καὶ μοι κραδίην κτλ.**: and it smote my sad heart.

640. The readings here are very variable. After considerable hesitation I have adopted that of Hertzberg.

644. **ἀληθοσύνης**: connect with *μάρτυς*.

## ARCHILOCHUS

## I

Page 52, l. 1. **θεράπων**: so the Greeks are called *θεράποντες* "Ἄρως Π. ii. 110. — **Ἐνναλίοιο**: the word appears in the Iliad as an epithet of Ares, but was employed further as an independent title of a distinct personality, generally emphasizing the wilder qualities of war, though at times, as here, substantially identified with Ares.

2. **καί**: used as correlative with *μέν*. — **Μουσέων δῶρον**: cf. Solon vi. 61, Theog. 208, supra.

## II

1. sc. *ἐστὶ*. — **Ἐν δορτί**: the spear provides all. — **μάζα**: a cheap barley-cake, a common form of food for the lower classes. — **μεμαγμένη**: Aristophanes plays (Eq. 55) upon the similarity of this word to *μεμαχημένος*: there is apparently the same thought here.

2. **Ἰσμαρικός**: it will be remembered that the wine with which Odysseus tempted and overcame the Cyclops was from Ismarus, Od. ix. 198.

## III

1. The **κῶθων** seems to have been a broad-bottomed earthen mug or cup, especially popular with soldiers and sailors. — **σέλματα**: benches.

3. **ἄγρει**: take, draw.

## IV

In a conflict with the Saïi, a Thracian people, the poet confesses that he abandoned his shield, and fled to save his life. The frankness of the confession is especially characteristic of Archilochus (see Historical Introduction). We might conclude that this sort of conduct, or the profession of it, became fashionable among poets, as Alcaeus, Anacreon, and Horace each make a similar confession.

2. **ἔντος**: see L. and S. sub *ἐντρεα*. — **οὐκ ἐθέλω**: against my will, i.e. as being hard pressed.

3. **θανάτου τέλος**: poetic for *θάνατον*.

4. **ἔρρέτω**: let it go. This verb is often thus used in the imperative in expressions of impatience.

## V

The Pericles who is addressed in the poem, of which we have here only three short fragments, seems to have been a citizen of Paros. The

poem is a lamentation over fellow-citizens and friends who had perished at sea, and an exhortation to patience as the only solace.

Page 53, l. 2. **μυμφοόμενος**: *bewailing*.—**θαλήης**: *in feasts*.—**πόλις**: the city at large, the state, in contradistinction to (*τίς ἀστῶν*) any individual citizen.

3. **τοῖους κτλ.**: *for the wave of the loud-resounding sea has rolled over those so bound to us, and our breasts are swollen with grief*.

6. **ἐπί**: join with verb.

7. **ἄλλοτε κτλ.**: *sometimes one, sometimes another, meets with such sorrow*.—**τάδε**: sc. *κακά*, supplied from *κακοῖσιν*.

10. **ἀποσάμενοι**: the participle with *τλήητε* may be considered as closely connected with the imperative, or as emphasizing its own independent meaning. The latter is more expressive here. *Put away your grief and be strong*.

## VI

**Κρύπτωμεν**: exhortation to bury the dead who are washed ashore (*Ποσειδάωνος . . . δῶρα*).

## VII

2. **ἐπέπων**: *attending*.

## VIII

Archilochus goes as a colonist to the island of Thasos, but gives vigorous expression to his discontent over the outlook. His comparison with the regions of the Siris is taken as a proof that he was acquainted with southern Italy. The name appears, however, in connection with Thrace (Herod. viii. 115 and v. 15), and is hardly sufficient to fix the locality referred to.

1. **ράχις**: properly the ridge along the backbone of a beast.

2. **ῥήης**: genitive; depends upon *ἐπιστεφής*, from the idea of fullness.

## IX

This fragment is alluded to by Aristotle (Rhet. iii. 17) as containing words put into the mouth of Charon, a mechanic of Thasos. Nothing more is known of its connection. Charon seems to have been taken as a type of contentment.

Page 54, l. 1. **Γύγωω**: Gyges dethroned Candaules, and succeeded him as king of Lydia (see Herod. i. 8-14). His wealth became proverbial.

2. **ζήλος**: still refers to *Γύγωω*: *desire to emulate him*. It is distinguished from *φθβνος* as denoting a more noble passion.

3. In the scanning of this line,  $\epsilon\omega$  in both  $\theta\epsilon\omega\acute{\nu}$  and  $\epsilon\rho\acute{\epsilon}\omega$  are drawn together by synizesis. The second foot in the verse is a tribrach.— $\tau\upsilon\rho\alpha\nu\tau\acute{\iota}\delta\omicron\varsigma$ : this is referred to as the earliest known usage of the word. These were the times in which it originated.

## X

1.  $\tau\acute{\iota}\theta\epsilon\iota$  κτλ.: *leave all to the gods.*
3.  $\kappa\alpha\iota$   $\mu\acute{\alpha}\lambda'$   $\epsilon\upsilon$  κτλ.: *and lay men flat though very securely planted.*
5.  $\tau\lambda\alpha\nu\acute{\alpha}\tau\alpha\iota$ : subject is general. *One wanders in beggary, bewildered in mind.*

## XI

With this description of a military leader one may compare that of Henry II given by R. H. Green (*Short History of English People*, Sec. viii): "There was something in his build and look, in the square stout frame, the fiery face, the close-cropped hair, the prominent eyes, the bull neck, the coarse strong hands, the bowed legs, that marked out the keen, stirring, coarse-fibered man of business."

2.  $\gamma\alpha\upsilon\rho\omicron\nu$ : *exulting in.*— $\upsilon\pi\epsilon\zeta\upsilon\rho\eta\mu\acute{\epsilon}\nu\omicron\nu$ : from  $\upsilon\pi\omicron\zeta\upsilon\rho\acute{\omega}$ .
- 3, 4.  $\pi\epsilon\rho\iota$   $\kappa\acute{\eta}\mu\alpha\varsigma$  . . .  $\beta\omicron\iota\kappa\acute{\omicron}\varsigma$ : *bow-legged.*

## XII

2.  $\delta\upsilon\sigma\mu\epsilon\nu\acute{\omega}\nu$ : connect with  $\epsilon\nu\alpha\nu\tau\iota\omicron\nu$ : *presenting a bold front against the enemy.*— $\acute{\alpha}\lambda\acute{\epsilon}\xi\tau\upsilon$  =  $\acute{\alpha}\lambda\acute{\epsilon}\xi\omicron\nu$ .
3.  $\delta\omicron\kappa\omicron\iota\sigma\iota\nu$ : *spears.*
6.  $\chi\alpha\rho\tau\omicron\iota\sigma\iota\nu$  . . .  $\kappa\alpha\kappa\omicron\iota\sigma\iota\nu$ : G. 1181; H. 776.
7.  $\gamma\acute{\iota}\gamma\omega\sigma\kappa\epsilon$  κτλ.: *recognize the conditions in which men are placed.*

## XIII

The fragment is referred to by Aristotle (*Rhet.* iii. 17) as giving the words attributed to Lycambes, spoken to his daughter.

Page 55, l. 1. *Nothing can be unexpected nor be declared impossible.*

4.  $\lambda\acute{\alpha}\mu\pi\omicron\nu\tau\omicron\varsigma$ : this verse uses irregularly a spondee in the third foot.
5.  $\epsilon\kappa$   $\tau\omicron\upsilon\theta$ : sc.  $\chi\rho\acute{\omicron}\nu\omicron\nu$ .
6.  $\acute{\eta}\mu\acute{\omega}\nu$ : partitive genitive with  $\mu\eta\delta\epsilon\iota\varsigma$ , *let no one of you ever wonder at the sight when.* For the contrasting of life by land and sea cf. Pind. *Pyth.* iv. 30:

$\acute{\alpha}\nu\tau\iota$   $\delta\epsilon\lambda\phi\acute{\iota}\omega\nu$   $\delta'$   $\epsilon\lambda\alpha\chi\upsilon\pi\tau\epsilon\rho\acute{\omicron}\gamma\omega\nu$   $\acute{\iota}\pi\pi\omicron\upsilon\varsigma$   $\acute{\alpha}\mu\epsilon\iota\psi\alpha\nu\tau\epsilon\varsigma$   $\theta\epsilon\acute{\alpha}\varsigma$ .

## SIMONIDES OF AMORGOS

## I

The subject is the vast variety of dangers which threaten men. We can find here something of that same phase of thought which led to those grand portrayals of fate which we meet in the later tragedy. It is a part of the Greek expression of disappointment that individual freedom is so hampered by despotic nature.

1. *τύλος*: *destiny*.

2. *ὅπη θέλει*: *as he will*; the indicative points to the existing condition in which he has actually arranged them.

Page 56, l. 4. *ἄδη*: equivalent to *στα δῆ*. This meaning for the relative is not unusual.

5. *θεός*: as often in Greek, this noun is used without the article to express the general idea of divine agency.

6. *ἐπιπίθειν*: *confidence*.

7. It is always the hope that the future will bring what is desired.

9. *οὐδεις ὅστις οὐ κτλ.*: *there is no mortal who does not think*.

12. *ἔκηται*: the rule requiring a negative before *πρὶν* with subjunctive is not violated, as the idea suggested is *old age does not let him escape*.

14. *Ἄϊδης*: the god of the lower world; later the euphemistic name *Πλούτων* (wealth-giver) was popularly preferred.

17. When prosperous, men are smitten with sudden death; when unhappy, they seek death at their own hands. The text here is uncertain.

18. *δυστήνη*: the human mind revolts from such an end, and it is universally regarded as accursed.

20. *οἴτω κτλ.*: *no lot is free from evil*.

21. *κῆρες*: *fates*. Always as evil, generally as bringing violent death. Cf. Mimmermus ii. 5, note.

22. *ἔστιν*: takes singular from neuter *πῆματα*, its nearest subject.

23. *οὐκ ἂν . . . ἐρῶμεν*: *we should not be absorbed in* (in love with) *our misfortunes, nor be tormented by having our minds upon our woes*.

24. *ἔχοντες*: the compound verb *ἐπέχω* is more common in this sense, being used with *διάνοιαν*, *γρόμην*, *νοῦν*, or alone.

## II

This piece is to be particularly valued for the glimpses of ancient life which are given in it, especially as it evidently refers to people of the middle class, of whom it is most interesting to know, and most difficult

to obtain information. It is a somewhat comical composition, arranging women in various classes according to their alleged origin. Thus Zeus is supposed to have formed them from swine, from foxes, from dogs, and from other sources, according to the character which is to be found in each. The piece is composed with considerable humor, and we must beware of interpreting into it a bitterness which is foreign to it, as well as of mixing modern associations with the types which are used.

1. **Χωρίς**: of a variable nature. The adverb is used as an indeclinable adjective.
2. **τὰ πρῶτα**: in the beginning.
3. **τῆ**: the dative depends on *κεῖται*: about whose house all things lie disordered, covered with filth.
6. **κοπρίησιν**: the use of the plural intensifies the expression; as we say, quantities of dirt. — **πιαίνεται**: fattens herself. The word carries with it important moral associations; she grows coarse and wanton.
- Page 57, l. 7. **ἀλιτρήης**: knavish. It combines the ideas both of cunning and of wickedness. — **ἔθηκ'**: = *ἐποίησε* or *ἐποίησατο*.
8. **κακῶν . . . τῶν ἀμεινόνων**: depend upon *οὐδέν*.
10. **The one of these (i.e. the good) she calls evil, and the other she calls good.** — **εἶπε**: gnomic aorist (G. 1292; HA. 840).
11. **ὄργην δ' κτλ.**: at one time she has one humor; at another, another.
12. **Τὴν δ'**: sc. *θεὸς ἔθηκε*. — **αὐτομήτορα**: the very mother over again (her mother's own child). The dog was the symbol of shameless meddlesomeness.
15. **λῆθηκεν**: gnomic perfect with present signification (G. 1295). — **ἦν καὶ μηδὲν' κτλ.**: even though she sees not a single soul.
18. **οὐδ' ἂν μιλίχως μυθεύμενος**: nor by soft words would he check her. The verb *παύσει* is to be supplied.
20. **But without cessation she keeps up an uncontrollable screaming.** It will be noticed here, as throughout the whole piece, that women are not represented as kept in strict seclusion, but they take part with considerable freedom in social life.
22. **πηρόν**: stupid. The earthy origin suggests mental heaviness.
24. **The only work she understands is how to eat.**
- 25, 26. She does not know enough even to come to the fire when it is cold.
27. **Τὴν δ' ἐκ κτλ.**: and one God made from the sea; she thinks two ways in her mind.
32. **τήν**: sc. *ἡμέραν*. — **οὐκ ἀνεκτὸς κτλ.**: she is unendurable to look at or approach. The infinitives depend upon *ἀνεκτός*.

35, 36. *She becomes rude and hateful to all alike, both friends and foes* = Page 58, l. 38. ἀπήμων: *unharmful*.

42. ἀλλοίην: sometimes one, sometimes another; *variable*.

43. σποδαίης: *ash-colored*. — δῖου: the ass is the subject of as μακρ. proverbs in Greek as in other languages. It symbolized stupidity, clumsiness, and obstinacy; sometimes brutality.

44-46. *Reluctantly under compulsion and threats she completely acquiesces and works to give pleasure* (i.e. to her husband).

45. ὦν: for οὖν. — πονήσατο: the omission of the augment is unusual in Ionic poetry. κάπονήσατο has been suggested as a better reading.

46. τόφρα: *meanwhile*.

47. προνύξ, προήμερ: *by night and by day; always*.

49. ὄντινῶν: = *ὅτινα οὖν: any whatsoever*.

51. ἄμερον: Ionic for ἐφίμερον.

53. ἀληνής: *passionately eager*.

56. ἄθυστα: *unconsecrated*, as the sacrifice preceded the feast.

57. ἵππος: suggestive of pride and display.

58. ἡ δούλι' κτλ.: *she turns her back upon servile work and toil*.

59. μύλης: the hand-mill was an indispensable article of furniture in the ancient household, and it fell to the women to work it, though in the more wealthy establishments the duty was transferred to slaves; cf. Od. vii. 104, xx. 105-109; Matt. xxiv. 41. It is evidently a simple state of society which Simonides presents to us.

62. ἀνάγκη κτλ.: *she makes her husband show her favor even against his will*.

63. ἀπό: join with λούται.

Page 59, l. 64. δὲ, ἄλλοτε τρίς: *again and again*. Usually the Greeks bathed before the principal meal of the day. For her the ordinary washings were not enough.

66. βαθείαν: *thick*. The Ionians, both men and women, seem to have worn their hair long, and the latter decked it with elaborate head-dresses. Flowers were for special festal occasions.

68. τῷ . . . ἔχοντι: *her husband*.

69. τύραννος: *a sovereign*. τύραννος was the title of the rulers who gained absolute power in the Greek states through the dissensions among the nobles, or between the nobles and the people, often by alliance with the democratic elements. The βασιλεύς had hereditary power.

70. δστις κτλ.: *who delights in such attractions*.

71. πιθήκου: noted both for its ugliness and trickery. — τοῦτο: refers to τήν, but takes the gender of the predicate κακόν. It is naturally somewhat contemptuous.

74. ἄσπεος: scanned as two syllables.

76. ἄπυγος, αὐτόκωλος: *with no figure, mere skin and bones.*

79. οὐδέ οἱ γέλωσ μέλει: *nor does she care for laughter.*

80. οὐδ' ἄν κτλ.: *nor would be of advantage to any one.* — ἀλλὰ τοῦθ' ὄρα: *but she looks out for this.*

81. τοῦτο: refers to what follows, as is not infrequent where it stands with no other pronoun in contrast with it; so τοῦθ' in the preceding line.

83. τῆν τις κτλ.: *any one is fortunate who gets this one.*

85. θάλλει κτλ.: *the means of life abound and grow larger through her diligence.* θάλλει carries with it the idea of rich and flourishing abundance.

86. φῶλη: *loving.*

89. ἀμφιδέδρομεν: gnomie perfect, as if pointing to a recognized instance. The poem might well have closed at this point, as these last eleven lines (83-93) both in their sentiments and in their general style and expression are far superior to all the rest. It has indeed been suggested that the remainder really belongs to another composition. See Mure, *Literature of Ancient Greece*, vol. iii, p. 182.

Page 60, l. 95. They are intended for evil, and will continue to be for evil.

99. οὐ γάρ κτλ.: *for never does one pass with good cheer through the whole day, whoever is united with a woman.*

101. οὐδ' αἴψα: *with difficulty, scarcely.*

102. δυσμενέα: the last two vowels are drawn together by synizesis.

104. μοῖραν . . . χάριν: adverbial accusative. χάριν was originally used in this way, or in apposition to the sentence, and so gradually assumed nearly the province of a preposition. μοῖραν imitates the construction of χάριν. Translate, *by the gift of God or the favor of man.*

105. εὐροῦσα: *finding some cause for blame she equips herself for strife.*

110. κεληνότος: from χάλω: as sign of freedom from suspicion. *When the man suspects nothing.* The sentence is unfinished, the aposiopesis allowing imagination to suggest the evil. *The neighbors exult seeing how he also is deceived.*

112. τῆν ἦν: *his own.*

117. ἐξ οὔτε: sc. χρόνου: *from the time when.* Cf. Il. i. 6 ἐξ οὗ δὴ τα-  
πρῶτα διαστήτην ἐρίσαντε.

118. γυναικός: i. e. Helen, referring to the Trojan war.



## ALCMAN

## I

The fragment belongs to the class of poems known as Parthenia, which were especially cultivated at Sparta. It is upon a papyrus found in Egypt in 1855, but is unfortunately in a condition so marred and mutilated as to be in large portions quite illegible. It is so unique, however, that it seems improper to ignore it. We present a portion which is sufficiently restored to make connected reading.

The poem seems to have been a song in honor of Artemis Orthia, to whom the maidens were bringing a gift as an expression of their thanks (see l. 26). The previous part, which it is impossible to decipher so as to make connection, had sung apparently of the conflict of Heracles and the Dioscuri against Hippocoon, king of Sparta. Then, in the portion of which we have the text, the thought of the poet reverts to his personal interest in the chorus which he leads, to the maidens who are before him.

Page 62, l. 1. *There comes in some form retribution from the gods. But the happy man is he who with contented spirit completes the day free from grief.* — *σιῶν*: = *θεῶν*. A Laconian form.

3. *διαπλέκει*: the first syllable is obliterated in the manuscript.

4. *ἄκλαυστος*: the word is conjectural.

5. *Ἄγιδός*: genitive for *-οῦς*.

6. *ἦ*: = *εἰ*, i.e. *αὐτήν*. — *ὄνπερ κτλ.*: of whose shining Agido bears witness. Cf. Romeo's speech in Shakespeare, *Romeo and Juliet*, act ii, the passage beginning "It is the east, and Juliet is the sun."

8. *ἐπαινῆν . . . μωμήσθαι* (for *μωμᾶσθαι*): to utter any sentiment, for or against.

9. *κλεννά*: Doric for *κλεινή*. This glorious chorus-leader is Hagesichora, mentioned by name below, whose beauty, even without her choice, forbids him to speak farther of Agido.

10. *οὐδέ λῶσ'*: *though against her will*.

Page 63, l. 13. *καναχάποδα*: *with sounding hoofs*.

14. *τῶν ὑποπετριδίων ὄνειρων*: a descriptive genitive. *Such as belong to winged dreams*.

15. *Ἦ οὐχ*: drawn together by synzesis.

16. *Ἐνετικός*: the Enetoi (Latin Veneti) are connected with Paphlagonia and with the Illyrian tribes, the latter being counted as descendants of the former. Some of them had evidently made themselves so famous as breeders of horses that their name was associated with the

most famous steeds; cf. (Bergk) Frag. Adesp. 43 B 'Ενεΐδας πῶλως στεφανόφωρος. The imagined steed is of the best.

17. ἀνεψιῶς: this would seem to betoken that the members of the chorus are of one family or clan. So this merry banter may be counted as the familiar jesting, not of the poet, but of girls who have always known each other.

21. There is an aposiopesis: words fail, but this is what Hagesichora is, i.e. what has been suggested and what she in person shows. *Hagesichora, wait, — there she is.*

23. πεδ': = μετά. *Next to Agido.*

24. Κολαξάϊος: Colaxais was one of the mythical ancestors of the Scythians (Herod. iv. 5). So his name is associated with the race-horse, as the Scythians were famous horsemen. εἰβήρωφ was formerly supposed to refer to a famous breed of dogs, but later authorities tend to refer it also to some people known for their horses. This seems perhaps the more appropriate, though the exact rendering is uncertain. The maidens will vie with each other as steed with steed.

25. πελειάδες: i.e. Agido and Hagesichora. We have here apparently a play upon the word, as it may mean doves or Pleiads. The thought is carried on with the latter meaning in mind. They were the daughters of Atlas, pursued by Orion, and transferred to the heavens in their flight (see Class. Dict.). Even the myth was a little uncertain whether they should be doves or stars. The comparison is with the σήριον (= σείριον) αστρον, as the dog-star was very prominent in Greek thought as associated with the heat of summer. It was conceived of as rather typical than individual. So these maidens vie with one another rising before us as a bright star as we bring our offering to Artemis Orthia.

26. φάρος: the meaning is uncertain, but the word is given as meaning a plow.

29. *For here there is not at all such abundance of purple as to be our defense.* The meaning is not very clear, but we may perhaps conclude that the chorus thus expresses its dependence on simple beauty rather than extravagant adornment.

31. δράκων: a bracelet or necklace in form of a serpent.

32. μίτρα: head-band.

34. ἱανογλεφάρων: = ἑανοβλεφάρων, with soft eyelids, or better, *with delicate eyelashes.* Bergk is so uncertain about the reading that he omits the word. In scanning, the first two syllables are united by synizesis.

35. Νανῶς: = Ναννοῦς.

36. σιειδής: = θεοειδής.

37. Συλακίς . . . Κλησισιθήρα: Doric forms = Θυλακίς and Κλησιειθήρα.

Page 64, l. 38. **Αἰνησιμβρότας**: sc. οἶκον. She is apparently in charge of the maidens, perhaps as musical teacher. — **ἐνθοῖσα**: = ἐλθοῖσα. — **φασεῖς**: = φήσεις. The meaning seems to be that the fair-haired Nanno and the other maidens named could not win the triumph, but in Hagesichora is security. The object of φασεῖς is what follows. You will have no occasion to say *would that I might have Astaphis and that Philylla might speak.*

## SAPPHO

## I. ODE TO APHRODITE

Page 65, l. 1. **Ποικιλόθρον'**: suggested, probably, by her throne in the temple at Mytilene. — **Ἀφροδίτα**: = Ἀφροδίτη.

2. **Δίος**: notice accent. The Aeolic dialect throws the accent back in words of two or more syllables as far as the quantity will allow. In prepositions and conjunctions, however, it agrees with the other dialects. — **δολόπλοκε**: *weaving wiles.*

5. **τυῖδ'** (for τῆδε): here = δεῦρο. — **αἴποτα**: = εἴποτε. — **κάτέρωτα** (for καὶ ἐτέρωθι): *at any other time.*

6. **αὔδως**: genitive (for αὔδου) from αὔδω = αὔδῃ. — **αἰτώσα**: = αἰτῶσα. — **πήλυι**: = τηλόθεν.

7. **ἔκλυες**: *you attended to my call.* — **λιποῖσα**: = λιπούσα.

8. **χρῦσιον**: = χρυσοῦν.

9. **ἄρμ'**: = ἄρμα. The Lesbian dialect avoids universally the rough breathing. — **ὑποζεύξασα**: = ὑποζεύξασα.

10. **στρουθοῖ**: sparrows were sacred to Aphrodite. — **περί**: equivalent to ὑπέρ.

11. **ώρανῶ**: = οὐρανοῦ.

12. **μέσσω**: = μέσου.

13. **τύ**: = σύ.

14. **μειδιάσαισ'**: from μειδιάω, for μειδάω.

15. **ἦρε'**: for ἦρεο = ἦρου. — **δηῦτε**: = δὴ αὐτε. — **κῶττι**: *and why.*

16. **κάλημι**: Aeolic for καλέω.

Page 66, l. 18. **τίνα** . . . **Πείθω**: *whom do you wish Peitho to bring?*

19. **μαῖς**: iota not subscribed, for μαῖς. Notice the sudden change from first to second person, and the air of ease and flexibility thus imparted to the style.

20. **Ψάπφ'**: for Ψάπφοι or Ψάπφα, Aeolic for Σαπφοῖ. — **ἀδικηί**: = ἀδικεῖ.

21. **καὶ γὰρ αἰ κτλ.**: *and I will bring aid, for if she flees thee, she shall soon pursue.*

23. **φῶλει**: notice Aeolic recessive accent.

24. *κῶκ ἐθέλοισα*: *even though against her will.*  
 26. *μεριμᾶν*: Aeolic genitive plural.  
 27. *ἰμέρρει*: Aeolic for *ἰμέρει*, as Aeolic verbs in *ν* and *ρ*, instead of lengthening the stem-vowel in compensation for the omitted *ι*-sound, assimilate it to the liquid.  
 28. *ἔσσο*: = *ἔσθι*.

## II. ADDRESS TO A BELOVED MAIDEN

This poem is translated by Catullus.

1. *κῆνος*: = *κεῖνος*: it is to be taken in a general, rather than a particular, sense. *Any one*, yet it is used as if with a definite application, as the relative clause has the indicative. — *ἴσος θεοῖσιν*: *happy as the gods.*

2. *ἔμμεν*: = *εἶναι*. — *ᾄνηρ*: = *ὁ ἀνὴρ*.

3. *πλασίον*: = *πλησίον*. — *ᾄδυ*: = *ἡδύ*. That is, the Aeolic keeps the long *a* where the Ionic and Attic have *η* which has originated from an *a*-sound. — *φωνεύσας* and *γελαίσας*: genitive singular for *φωνοσύης* and *γελώσης*.

5. *τό*: demonstrative. *This causes my heart to flutter.* — *μάν*: = *μήν*.

7. *εὔιδον*: = *εἶδον*: *ν* arises from the digamma (*τδ* = Lat. *vid*, in *video*). The aorist form is used with a gnomic sense, to represent a general truth by a particular instance. — *βροχέως* = *βραχέως*. Translate, *Forthwith when I look upon thee, not a sound any longer escapes me.* — *φώνας*: = *φωνῆς*.

8. *εἰκει*: = *ἦκει*.

9. *κάμ* . . . *ἔαγε*: from *κατάγνυμι*: *was silenced*.

10. *ὑπαδεδρόμακεν*: = *ὑποδεδράμηκεν*.

11. *ὀππάτεσσι*: = *ὀμμασι*. — *ὄρημ'*: = *ὄραω*. — *ἐπιρρόμβεισι*: third plural Aeolic.

12. *ἄκουαι*: *ears*.

13. *μ'*: = *μοι*. — *ἔδρωσ*: feminine in Aeolic.

14. *παῖσαν*: = *πᾶσαν*. — *χλωροτέρα*: the meaning of the adjective is yellow-green. It is used as an epithet of the grass and foliage, but also of honey, and by Sophocles of the yellow sand. It became also the symbol of paleness. The impression made by colors among the ancients is quite apt to differ from ours, and the terms which they employ are less definitely and accurately used.

Page 67, l. 15. *ἔμμι*: = *εἰμι*. — *τεθνάκην*: = *τεθνηκένα*. — *ὀλίγω 'πιδεύης*: = *ὀλίγον ἐπιδεής*: *little short of dead*.

16. *ἄλλα*: i.e. *ἡλεή*: *distracted*.

17. *τόλματον*: = *τολμητόν*.

## III

1. **σελάνναν**: = *σελήνην*.
2. **ἀποκρύπτουσι**: = *ἀποκρύπτουσι*. — **φάεινον**: = *φαιόνων*: assimilates, cf. I. 27, note.
3. **ὄπποτα**: = *ὄποτε*. — **πλήθουσα**: = *πλήθουσα*.

## IV

1. **ψύχρον**: = *τὸ ψύχος*: *coolness*. — **ἕσδων**: from a form *ἕσδος* for *ἔσδος* = *δζος*.

## V

1. **Ἐόπρι**: a popular name for Aphrodite, because the island was so prominently connected with traditions of her early worship, and was considered her favorite abode.

3. **συμμεμγμένον**: *joined with*.

## VI

This is the reply of Sappho to the address of Alcaeus (Alcaeus V).

1. **ἦχες**: = *εἶχες*. Aeolic contracts *ee* to *η*. So in the infinitive active, cf. *φέιπην*.
2. **ἐκύκα**: *if your tongue were not stirring you up to speak some evil*.
4. **ἀλλ' ἔλεγες**: *but you would speak out your honorable thought*.

## IX

Page 68, l. 1. **φέρεις**: *thou bringest*.

2. **αὔως**: = *ἠώς*.

This selection is imitated by Byron (*Don Juan*, iii. 107).

## ALCAEUS

## I

Description of his hall ornamented with armor.

Page 70, l. 1. **παῖσα**: Aeolic for *πᾶσα*: *all the house is adorned in honor of Ares*.

2. **κυνίασι**: = *κυνείαις*. — **καττᾶν**: = *καθ' ὧν*. — **ἵππιοι λόφοι**: the ancient helmet was surmounted by a crest, formed usually of horsehair, which added greatly to the imposing appearance of the warrior. Cf. II iii. 337 *δεινὸν δὲ λόφος καθύπερθεν ἔνευεν*.

3. νεόσιον: = νεόουσιν. — πασσάλοις: Aeolic accusative plural.  
 4. κρύπτοισιν: = κρύπτουσιν. *And shining greaves of bronze, hanging over pegs, conceal them from sight.* — κνάμιδες: shortens its penult contrary to its usual quantity. — ισχύρω: = ισχυροῦ. — βέλεος: = βέλεος.  
 5. λίνω: = λίνου. — κοῦλαι: = κοῦλαι. — κατ': connect with βεβλήμεναι.  
 6. πᾶρ δέ: adverb, *moreover*. — Χαλκιδικαί: Chalcis, in Euboea, received its name from the copper mines in its vicinity. According to a very old tradition among the Greeks, copper was first discovered there.  
 — σπάθαι: *swords*.  
 7. ἔργον: *war*.

## II

The perils of the state depicted under the figure of a storm-tossed ship.

1. Ἄσυνήτημι: = ἀσυνετέω. *I do not understand.* — στάσιν: *the commotion, violence*.  
 2. τὸ μὲν . . . τὸ δ': *now from this side, . . . now from that*.  
 3. ἄμμες: = ἡμεῖς.  
 4. φορήμεθα: = φοροῦμεθα.  
 5. μοχθεῦντες . . . μάλα: *sore distressed*.  
 6. πῆρ . . . ἔχει: tmesis. *περὶ* is here nearly equivalent to ὑπέρ, cf. Sappho i. 10. *Already the water rises above the mast-stay*.  
 7. λαίφος: *sail*. — πᾶν: Aeolic for πᾶν. — ζάδηλον: = διδάηλον: *rent*.  
 8. λάκιδες: supply εἰσιν.  
 9. χόλαισι: = χαλώσι: *are yielding*. — ἄγκοιναι: the text is doubtful; this is Bergk's conjecture, meaning the ropes attaching the sail-yard to the mast.

## III

Page 71, l. 1. μεθύσθην: = μεθυσθῆναι. — τινα: subject. — πρὸς βίαν: *with force, i.e. with a will*.

2. πῶνην: = πίειν. — Μύρσιλος: Alcaeus was a vigorous partisan. Myrsilus has gained immortality because Alcaeus disapproved of him, but he and his fellow leaders of the people of Mytilene are not able to speak for themselves.

## IV

Antimenidas, to whom this poem is written, was the brother of Alcaeus, who, after being expelled from his native land, entered the service of the king of Babylon. In recognition of his valor Antimenidas there received the sword with ivory hilt inlaid with gold alluded to in this fragment. According to the received dates, it would seem that the Babylonian king must have been the distinguished Nebuchadrezzar.

1. *ἀσφαιτίναν κτλ.*: works of art in gold and ivory became afterward exceedingly popular among the Greeks. This sword would, of course, be taken as a special prize from the wealth of the East. The passage, therefore, illustrates the early admiration for this kind of work.

2. τῶ: = τοῦ.

4. *σὺμμάχεις*: takes the Aeolic recessive accent. — ῥύσασ: sc. αἰρούς.

6. *μίαν*: sc. *παλαιστάν*: *lacking only a single palm of five royal cubits*. The *πῆχυς βασιλῆος* or Persian cubit was about an eighth longer than the Attic. (Cf. L. and S. *πῆχυς* V. The champion would have been eight feet three or four inches in height. — ἀπύ: = ἀπό. — πῆμυων = πέτε.

## V

The address of Alcaeus to Sappho, to which Sappho VI is the reply.

## VI

The fragments which follow seem to have belonged to the class of odes known as *σκόλια*. They were informal banquet-songs, *paroenia* (*παροιμία*), originally extemporized in succession by the feasting poets, and deriving their name, perhaps, from the freedom and irregularities allowed in the versification. The ode from which this fragment is taken was imitated by Horace (Car. i. 9).

1. "Υα: we see how the more common impersonal use of this verb arose from the omission, in later Greek, of the subject which is here expressed. — ὄρανῶ: = οὐρανοῦ.

3. *κάββαλλε*: = *κατάβαλλε*: the figure is taken from battle. Horace renders, *dissolve frigus*. — ἐπι . . . τίθεις: *hearing up*.

Page 72, l. 4. ἐν δὲ κίρναϊς: = ἐγκιρναὶς δέ.

6. *γνώφαλλον*: = *γράφαλλον* or *κράφαλλον*.

## VII

1. *θύμον* (the recessive accent is Aeolic): object of *ἐπιτρέπην*. — *ἐπιτρέπην*: Aeolic infinitive for *ἐπιτρέπειν*.

2. *προκόψομεν κτλ.*: *for we shall gain no advantage by troubling ourselves*. — *ἀσάμενοι*: from *ἀσάω*.

3. *Βύκχι*: = *Βάκχε*.

4. *μεθύσθην*: = *μεθυσθῆναι*.

## VIII

1. *ἀνήτω*: genitive from *ἀνητον* = *ἀνηθον*. — *δέραισιν*: from *δέρη*.

2. *περθέτω*: = *περιθέτω*. — *πλέκταις*: = *πλέκτας*.

3. *κάδ . . . χευάτω*: = *καταχεάτω*. — *τῶ*: = *τοῦ*.

## IX

ness of the state in enduring Pittacus.

οι: = ἀχόλου.

ς: *with one accord.*

## X

ν: it was a violation of orderly habits to drink in the middle  
— δάκτυλος ἄμερα: *the day is but a finger's breadth.* The δάκτυ-  
shortest Greek measure of length. The figure is perhaps quite  
come from looking across the finger at the horizon.

ἄειρε: = κατὰειρε, κάταιρε. — κυλίχναις, μεγάλαις, ποικιλαις:  
of accusative. — αἶτα: from αἶτας with shortened penult.

ε, according to the Theban myth, which gained wide accept-  
; the Greeks, was the daughter of Cadmus and mother of  
— λαθικάδεια: *banishing care.*

ς: = κινῶς. — ἔνα καὶ δύο: unfortunately Alcaeus does not  
numeral represents the water in his mixing-bowl and which  
Usage among the Greeks favored the larger proportion of  
use two thirds wine would be to drink like a toper. Still,  
formula seems to put the water first, so we cannot absolutely  
ether on this occasion Alcaeus meant to be temperate or  
y merry.

οι: = πλέας. — κεφάλας: rim of the cup; *full to the brim.* — ἄ  
.: *let one cup crowd close upon another.*

## XI

Car. i. 18.

## ANACREON

fragment is a prayer to Artemis, and perhaps the two fol-  
ing to the same hymn.

## I

1. 2. ξανθῆ: *fair-haired.* The golden or light auburn hair,  
ity in the South, was highly esteemed as an especial element

ου: the penult is shortened. The Lethaeus was a river in  
emptying into the Maeander. Near to it was the city of  
with which was connected a famous shrine of Artemis, wor-  
the name of the locality, as Artemis Leucophryene. She



was conceived under a type rather Asiatic than Greek, like that of the still more famous Artemis of the Ephesians.

6. **ἑσκατορῆς**: = *εσκαθορῆς*.

7. **χαίρουσ'**: *with favor*. This is placed last in the clause as introductory *ὡ γάρ*.

8. **ποιμαίνει**: *govern, or rule over*. Compare the *ποιμὴν λαῶν* of Homer; also Hebraistic use of *ποιμαίνειν* in Matt. ii. 6; Rev. ii. 27, xii. 5, etc.

## II

Prayer to Dionysus for the favor of Cleobulus.

1. **Ἦναξ**: by crasis for ὦ ἄναξ. — **δαμόλης Ἔρως**: Eros was, according to the earlier mythology, a divinity of great power, and made very prominent in creation as the uniting and organizing force in the shaping of the world. Anacreon belongs to the transition period in the conception of the god, holding a profound respect for his prerogatives and associating him with the nature-gods. Cf. Theognis 1278 (Bergk) where he is spoken of as *σπέρμα φέρων κατὰ γῆς*.

2. Dionysus as the god of luxuriant vegetable life has the nymphs in his infancy as his nurses and in maturity as his appropriate attendants.

3. **πορφυρέη**: *εη* drawn together by synzesis (G. 47. 2; HA. 78). This is very frequent in case of *ε* with following vowel or diphthong, as *ἀπέει* below. The word is older than the Greek use of the color which it afterwards came to represent. Its early meaning seems to have been associated with the dark gleaming of the rolling sea. It came gradually to be used of brighter colors, and even of the rainbow; we may render it *rosy, or radiant*.

Page 75, l. 4. **ἐπιστρέφει** (lit. *turn*) **δ'**: *but thou art wandering*.

7. **κεχαρισμένης**: the Greek favors the use of the participle. The English has not so much pliancy in construction and order. The adverbial modifier is perhaps as near an equivalent as we have: *with favor hearken to my prayer*.

11. **δέχσθαι**: = *δεχέσθω*, but is closely connected with the previous clause: *let him accept my love*.

## III

Notice the change of cases in the proper name.

## IV

1. **παρθένιον βλέπων**: *with maiden's glance*.

2. **οὐ κoeῖς**: *thou mindest not*.

## V

ίρη: the playing at ball together seems to be used as symbolical. The expression, therefore, "Eros challenges me to join in play," drawing together in love. — δηῦτε: = δὴ αὐτε.

: poetic Ionic for νεάνιδι: the dative depends upon συμπαίσειν.

σαμβάλω: = ποικιλοσανδάλω: an Aeolic form.

ίτου: = the Homeric εὐκτιμενος: *well built*; applied, as here, to the idea is, *filled with beautiful buildings*.

## VI

6, l. 1. ἤμιν: with final vowel shortened.

α: = πάρεστι. — γηράλαιοι: synizesis; so in 'Aἶδω and ἀργαλέη

γταλύζω: *I weep*.

γὰρ ἐτοίμον: *for it is certain*. — μὴ ἀναβῆναι: synizesis. The sense appealed to natural Greek feeling. Cf. Ibycus fr. 27:

οὐκ ἔστιν ἀποφθιμένοις ζωᾶς ἔτι φάρμακον εὐρεῖν.

## VII

Earlier Greek poets represented Eros as a divinity of very august powers and power. Hesiod describes him as one of the great forces of nature, and also as relaxing the limbs and subduing the mind of men (Th. 120). Ibycus complains of his constraining power of speech, as we might anticipate, speaks of the violence of his power (fr. 40, 42). So we have him presented by Anacreon as stern and overwhelming, very different from the conception of the god which prevailed in a later age, such as we find in the Anacreontea which follow the picture of the Latin Cupid.

## VIII

πίω: originally to drink before; then, "to drink to one's health" or to challenge one in drinking, as they passed the cup from one to another. The Germans use the word *porttrinken* with the same sense.

. . . βασσαρήσω: = ἀναβακχεῖω: *to rage*.

μηκέθ' . . . μελετώμεν: the imitation by Horace (Car. i. 27. 2) will be remembered.

θυκίην: the Scythians and Thracians were proverbial for the excess of their revels. Cf. Herod. vi. 84.

οπίνοντες: *drinking with moderation*.

## ANACREONTEA

## I

Page 77, l. 1. **τορεύων**: *in chasing*.

7. **κατ' αὐτοῦ**: *upon it*.

9. **στυγνὸν Ὠρίωνα**: the constellation Orion became visible after the summer solstice and was regarded as ominous of storms.

## II

Page 78, l. 2. **Ἀνακρέων**: nominative for vocative.

9. **γέροντι**: Anacreon, from his long life and well-known devotion to pleasure, became recognized as the typical aged voluptuary. — **μᾶλλον**: supply *τοσοῦτω*, corresponding to *δσφ*: with *δσφ* supply *μᾶλλον* again.

11. **Μοίρης**: originally goddess of fate, good or evil; then of evil lot; so preëminently of death; so **τὰ Μοίρης** = *θάνατος*.

## III

1. **τὰ Γύγωω**: cf. Archil. ii, which the composer of this may have had in mind. Gyges was the founder of the royal line of the Merminadae in Lydia; his riches were proverbial (cf. Herod. i. 14). The use of the neuter article with the genitive gives a very indefinite force. — *ew* in **Γύγωω** are drawn together by synizesis.

3. **ζήλος**: properly differs from *φθόνος* as representing a more worthy and noble desire.

6. **ὑπήνην**: properly the mustache, or rather the soft down which first appears upon the upper lip of the youth. Used also generally of the beard. Salves and ointments and garlands were always, among the Greeks and Romans, favorite accompaniments of feasting.

Page 79, l. 11. **ὡς**: *as long as*. — **εὐδία . . . νοῦσος**: the words are placed in contrast in a very broad signification.

## IV

1. **θεός**: accusative after a verb implied, i.e. *δμνυμι*, or one of similar meaning; cf. Xen. Anab. ζ vi. 17 *δμνυμι θεός και θεός*, also Z vi. 18 *δμνύω ὑμῖν θεός πάντας και πάσας*. — **σοί**: ethical dative (G. 1171; HA. 770).

4. **Ἀλκμέων**: Alcmaeon killed his mother, Eriphyle, and became mad, being persecuted by the Erinyes.

5. **χῶ**: = *και ὀ*. — **λευκόπους**: the adjective seems to be used to suggest the swift flight of Orestes from the furies.

10. *ἔμαινεθ'* Ἡρακλῆς: Heracles, smitten with madness by Hera, slew with the bow of Iphitus his wife Megara and her children.

11. *κλονῶν*: is to be taken as governing the accusative with a sense similar to that of *κραδαίνων*.

13. *Ἄλας*: Ajax, smitten with madness in his jealousy at losing the armor of Achilles, finally slew himself with the sword which Hector presented to him.

14. *μετ' ἀσπίδος κραδαίνων*: the shield of Ajax was especially celebrated (cf. *Il. vii. 219*).

## V

Page 80, l. 1. *σοι*: the dative of person with *ποιέω* is much less usual than the accusative. — *θέλεις*: G. 1358.

3. *παρσά*: wings; properly, from the form of the wicker crate, something broad and flat; so the flat extended wing.

6. Tereus was a king of the Thracians. He cut out the tongue of Philomela (who afterwards became, according to different accounts, a nightingale or a swallow), in order that she might not be able to betray his crime against her sister.

7. *ἐκείνος*: the famous Tereus. — *ἐκθερίζω*: properly used of harvesting; here to cut out.

## VI

2. *ἔπειθ'*: imperfect of attempted action (G. 1255; HA. 832).

4. *ἄβουλον*: inconsiderate in courting such an adversary.

7. *μάχη*: *προκαλέομαι* is used quite as naturally with an infinitive, not unfrequently also with a noun and preposition; the simple dative, however, is not unusual in poetry. Cf. *Il. vii. 218 προκαλέσσατο χάρμη*. — *προκαλείσθαι*: to challenge.

Page 81, l. 10. The equipment of the Homeric hero is followed throughout, the breastplate, the two spears, and the shield of ox-hide (cf. the description of the shield of Ajax, *Il. vii. 220*).

15. *εἰς*: expresses purpose; "he sent himself for a weapon."

16. *καρδίας*: *μέσος* governs the genitive from its partitive signification, being equivalent in meaning to *ἐν μέσῳ*.

17. *ἔλυσεν*: undid me. The verb is in imitation of Homer.

19. *βάλω*: G. 1358; HA. 866. 3.

20. *Why throw missiles afar when the battle is on within?*

## VII

2. *κατεπεῖν*: to tell or number.

3. *οἶδας*: Ionic for *οἶστα*.

6. **πῶ**: shortened form for **ποῖω**.

10. **Κορίνθου**: the Acrocorinthus was consecrated to Aphrodite, and the city was universally celebrated for the attractions of love and beauty by which it tempted strangers.

12. **'Αχαΐης κτλ.**: for it (Corinth) belongs to Achaia where the women are beautiful. Cf. Il. iii. 75 **'Αχαΐδα καλλιγύναικα**. As the adjective **καλλιγύναιξ** is used of various localities, it is likely that Achaia in our text means Greece in general.

Page 82, l. 14. **τιθεῖ**: observe the continued action implied in the present. — **Διοβλοῦς**: sc. **ἔρωτας**.

15. **καὶ μέχρι**: and reaching even as far as.

16. Caria and Rhodes are taken to represent the very frontiers of Greece.

18. **τί φής**: the speaker is interrupted by the wondering **λογιστής**. — **ἐκρημάθη**: a word whose meaning is hardly fixed; the idea is that of being astonished: *are you overwhelmed?*

19. **Σύρου**: both Syria and Canopus on the Nile were famous for their vicious allurements.

20. **πόθους**: loves.

21. **ἅπαντ' ἐχοῦσής**: rich in all possessions.

23. **ἐποργιάζει**: revels. **πόλλοισιν** would more regularly have **ἐν**.

24. **θέλεις ἀριθμῶ**: G. 1358; HA. 866. 3.

25. **Γαδείρων**: later Gades. Spain on the one side, and India on the other, are taken as the limits of the known world.

26. **Βακτρῶν**: a people of Central Asia, north of the Hindu-Kush mountains; modern Bokhara.

## VIII

2. **πετάσσαι**: from **πετάομαι** for **ποτάομαι**.

3. **μύρων**: **πνέω**, to send forth an odor, is used with a genitive of the source of the odor.

5. **ψεκάζεις**: *distill*. Used with **μύρων**, though the genitive is specially appropriate only to **πνέεις**.

11. **Κυθήρη**: = **Κυθήρεια**, a name for Aphrodite, from Cythera as a site prominently connected with her worship.

Page 83, l. 14. **τοσαῦτα**: has intensive force. *Am so serviceable*. Pigeons have been messengers through all historic time, while the character of the dove has made it a peculiarly appropriate bearer of love-tokens.

18. It was peculiarly recognized in the ancient world that the highest and fittest reward for the faithful slave was to give him his freedom.

21. *πέτασθαι*: from *πέταμαί* for *πέτομαι*.  
 22. *ὄρη*: sc. *κατ' ὄρη*. Placing the preposition between two nouns which it governs is poetic; cf. Od. xii. 27 ἢ ἀλλὸς ἢ ἐπὶ γῆς.  
 28. *πιεῖν*: infinitive of purpose, G. 1532; HA. 951.  
 37. *κορώνης*: genitive after the comparative *λαλιστέραν*. The crow has always been famous for his noise, as Hesiod speaks of *λακέρυζα κορώνη*, Op. 747.

## IX

The poet's charge to the painter how to represent his love.

Page 84, l. 3. *Ῥοδῖης*: the Rhodian artists became very distinguished, though their fame belongs to a later age than Anacreon himself. — *κόραυε*: master.

4. *εἶπω*: G. 1434; HA. 916.

8. *κηρός*: painting with wax belongs to the later period of Greek art. The literary allusions to it come from the Alexandrian or Roman periods. This passage, which is of course of uncertain date, contains perhaps the earliest reference which we possess to this method of painting. (For fuller information, cf. Smith's Dict. Ant., art. *Pictura*.) The particular method referred to here can hardly be determined with positiveness, but is probably the encaustic.

9. *μέρου*: genitive of source with *πνεούσας* (cf. viii. 3).

10. *ἄλης*: the picture being in profile, only one side appears in full; this is *ἀλη παρειά*.

11. *πορφυραῖσι*: dark (cf. Anacreon ii. 3, note).

15. *ἔχέτω κτλ.*: i.e. the picture.

16. *σύνοφρυ*: the word is an adjective used by Theocritus to characterize a person in whom this is a special quality of beauty. Here it is used substantively, but *τὸ μεσόφρυον* is still in the poet's mind. Let it have, as she herself does, the imperceptibly mingling brows. — *ἔτυν* in the next line is an appositive.

18. *νῦν*: next; correlative to *τὸ πρῶτον*, l. 6.

20, 21. *ἄμα . . . ἄμα*: at once . . . and, or partly . . . partly; the *δέ* suggests an understood *μέν* in the preceding line; at once gleaming like the glance of *γλαυκῶπις Ἀθήνη* and languishing like the tender Aphrodite. To represent this characteristic of the goddess of love, her statues have the lower eyelid drawn up a little over the eye.

24. Peitho is referred to by the poets as the daughter (Sappho 135 Bergk) or the companion of Aphrodite.

25. *φάλημα*: *προκαλεῖσθαι* takes commonly a preposition, *πρός* or *εἰς*: in vi. 7 the dative; here, however, the accusative.

Page 85, l. 31. *σπαρῶν*: partitive genitive. The plural of this noun is generally used, especially by the earlier writers, as representing the different parts or muscles of the body, and so came to be used indefinitely.

32. *ἀλέγγον*: participle.

33. *ἀπέχεα κτλ.*: *it is enough, I see her very self; soon thou wilt even speak.*

## X

The idea lying at the basis of the poem is peculiarly suggestive. Love is made obedient to beauty only through the higher power of the Muses. It is the mental and moral endowments which hold an abiding sway.

## XI

3. *ἀναύρους*: *Ἀναυρος* was originally a name of a river in Thessaly, coming then to be used as a general term for streams.

## XII

Page 86, l. 1. *Ἡ Ταντάλου*: Niobe, who was turned into stone upon Mt. Sipylus, in Lydia, originally belonging to Phrygia.

2. *ἄχθαις*: from *δχθη*. The masculine *δχθος* was the usual form with this meaning.

3-4. *παῖς Πανδίωνος*: Philomela (or Procne, as the myth varied in form) was the wife of Tereus, and was changed into a swallow.

5. *εἴην*: optative of wish.

8. *φορῆς*: *φορέω* differs from *φέρω* in having a frequentative sense, i.e. *that you might wear*.

10. *χρῶτα*: the construction is apposition or attraction, the word representing the part taking the same case as the whole.

14. *μάργαρον*: *necklace of pearls*. Cf. the song in *The Miller's Daughter* of Tennyson:

It is the miller's daughter,  
And she is grown so dear, so dear,  
That I would be the jewel  
That trembles in her ear:  
For hid in ringlets day and night,  
I'd touch her neck so warm and white, etc.

## XIII

1. *λέγειν*: *celebrate in poetry*.—*Ἀτρείδας*: introduced as a standard epic subject.

3. *ἄ*: Doric form for *ἦ*.—*βάρβιτος*: apparently = *λύρα*, though it had properly a greater number of strings. The word appears repeatedly in *these songs* and more frequently than *λύρα*.

4. Ἐρωτα: ἡχεῖ governs an accusative of effect. The construction starts from a cognate accusative ἡχεῖ ὕμνον.

Page 87, l. 9. ἔρωτας ἀντεφώνει: *sounded love-songs in response.*

10. χαίροιτε κτλ.: *we bid you farewell for the future.*

## XIV

3. λαγωῖς: from λαγῶς = λαγός.

4. χάσμ' ὀδόντων: *yawning jaws.*

5. τὸ νηκτόν: *the power of swimming.*

8. *For women it had nothing more.*

10. ἀπασάν: Doric contraction instead of -ᾶν.

12. *And by beauty one conquers both steel and fire.*

## XV

2. ἔτησίη: *every year.* It has the force of an adverb.

Page 88, l. 3. θέρει: dative of time. G. 1192; HA. 782.

5. Νεῖλον . . . Μέμφιν: ἐπί goes with both nouns.

8. Πόθος: the personified desire was constantly represented as the companion of Eros; the one is nearly equivalent to the other.

9. ἀκμήν: = ξτι: *another is yet in the egg, and still another now half-hatched.*

13. Ἐρωτιδεῖς: the form is one which occurs repeatedly in terms denoting the young of animals. Cf. λαγιδεύς, λυκιδεύς.

16. κούουσιν: *bring forth.*

17. γένηται: G. 1359; HA. 866. 3. c.

18, 19. *For I am not able, by shouting, to scare away so many loves.*

This meaning for ἐκβοάω is peculiar, but it seems the only fitting one.

## XVI

1, 2. Θήβης . . . Φρυγῶν: subjects of epic verse. The former was prominent as the birthplace of many heroic characters, as also for the wars of "the seven," and of the Epigoni, their descendants; the latter is used referring to the scenes of the Trojan war. The Theban cycle of epic poetry was only less prominent than the Trojan.

6. στρατός: the host of the beloved.

## XVII

Page 89, l. 2. χάραγμ': the Greeks were in the habit of branding their race-horses. Cf. L. and S. κοππατίας.

4. τιάρας: cf. Dict. Ant.; also Herod. i. 132; iii. 12; vii. 61.



## XVIII

1. Ὁ ἀνήρ κτλ.: Hephaestus, whose favorite dwelling-place was the island of Lemnos.

5. ἴβαντι: as savages poison their arrows. The custom of poisoning arrows was evidently familiar to the Greeks, as is illustrated by the fact that the poison was called τοξικόν (φαρμακόν), from which we get our English *toxic*, *intoxicant*, etc. Odysseus was not above using it (Od. i. 261) and Heracles poisoned his arrows with the bile of the Lernaean hydra; but such weapons were condemned by the Greeks and considered as belonging to barbarians. We have distinct disapproval expressed by Aelian N. A. v. 16. Horace associates it with the Mauri, Car. i. 22. 3.

8. ἔξ: coming from. It expresses a closely connected circumstance. — αὐτῆς: is used often of the battle-cry, and so of the battle; cf. Il. xv. 718 οἴσετε πῦρ, ἀμα δ' αὐτοὶ δολλέες ὄρνυτ' αὐτῆν.

13. Ares takes the shaft, but, tortured by its effects, begs to be relieved. This, however, Eros refuses.

## XX

Page 90, l. 3. Βοώτου: Boötes, or Arcturus, is in immediate proximity to the Great Bear. The idea then is "as it begins its decline."

5. κέαται: Ionic, = κείνται.

6. ἐπισταθείς: *stopping*.

7. ὄχλας: the door of the ancient house was variously equipped and ornamented; for description see Smith's Dict. Ant., art. Janua. The knocking would be made with the metal rings upon the outside; or might perhaps refer to the shaking of the fastenings, to which ὄχλας would properly refer.

8. θύρας: the form was that of folding-doors.

9. κατά: connect with the verb.

12. κάσληνον: = καὶ ἀσέληνον.

17. ἴσορῶ: present, to make the description vivid; *Lo.*— φέροντα: masculine as if παῖδα preceded.

Page 91, l. 19. ἰστέην: Ionic for ἔστειαν.

20. τε: τε . . . τε would be nearly equivalent to μέν . . . δέ: by a mixture of expressions, we find τε . . . δέ.

26. βραχέισα: participle from βρέχω.

28. ἦπαρ: *the liver*, taken as the seat of feeling.

31. κέρας: *my bow*. The Greek bow was made of horn (cf. Hom. Il. iv. 110).

## XXI

ρέων ἐπ' ἄκρων: *on the tree-tops.*

ιλῆς ὄπως: *as if a king, or as happy as a king.*

adae were widely celebrated among the ancients, honored in e's customs and their songs. The sound of these insects was luded to as particularly sweet; the ancient Athenians wore adae as emblematic that they were *αὐτόχθονες*, it being granted nsects were *γῆγενεῖς*.

## XXII

2, l. 4. παταχθείς: *stung.*

= ἦ.

e repetition of τó makes it more prominent in the mind and

Notice that the transitive and intransitive meanings of *πονέω* at together; the former is unusual.

## XXIII

l, l. 3. ἐκατέρουν φυλάττων: *I should keep steadfast guard over* *πλοῦτον*. The omission of *ἀν* makes the statement more actual.

ανεῖν ἐπέλθῃ: *if death should come suddenly upon me.*

πέμπω: *send forth.*

εῖν: *to satisfy.*

## XXV

eter is iambic dimeter with some verses catalectic and some

## SIMONIDES OF CEOS

## I

i, l. 2. ἀ: = ἦ: a Doric form, though they are very few in the f Simonides.

r burial-mound is an altar; in place of loud lamentation, there d remembrance; while the deep grief is their public praise. The he ancients, especially when they were prepared for unusual the open air, were frequently mounds of earth.

φίον is appropriate to whatever belongs to the burial; it can be *winding-sheet*, though that will not express all the ideas which

6. *οικετρον*: dweller; the idea is that they, in their sepulcher, give an unending abiding-place for Greek glory. *This sepulcher has received the glory of Greece to dwell there.*

7. *μαρτυρεῖ*: the object is the previous sentence.

9. *κόσμον*: adornment.

## II

This ode was written in honor of Scopas, the Thessalian tyrant, to celebrate his victory in the chariot-race. It is peculiarly celebrated as being the poem with which is associated the story of the death of Scopas and his friends. The half of the song which, by its reference to the Dioscuri, roused the jealousy of the tyrant, has been lost. (See Smith's Dict. of Biog., art. Simonides.) The morals of the poem are so peculiar that one can hardly fail to conjecture that it was arranged to fit its subject, though with something very like sarcasm in its suggestions. The theme is the impossibility of securing and maintaining goodness.

Page 96, l. 1. *ἀλαθείας*: = ἀληθῶς.

2. *τετράγωνον κτλ.*: perfect in hand and foot and mind. Cf. Aristotle Rhet. iii. 11: τὸν ἀγαθὸν ἄνδρα φῖναι εἶναι τετράγωνον μεταφορᾷ, ἀμφω γὰρ τέλεια: to say that the good man is τετράγωνον is metaphor, as both are perfect.

3. *εἰδώς κτλ.*: a man, I mean, who knows the law which helps the state.

5. *τῶν γὰρ κτλ.*: for the race of fools is without end.

7. *τοισί τ'*: relative. — *αἰσχρά*: things disgracefully bad.

8. *Nor is the saying of Pittacus held by me to be appropriately spoken.* *νέμω* is here used with the signification of νομίζω.

10. *God alone would have this prerogative: it is impossible for a man not to be bad when overwhelming distress comes upon him.*

Page 97, l. 11. *ἀμέχανος* is simply that which leaves no possible device open; so inconceivable, immense, overwhelming.

12. *πράξις* (= πράξας) εἶ: in prosperity.

13. *εἰ*: supply for the condition a verb from *πράξις*.

14. *τὸ πλείστον*: "most continuously," or to the greatest extent.

15-17. *Therefore, through desire for that which cannot be, I will never devote my allotted period of life to an empty hope which can gain no accomplishment, namely for a blameless man among all as many of us as enjoy the fruit of the spacious earth.* *δίξημα* is a word which in its origin properly denotes a doubting state of mind (*δῖς, δόω*); the meaning then becomes that of expectancy or desire.

16. *ἄπρακτον* may be used in the sense of that for which nothing can be done, which cannot be accomplished; or it may mean that which does nothing, and so vain or idle.

18. ἐπί: connect with εὐρών: *lighting upon, discovering.*  
 19. ἐπαίνημι: Aeolic form for ἐπαινώ.

## III

Danaë, with her infant child Perseus, was placed in a chest and cast into the sea by her father Acrisius, on account of an oracle which declared that the child would kill his grandfather. The ark floated to the island of Seriphos, where Danaë and Perseus were rescued. The poem is the lament of Danaë.

Page 98, l. 1. **λάρνακι**: a word of some indefiniteness, used even for Deucalion's ark. It means commonly, however, a mere box. — **δαιδαλέα**: *highly wrought*, probably suggesting precious metals, though also used of wood.

2. **λίμνα**: *waters.*  
 3. **οὐκ ἀδιάντοισι παρειαῖς**: *litotes; cheeks wet with tears.*  
 4. **φίλαν**: the early poetic use like a possessive.  
 5. **σύ**: contrasted with subject of ἔχω. — **ἄωτεις**: used of quiet, restful slumber.  
 6. **λάθει**: from *lāthos = λῆθος = λήθη.*  
 7. **δοῦρατι**: properly a stick of timber, a beam; used here for the whole craft.  
 8. **καταλείς**: *κατ-εἶλω*: *shut close.*  
 10. **ἀλέγεις**: regularly takes the genitive, but occasionally, as here, the accusative.  
 12. **πρόσωπον κλιθὲν προσώψ**: *with face against face.*  
 13. *But if that which is really fearful were fearful to thee thou wouldst lend a sensitive ear to my words.*  
 Page 99, l. 15. **δ'**: *corrective; but nay, I bid thee sleep.*  
 18. **θαρσαλέον**: there was danger in presumption.

## EPIGRAMS

The number of epigrams left to us by Greek poets is very large, and they come from a vast variety of authors, as this type of literature always has a place. In large numbers of cases they were written as epigrams, or monumental inscriptions in honor of the dead, in which cases they would be especially likely to gain remembrance and widely-extended fame. Simonides had the fortune to live in the stirring period of the great wars of the Greeks with the Persians. His epigrams thus became associated with the grandest efforts and sacrifices of his countrymen.

We cannot always discover where each epigram was inscribed, nor be sure that all are attributed to their real authors. In large classes of cases they have come to us simply associated with certain names in the *OI* collections known as the Greek Anthology. This authority, when unsupported, can hardly be relied on as better than a tradition, and beyond the name of the author even the tradition gives little light. The epigrams of Simonides have, however, the advantage of belonging to an age of especial historical interest, about which we are comparatively well informed. We give a few of those which are associated with his name, especially those relating to the Persian wars.

## V

1. **Διρφυοῖς**: Dirphys was a mountain in Euboea. — **ὑπὸ πρυχῆ**: under the shadow of the gorge, or *within the gorge*.

The circumstances under which this epigram was written are uncertain.

## VI

Page 100, l. 2. **χρυσόφορον**: in early times, almost all of the gold of the Greeks came from the East, through the Persians. There is no proof of a gold coinage in Greece, certainly of any extent, before the time of Alexander the Great.

The following four belong to the Greeks who took part in the battle of Thermopylae.

## VII

2. **χιλιάδες τέτοιοι**: this includes all the Peloponnesians who at first guarded the pass, the greater part of them being afterwards dismissed by Leonidas (cf. Herod. vii. 202, 221).

## VIII

This epigram is of interest because it belongs to the heroes of Thermopylae, but is even more noteworthy for its suggestiveness, in that it emphasizes not so much their Spartan valor as their obedience to Spartan law.

## IX

1. **Μεισιρία** (Doric genitive): the soothsayer, an Acarnanian by birth, who refused to leave Leonidas. A separate monument, with this inscription, was erected to him.

2. **Σπερχιδόν**: the Sperchius is a small stream which enters the Sinus *Maliacus* just north of Thermopylae.

## XI

In behalf of the Corinthians who were killed and buried at Salamis.

## XII

Page 101, l. 1. Ἄκμῆς . . . ἐπὶ θυροῦ: a sort of proverbial expression, used repeatedly for extreme danger.

4. ἤψαμεν: we attached to, *loaded upon*.

## XIII

Ἀδεϊμάντου: Adeimantus was the commander of the Corinthian fleet in the war against Xerxes. He was charged by the Athenians with cowardly conduct (cf. Herod. viii. 5, 59, 94), but seems to have sustained a good reputation among the most of the Greeks. It is fair to say that the Athenian accusation has rather the appearance of a hostile invention.

## XIV

3. τεθνήκει: the verb is used in the perfect with the sense *to be dead*.

## XV

Supposed to be also connected with Thermopylae.

## XVI

Connected by good authorities with Plataea, where Pausanias says the Athenians were buried separately with an epitaph prepared by Simonides on the monument over them. See Paus. ix. ii. 4.

## XVII

Associated with the battle of the Eurymedon, in which Cimon defeated the Persians, first at sea and then on the land, on the coast of Asia Minor. If the received dates are correct, this cannot belong to our Simonides, for the battle is given as occurring the year after his death. Some authorities, however, place the engagement earlier.

Page 102, l. 1. Ἐξ οὗ: sc. χρόνου.

6. ἄκατον: in the first engagement at sea, Cimon captured two hundred ships; he then followed the enemy to the land, and routed them, and, according to Plutarch, afterwards defeated a reinforcement of eighty Phoenician ships.

## XVIII

Epitaph upon a certain Leon, upon whose monument was a sculptured lion. It has even been conjectured that this was inscribed upon the monument of Leonidas, as Herodotus (vii. 225) refers to the lion sculptured there. There is, however, no external evidence to sustain this view. There seems to have been a fondness among the Greeks for the figure of a lion upon a soldier's monument.

1. *ὄν*: i.e. τὸν κάρτιστον: *and I guard the strongest of mortals.*

## XX

1. Τῶν αὐτοῦ . . . ἀπολλυμένων: *at the death of his own friends.*

## XXI

2. Timocreon of Rhodes was a lyric poet who spent a considerable part of his life in exile in Persia. He was indignant over his lot, was a good hater, and was well hated in return. He was also noted for his physical strength, and, as was customary with Greek athletes (see Ath. Deip. x), was a prodigious eater. So this epigram sums up his qualities.—*ἀνθρώπους*: *εἰπών* governs two accusatives, one of the person and the other of the thing (cf. G. 1073; HA. 725. a).—*κακ' εἰπών*: *to defame.*

## BACCHYLIDES

## I. THE YOUTHS OR THESEUS

A scene connected with the taking of the memorable tribute of seven young men and seven maidens from Athens to Crete, when Theseus accompanied them as a volunteer. The ship in which Minos is carrying them is proceeding on its way when the king becomes enamored of Eriboea, one of the maidens. Theseus expostulates with him by right of his divine lineage, which leads to a contest in which the king appeals successfully to Zeus to acknowledge him as his son by sending a token of lightning, and then calls upon Theseus to leap into the sea and bring back a ring which he throws overboard, and thus to furnish proof that he is acknowledged by his father Poseidon. Theseus returns triumphantly from the deep, with a robe and diadem from Amphitrite. The scene was the subject of one of the famous paintings of Micon in the Theseium at Athens. With regard to this and other illustrations of the story consult Frazer's Pausanias, I. xvii. 3.

The Greek choral ode is an ornate construction with more or less definite laws of composition. These had grown up as the expression of the Greek love of symmetry so that poets learned spontaneously to recognize them in their songs and even the language shaped itself to the poetic duty which it was to fulfill. German scholars have given much attention to the fact, especially in the odes of Pindar but also in those of Bacchylides, that there is a recurring similarity of words in corresponding lines of the strophes. For example, we have in our first selection

Line 7 :	κλυτᾶς	Line 73 :	κλυτὰν
Lines 17-20 :	ὑπ' ὀφρώων καρδίαν τε ἄλγος Διὸς υἱὲ	Lines 83-86 :	ἐπ' ἰκρίων πόντιόν τε ἄλσος Διὸς υἱὸς
Line 18 :	δίνασεν	Line 107 :	διευῦντο
" 20 :	εἶρέν τε	" 109 :	εἰδέν τε
" 36 :	Ποσειδᾶνι	" 79 :	Ποσειδᾶν

and so on. The purpose of these and similar assonances is not clear, but in any case they illustrate how much art was exhibited in the structure of a Greek ode.

The meters also are formed with a peculiar mingling of regularity and variety. The precise methods by which the Greeks maintained their principles of unity and variety in their musical compositions are far from clear. We can, however, divide the measures so as to get general correspondence of time. In the arrangement of the schemes of scanning for these odes I have followed almost without deviation the authority of Professor Herbert Weir Smyth's *Greek Melic Poets*, a volume which I have found throughout most helpful and suggestive, and to which I am glad to acknowledge my obligation.

Page 105, l. 1. *μενέκτυπον* : firm in the din of battle.

3. *Ἰαθώνων* : used here for Athenians.

5. *φάρει* : the sail.

7. *ἑκατι* : as in Homer, *by the grace of*; that is, the north wind, as favorable for the voyage to Crete, helped them on the way by the favor of the goddess. — *πολεμαίγιδος* : who bears the aegis of war.

9. *ἱμεράμπυκος* : as in Il. xiv. 215 to the girdle of Aphrodite are attributed all charms, *φιλότης*, *ἱμερος*, and others, so here her head-band is so called as especially characteristic.

1. *παρθενικᾶς* : = *παρθένου*. The genitive depends upon *ἄπερθε*.

3. *λευκᾶν* : Doric genitive for *λευκῶν*.



Page 106, l. 15. Πανδίωνος ἱγόνων: i.e. Theseus, who in popular nomenclature is son of Aegeus and grandson of Pandion.

17. μῶλαν: dark or somber, so *angered*.

18. δῖνασεν: from δινάω, a Doric form for δινέω.

20. εἶπεν: for εἶπεν.

21. *A desire no longer holy thou art permitting to hold sway.*

22. μεγαλοῦχον βίαν: *violence of desire*; the adjective is compounded of the stem of μέγας and ὄχος from ἔχω.

25. ῥέπει: transitive, like ἐπιρρέπω: *what the scale of justice allots.*

28. βαρείαν: *oppressive.*

29. κεδνά: connect with κόρα.

31. ἑρατόνυμος: *lovely*. The mother of Minos was Europa, the daughter, according to the more common tradition, of Agenor, but here (as in Il. xiv. 321) of Phoenix.

33. κάμῃ: = καὶ ἐμέ.

34. Πιθίος θυγάτηρ: Aethra.

35. πλαθεῖσα: cf. Aesch. Prom. 896 μηδὲ πλαθείην γαμέτρα. The quantity of the first syllable does not correspond to the other strophes.

36. Ποσειδάωνι: Doric, = Ποσειδῶνι.

39. Κνωσσίων: the final syllables are drawn together by synizesis. Knossus is the well-known Cretan town where Minos ruled.

40. The line does not seem to meet the metrical requirements.

Page 107, l. 41. ἐρύκειν: = ἐρύκειν.

43. ἰδεῖν φάος: i.e. *to live*.

44. δαμάσειας: *constrain*.

45. πρόσθε κτλ.: *before that shall happen we will show our strength of hand.*

47. ἀρέταιχος: *valiant with the spear.*

49. ὑπεράφανον: used in the good sense, *extraordinary*.

50. Ἄλλου γαμβρῶ: Minos, whose wife was Pasiphaë, daughter of Helios.

51. ποταινίαν: *novel or bold*.

54. Φοίνισσα: Europa.

56. πυρίθειραν: *fire-trailing*.

60. χύσειον: connect with κόσμον. He throws his ring into the sea.

62. *Casting thyself boldly into the element where thy father dwells.*

66. ἀναξιβρόντας: *ruler of the thunder.*

Page 108, l. 67. ἄμετρον: *bold or exorbitant*.

70. πανδερκέα: sc. παῖδα: *wishing to render him illustrious*.

71. θυμάρμενον: *pleasing to his heart*.

73. αἰθέρα: here feminine as in Homer. In Attic use it is predominantly but not universally masculine.

74. Cf. l. 20.

76. δῶρα: the response. — σὺ: emphatic. — ἔρην': apparently for ἐρ-  
ν(σ)ο: *throw thyself*.

80. ἠύδενδρον: poetic for εὐδενδρον.

81. τῷ δ': i.e. Theseus.

82. ἀνεκάμπτει': *yield, draw back*.

85. θελημόν: supposed to be derived from the root of θέλω (*έθελω*). In the only other place where it appears, Aesch. Supp. 1026, it is used of water. Kenyon suggests to translate it *yielding*. The form έθελημοι is used in Hesiod Op. 118 in close connection with ἡσυχαι, and it is perhaps better taken as equivalent to that word, i.e. *quiet*. — ἕλσος: we have this same expression πόντιον ἕλσος for the sea in Aesch. Pers. 111. Cf. ἀλκρητον ἕλσος: Aesch. Supp. 868.

86. τᾶξεν: from τήκω: the meaning is not clear, but perhaps the most satisfactory rendering is *the son of Zeus* (i.e. Minos) *stilled his heart*, that is, was satisfied at the fate of Theseus.

88. ἴσχεν: Doric infinitive.

89. ὁδόν: course, *outcome*.

90. δόρυ: = ναῦς: subject of ἔστο, which is intransitive. *The swift ship sped on*. — σθένει: dative of manner, *with force*.

91. ἄητα: = ἀήτης, *a wind*.

92. Ἀθαναίων: the penult is shortened before the following vowel.

Page 109, l. 93. ἠθέων γένος: from the idea of plurality which it suggests, takes a plural verb.

95. λειρίων: from λείριος = λειριβεις: *gentle*. There is difficulty with the meter. The manuscript places both syllables of δάκρυ in this line. Joining the second syllable to the following line and reading χέον as one syllable meets the metrical demand.

97. ἀλιναιέται: *dwellers in the sea*.

99. ἰππίου: epithet of Poseidon.

100. δόμον: accusative of place. G. 1065; HA. 722.

104. σέλας: is this to be taken as literal and does the idea grow out of the phosphorescent light seen in the sea?

106. χρυσέπλοκοι ταινίαι: *fillets of plaited gold*.

107. δινεύντο: middle from δινεύω = δινέω: *encircled*.

108. ὑγροῖσι: *supple, pliant*.

110. σεμνάν: the text is doubtful, as the meter seems incorrect.

111. δόμοις: a poetic dative of place.

112. αἶονα: apparently a mantle, but the word does not appear elsewhere and the reading is questionable. — πορφύρεαν: the last two syllables are drawn together by synizesis.

113. *σάλας*: adjective with *κόμῃσι*: cf. Hom. Od. vi. 231.
115. *οἶ*: i.e. Amphitrite.
116. *δέλιος*: so Sappho calls Aphrodite *δολόπλοκε*, i. 2. *δέλιος* is apparently scanned as two short syllables.
117. *Nothing which the gods choose to do is incredible to sensible men.*
118. *φρενοόραϊς*: from *φρενοόρας* = *φρενοήρης*. It is noticeable in the account that the bringing back of the ring is not specifically mentioned. The poet wishes to encourage our imagination.
119. *λεπτόπρυμνον*: with slender stern.
- Page 110, l. 131. *ἴσχασεν*: broke off; with what thoughts was the Cnossian chief occupied which he (Theseus) brought to an untimely end.
124. *ἀγλαέθρονοι*: can hardly differ much in meaning, as here used, from *ἀγλαοί*.
129. *καιάνιξαν*: the first syllable is shortened in scanning.
130. This conclusion is proof that the poem was addressed to Apollo and sung by a chorus of Ceians.

## II

The poem is peculiar in being in the form of a dialogue, the speaker changing with each strophe. Aegeus, the king of Athens, is questioned by some Athenian or Athenians as to the meaning of a strange excitement which has broken out in the city. The reply tells of the approach of a valiant youth, of whom a herald has announced that he is coming to Athens from the way of the Isthmus, slaying the giants and monsters that oppose his course. It is a dithyrambic song in honor of Theseus, and is an interesting illustration of the prominence of the dramatic element in that form of poetry, and of the freedom of Greek choral song, which rendered it capable of vast variety of expression and opened the way for its rich development, issuing in the masterpieces of the Athenian stage. The fullness of Greek life was expressing itself in the manifold varieties of choral song, and so finally found voice in the drama. If we could gain a more perfect view of the history of Greek lyric we should doubtless be surprised by many bold experiments and charmed by many beautiful devices. This is one of the chorals arranged by the poet that at the Athenian festival Theseus may be appropriately celebrated.

Page 111, l. 1. The address to the king may be regarded as coming from a chorus of Athenians, but there is nothing to define the speakers or speaker, so that it might have been a single person. — *Βασιλεύ*: i.e. Aegeus. — *Ἄθανᾶν*: a Doric genitive.

2. **ἀβροβίων Ἴώνων**: the name is applied to the Athenians, as they loved to consider their city the mother state of the Ionians. The adjective also is to be taken as one which would be pleasing to the people. They congratulated themselves that they knew how to live with pleasure, in contrast to the oppressive discipline of the Dorians represented by the Spartans.

3. **τί**: *why*. — **νέον**: *just now*. — **χαλκοκόδων**: *κόδων* properly meant a bell, and then was used of the bell or swelling mouth of the trumpet.

4. **ᾠοιδάν**: *note*.

6. **ἀμφιβάλλει**: *beset*.

10. **σεύοντ'**: Doric for *σεύουσι*: *drive off*.

14. **τίν**: Doric for *σολ*.

16. **ἀμείψας**: *having traversed*.

17. **Ἰσθμίων**: the Isthmian pass skirts the sea-shore from Eleusis to the Corinthian territory, where now the railroad and highway present wild and beautiful views as they wind along the shore, clinging to the precipitous hills, with the clear waters of the sea far below. It is only a few years ago, however, that travelers spoke of it as an almost impassable path. Greek tradition loved to tell of robbers who had formerly infested this region, so well fitted to encourage attacks upon wayfarers, until Theseus in his coming to Athens exterminated the offenders with triumphant valor. Theseus was to be sent by his mother Aethra from Troezen to his father at Athens when he should be able to lift the stone and take the sandals and sword which his father had left there. This was his coming which is described in our poem.

20. **Σίνιν**: Sinis belongs to the border of Corinthia. He bore the name Pityocampes from an unfortunate fondness he was said to have for fastening strangers on the bent pine-trees that they might be rent in pieces as the trees sprang back.

21. **Κρονίδα**: Doric genitive for *Κρονίδου*, i.e. Poseidon, who here receives the epithet *Αντατος*, said to be connected with Thessaly, where Poseidon was especially revered as having let loose the waters which formerly covered the land.

24. **Κρεμμύωνος**: Crommyon, to follow the usual spelling of the word, was a place on the borders of Corinthia. Here the wild sow Phaea, ravaging the country so that Theseus came to the rescue, gained immortality for herself and helped to secure it for the hero.

25. Sciron, dwelling in the narrow part of the pass, was said to compel captured travelers to wash his feet, and then, when they were unsuspectingly engaged in their task, to push them into the sea.

36. Cercyon lived in the neighborhood of Eleusis, and forced strangers to wrestle with him.

Page 112, l. 27. ἴσχειν: checked, *put an end to*.—Πολυπήμονος: the myth is the one popularly associated with the name of Procrustes, who fitted his captives to his bed by cutting them off or stretching them out as the case might demand. Polypemon is given by Pausanias as identical with Procrustes. But here Procoptes seems to be the principal character, wielding the weapon which mutilates the unfortunate victims. The form of the myth as here given we cannot certainly recover, but perhaps the best interpretation suggested is to make Polypemon the father, and Procoptes the son who has inherited the violent practices of his father. Translate, and Procoptes let fall the mighty hammer of Polypemon, having found a man superior to himself.

31. Τίνα . . . πόθεν: a double question in a single sentence, according to a usage not uncommon in Greek, from Homer down. Cf. Od. i. 170 τίς πόθεν εἰς ἀνδρῶν;

35. There is apparently something wrong in the text, as there is a syllable lacking at the end to make the meter correspond to the other strophes. The second syllable in the line should also regularly be short. Kenyon reads ἡ μόνον τ' ἀνοπλὸν τέ νιν. Smyth reads σὺν ὀπάσσιν. So Weil and Blass, comparing Eur. Hec. 1148 μόνον σὺν τέκνοισι.

41. Θεός: the glory of the coming hero is further enhanced by the divine commission.

42. μῆσεται: the future with ὄφρα in final clause is rare. GMT. 324.

45. Cf. Solon vi. 8 πάντως ἴσπερον ἦλθε δίκη.

46. Δύο φῶτε: according to the myth as generally given Theseus was alone in his journey to Athens, but these popular stories had naturally many variations.—ἁμαρτεῖν: the manuscript has ἀμαρτεῖν, which is here manifestly another form for ἁμαρτεῖν.

48. The verse is incomplete, lacking one or more words apparently defining ξίφος.

49. Two spears belong to the equipment of the hero from the time of Homer down. The vase-paintings largely represent the warrior as so armed.

50. κηῦτυκον: by crasis for καὶ εὔτυκον = εὔτυκτον.

Page 113, l. 53. οὔλιον: woolly.

54. χλαμύδ': the chlamys was a short cloak, said to belong especially to Thessaly, but worn largely by horsemen everywhere, and a favorite garment of the Athenian ephēbi.

55. **Λαμνίαν**: Lemnos was always associated in Greek thought with volcanic fires. The island was sacred to Hephaestus; cf. Soph. Phil. 800:

τῷ Λημνίῳ τῷδ' ἀνακαλουμένῳ πυρί.

56. **φοίνισσαν φλόγα**: cf. Pind. P. i. 45.

57. **ἄθυρμάτων**: defined by its appositives, *πολέμου* and *μάχας*.

59. **χαλκοκτύπου**: *with brazen clang*.

### III

1. The selection is a fragment apparently of a paean in honor of peace. —**εἰρήνη**: peace is personified, but the poet shows here no consciousness of the mythology connected with her as a divine being. Hesiod presents Eirene as one of the Horæ who preside over the order of nature and especially the seasons. She had, at least in a later age, an altar and statues at Athens. One by Cephisodotus, representing Eirene with the infant Plutus in her arms, is known to us by a replica in Munich which has become very famous in modern times. How natural it was to personify Peace, is illustrated again by Aristophanes in the play which he has named after her. —**μεγάλα**: neuter plural accusative. G. 1054; HA. 716. b.

2. **μελιγλώσσων**: cf. Aesch. Prom. 172 *μελιγλώσσοις Πειθοῦς ἑταοιδάσιν*. —**δοιδᾶν**: Doric genitive plural.

3. **αἰθεσθαι**: depends upon *τίκτει*.

5. **μῦλαιν**: construed with genitive and dative, as is customary. G. 1105; HA. 742.

6. **πόρπαξιν**: "porpax" is used here apparently as a general term for the fastenings on the inner side of the shield. More specifically it was probably a thong running in loops a little inside of the circumference, to be grasped by the hand while the forearm was under the *δχανος*, a strip (usually of metal) which went across the diameter of the shield. —**αἰθᾶν**: *dusky* or *dark brown*. The root is connected with *αἰθω* and signifies the various colors of the murky flame. The case, like that of *δραχᾶν*, is genitive as above.

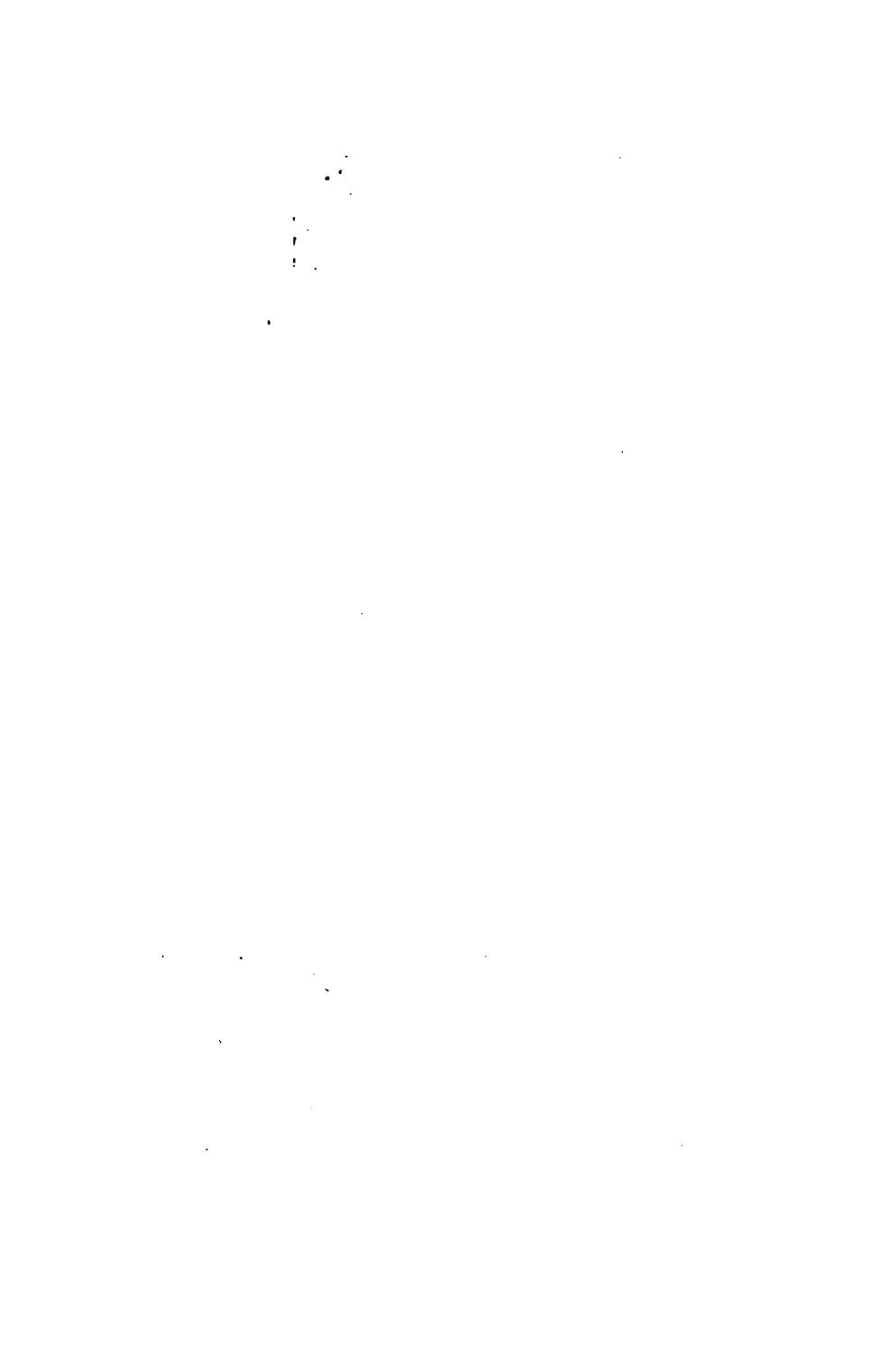
### IV

1. **Δυδία λίθος**: cf. Theog. 265, note.



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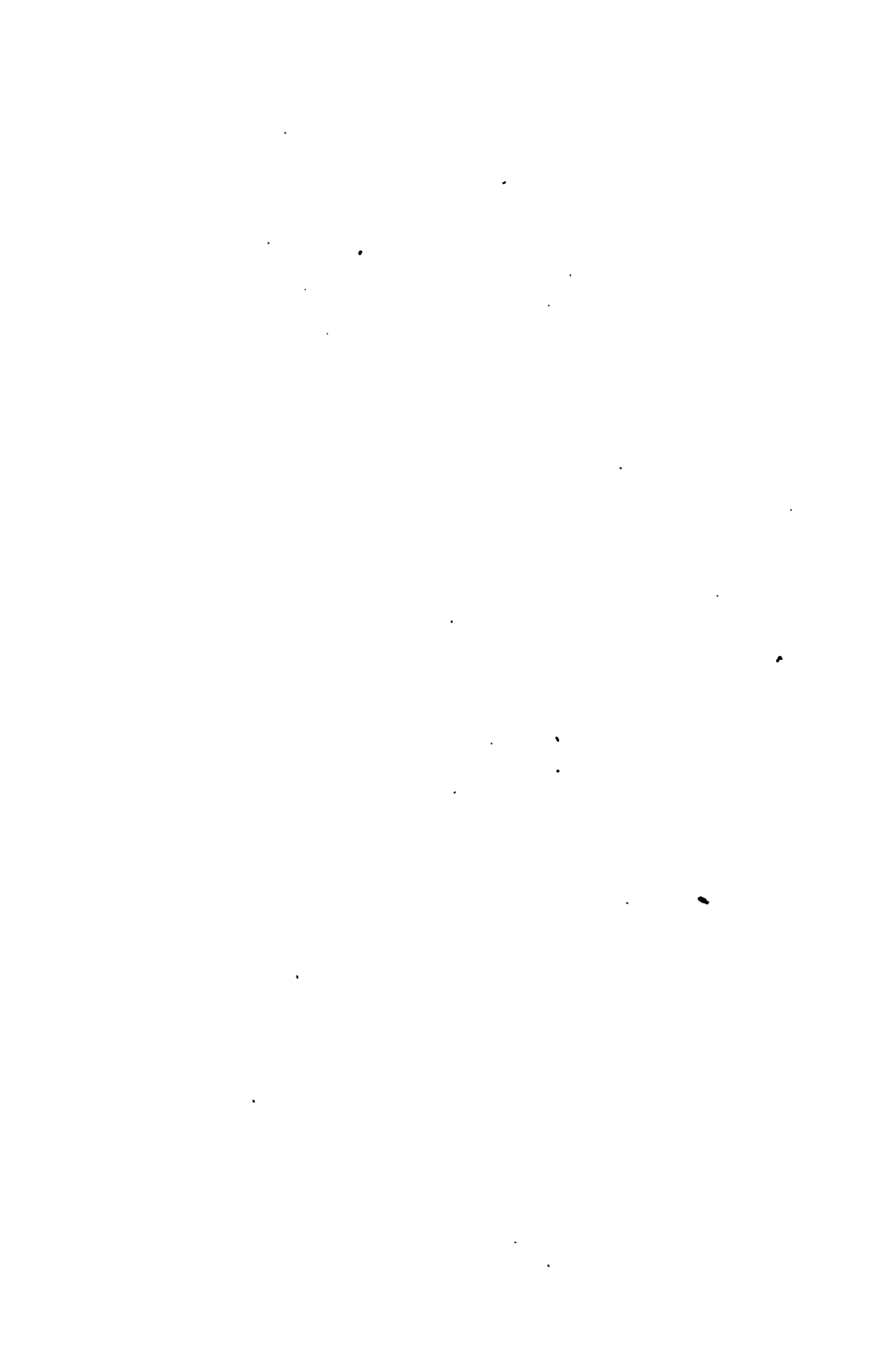
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staccato, <sup>second</sup> Pherecrates  
(Trochaic)

first or second staccato  
according to position of  
dactyl - whether in 1st or  
2nd foot.

syncopated syllables at intervals in

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Horace -

Jam satis terrae nivis atque dira  
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 Grandinis misit pater et rubrum  
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 Dextera sacras iaculatus arces  
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 Terruit urbem.  
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- Foot before dactyl always an irrational spondee.
- Logaedic verse never ends in d

Lesser asclepiadean -

- Mucenas atavis, edite regibus  
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- O navis referent in mare te nov  
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