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# EXTRACTS

FROM THE

## GREEK ELEGIAC POETS,

FROM CALLINUS TO CALLIMACHUS;

TO WHICH ARE ADDED A FEW EPIGRAMS.

**Selected and Edited for the Use of Schools**

BY

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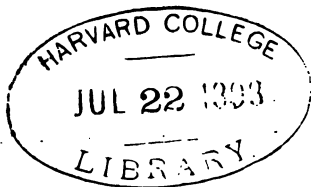
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*Prof. M. H. Morgan*

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## PREFACE.

THE interest of Elegiac poetry is that it reflects the thoughts and feelings of the poet. During the prevalence of Epic poetry in the Greek world the sympathies of the poets were absorbed in the actions of a former generation of heroes; and the universal establishment of monarchies swayed by the reputed descendants of those heroes hindered the development of individuality. But republican movements setting in, especially among the Ionians, stirred up individual thought, and aroused and encouraged the poet to give the expression of his own feelings to the world. These were uttered both in Elegiac and Iambic verse, which thus together occupied a transitionary period between the Epic and Lyric.

But we are now concerned only with the Elegiac poetry. The word *Elegy* is generally associated in our minds with the idea of mourning: and the term *ἔλεγος* was used by the Greeks to denote a song of lamentation peculiar to the inhabitants of Asia Minor.

This Asiatic dirge was accompanied by the flute, and, as far as we know, had no special metrical form. But the term *ἐλεγίον* describes the metrical form of a poem irrespective of its subject: and it is possible that the dirge when first metrically arranged by the Greeks was written in this metre, in which the alternate lines are modifications of the original Epic hexameter. A poem written in this metre is called *ἐλεγία*; and the subjects of these poems, as we have them in the Greek Elegiac Poets, are of every variety, but treated with reference to the poet himself, and the friends with whom he converses. This was the first regularly cultivated branch of poetry; and in its recitation the flute alone was employed as an accompaniment.

It will not be uninteresting to consider briefly how the Elegy was employed by the more exclusively Elegiac of those poets from whose writings our extracts are selected.

The Lydians marched to battle, says Herodotus, to the sound of flutes, which therefore are not necessarily associated with either peace or mourning, but breathe also a martial and a cheerful spirit; as we know in the present day to be the case with the fife-and-drum bands of our marching regiments, and the bagpipes of the Highlanders. Such instruments then are not alien to the warlike Elegy of *Callinus*, the *first specimen* of Greek Elegiac Poetry. In the *perilous times* when his countrymen were threatened

with subjugation by the Magnesians and Cimmerians, and were already softened by an indolent life of enjoyment, he used the Elegy to stir them up by opposing the renown of the brave to the obscurity of cowards. His style, like that of most of the earlier Elegiac poets, is still very like the Epic, so that the periods comprehend more than one distich, and do not, as in the later Elegies, require a pause after every Pentameter.

*Tyrtæus*, coming, as is probable, from Attica to Lacedæmon, took with him the metre which had become known in Athens from her Ionic colonies. At Sparta he found internal discord arising from the demand for a new distribution of lands, since the conquered Messenians had risen against their conquerors. So in his *Εἰνομία* he drew a picture of the well-regulated constitution of Sparta, and reminded the Spartans that on their courage would depend the restoration of their former prosperity which had been founded upon divine assistance: and in his *Ἵποθήκαι*, he impressed on them the duty and honour of bravery with untiring spirit, and great force of language. There was a real Spartan spirit in these Elegies, which were recited after the evening meal in their campaigns: and their serious and manly tone was eminently suited to the moderation of the Spartan banquet, just as the Elegies of later times in their different tone corresponded with the more enervated habits of other races and more luxurious times.

*Mimnermus*, living at a time when the Ionians had become more unwarlike and effeminate, mingled the patriotic sentiments of his Elegies with vain regrets and melancholy. He seems to have endeavoured to rouse his countrymen by contrasting their softness with the bravery of former generations, rather than by directly stimulating them to valour as Callinus and Tyrtæus had done. In his Elegy entitled *Nanno* there were allusions to political events, but subservient to the recommendation of present enjoyment, and of the devotion of life to pleasure while youth lasted.

A noble contrast to him is seen in *Solon*, who had all the energy and resolution of the Athenian character. His *Elegy of Salamis* shews the fire of youth, while others express contentment and joy at the improvements caused by his legislation: they all shew an earnest and absorbing interest in the welfare of the Athenian community, and an honest straightforward expression of his political feelings and patriotic sympathies. They also contain more general remarks on human affairs than those of his predecessors (e.g. Extract VII.): and express trust in the gods, and contemplate seriously the consequences of good and evil actions.

*Theognis* was considered, from the time of Xenophon, as a teacher of wisdom and virtue; and when it became the fashion to make extracts of the general remarks or γνῶμαι of poets, only such were preserved out of the poems of *Theognis*; though he also com-

posed entire Elegies, of which the gnomic fragments preserved exhibit frequent traces. It cannot be denied that the remains have come down to us in a very unintelligible state. Political maxims seem all addressed to *one* friend, Cyrnus: other names appear, of friends, in whose lives certain events seem to have given occasion for separate Elegies (e.g. ll. 147 foll., 167 foll., 117 foll.). These friends apparently were members of some aristocratic club who would associate only with one another, and would have nothing to do with any one who did not, according to the original constitution of Megara, possess the chief power. There are many allusions to symposia: from these we gather that a solemn libation and prayer to the gods followed the solid part of the feast: and then the κῶμος, i.e. the more joyous and noisy part of it, began, which was accompanied with the flute, to the sound of which also the Elegy was recited.

*Xenophanes* was a man differing entirely in character from any of the preceding. His Elegies were written for symposia, but with the idea of correcting a degenerate tone which was prevailing; and he evidently looked upon the ordinary amusements and banquets of his countrymen from the standpoint of philosophy. Our Extract II. deals with a theme which is often enlarged upon by philosophers of the present day.

In the short fragments of Elegies of Ion of Chios, we have again the free-and-easy style of symposiac

Elegy, "let us drink, and be merry:" and it is interesting to observe that there must have been a degeneracy among the Spartans from their old habits of moderation; for the second of these extracts was no doubt (see ll. 5 and 6) written to be sung in Sparta, and at the royal table. The Ionians had in their Elegies adopted this style much earlier.

Yet the second fragment from *Critias* shews that the Spartans did not at once plunge into the depths of dissipation, but knew when to stop drinking, even though that may have been at a rather advanced point. These Elegies were no doubt written by *Critias* while his connection with *Socrates* still induced him (as *Xenophon* says it did) to lead a temperate life.

*Hermesianax* belongs to the commencement of the Third Period of Greek Literature, the Alexandrian, in which sentiment, court flattery, and learning, all found expression in Elegiac Poetry. He was the immediate successor as an Elegiac poet of the founder of the Alexandrian school of poets, *Philetas*. In his Poem "Leontium" we have quite a different style from the writers of former periods, but the same no doubt as that of *Philetas*, which became the model for those Roman imitators, who wrote in sentimental verses to a *Cynthia*, or *Delia*, as *Hermesianax* to his *Leontium*, and *Philetas* to his *Battis*.

*Phanocles* belonged to the same period, and was one of those who employed Elegiac poetry to describe

the manners and spirit of old Greek life, in narrations, chiefly of an amatory character.

Of the other poets, who are here represented; *Archilochus*, though he is said by some to have invented Elegiac, is most famous for Iambic verse: *Simonides* (of Ceos) we know and admire for the beauty and feeling of his lyric fragments. He employed the Elegiac metre for epigrams and epitaphs: *Erinna* wrote principally hexameters, but only Elegiac epitaphs have come down to us: to *Plato* have been ascribed many short and neatly-turned Elegiac inscriptions: *Theocritus* is renowned for his bucolic and mimic-poems, but wrote several Elegiac epigrams, as that metre was in his day beginning to be revived by the Alexandrian school: *Callimachus* was the most finished specimen of what distinguished talents and unwearied learning, backed by court patronage, could effect. The Elegiac poem on the Bath of Pallas is a good example of recondite mythological learning in ingenious and musical verse.

The rest are mere Epigrammatists, amongst whom *Meleager* may perhaps be singled out as the most pleasing and most pathetic.

Such was the manner in which the various subjects with which Elegy dealt, were treated successively by the Greek Elegiac (and, we must add, Lyric) poets of different periods.

The text which I have generally followed in these Extracts, is that of Bergk's *Anthologia Lyrica*: but

I have also made use of Meineke's text of Athenæus in those pieces which are quoted by that author, and of Dr Buchholz's "Anthologie aus den Lyrikern der Griechen" (Teubner).

H. KYNASTON.

CHELTENHAM, *April*, 1880.

EXTRACTS FROM  
THE GREEK ELEGIAC POETS.

CALLINUS.

Μέχρις τεῦ κατάκεισθε; κότ' ἄλκιμον ἔξετε θυμὸν,  
ὦ νέοι; οὐδ' αἰδεῖσθ' ἀμφιπερικτίονας,  
ὦδε λίην μεθιέντες; ἐν εἰρήνῃ δὲ δοκεῖτε  
ἦσθαι· ἀτὰρ πόλεμος γαῖαν ἅπασαν ἔχει.

\* \* \* \* \*

καί τις ἀποθνήσκων ἴστατ' ἀκοντισάτω. 5  
τιμῆν τε γάρ ἐστι καὶ ἀγλαὸν ἀνδρὶ μάχεσθαι  
γῆς πέρι, καὶ παίδων, κουριδίης τ' ἀλόχου,  
δυσμενέσιν· θάνατος δὲ τότε ἔσσεται, ὅππότε κεν δὴ  
Μοῖραι ἐπικλώσωσ'· ἀλλὰ τις ἰθὺς ἴτω  
ἔγχος ἀνασχόμενος, καὶ ὑπ' ἀσπίδος ἄλκιμον ἦτορ 10  
ἔλσας, τὸ πρῶτον μιγνυμένου πολέμου.  
οὐ γάρ κως θανάτὸν γε φυγεῖν εἰμαρμένον ἐστὶν  
ἄνδρ', οὐδ' ἦν προγόνων ἢ γένος ἀθανάτων.  
πολλάκι δηϊότητα φυγῶν καὶ δούπον ἀκόντων  
ἔρχεται, ἐν δ' οἴκῳ μοῖρα κίχεν θανάτου. 15

ἀλλ' ὁ μὲν οὐκ ἔμπας δῆμῳ φίλος, οὐδὲ ποθεινός·  
 τὸν δ' ὀλίγος στενάχει καὶ μέγας, ἦν τι πάθῃ.  
 λαῶ γὰρ σύμπαντι πόθος κρατερόφρονος ἀνδρὸς  
 θνησκοντος· ζῶων δ' ἄξιος ἡμθέων.  
 ὡσπερ γὰρ μιν πύργον ἐν ὀφθαλμοῖσιν ὀρώσιν·  
 ἔρδει γὰρ πολλῶν ἄξια μόνος ἑών.

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## ARCHILOCHUS.

## I.

Ἄσπιδι μὲν Σαίων τις ἀγάλλεται, ἦν παρὰ θάμνῳ  
 ἔντος ἀμώμητον κάλλιπον οὐκ ἐθέλων·  
 αὐτὸς δ' ἐξέφυγον θανάτου τέλος· ἀσπὶς ἐκείνη  
 ἐρρέτω· ἐξαῦτις κτήσομαι οὐ κακίῳ.

## II.

Κήδεα μὲν στονόοντα, Περικλέες· οὐδέ τις ἀστῶν  
 μεμφόμενος θαλίης τέρψεται, οὔδε πόλις·  
 τοίους γὰρ κατὰ κῦμα πολυφλοίσβοιο θαλάσσης  
 ἔκλυσεν· οἰδαλέους δ' ἀμφ' ὀδύνης ἔχομεν  
 πνεύμονας· ἀλλὰ θεοὶ γὰρ ἀνηκέστοισι κακοῖσιν,  
 ὦ φίλ', ἐπὶ κρατερὴν τλημοσύνην ἔθεσαν  
 φάρμακον· ἄλλοτε δ' ἄλλος ἔχει τόδε· νῦν μὲν ἐς ἡμέας  
 ἐτράπεθ', αἱματόεν δ' ἔλκος ἀναστένομεν,  
 ἐξαῦτις δ' ἐτέρους ἐπαμείψεται· ἀλλὰ τάχιστα  
 τλήτε, γυναικεῖον πένθος ἀπώσάμενοι.

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## TYRTÆUS.

## ETNOMIA.

## I.

Φοῖβου ἀκούσαντες Πυθωνόθεν οἴκαδ' ἔνεικαν  
 μαντείας τε θεοῦ καὶ τελέεντ' ἔπεα·  
 ἄρχειν μὲν βουλῆς θεοτιμήτους βασιλῆας,  
 οἷσι μέλει Σπάρτης ἱμερόεσσα πόλις,  
 πρεσβυγενεῖς τε γέροντας· ἔπειτα δὲ δημότας ἄνδρας 5  
 εὐθείαις ῥήτραις ἀνταπαμειβομένους  
 μυθεῖσθαι τε τὰ καλὰ καὶ ἔρδειν πάντα δίκαια,  
 μηδ' ἐπιβουλεύειν τῇδε πόλει (τι κακὸν),  
 δῆμον τε πλήθει νίκην καὶ κάρτος ἔπεσθαι·  
 Φοῖβος γὰρ περὶ τῶν ᾧδ' ἀνέφηνε πόλει. 10

## II.

Ἡμετέρῳ βασιλῆϊ, θεοῖσι φίλῳ Θεοπόμπῳ,  
 ὄν δία Μεσσήνην εἴλομεν εὐρύχορον,  
 Μεσσήνην ἀγαθὴν μὲν ἀροῦν, ἀγαθὴν δὲ φυτεύειν·  
 ἀμφ' αὐτὴν δ' ἐμάχοντ' ἐννεακαίδεκ' ἔτη  
 νωλεμέως αἰεὶ, ταλασίφρονα θυμὸν ἔχοντες, 5  
 αἰχμητὰ πατέρων ἡμετέρων πατέρες·  
 εἰκοστῷ δ' οἱ μὲν κατὰ πύονα ἔργα λιπόντες  
 φεῦγον Ἰθωμαίων ἐκ μεγάλων ὀρέων.

## ΤΠΟΘΗΚΑΙ.

## I.

Τεθνάμεναι γὰρ καλὸν ἐνὶ προμάχοισι πεσσόντα  
 ἄνδρ' ἀγαθὸν περὶ ἧ πατρίδι μαρνάμενον.  
 τὴν δ' αὐτοῦ προλιπόντα πόλιν καὶ πίονας ἀγροὺς  
 πτωχεύειν πάντων ἔστ' ἀνηρότατον,  
 πλαζόμενον σὺν μητρὶ φίλῃ καὶ πατρὶ γέροντι,  
 παισὶ τε σὺν μικροῖς, κουριδίῃ τ' ἀλόχῳ.  
 ἔχθιστος γὰρ τοῖσι μετέσσεται οὖς κεν ἴκηται,  
 χρησιμοσύνη τ' εἰκὼν καὶ στυγερῇ πενίῃ,  
 αἰσχύνει τε γένος, κατὰ δ' ἀγλαὸν εἶδος ἐλέγχει,  
 πᾶσα δ' ἀτιμία καὶ κακότης ἔπεται·  
 εἶθ' οὕτως ἀνδρός τοι ἀλωμένου οὐδεμί' ὄρη  
 γίγνεται, οὐτ' αἰδῶς οὐτ' ὄπισ οὐτ' ἔλεος.  
 θυμῷ γῆς περὶ τῆσδε μαχώμεθα καὶ περὶ παίδων  
 θνήσκωμεν, ψυχέων μηκέτι φειδόμενοι.  
 ὦ νέοι, ἀλλὰ μάχεσθε παρ' ἀλλήλοισι μένοντες,  
 μηδὲ φυγῆς αἰσχροῦς ἄρχετε, μηδὲ φόβου.  
 ἀλλὰ μέγαν ποιεῖσθε καὶ ἄλκιμον ἐν φρεσὶ θυμὸν,  
 μηδὲ φιλοψυχεῖτ' ἀνδράσι μαρνάμενοι.  
 τοὺς δὲ παλαιότερους, ὧν οὐκ ἔτι γούνατ' ἐλαφρὰ,  
 μὴ καταλείποντες φεύγετε τοὺς γεραρούς·  
 αἰσchrὸν γὰρ δὴ τοῦτο, μετὰ προμάχοισι πεσσόντα  
 κείσθαι πρόσθε νέων ἄνδρα παλαιότερον,  
 ἢ δὴ λευκὸν ἔχοντα κάρη πολιόν τε γένειον,  
 θυμὸν ἀποπνεῖοντ' ἄλκιμον ἐν κονίῃ,  
 καὶ χροῖα γυμνωθέντα· νέοισι δὲ πάντ' ἐπέοικεν,  
 ὄφρ' ἐρατῆς ἤβης ἀγλαὸν ἄνθος ἔχη.

ἀνδράσι μὲν θηητὸς ἰδεῖν, ἐρατὸς δὲ γυναιξί,  
 ζωὸς ἑὼν· καλὸς δ', ἐν προμάχοισι πεσών.  
 [ἀλλὰ τις εὖ διαβὰς μενέτω ποσὶν ἀμφοτέροισιν  
 στηριχθεὶς ἐπὶ γῆς, χεῖλος ὁδοῦσι δακῶν.] 30

## II.

Ἄλλ' Ἡρακλῆος γὰρ ἀνικῆτου γένος ἐστὲ,  
 θαρσεῖτ', οὐπω Ζεὺς αὐχένα λοξὸν ἔχει.  
 μηδ' ἀνδρῶν πληθὺν δειμαίνετε, μηδὲ φοβεῖσθε,  
 ἰθὺς δ' εἰς προμάχους ἀσπίδ' ἀνήρ ἔχετω,  
 ἐχθρὰν μὲν ψυχὴν θέμενος, θανάτου δὲ μελαίνας 5  
 κῆρας ὁμῶς αὐγαῖς ἡελίοιο φέλας.  
 ἴστε γὰρ Ἄρηος πολυδακρύου ἔργ' αἰδηλα·  
 εὖ δ' ὄργην ἐδάητ' ἀργαλέου πολέμου,  
 καὶ θαμὰ φευγόντων τε διωκόντων τε γέγευσθε,  
 ὧ νέοι, ἀμφοτέρων δ' εἰς κόρον ἠλάσατε. 10  
 οἳ μὲν γὰρ τολμῶσι παρ' ἀλλήλοισι μένοντες  
 ἔς τ' αὐτοσχεδίην καὶ προμάχους ἰέναι,  
 παυρότεροι θνήσκουσι, σαοῦσι δὲ λαὸν ὀπίσσω·  
 τρεσσάντων δ' ἀνδρῶν πᾶσ' ἀπόλωλ' ἀρετή.  
 οὐδεὶς ἂν ποτε ταῦτα λέγων ἀνύσειεν ἕκαστα, 15  
 ὅσος, ἦν αἰσχροῦ πάθη, γίγνεται ἀνδρὶ κακά.  
 ἀργαλέον γὰρ ὄπισθε μετάφρενόν ἐστι δαΐζειν  
 ἀνδρὸς φεύγοντος δηῖω ἐν πολέμῳ.  
 αἰσχρὸς δ' ἐστὶ νέκυς κακκείμενος ἐν κινήσιν  
 νῶτον ὀπισθ' αἰχμῇ δουρὸς ἐληλαμένος. 20  
 ἀλλὰ τις εὖ διαβὰς μενέτω ποσὶν ἀμφοτέροισιν  
 στηριχθεὶς ἐπὶ γῆς, χεῖλος ὁδοῦσι δακῶν,

μηρούς τε κνήμας τε κάτω καὶ στέρνα καὶ ὤμους  
 ἀσπίδος εὐρείης γαστρὶ καλυψάμενος·  
 δεξιτερῇ δ' ἐν χειρὶ τινασσέτω ὄβριμον ἔγχος, 25  
 κινείτω δὲ λόφον δεινὸν ὑπὲρ κεφαλῆς·  
 ἔρδων δ' ὄβριμα ἔργα διδασκέσθω πολεμίζειν,  
 μηδ' ἐκτὸς βελέων ἐστάτω ἀσπίδ' ἔχων.  
 ἀλλὰ τις ἐγγὺς ἰὼν αὐτοσχεδὸν ἔγχει μακρῷ  
 ἢ ξίφει οὐτάζων δῆϊον ἄνδρ' ἐλέτω· 30  
 καὶ πόδα παρ ποδὶ θείσ καὶ ἐπ' ἀσπίδος ἀσπίδ' ἐρείσας,  
 ἐν δὲ λόφον τε λόφῳ καὶ κυνέην κυνέῃ  
 καὶ στέρνον στέρνῳ πεπλημένος ἀνδρὶ μαχέσθω,  
 ἢ ξίφεος κώπην ἢ δόρυ μακρὸν ἐλών.  
 ὑμεῖς δ', ὦ γυμνήτες, ὑπ' ἀσπίδος ἄλλοθεν ἄλλος 35  
 πτώσσοντες μεγάλοις βάλλετε χερμαδίοις,  
 δούρασί τε ξεστοῖσιν ἀκοντίζοντες ἐς αὐτοὺς,  
 τοῖσι πανόπλοισι πλησίον ἰστάμενοι.

## III.

Οὐτ' ἂν μνησαίμην οὐτ' ἐν λόγῳ ἄνδρα τιθείμην  
 οὔτε ποδῶν ἀρετῆς οὔτε παλαισμοσύνης,  
 οὐδ' εἰ Κυκλώπων μὲν ἔχοι μέγεθός τε βίην τε,  
 νικῶν δὲ θέων Θρηϊκίον Βορέην,  
 οὐδ' εἰ Τιθωνοῖο φηνὴν χαριέστερος εἶη, 5  
 πλουτοίη δὲ Μίδεω καὶ Κινύρεω μάλιον,  
 οὐδ' εἰ Τανταλίδεω Πέλοπος βασιλεύτερος εἶη,  
 γλῶσσαν δ' Ἀδρήστου μειλιχόγηρυν ἔχοι,  
 οὐδ' εἰ πᾶσαν ἔχοι δόξαν πλὴν θούριδος ἀλκῆς·—  
 οὐ γὰρ ἀνὴρ ἀγαθὸς γίγνεται ἐν πολέμῳ— 10

εἰ μὴ τετλαίῃ μὲν ὄρων φόνον αἱματοίοντα  
 καὶ δητίων ὀρέγοιτ' ἐγγύθεν ἰστάμενος.  
 ἦδ' ἀρετῆ, τόδ' ἄεθλον ἐν ἀνθρώποισιν ἄριστον  
 κάλλιστόν τε φέρειν γίγνεται ἀνδρὶ νέφ.  
 ξυνὸν δ' ἐσθλὸν τοῦτο πόλῃ τε παντί τε δήμῳ, 15  
 ὅστις ἀνὴρ διαβὰς ἐν προμάχοισι μὲν  
 νωλεμέως, αἰσχροῦς δὲ φυγῆς ἐπὶ πάγχυ λάθηται,  
 ψυχὴν καὶ θυμὸν τλήμονα παρθέμενος,  
 θαρσύνῃ δ' ἔπαισιν τὸν πλησίον ἄνδρα παρεστώς·  
 οὗτος ἀνὴρ ἀγαθὸς γίγνεται ἐν πολέμῳ· 20  
 αἴψα δὲ δυσμενέων ἀνδρῶν ἔτρεψε φάλαγγας  
 τρηχείας, σπούδῃ δ' ἔσχεθε κῦμα μάχης·  
 ὅς δ' αὐτ' ἐν προμάχοισι πεσῶν φίλον ὤλεσε θυμὸν  
 ἄστῃ τε καὶ λαοὺς καὶ πατέρ' εὐκλείσας,  
 πολλὰ διὰ στέρνοιο καὶ ἀσπίδος ὀμφαλοέσσης 25  
 καὶ διὰ θώρηκος πρόσθεν ἐληλαμένος,  
 τὸν δ' ὀλοφύρονται μὲν ὁμῶς νέοι ἠδὲ γέροντες,  
 ἀργαλέῳ δὲ πόθῳ πᾶσα κέκηδε πόλις.  
 καὶ τύμβος καὶ παῖδες ἐν ἀνθρώποις ἀρίσημοι  
 καὶ παίδων παῖδες καὶ γένος ἐξοπίσω. 30  
 οὐδὲ ποτε κλέος ἐσθλὸν ἀπόλλνται οὐδ' ὄνομ' αὐτοῦ,  
 ἀλλ' ὑπὸ γῆς περ ἐὼν γίγνεται ἀθάνατος,  
 ὄντιν' ἀριστεύοντα μένοντά τε μαρνώμενόν τε  
 γῆς πέρι καὶ παίδων θοῦρος Ἄρης ὀλέσῃ.  
 εἰ δὲ φύγῃ μὲν κῆρα ταηλεγέος θανάτιο, 35  
 νικήσας δ' αἰχμῆς ἀγλαὸν εὖχος ἔλῃ,  
 πάντες μιν τιμῶσιν ὁμῶς νέοι ἠδὲ παλαιοί,  
 πολλὰ δὲ τερπνὰ παθῶν ἔρχεται εἰς Ἀΐδην·

γῆράσκων ἀστοῖσι μεταπρέπει, οὐδέ τις αὐτὸν  
 βλάπτειν οὔτ' αἰδοῦς οὔτε δίκης ἐθέλει,  
 πάντες δ' ἐν θώκοισιν ὁμῶς νέοι οἷ τε κατ' αὐτὸν  
 εἴκουσ' ἐκ χώρης οἷ τε παλαιότεροι.  
 ταύτης νῦν τις ἀνὴρ ἀρετῆς εἰς ἄκρον ἰκέσθαι  
 πειράσθω θυμῷ, μὴ μεθιεῖς πολέμου.

40

## MIMNERMUS.

## NANNΩ.

## I.

Ἡμεῖς δ', οἶά τε φύλλα φύει πολυανθέος ὦρη  
 ἕαρος, ὅτ' αἰψ' ἀγῆς αὔξεται ἥελιου,  
 τοῖς ἴκελοι, πήχυιον ἐπὶ χρόνον ἄνθεσιν ἤβης  
 τερπόμεθα, πρὸς θεῶν εἰδότες οὔτε κακὸν,  
 οὔτ' ἀγαθόν· Κῆρες δὲ παρεστήκασι μέλαιнай·  
 ἡ μὲν ἔχουσα τέλος γήραος ἀργαλέον,  
 ἡ δ' ἐτέρη θανάτιο· μίνυνθα δὲ γίγνεται ἤβης  
 καρπὸς, ὅσον τ' ἐπὶ γῆν κίδναται ἥελιος.  
 αὐτὰρ ἐπὴν δὴ τοῦτο τέλος παραμείψεται ὦρης,  
 αὐτίκα τεθνᾶναι βέλτιον, ἢ βίοςτος.  
 πολλὰ γὰρ ἐν θυμῷ κακὰ γίγνεται· ἄλλοτε δ' οἶκος  
 τρυχοῦται, πενίης δ' ἔργ' ὀδυνηρὰ πέλει.  
 ἄλλος δ' αὖ παιδῶν ἐπιδεύεται, ὧν τε μάλιστα  
 ἰμείρων, κατὰ γῆς ἔρχεται εἰς Ἀΐδην.  
 ἄλλος νοῦσον ἔχει θυμοφθόρον· οὐδέ τις ἐστὶν  
 ἀνθρώπων, ᾧ Ζεὺς μὴ κακὰ πολλὰ δίδοι.

5

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## II.

Αὐτίκα μοι κατὰ μὲν χροὴν ῥέει ἄσπετος ἰδρῶς,  
 πτοιῶμαι δ' ἐσορῶν ἄνθος ὀμηλικίης  
 τερπνὸν ὁμῶς καὶ καλόν, ἐπεὶ πλέον ὄφελεν εἶναι·  
 ἀλλ' ὀλιγοχρόνιον γίγνεται ὥσπερ ὄναρ  
 ἤβη τιμήεσσα· τὸ δ' ἀργαλέον καὶ ἄμορφον 5  
 γῆρας ὑπὲρ κεφαλῆς αὐτίχ' ὑπερκρέματα,  
 ἐχθρὸν ὁμῶς καὶ ἄτιμον, ὃ τ' ἄγνωστον τίθει ἄνδρα,  
 βλάπτει δ' ὀφθαλμοὺς καὶ νόον ἀμφιχυθέν.

## III.

Ἥλιος μὲν κάρτ' ἔλαχεν πόνον ἤματα πάντα,  
 οὐδέ ποτ' ἄμπαυσις γίγνεται οὐδεμία  
 ἵπποισίν τε καὶ αὐτῷ, ἐπεὶ ῥοδοδάκτυλος Ἥως  
 ὠκεανὸν προλιποῦσ' οὐρανὸν εἰσαναβῆ·  
 τὸν μὲν γὰρ διὰ κῦμα φέρει πολυήρατος εὐνή 5  
 κοιῖλη, Ἥφαιστου χερσὶν ἐληλαμένη  
 χρυσοῦ τιμήεντος, ὑπόπτερος, ἄκρον ἐφ' ὕδωρ  
 εὔδονθ' ἀρπαλέως χώρου ἀφ' Ἑσπερίδων  
 γαῖαν ἐς Αἰθιοπῶν, ἵνα δὴ θοὸν ἄρμα καὶ ἵπποιο  
 ἐστάσ', ὄφρ' Ἥως ἠριγένεια μόλῃ· 10  
 ἐνθ' ἐπέβη ἐτέρων ὀχέων Ὑπερίονος υἱός.

## IV.

Οὐ μὲν δὴ κείνου γε μένος καὶ ἀγήνορα θυμὸν  
 τοῖον ἐμεῦ προτέρων πεύθομαι, οἳ μιν ἴδον  
 Λυδῶν ἵππομάχων πυκινὰς κλονέοντα φάλαγγας  
 Ἑρμιον ἀμ πεδίον, φῶτα φερεμμελίην·

τοῦ μὲν ἄρ' οὔποτε πάμπαν ἐμέμψατο Παλλὰς Ἀθήνη 5  
 δριμύ μένος κραδίης, εὐθ' ὄγ' ἀνὰ προμάχους  
 σεύαιβ', αἱματόεντος ἐν ὑσμίνῃ πολέμοιο  
 πυκνὰ βιαζόμενος δυσμενέων βέλεσιν·  
 οὐ γάρ τις κείνου δηίων ἔτ' ἀμεινότερος φῶς  
 ἔσκεν ἐποίχεσθαι φυλόπιδος κρατερῆς 10  
 ἔργον, ὅτ' ἀγγῆσιν φέρετ' ὠκέος ἠελίοιο.

## SOLOON.

## ΥΠΟΘΗΚΑΙ ΕΙΣ ΑΘΗΝΑΙΟΥΣ.

## I.

Ἡμετέρα δὲ πόλις κατὰ μὲν Διὸς οὐ ποτ' ὀλείται  
 αἴσαν καὶ μακάρων θεῶν φρένας ἀθανάτων.  
 τοίη γὰρ μεγάλθυμος ἐπίσκοπος ὀβριμοπάτρη  
 Παλλὰς Ἀθηναίη χεῖρας ὑπερθεν ἔχει 5  
 αὐτοὶ δὲ φθείρειν μεγάλην πόλιν ἀφραδίησιν  
 ἄστοι βούλονται χρήμασι πειθόμενοι  
 δήμου θ' ἡγεμόνων ἄδικος νόος, οἷσιν ἐτοίμοι  
 ὕβριος ἐκ μεγάλης ἄλγεα πολλὰ παθεῖν·  
 οὐ γὰρ ἐπίστανται κατέχειν κόρον οὐδὲ παρούσας  
 εὐφροσύνας κοσμεῖν δαιτὸς ἐν ἡσυχίῃ· 10  
 \* \* \* \* \*  
 πλουτοῦσιν δ' ἀδίκους ἔργμασι πειθόμενοι  
 \* \* \* \* \*  
 οὐθ' ἱερῶν κτεάνων οὔτε τι δημοσίων

φειδόμενοι κλέπτουσιν ἐφ' ἀρπαγῇ ἄλλοθεν ἄλλος·  
 οὐδὲ φυλάσσονται σεμνὰ θέμεθλα δίκης,  
 ἢ σιγῶσα σύνοιδε τὰ γιγνόμενα, πρό τ' ἐόντα, 15  
 τῷ δὲ χρόνῳ πάντως ἦλθ' ἀποτισομένη.  
 τοῦτ' ἤδη πάσῃ πόλει ἔρχεται ἔλκος ἄφυκτον·  
 εἰς δὲ κακὴν ταχέως ἦλυθε δουλοσύνην,  
 ἢ στάσιν ἔμφυλον πόλεμόν θ' εὖδοντ' ἐπεγείρει,  
 ὅς πολλῶν ἐρατὴν ὤλεσεν ἡλικίην. 20  
 ἐκ γὰρ δυσμενέων ταχέως πολυήρατον ἄστυ  
 τρύχεται ἐν συνόδοις τοῖς ἀδικοῦσι φίλαις.  
 ταῦτα μὲν ἐν δήμῳ στρέφεται κακά· τῶν δὲ πενιχρῶν  
 ἰκνοῦνται πολλοὶ γαῖαν ἐς ἄλλοδαπὴν  
 πραθέντες δεσμοῖσι τ' ἀεικελίοισι δεθέντες, 25  
 καὶ κακὰ δουλοσύνης στυγνὰ φέρουσι βία.  
 οὕτω δημόσιον κακὸν ἔρχεται οἴκαδ' ἐκάστῳ,  
 αὐλεῖοι δ' ἔτ' ἔχειν οὐκ ἐθέλουσι θύραι,  
 ὑψηλὸν δ' ὑπὲρ ἔρκος ὑπέρθορον, εὖρε δὲ πάντως,  
 εἰ καὶ τις φεύγων ἐν μύχῳ ἢ θαλάμῳ. 30  
 ταῦτα διδάξαι θυμὸς Ἀθηναίων με κελεύει,  
 ὥς κακὰ πλεῖστα πόλει δυσνομία παρέχει.  
 εὐνομία δ' εὖκοσμα καὶ ἄρτια πάντ' ἀποφαίνει,  
 καὶ θαμὰ τοῖς ἀδίκοις ἀμφιτίθησι πέδας,  
 τραχέα λειαίνει, παύει κόρον, ὕβριν ἀμαυροῖ, 35  
 αὐαίνει δ' ἄτης ἄνθεα φνόμενα,  
 εὐθύνει δὲ δίκας σκολιὰς, ὑπερήφανά τ' ἔργα  
 πραῦνει, παύει δ' ἔργα διχοστασίης,  
 παύει δ' ἀργαλέης ἐριδος χόλον· ἐστὶ δ' ὑπ' αὐτῆς  
 πάντα κατ' ἀνθρώπου ἀρτια, καὶ πινυτά. 40

## II.

Δήμῳ μὲν γὰρ ἔδωκα τόσον κράτος ὅσον ἐπαρκεί,  
 τιμῆς οὐτ' ἀφελῶν οὐτ' ἐπορεξάμενος·  
 οἳ δ' εἶχον δύναμιν καὶ χρήμασιν ἦσαν ἀγῆτοί,  
 καὶ τοῖς ἐφρασάμην μηδὲν ἀεικὲς ἔχειν·  
 ἔσθην δ' ἀμφιβαλῶν κρατερόν σάκος ἀμφοτέροισιν, 5  
 νικᾶν δ' οὐκ εἶασ' οὐδετέρους ἀδίκως.

## III.

Ἐκ νεφέλης πέλεται χιόνος μένος ἠδὲ χαλάζης,  
 βροντῆ δ' ἐκ λαμπρᾶς γίγνεται ἀστεροπῆς·  
 ἀνδρῶν δ' ἐκ μεγάλων πόλις ὄλλυται· εἰς δὲ μονάρχου  
 δῆμος αἰδριῆ δουλοσύνην ἔπεσεν·  
 λειῶς δ' ἐξάραντ' οὐ ράδιόν ἐστι κατασχεῖν 5  
 ὕστερον, ἀλλ' ἤδη χρηὴ περὶ πάντα νοεῖν.

## IV.

Εἰ δὲ πεπόνθατε λυγρὰ δι' ὑμετέρεην κακότητα,  
 μή τι θεοῖς τούτων μοῖραν ἐπαμφέρετε·  
 αὐτοὶ γὰρ τούτους ἠϋξήσατε ρύματα δόντες,  
 καὶ διὰ ταῦτα κακὴν ἔσχετε δουλοσύνην·  
 ὑμέων δ' εἰς μὲν ἕκαστος ἀλώπεκος ἔχνεσι βαίνει, 5  
 σύμπασιν δ' ὑμῖν κούφος ἔνεστι νόος·  
 εἰς γὰρ γλῶσσαν ὀράτε καὶ εἰς ἔπος αἰόλον ἀνδρὸς,  
 εἰς ἔργον δ' οὐδὲν γιγνόμενον βλέπετε.

V.

ΕΙΣ ΕΑΤΤΟΝ.

Μνημοσύνης καὶ Ζηνὸς Ὀλυμπίου ἀγλαὰ τέκνα,  
 Μοῦσαι Πιερίδες, κλυτέ μοι εὐχομένῳ·  
 ὄλβον μοι πρὸς θεῶν μακάρων δότε καὶ πρὸς ἀπάντων  
 ἀνθρώπων αἰεὶ δόξαν ἔχειν ἀγαθῆν·  
 εἶναι δὲ γλυκὴν ὧδε φίλοις, ἐχθροῖσι δὲ πικρὸν, 5  
 τοῖσι μὲν αἰδοῖον, τοῖσι δὲ δεινὸν ἰδεῖν.  
 χρήματα δ' ἱμείρω μὲν ἔχειν, ἀδίκως δὲ πεπᾶσθαι  
 οὐκ ἐθέλω· πάντως ὕστερον ἦλθε δίκη.  
 πλοῦτον δ' ὄν μὲν δῶσι θεοὶ παραγίγνεται ἀνδρὶ  
 ἔμπεδος ἐκ νεάτου πυθμένος εἰς κορυφήν· 10  
 ὃν δ' ἄνδρες τιμῶσιν ὑφ' ὕβριος, οὐ κατὰ κόσμον  
 ἔρχεται, ἀλλ' ἀδίκους ἔργμασι πειθόμενος  
 οὐκ ἐθέλων ἔπεται· ταχέως δ' ἀναμίσγεται ἄτῃ·  
 ἀρχὴ δ' ἐξ ὀλίγου γίγνεται ὥστε πυρὸς,  
 φλαύρη μὲν τὸ πρῶτον, ἀνηρῆ δὲ τελευτᾷ· 15  
 οὐ γὰρ δὴν θνητοῖς ὕβριος ἔργα πέλει.  
 ἀλλὰ Ζεὺς πάντων ἐφορᾷ τέλος, ἐξαπίνης δὲ  
 ὥστ' ἄνεμος νεφέλας αἴψα διεσκέδασεν  
 ἡρινὸς, ὃς πόντου πολυκύμονος ἀτρυγέτιοι  
 πυθμένα κινήσας, γῆν κατὰ πυροφόρον 20  
 δηώσας καλὰ ἔργα, Θεῶν ἔδος αἰπὴν ἰκάνει  
 οὐρανὸν, αἰθρίην δ' αὖθις ἔθηκεν ἰδεῖν·  
 λάμπει δ' ἡλίοιο μένος κατὰ πύονα γαῖαν  
 καλὸν, ἀτὰρ νεφέων οὐδὲν ἔτ' ἐστὶν ἰδεῖν·  
 τοιαύτῃ Ζηνὸς πέλεται τίσις, οὐδ' ἐφ' ἐκάστῳ, 25  
 ὥσπερ θνητὸς ἀνὴρ, γίγνεται ὀξύχολος·

αἰεὶ δ' οὐδέ λήθηθε διαμπερές, ὅστις ἀλιτρὸν  
 θυμὸν ἔχη, πάντως δ' ἐς τέλος ἐξεφάνη·  
 ἀλλ' ὁ μὲν αὐτίκ' ἔτισεν, ὁ δ' ὕστερον· εἰ δὲ φύγωσιν  
 αὐτοὶ, μηδὲ θεῶν μοῖρ' ἐπιούσα κίχη, 30  
 ἤλυθε πάντως αὐθις· ἀναίτιοι ἔργα τίνουσιν  
 ἢ παῖδες τούτων, ἢ γένος ἐξοπίσω.  
 θνητοὶ δ' ὧδε νοεῦμεν ὁμῶς ἀγαθὸς τε κακὸς τε·  
 ἐν δῆειν αὐτὸς δόξαν ἕκαστος ἔχει,  
 πρὶν τι παθεῖν· τότε δ' αὐτίκ' ὀδύρεται· ἄχρι δὲ τούτου 35  
 χάσκοντες κούφαις ἐλπίσι τερπόμεθα.  
 χῶστις μὲν νούσοισιν ὑπ' ἀργαλέησι πιεσθῆ,  
 ὡς ὑγιῆς ἔσται, τοῦτο κατεφράσατο·  
 ἄλλος δειλὸς ἐὼν ἀγαθὸς δοκεῖ ἔμμεναι ἀνῆρ,  
 καὶ καλὸς, μορφὴν οὐ χαρίεσσαν ἔχων· 40  
 εἰ δέ τις ἀχρήμων, πενίης δέ μιν ἔργα βιάται,  
 κτήσασθαι πάντως χρήματα πολλὰ δοκεῖ.  
 σπεύδει δ' ἄλλοθεν ἄλλος· ὁ μὲν κατὰ πόντον ἀλάται  
 ἐν νηυσὶν χρήζων οἴκαδε κέρδος ἄγειν  
 ἰχθυόεντ' ἀνέμοισι φορεῦμενος ἀργαλείοισιν, 45  
 φειδωλὴν ψυχῆς οὐδεμίαν θέμενος·  
 ἄλλος γῆν τέμνων πολυδένδρεον εἰς ἐνιαυτὸν  
 λατρεύει, τοῖσιν κάμπυλ' ἄροτρα μέλει·  
 ἄλλος Ἀθηναίης τε καὶ Ἡφαίστου πολυτέχνευ  
 ἔργα δαεῖς χειροῖν ξυλλέγεται βίον· 50  
 ἄλλος Ὀλυμπιάδων Μουσέων πάρα δῶρα διδαχθεῖς,  
 ἱμερτῆς σοφίης μέτρον ἐπιστάμενος·  
 ἄλλον μάντιν ἔθηκεν ἄναξ ἐκάεργος Ἀπόλλων,  
 ἔγνω δ' ἀνδρὶ κακὸν τηλόθεν ἐρχόμενον,

- ᾧ συνομαρτήσωσι θεοί· τὰ δὲ μόρσιμα πάντως 55  
 οὔτε τις οἰωνὸς ῥύσεται οὔθ' ἱερά.
- ἄλλοι Παιῶνος πολυφαρμάκου ἔργον ἔχοντες  
 ἰητροί· καὶ τοῖς οὐδὲν ἔπεστι τέλος·  
 πολλάκι δ' ἐξ ὀλίγης ὀδύνης μέγα γίγνεται ἄλγος,  
 κούκ ἂν τις λύσαιτ' ἤπια φάρμακα δούς· 60  
 τὸν δὲ κακαῖς νόσοισι κυκώμενον ἀργαλείαις τε  
 ἀψάμενος χειροῖν αἴψα τίθησ' ὑγιῆ.
- Μοῖρα δέ τοι θνητοῖσι κακὸν φέρει ἠδὲ καὶ ἐσθλόν·  
 δῶρα δ' ἄφυκτα θεῶν γίγνεται ἀθανάτων.  
 πᾶσι δέ τοι κίνδυνος ἐπ' ἔργμασιν, οὐδέ τις οἶδεν, 65  
 ἢ 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  
 συντυχίην ἀγαθὴν ἔκλυσιν ἀφροσύνης· 70  
 πλούτου δ' οὐδὲν τέρμα πεφασμένον ἀνδράσι κείται,  
 οἳ γὰρ νῦν ἡμέων πλείστον ἔχουσι βίον,  
 διπλασίως σπεύδουσι· τίς ἂν κορέσειεν ἅπαντας;  
 κέρδεά τοι θνητοῖς ὥπασαν ἀθάνατοι·  
 ἄτη δ' ἐξ αὐτῶν ἀναφαίνεται, ἣν ὁπότεν Ζεὺς 75  
 πέμψῃ τισομένην, ἄλλοτε ἄλλος ἔχει.

VI.

ΠΙΟΣ ΚΡΙΤΙΑΝ.

Ἴσόν τοι πλουτοῦσιν ὄτω πολὺς ἄργυρός ἐστιν  
 καὶ χρυσὸς καὶ γῆς πυροφόρου πεδία.

ἵπποι θ' ἡμίονοί τε, καὶ ᾧ μόνᾳ ταῦτα πάρεστιν,  
 γαστρί τε καὶ πλευρῆς καὶ ποσὶν ἀβρὰ παθεῖν.  
 ταῦτ' ἄφενος θνητοῖσι· τὰ γὰρ περιώσια πάντα 5  
 χρήματ' ἔχων οὐδεὶς ἔρχεται εἰς Ἄϊδεω·  
 οὐδ' ἂν ἄποινα διδοὺς θάνατον φύγοι οὐδὲ βαρείας  
 νούσους οὐδὲ κακὸν γῆρας ἐπερχόμενον.

## VII.

Παῖς μὲν ἄνηβος ἐὼν ἔτι νήπιος ἔρκος οδόντων  
 φύσας ἐκβάλλει πρῶτον ἐν ἑπτ' ἔτεσιν·  
 τοὺς δ' ἐτέρους ὅτε δὴ τελέσῃ θεὸς ἑπτ' ἐνιαυτοὺς,  
 ἥβης ἐκφαίνει σήματα γεινομένης·  
 τῇ τριτάτῃ δὲ γένειον ἀεζομένων ἔτι γυίων 5  
 λαχνούται, χροίης ἄνθος ἀμειβομένης·  
 τῇ δὲ τετάρτῃ πᾶς τις ἐν ἑβδομάδι μέγ' ἄριστος  
 ἰσχύν, ἦντ' ἄνδρες σήματ' ἔχουσ' ἀρετῆς·  
 πέμπτῃ δ' ὄριον ἄνδρα γάμου μεμνημένον εἶναι  
 καὶ παίδων ζητεῖν εἰσοπίσω γενεήν· 10  
 τῇ δ' ἕκτῃ περὶ πάντα καταρτύεται νόος ἀνδρὸς,  
 οὐδ' ἔρδειν ἔθ' ὁμῶς ἔργ' ἀπάλαμνα θέλει·  
 ἑπτὰ δὲ νοῦν καὶ γλῶσσαν ἐν ἑβδομάσιν μέγ' ἄριστος  
 ὀκτώ τ'· ἀμφοτέρων τέσσαρα καὶ δέκ' ἔτη·  
 τῇ δ' ἐνάτῃ ἔτι μὲν δύναται, μαλακώτερα δ' αὐτοῦ 15  
 πρὸς μεγάλην ἀρετὴν γλῶσσά τε καὶ σοφίη·  
 τῇ δεκάτῃ δ' ὅτε δὴ τελέσῃ θεὸς ἑπτ' ἐνιαυτοὺς,  
 οὐκ ἂν ἄωρος ἐὼν μοῖραν ἔχοι θανάτου.

## THEOGNIS.

Κύρνε, σοφιζομένω μὲν ἐμοὶ σφρηγίς ἐπικείσθω  
 τοῖσδ' ἔπεσιν, λήσει δ' οὔποτε κλεπτόμενα.  
 οὐδέ τις ἀλλάξει κάκιον τοῦσθλοῦ παρεόντος·  
 ὧδε δὲ πᾶς τις ἔρει. Θεύγνιδός ἐστιν ἔπη  
 τοῦ Μεγαρέως· πάντας δὲ κατ' ἀνθρώπους ὀνομαστός 5  
 ἀστοῖς τοῖσδ' οὔ πω πᾶσιν ἀδεῖν δύναμαι·  
 οὐδὲν θανμαστόν, Πολυπαίδη· οὐδὲ γὰρ ὁ Ζεὺς  
 οὔθ' ὕων πάντεσσ' ἀνδάνει οὔτ' ἀνέχων.

Σοὶ δ' ἐγὼ εὖ φρονέων ὑποθήσομαι, οἷά περ αὐτὸς,  
 Κύρν', ἀπὸ τῶν ἀγαθῶν παῖς ἔτ' ἐὼν ἔμαθον. 10  
 πέπννο, μῆδ' αἰσχροῖσιν ἐπ' ἔργμασι μῆδ' ἀδίκουσιν  
 τιμὰς μῆδ' ἀρετὰς ἔλκεο μῆδ' ἄφενος.

Ταῦτα μὲν οὕτως ἴσθι· κακοῖσι δὲ μὴ προσομίλει  
 ἀνδράσιν, ἀλλ' αἰεὶ τῶν ἀγαθῶν ἔχεο·  
 καὶ παρὰ τοῖσιν πῖνε καὶ ἔσθιε, καὶ μετὰ τοῖσιν 15  
 ἴξε, καὶ ἄνδανε τοῖς, ὧν μεγάλη δύναμις.  
 ἐσθλῶν μὲν γὰρ ἅπ' ἐσθλὰ μαθήσεται· ἦν δὲ κακοῖσιν  
 συμμίσγης, ἀπολεῖς καὶ τὸν ἐόντα νόον.  
 ταῦτα μαθὼν ἀγαθοῖσιν ὁμίλει, καὶ ποτε φήσεις  
 εὖ συμβουλεύειν τοῖσι φίλοισιν ἐμέ. 20

Μὴ μ' ἔπεσιν μὲν στέργε, νόον δ' ἔχε καὶ φρένας ἄλλας,  
 εἴ με φιλεῖς καὶ σοι πιστὸς ἔνεστι νόος,  
 ἀλλὰ φίλει καθαρὸν θέμενος νόον, ἧ μ' ἀποσειπὼν  
 ἔχθαιρ' ἀμφαδίην νεῖκος ἀειράμενος.

ὅς δὲ μῆ γλώσση δίχ' ἔχει νόον, οὗτος ἑταῖρος 2  
 δειλός, Κύρν', ἐχθρὸς βέλτερος ἢ φίλος ὦν.  
 ἦν τις ἐπαινῆση σε τόσον χρόνον ὅσσον ὀρώης,  
 νοσφισθεῖς δ' ἄλλη γλώσσαν ἰῆσι κακῆν,  
 τοιοῦτός τοι ἑταῖρος ἀνὴρ φίλος οὔτι μάλ' ἐσθλός,  
 ὅς κ' εἶπη γλώσση λῶα, φρονῆ δ' ἕτερα. 3

Δειλοὺς εὖ ἔρδοντι ματαιοτάτη χάρις ἐστίν,  
 ἴσον καὶ σπείρειν πόντον ἀλὸς πολιῆς.  
 οὔτε γὰρ ἂν πόντον σπείρων βαθὺ λήιον ἀμῶς,  
 οὔτε κακοὺς εὖ δρῶν εὖ πάλιν ἀντιλάβοις.  
 ἄπληστον γὰρ ἔχουσι κακοὶ νόον· ἦν δ' ἐν ἀμύρτης, 3  
 τῶν πρόσθεν πάντων ἐκκέχυται φιλότης.  
 οἱ δ' ἀγαθοὶ τὸ μέγιστον ἐλαφρίζουσι παθόντες,  
 μνήμα δ' ἔχουσ' ἀγαθῶν καὶ χάριν ἐξοπίσω.

Χρυσοῦ κιβδήλοιο καὶ ἀργύρου ἀσχετὸς ἄτη,  
 Κύρνε, καὶ ἐξευρεῖν ῥάδιον ἀνδρὶ σοφῷ.  
 εἰ δὲ φίλου νόος ἀνδρὸς ἐνὶ στήθεσσι λελήθη  
 ψυδρὸς ἑὼν, δόλιον δ' ἐν φρεσὶν ἦτορ ἔχη,  
 τοῦτο θεὸς κιβδηλότατον ποίησε βροτοῖσιν,  
 καὶ γνῶναι πάντων τοῦτ' ἀνιηρότατον.  
 οὐ γὰρ ἂν εἰδείης ἀνδρὸς νόον οὔτε γυναικὸς,  
 πρὶν πειρηθείης ὥσπερ ὑπόζυγιον·  
 οὐδὲ κεν εἰκάσσαις ὥσπερ ποτ' ἐς ὦνιον ἐλθῶν,  
 πολλακί γὰρ γνώμην ἐξαπατῶσ' ἰδέαι.

Χρῆμα δ' ὁ μὲν Διώθεν καὶ σὺν δίκη ἀνδρὶ γένη  
 καὶ καθαρῶς, αἰεὶ παρμόνιμον τελέθει.

εἰ δ' ἀδίκως παρὰ καιρὸν ἀνὴρ φιλοκερδέϊ θυμῷ  
 κτήσεται, εἴθ' ὄρκῳ παρ τὸ δίκαιον ἔλων,  
 αὐτίκα μὲν τι φέρειν κέρδος δοκεῖ, ἐς δὲ τελευτήν  
 αὖθις ἔγεντο κακὸν, θεῶν δ' ὑπερέσχε νόος.  
 ἀλλὰ τὰδ' ἀνθρώπων ἀπατᾶ νόον· οὐ γὰρ ἐπ' αὐτοῦ 55  
 τίνονται μάκαρες πρήγματος ἀμπλακίας·  
 ἀλλ' ὁ μὲν αὐτὸς ἔτισε κακὸν χρέος οὐδὲ φίλοισιν  
 ἄτην ἐξοπίσω παισὶν ὑπεκρέμασεν·  
 ἄλλον δ' οὐ κατέμαρψε δίκη· θάνατος γὰρ ἀναιδῆς  
 πρόσθεν ἐπὶ βλεφάροις ἴζετο κῆρα φέρων. 60

Πουλύπου ὄργην ἴσχε πολυπλόκου, ὅς ποτὶ πέτρῃ  
 τῇ προσομιλήσῃ τοῖος ἰδεῖν ἐφάνη.  
 νῦν μὲν τῆδ' ἐφέπου, τότε δ' ἄλλοῖος χρῶα γίγνου.  
 κρέσσων τοι σοφίη γίνεται ἀτροπίης.

Σοὶ μὲν ἐγὼ πτέρ' ἔδωκα, σὺν οἷς ἐπ' ἀπίερα πόντον 65  
 πωτήσῃ καὶ γῆν πᾶσαν ἀειράμενος  
 ῥηϊδίως· θοίνης δὲ καὶ εἰλαπίνῃσι παρέσση  
 ἐν πάσαις, πολλῶν κείμενος ἐν στόμασιν·  
 καὶ σε σὺν ἀνλίσκοισι λιγυφθόγοις νέοι ἄνδρες  
 εὐκόσμως ἔρατοὶ καλά τε καὶ λίγεια 70  
 ἄσσονται· καὶ ὅταν δνοφερῆς ὑπὸ κεύθμασι γαίης  
 βῆς πολυκωκύτους εἰς Ἄϊδαο δόμους,  
 οὐδὲ πότ' οὐδὲ θανῶν ἀπολείς κλέος, ἀλλὰ μελήσεις  
 ἄφθιτον ἀνθρώποις αἰὲν ἔχων ὄνομα,  
 Κύρνε, καθ' Ἑλλάδα γῆν στρωφώμενος ἠδ' αἰὰ νήσους, 75  
 ἰχθυόοντα περῶν πόντον ἐπ' ἀτρύγετον,  
 οὐχ ἵππων νώτοισιν ἐφήμενος· ἀλλὰ σε πέμψει  
 ἀγλαὰ Μουσάων δῶρα ἰοστεφάνων·

πᾶσι γὰρ, ὄσι μέμηλε, καὶ ἔσσομένοισιν αἰοιδῆ  
 ἔσση ὁμῶς, ὄφρ' ἂν ἦ γῆ τε καὶ ἠέλιος. 80  
 αὐτὰρ ἐγὼν ὀλίγης παρὰ σεῦ οὐ τυγχάνω αἰδοῦς,  
 ἀλλ' ὥσπερ μικρὸν παῖδα λόγοις μ' ἀπατᾷς.

Ἄλλα, Ζεῦ, τέλεσόν μοι, Ὀλύμπιε, καίριον εὐχὴν·  
 δὸς δέ μοι ἀντὶ κακῶν καὶ τι παθεῖν ἀγαθόν.  
 τεθναίνην δ' εἰ μὴ τι κακῶν ἄμπαυμα μεριμνέων 85  
 εὐροίμην, δοίην δ' ἄντ' ἀνιῶν ἀνίας·  
 αἴσα γὰρ οὕτως ἐστί· τίσις δ' οὐ φαίνεται ἡμῖν  
 ἀνδρῶν, οἳ τὰμὰ χρήματ' ἔχουσι βίην  
 συλῆσαντες· ἐγὼ δὲ κύων ἐπέρησα χαράδρην,  
 χειμάρρῳ ποτάμῳ πάντ' ἀποσεισάμενος· 90  
 τῶν εἷη μέλαν αἷμα πιεῖν· ἐπὶ τ' ἐσθλὸς ὄροιτο  
 δαίμων, ὅς κατ' ἐμὸν νοῦν τελέσειε τάδε.

Ζεῦ φίλε, θαυμάζω σε· σὺ γὰρ πάντεσσιν ἀνάσσεις  
 τιμὴν αὐτὸς ἔχων καὶ μεγάλην δύναμιν·  
 ἀνθρώπων δ' εὖ οἶσθα νόον καὶ θυμὸν ἐκάστου· 95  
 σὸν δὲ κράτος πάντων ἔσθ' ὑπατον, βασιλεῦ.  
 πῶς δὴ σεῦ, Κρονίδη, τολμᾷ νόος ἄνδρας ἀλιτροὺς  
 ἐν ταύτῃ μοίρῃ τόν τε δίκαιον ἔχειν,  
 ἦν τ' ἐπὶ σωφροσύνην τρεφθῆ νόος, ἦν τε πρὸς ὕβριν  
 ἀνθρώπων ἀδίκους ἔργμασι πειθομένων; 100

Μηδὲν ἄγαν σπεύδειν· καιρὸς δ' ἐπὶ πᾶσιν ἄριστος  
 ἔργμασιν ἀνθρώπων· πολλάκι δ' εἰς ἀρετὴν  
 σπεύδει ἀνήρ, κέρδος διζήμενος, ὃν τινα δαίμων  
 πρόφρων εἰς μεγάλην ἀμπλακίην παράγει,

καί οἱ ἔθηκε δοκεῖν, ἃ μὲν ἦ κακά, ταῦτ' ἀγάθ' εἶναι 105  
 εὐμαρέως, ἃ δ' ἂν ἦ χρήσιμα, ταῦτα κακά.

Φῦσαι καὶ θρέψαι ῥᾶον βροτὸν, ἣ φρένας ἐσθλὰς  
 ἐνθέμεν· οὐδεὶς πω τοῦτό γ' ἐπεφράσατο,  
 ᾧ τις σώφρον' ἔθηκε τὸν ἄφρονα, κακ' ἀκακοῦ ἐσθλόν·  
 εἰ δ' Ἀσκληπιάδαις τοῦτό γ' ἔδωκε θεὸς, 110  
 ἰᾶσθαι κακότητα καὶ ἀτηρᾶς φρένας ἀνδρῶν,  
 πολλοὺς ἂν μίσθους καὶ μεγάλους ἔφερον·  
 εἰ δ' ἦν ποιητόν τε καὶ ἔνθετον ἀνδρὶ νόημα,  
 οὐ ποτ' ἂν ἐξ ἀγαθοῦ πατρὸς ἔγεντο κακὸς,  
 πειθόμενος μύθοισι σαόφροσιν· ἀλλὰ διδάσκων 115  
 οὐ ποτε ποιήσεις τὸν κακὸν ἀνδρ' ἀγαθόν.

Μηδένα τῶνδ' ἀέκοντα μένειν κατέρυκε παρ' ἡμῖν,  
 μηδὲ θύραζε κέλευ' οὐκ ἐθέλοντ' ἰέναι,  
 μήθ' εὐδοντ' ἐπέγειρε, Σιμωνίδη, ὃν τιν' ἂν ἡμῶν  
 θωρηχθέντ' οἴνῳ μαλθακὸς ὕπνος ἔλη, 120  
 μήτε τὸν ἀγρυπνέοντα κέλευ' ἀέκοντα καθεύδειν·  
 πᾶν γὰρ ἀναγκαῖον χρῆμ' ἀνιηρὸν ἔφυ·  
 τῷ πίνειν δ' ἐθέλοντι παρασταδὸν οἰνοχοεῖται·  
 οὐ πάσας νύκτας γίνεται ἀβρὰ παθεῖν·  
 αὐτὰρ ἐγὼ, μέτρον γὰρ ἔχω μελιηδέος οἴνου, 125  
 ὕπνου λυσικάκου μνήσομαι οἴκαδ' ἰὼν,  
 ἦξω δ' ὡς οἶνος χαριέστατος ἀνδρὶ πεπόσθαι·  
 οὔτε τι γὰρ νήφω, οὔτε λίην μεθύω.  
 ὅς δ' ἂν ὑπερβάλλῃ πόσιος μέτρον, οὐκέτι κείνος  
 τῆς αὐτοῦ γλώσσης κάρτερος οὐδὲ νόου· 130

μυθείται δ' ἀπάλαμνα, τὰ νήφουσ' εἶδεται αἰσχρά·  
 αἰδεῖται δ' ἔρδων οὐδὲν, ὅταν μεθύῃ,  
 τὸ πρὶν ἔων σώφρων, τότε νήπιος· ἀλλὰ σὺ ταῦτα  
 γινώσκων, μὴ πῖν' οἶνον ὑπερβολάδην,  
 ἀλλ' ἢ πρὶν μεθύειν ὑπανίστασο—μή σε βιάσθω 135  
 γαστήρ, ὥστε κακὸν λάτρην ἐφημέριον—  
 ἢ παρεὼν μὴ πῖνε· σὺ δ' ἔγχεε τοῦτο μάταιον  
 κωτίλλεις αἰεὶ· τοῦνεκά τοι μεθύεις·  
 ἢ μὲν γὰρ φέρεται φιλοτήσιος, ἢ δὲ πρόκειται,  
 τὴν δὲ θεοῖς σπένδεις, τὴν δ' ἐπὶ χεῖλος ἄγεις· 140  
 ἀρνεῖσθαι δ' οὐκ οἶδας· ἀνίκητος δέ τοι οὗτος,  
 ὅς πολλὰς πίνων μὴ τι μάταιον ἐρεῖ.  
 ὑμεῖς δ' εὖ μυθεῖσθε παρὰ κρητῆρι μένοντες,  
 ἀλλήλων ἔριδος δῆριν ἐρुकόμενοι,  
 ἐς τὸ μέσον φωνεῦντες ὁμῶς ἐνὶ καὶ συνάπασιν· 145  
 χούτως συμπόσιον γίνεται οὐκ ἄχαρι.

ὦ Ἥλθες δῆ, Κλεάριστε, βαθὴν διὰ πόντον ἀνύσσας,  
 ἐνθαδ' ἐπ' οὐδὲν ἔχοντ' ὦ τάλαν οὐδὲν ἔχων.  
 νηὸς τοι πλευρηῆσιν ὑπὸ ζύγα θήσομεν ἡμεῖς,  
 Κλεάρισθ', οἳ ἔχομεν χοῖα διδοῦσι θεοί 150  
 τῶν δ' ὄντων τᾶριστα παρέξομεν· ἦν δέ τις ἔλθῃ  
 σεῦ φίλος ὦν, κατάκεισ' ὡς φιλότητος ἔχεις.  
 οὔτε τι τῶν ὄντων ἀποθήσομαι, οὔτε τι μείζον  
 σῆς ἔνεκα ξενίης ἄλλοθεν οἰσόμεθα.  
 ἦν δέ τις εἰρωτᾷ τὸν ἐμὸν βίον, ὧδέ οἱ εἰπεῖν· 155  
 ὡς εὖ μὲν χαλεπῶς, ὡς χαλεπῶς δὲ μάλ' εὖ,  
 ὥσθ' ἓνα μὲν ξεῖνον πατρῷιον οὐκ ἀπολείπειν,  
 ξείνια δὲ πλεόνεσσ' οὐ δυνατὸς παρέχειν.

Οὐδ' ὁμόσαι χρὴ τοῦθ' ὅτι μήποτε πρῆγμα τόδ' ἔσται·  
θεοὶ γάρ τε νεμεσῶσ', οἷσιν ἔπεστι τέλος· 160

χρὴ πρῆξαι μέντοι τι· καὶ ἐκ κακοῦ ἐσθλὸν ἔγεντο,  
καὶ κακὸν ἐξ ἀγαθοῦ· καὶ τε πεινχρὸς ἀνὴρ  
αἴψα μάλ' ἐπλούτησε· καὶ ὃς μάλα πολλὰ πέπεται,  
ἐξαπίνης πάντ' οὖν ὤλεσε νυκτὶ μιῇ.  
καὶ σῶφρων ἤμαρτε, καὶ ἄφρονι πολλάκι δόξα 165  
ἔσπετο, καὶ τιμῆς καὶ κακὸς ὦν ἔλαχε.

Εἰ μὲν χρήματ' ἔχοιμι, Σιμωνίδη, οἰά περ ἦδειν,  
οὐκ ἂν ἀνιώμην τοῖς ἀγαθοῖσι συνών·  
νῦν δέ με γινώσκοντα παρέρχεται, εἰμὶ δ' ἄφωνος  
χρησιμοσύνη, πολλῶν γνούς περ ἄμεινον ἔτι, 170  
οὐνεκα νῦν φερόμεσθα καθ' ἰστία λευκὰ βαλόντες

Μηλίου ἐκ πόντου νύκτα διὰ δνοφερὴν·  
ἀντλεῖν δ' οὐκ ἐθέλουσιν· ὑπερβάλλει δὲ θάλασσα  
ἀμφοτέρων τοίχων· ἧ μάλα τις χαλεπὸς  
σώζεται, οἷ' ἔρδουσι· κυβερνήτην μὲν ἔπαυσαν 175  
ἐσθλὸν, ὃ τις φυλακὴν εἶχεν ἐπισταμένως·

χρήματα δ' ἀρπάζουσι βίᾳ κόσμος δ' ἀπόλωλεν,  
δασμὸς δ' οὐκέτ' ἴσος γίνεται εἰς τὸ μέσον,  
φορτηγοὶ δ' ἄρχουσι, κακοὶ δ' ἀγαθῶν καθύπερθε.  
δαιμαίνω, μὴ πῶς ναῦν κατὰ κύμα πῆγ, 180  
ταῦτά μοι ἠνίχθω κεκρυμμένα τοῖς ἀγαθοῖσιν·  
γινώσκου δ' ἂν τις καὶ κακὸς, ἦν σοφὸς ἦ.

Πλήθει δ' ἀνθρώπων ἀρετὴ μία γίνεται ἦδε,  
πλουτεῖν· τῶν δ' ἄλλων οὐδὲν ἄρ' ἦν ὄφελος,  
οὐδ' εἰ σωφροσύνην μὲν ἔχοις Ῥαδαμάνθυος αὐτοῦ, 185  
πλείονα δ' εἰδείης Σισύφου Αἰολίδεω,

ὄστε καὶ ἐξ Ἴδῶ πολυῦδρήσιν ἀνήλθεν,  
 πείσας Περσεφόνην αἰμυλίοισι λόγοις,  
 ἥτε βροτοῖς παρέχει λήθην, βλάπτουσα νόοιο—  
 ἄλλος δ' οὐπω τις τοῦτό γ' ἐπεφράσατο, 190  
 ὄντινα δὴ θανάτιο μέλαν νέφας ἀμφικαλύψῃ,  
 ἔλθῃ δ' ἐς σκιερὸν χῶρον ἀποφθιμένων,  
 κνανέας δὲ πύλας παραμείψεται, αἶτε θανόντων  
 ψυχὰς εἴργουσιν καίπερ ἀναινομένας·  
 ἀλλ' ἄρα καὶ κεῖθεν πάλιν ἤλυθε Σίσυφος ἥρως 195  
 ἐς φάος ἡελίου σφῆσι πολυφροσύναις.—  
 οὐδ' εἰ ψεῦδεα μὲν ποιοῖς ἐτύμοισιν ὁμοῖα,  
 γλῶσσαν ἔχων ἀγαθὴν Νέστορος ἀντιθέου,  
 ὠκύτερος δ' εἴησθα πόδας ταχεῶν Ἄρπυιῶν  
 καὶ παίδων Βορέω, τῶν ἄφαρ εἰσὶ πόδες. 200  
 ἀλλὰ χρὴ πάντας γνώμην ταύτη καταθέσθαι,  
 ὡς πλοῦτος πλείστην πᾶσιν ἔχει δύναμιν.

Ζεὺς μὲν τῆσδε πόλῃος ὑπερέχοι, αἰθέρι ναίων,  
 αἰεὶ δεξιτερὴν χεῖρ' ἐπ' ἀπημοσύνη,  
 ἄλλοι τ' ἀθάνατοι μάκαρες θεοί· αὐτὰρ Ἀπόλλων 205  
 ὀρθῶσαι γλῶσσαν καὶ νόον ἡμέτερον.  
 φόρμιγξ δ' αὖ φθέγγοιθ' ἱερὸν μέλος ἠδὲ καὶ αὐλός·  
 ἡμεῖς δὲ σπονδὰς θεοῖσιν ἀρροσάμενοι  
 πίνωμεν, χαρίεντα μετ' ἀλλήλοισι λέγοντες,  
 μηδὲν τὸν Μῆδων δειδιότες πόλεμον. 210  
 ὦδ' εἴη κεν ἄμεινον· ὁμόφρονα θυμὸν ἔχοντας  
 νόσφι μεριμνάων εὐφροσύνως διάγειν  
 τερπομένους, τηλοῦ τε κακὰς ἀπὸ κῆρας ἀμῦναι,  
 γῆράς τ' οὐλόμενον καὶ θανάτιο τέλος.

- Ὅστις ἀνάλωσιν τηρεῖ κατὰ χρήματα θηρῶν, 215  
 κυδίστην ἀρετὴν τοῖς συνιέουσιν ἔχει.  
 εἰ μὲν γὰρ κατιδεῖν βίотου τέλος ἦν, ὅποσόν τις  
 ἡμελλ' ἐκτελέσας εἰς Ἄϊδαο περᾶν,  
 εἰκὸς ἂν ἦν, ὅς μὲν πλείω χρόνον αἴσαν ἔμιμνεν,  
 φεῖδεσθαι μᾶλλον τοῦτον ὃν εἶχε βίον· 220  
 νῦν δ' οὐκ ἔστιν· ὃ δὴ καὶ μοι μέγα πένθος ὄρωρεν,  
 καὶ δάκνομαι ψυχὴν, καὶ δίχα θυμὸν ἔχω,  
 ἐν τριόδῳ δ' ἔστηκα· δὴ εἰσὶν πρόσθεν ὁδοὶ μοι·  
 φροντίζω τούτων ἦντιν' ἴω προτέραν·  
 ἢ μηδὲν δαπανῶν τρύχω βίον ἐν κακότητι, 225  
 ἢ ζῶω τερπνῶς ἔργα τελῶν ὀλίγα.  
 εἶδον μὲν γὰρ ἔγωγ' ὅς ἐφείδετο, κοῦποτε γαστρὶ  
 σῆτον ἐλευθέριον πλούσιος ὧν ἐδίδου·  
 ἀλλὰ πρὶν ἐκτελέσαι κατέβη δόμον Ἄϊδος εἴσω,  
 χρήματα δ' ἀνθρώπων οὐπιτυχῶν ἔλαβεν, 230  
 ὥστ' ἐς ἄκαιρα πονεῖν καὶ μὴ δόμεν ᾧ κ' ἐθέλη τις.  
 εἶδον δ' ἄλλον, ὅς ἦ γαστρὶ χαριζόμενος  
 χρήματα μὲν διέτριψεν, ἔφη δ' "ὑπάγω φρένα τέρψας"  
 πτωχεύει δὲ φίλους πάντας, ὅπου τιν' ἴδῃ.
- Ἐλπίς ἐν ἀνθρώποις μόνῃ θεὸς ἐσθλὴ ἔνεστιν 235  
 ἄλλοι δ' Οὐλυμπόνδ' ἐκπρολιπόντες ἔβαν·  
 ᾗχετο μὲν Πίστις, μεγάλη θεὸς, ᾗχετο δ' ἀνδρῶν  
 Σωφροσύνη· Χάριτες τ', ὧ φίλε, γῆν ἔλιπον·  
 ὄρκοι δ' οὐκέτι πιστοὶ ἐν ἀνθρώποισι δίκαιοι,  
 οὐδὲ θεοὺς οὐδεὶς αἴζεται ἀθανάτους. 240  
 εὐσεβέων δ' ἀνδρῶν γένος ἔφθιται, οὐδὲ θέμιστας  
 οὐκέτι γινώσκουσ' οὐδὲ μὲν εὐσεβίας.

ἀλλ' ὄφρα τις ζῶει καὶ ὄρᾳ φάος ἡλείοιο,  
 εὐσεβέων περὶ θεοῖς, Ἑλπίδα προσμενέτω,  
 εὐχόμενός τε θεοῖσι καὶ ἀγλαὰ μῆρία καίων 2  
 Ἑλπίδι τε πρώτῃ καὶ πυμάτῃ θυέτω.  
 φραζέσθω δ' ἀδίκων ἀνδρῶν σκόλιον λόγον αἰεὶ,  
 οἱ θεῶν ἀθανάτων οὐδὲν ὀπιζόμενοι  
 αἰὲν ἐπ' ἀλλοτρίοις κτεάνοις ἐπέχουσι νόημα,  
 ἔσθλα κακοῖς ἔργοις σύμβολα θηκάμενοι. 2

## SIMONIDES OF CEOS.

## ELEGY.

Οὐδὲν ἐν ἀνθρώποισι μένει χρῆμ' ἔμπεδον αἰεὶ.  
 ἐν δὲ τὸ κάλλιστον Χίος ἔειπεν ἀνὴρ·  
 οἷη περ φύλλων γενεῇ τοιγίδε καὶ ἀνδρῶν.  
 παῦροι μὴν θνητῶν οὐασι δεξάμενοι  
 στέρνοις ἐγκατέθεντο· πάρεστι γὰρ ἐλπίς ἐκάστω,  
 ἀνδρῶν ἢ τε νέων στήθεσιν ἐμφύεται.  
 θνητῶν δ' ὄφρα τις ἄνθος ἔχη πολυήρατον ἤβης,  
 κούφον ἔχων θυμὸν πόλλ' ἀτέλεστα νοεῖ.  
 οὔτε γὰρ ἐλπίδ' ἔχει γηρασέμεν οὔτε θανεῖσθαι,  
 οὐδ' ὑγιῆς ὅταν ἦ φροντίδ' ἔχει καμάτου.  
 νήπιοι, οἷς ταύτῃ κείται νόος, οὐδὲ ἴσασιν,  
 ὡς χρόνος ἔσθ' ἤβης καὶ βίотου ὀλίγος  
 θνητοῖς· ἀλλὰ σὺ ταῦτα μαθὼν βίотου ποτὶ τέρμα  
 ψυχῇ τῶν ἀγαθῶν τλήθι χαριζόμενος.

## ΕΠΙΤΥΜΒΙΑ.

## I.

Ἄκμᾶς ἴστακυῖαν ἐπὶ ξυροῦ Ἑλλάδα πάσαν  
 ταῖς αὐτῶν ψυχαῖς κείμεθα ῥυσάμενοι  
 δουλοσύνας· Πέρσαις δὲ περὶ φρεσὶ πῆματα πάντα  
 ἤψαμεν, ἀργαλέης μνάματα ναυμαχίης.  
 ὅστέα δ' ἄμμιν ἔχει Σαλαμίς· πατρὶς δὲ Κόρινθος 5  
 ἀντ' εὐεργεσίης μνήμ' ἐπέθηκε τόδε.

## II.

Ἥερῆν Γεράνεια, κακὸν λέπας, ὤφελεν Ἴστρον  
 τῆλε, καὶ ἐκ Σκυθῆων μακρὸν ὄραν Τάναϊν,  
 μηδὲ πέλας ναίειν Σκειρωνικὸν οἶδμα θαλάσσης,  
 ἄγκεα νειφομένας ἀμφὶ Μεθουριάδος.  
 νῦν δ' ὁ μὲν ἐν πόντῳ κρυερὸς νέκυς· οἱ δὲ βαρεῖαν 5  
 ναυτιλίην κενεοὶ τῆδε βοῶσι τάφοι.

## III.

Σῶμα μὲν ἀλλοδαπὴ κεύθει κόνις, ἐν δέ σε πόντῳ,  
 Κλείσθηνες, Εὐξείνῳ Μοῖρ' ἔκιχεν θανάτου  
 πλαζόμενον· γλυκεροῦ δὲ μελίφρονος οἴκαδε νόστου  
 ἤμπλακες, οὐδ' ἴκευ Χῖον ἐς ἀμφιρῦτην.

## ΑΝΑΘΗΜΑΤΙΚΑ.

Ἐξ οὗ τ' Εὐρώπην Ἀσίας δίχα πόντος ἔνειμεν,  
 καὶ πόλιος θνητῶν θεοῦρος Ἄρης ἐφέπει,  
 οὐδενὶ πω κάλλιον ἐπιχθονίων γένητ' ἀνδρῶν  
 ἔργον ἐν ἠπείρῳ καὶ κατὰ πόντον ὁμοῦ.

οἶδε γὰρ ἐν γαίῃ Μήδων πολλοὺς ὀλέσαντες 5  
 Φοινίκων ἕκατον ναῦς ἔλον ἐν πελάγει  
 ἀνδρῶν πληθούσας· μέγα δ' ἔστενεν Ἀσίς ὑπ' αὐτῶν  
 πηληγεῖσ' ἀμφοτέραις χερσὶ κράτει πολέμου.

## ERINNA.

## I.

Στᾶλαι καὶ Σειρήνες ἐμαὶ καὶ πένθιμε κρωσσέ,  
 ὅστις ἔχεις Ἀΐδα τὰν ὀλίγαν σποδίαν,  
 τοῖς ἐμὸν ἐρχομένοισι παρ' ἠρίον εἶπατε χαίρειν,  
 αἶτ' ἀστοὶ τελέθωντ', αἶθ' ἑτεροπτόλιες·  
 χῶτι με νύμφαν εὔσαν ἔχει τάφος, εἶπατε καὶ τό. 5  
 χῶτι πατήρ μ' ἐκάλει Βαυκίδα, χῶτι γένος  
 Τηνία, ὡς εἰδῶντι· καὶ ὅτι μοι ἅ συνεταιρὶς  
 Ἥριν' ἐν τύμβῳ γράμμ' ἐχάραξε τόδε.

## II.

Νύμφας Βαυκίδος ἐμμί· πολυκλαύταν δὲ παρέρπων  
 στάλαν, τῷ κατὰ γᾶς τοῦτο λέγοις Ἀΐδα·  
 “Βάσκανος ἔσσ', Ἀΐδα” τὰ δέ τοι καλὰ σάμαθ' ὀρῶντι  
 ὠμοτάταν Βαυκοῦς ἀγγελέοντι τύχαν,  
 ὡς τὰν παῖδ' Ὑμέναιος [ἐφ' αἷς αἰείδετο] πεύκαις 5  
 ταῖσδ' ἐπὶ καδεστὰς ἐφλεγε πυρκαϊᾶς,  
 καὶ σὺ μὲν, ὦ Ὑμέναιε, γάμων μολπαίαν αἰοιδὰν  
 ἐς θρήνων γοερὸν φθέγμα μεθηρμόσσα.

## XENOPHANES.

## I.

Νῦν γὰρ δὴ ζάπεδον καθαρὸν καὶ χεῖρες ἀπάντων  
 καὶ κύλικες· πλεκτοὺς δ' ἀμφιτιθεῖ στεφάνους,  
 ἄλλος δ' εὐῶδες μύρον ἐν φιάλῃ παρατείνει·  
 κρατήρ δ' ἔστηκεν μεστὸς εὐφροσύνης.  
 ἄλλω δ' οἶνος ἔτοιμος ὅς οὔποτε φησὶ προδώσει, 5  
 μείλιχος ἐν κεράμοις, ἄνθεος ὀσδόμενος·  
 ἐν δὲ μέσοις ἀγνήν ὑδμὴν λιβανωτὸς ἴησι·  
 ψυχρὸν δ' ἐστὶν ὕδωρ καὶ γλυκὺ καὶ καθαρὸν.  
 πάρκεινται δ' ἄρτοι ξανθοὶ γεραρῆ τε τράπεζα  
 τυροῦ καὶ μέλιτος πίονος ἀχθομένη. 10  
 βῶμος δ' ἄνεσιν ἀν τὸ μέσον πάντῃ πεπύκασται,  
 μολπὴ δ' ἀμφὶς ἔχει δώματα καὶ θαλίη.  
 χρῆ δὲ πρῶτον μὲν θεὸν ὑμνεῖν εὐφρονας ἄνδρας  
 εὐφήμοις μύθοις καὶ καθαροῖσι νόοις,  
 σπείσαντάς τε καὶ εὐξαμένους τὰ δίκαια δύνασθαι 15  
 πρήσσειν. ταῦτα γὰρ ὧν ἐστὶ προχειρότερον,  
 οὐχ ὕβρις· πίνειν δ' ὅποσόν κεν ἔχων ἀφίκαιο  
 οἶκαδ' ἄνευ προπόλου, μὴ πάνυ γηραλέος.  
 ἀνδρῶν δ' αἰνεῖν τούτον ὅς ἐσθλὰ πῶν ἀναφαίνει  
 ὡς ἡ μνημοσύνη, καὶ τὸν ὅς ἀμφ' ἀρετῆς· 20  
 οὔτι μάχας διέπειν Τιτῆνων οὐδὲ Γιγάντων  
 οὐδέ τε Κενταύρων, πλάσματα τῶν προτέρων,  
 ἢ στασίας σφεδάνας· τοῖς οὐδὲν χρῆστον ἔνεστι·  
 θεῶν δὲ προμηθεῖην αἰὲν ἔχειν ἀγαθὴν.

## II

Ἄλλ' εἰ μὲν ταχυτῆτι ποδῶν νίκην τις ἄροιο  
 ἢ πενταθλεύων, ἔνθα Διὸς τέμενος  
 παρ Πίσαιο ῥῶης ἐν Ὀλυμπίῃ, εἶτε παλαιῶν,  
 ἢ καὶ πυκτοσύνην ἀλγινόεσσαν ἔχων,  
 εἶτε τὸ δεινὸν ἄεθλον, ὃ παγκράτιον καλέουσιν, 5  
 ἀστοῖσιν κ' εἷη κυδρότερος προσορᾶν,  
 καί κε προεδρίην φανερὴν ἐν ἀγῶσιν ἄροιο,  
 καὶ κεν σῖτ' εἷη δημοσίων κτεάνων  
 ἐκ πολέως καὶ δῶρον, ὃ οἱ κειμήλιον εἷη·  
 εἶτε καὶ ἵπποισιν, ταῦτά χ' ἅπαντα λάχοι, 10  
 οὐκ ἐὼν ἄξιος, ὥσπερ ἐγώ· ῥώμης γὰρ ἀμείνων  
 ἀνδρῶν ἢδ' ἵππων ἡμετέρη σοφίη·  
 ἀλλ' εἰκὴ μάλα τοῦτο νομίζεται· οὐδὲ δίκαιον  
 προκρίνειν ῥώμην τῆς ἀγαθῆς σοφίης.  
 οὔτε γὰρ εἰ πύκτης ἀγαθὸς λαοῖσι μετείη, 15  
 οὔτ' εἰ πενταθλεῖν, οὔτε παλαισμοσύνην,  
 οὐδὲ μὲν εἰ ταχυτῆτι ποδῶν, τό περ ἐστὶ πρότιμον  
 ῥώμης ὅσσοι ἀνδρῶν ἔργ' ἐν ἀγῶνι πέλει,  
 τοῦνεκεν ἂν δὴ μᾶλλον ἐν εὐνομίῃ πόλις εἷη·  
 σμικρὸν δ' ἂν τι πόλει χάρμα γένοιτ' ἐπὶ τῷ, 20  
 εἰ τις ἀεθλεύων νικῶ Πίσαιο παρ' ὄχθας·  
 οὐ γὰρ παιίνει ταῦτα μυχοῦς πόλεως.

## ΙΟΝ.

## I.

.... Θυρσοφόροις μέγα πρεσβείων Διόνυσος·  
 αὐτῆ γὰρ πρόφασις παντοδαπῶν λογίων  
 ἔν τε Πανελλήνων ἀγοραῖς θαλίας τε ἀνάκτων,  
 ἐξ οὗ βοτρυόεσσ' οἰνάς ὑποχθόνιον  
 πτόρθον ἀνασχομένη θαλερῶ ἐπτύξατο πήχει 5  
 αἰθέρος· ὀφθαλμῶν δ' ἐξέθορον πυκινοὶ  
 παῖδες φωνήεντες, ὅταν πέσῃ ἄλλος ἐπ' ἄλλῳ,  
 πρὶν δὲ σιωπῶσιν· παυσάμενοι δὲ βοῆς  
 νέκταρ ἀμέλγονται μόνον ὄλβιον ἀνθρώποισιν,  
 ξυνὸν τοῦ χαίρειν φάρμακον αὐτοφυές· 10  
 τοῦ θαλίας φίλα τέκνα φιλοφροσύναι τε χοροὶ τε·  
 τῶν δ' ἀγαθῶν βασιλεὺς οἶνος ἔδειξε φύσιν·  
 τῷ σὺν, πατέρ Διόνυσε, φιλοστεφάνοισιν ἀρέσκων  
 ἀνδράσιν, εὐθύμων συμποσιῶν πρῦτανι,  
 χαίρε· δίδου δ' αἰῶνα, καλῶν ἐπιήρανε ἔργων, 15  
 πίνειν καὶ παίζειν καὶ τὰ δίκαια φρονεῖν.

## II.

Χαιρέτω ἡμέτερος βασιλεὺς σωτήρ τε πατήρ τε,  
 ἡμῶν δὲ κρητῆρ' οἰνοχόοι θέραπες  
 κινράντων προχύταισιν ἐν ἀργυρέοις· ὁ δὲ χρυσὸς  
 οἶνον ἔχων χειροῖν νιζέτω εἰς ἔδαφος·  
 σπένδοντες δ' ἀγνώως Ἡρακλεῖ τ' Ἀλκμήνῃ τε 5  
 Προκλεῖ Περσεΐδαις τ' ἐκ Διὸς ἀρχόμενοι  
 πίνωμεν, παίζωμεν, ἴτω διὰ νυκτὸς αἰοιδῆ,  
 ὀρχείσθω τις· ἐκὼν δ' ἄρχε φιλοφροσύνης.

## CRITIAS.

## I.

Κότταβος ἐκ Σικελῆς ἐστὶ χθονὸς, ἐκπρεπὲς ἔργον,  
ὄν σκοπὸν ἐς λατάγων τόξα καθιστάμεθα·

εἶτα δ' ὄχος Σικελὸς, κάλλει δαπάνη τε κράτιστος

\* \* \* \* \*

Θεσσαλικὸς δὲ θρόνος, γυίων τρυφερωτάτη ἔδρα·

εὐναίου δὲ λέχους ἕξοχα κάλλος ἔχει

Μίλητός τε Χίος τ' ἔναλος πόλις Οἰνοπίωνος·

Τυρσῆνι δὲ κρατεῖ χρυσότυπος φιάλη,

καὶ πᾶς χαλκὸς, ὅτις κοσμεῖ δόμον ἐν τινι χρειᾷ·

Φοίνικες δ' εὖρον γράμματα λεξίλογα·

Θήβη δ' ἄρματόεντα δίφρον συνεπήξατο πρώτη·

φορτηγὸν δ' ἀκάτους Κᾶρες, αἰλὸς ταμίαι·

τὸν δὲ τροχοῦ γαίης τε καμίνου τ' ἔκγονον εὖρεν,

κλεινότατον κέραμον, χρήσιμον οἰκονόμος,

ἢ τὸ καλὸν Μαραθῶνι καταστήσασα τρόπαιον.

## II.

Καὶ τὸδ' ἔθος Σπάρτη μελέτημά τε κείμενόν ἐστιν

πίνειν τὴν αὐτὴν οἰνοφόρον κύλικα,

μηδ' ἀποδωρεῖσθαι προπόσεις ὀνομαστὶ λέγοντα,

μηδ' ἐπὶ δεξιτερὰν χεῖρα κύκλω θιάσου

ἄγγεα \* \* \* \*

\* Ἀυδὴ χεῖρ εὖρ' Ἀσιατογενῆς,

καὶ προπόσεις ὀρέγειν ἐπιδέξια, καὶ προκαλεῖσθαι  
 ἐξονομακλήδην, ᾧ προπιεῖν ἐθέλει·  
 εἶτ' ἀπὸ τοιούτων ποσέων γλώσσας τε λύουσιν  
 εἰς αἰσχροὺς μύθους, σῶμά τ' ἀμαυρότερον 10  
 τεύχουσιν· πρὸς δ' ὄμματ' ἀχλὺς ἀμβλωπὸς ἐφίξει·  
 λῆστις δ' ἐκτῆκει μνημοσύνην πραπίδων·  
 νοῦς δὲ παρέσφαλται· δμῶες δ' ἀκόλαστον ἔχουσιν  
 ἦθος· ἐπεισπίπτει δ' οἰκοτριβῆς δαπάνη·  
 οἱ Λακεδαιμονίων δὲ κόροι πίνουσι τοσαῦτον 15  
 ὥστε φρέν' εἰς ἰλαρὰν ἐλπίδα πάντ' ἀνάγειν,  
 εἰς τε φιλοφροσύνην γλώσσαν μέτριόν τε γέλωτα·  
 τοιαύτη δὲ πόσις σώματί τ' ὠφέλιμος  
 γνώμη τε κτήσει τε· \* \* \*  
 πρὸς θ' ὕπνον ἤρμονται, τὸν καμάτων λιμένα, 20  
 πρὸς τὴν τερπνοτάτην τε θεῶν θνητοῖς Ὑγίαιαν,  
 καὶ τὴν Εὐσεβίης γείτονα Σωφροσύνην.  
 \* \* \* \* \*

αἱ γὰρ ὑπὲρ τὸ μέτρον κυλίκων προπόσεις παραχρῆμα  
 τέρψασαι λυποῦσ' εἰς τὸν ἅπαντα χρόνον·  
 ἢ Λακεδαιμονίων δὲ δίαίθ' ὁμαλῶς διακεῖται, 25  
 ἕσθειν καὶ πίνειν σύμμετρα πρὸς τὸ φρονεῖν  
 καὶ τὸ πονεῖν εἶναι δυνατούς· οὐκ ἔστ' ἀπότακτος  
 ἡμέρα οἰνῶσαι σῶμ' ἀμέτροισι πότοις.

## PLATO.

## I.

Ναυηγόν με δέδορκας, ὃν ἡ κτείνασα θάλαττα  
 γυμνώσαι πνύματου φάρεος ἤδέσατο.  
 ἄνθρωπος παλάμησιν ἀταρβήτοις μὲν ἀπέδυσε,  
 τόσσον ἄγος τόσσου κέρδεος ἀράμενος.  
 κείνο μὲν ἐνδύσαιτο, καὶ εἰς Ἄϊδαο φέροιτο,  
 καὶ μιν ἴδοι Μίνως τοῦμόν ἔχοντα ῥάκος.

5

## II.

Τὸν Βρομίου Σάτυρον τεχνήσατο δαιδαλέη χεῖρ  
 κωφῷ θεσπεσίως πνεῦμα βαλοῦσα λίθῳ.  
 εἰμὶ δὲ ταῖς Νύμφαισιν ὁμέσιος· ἀντὶ δὲ τοῦ πρὶν  
 πορφυρέου μέθους, λαρὸν ὕδωρ προχέω.  
 εὐκηλον δ' ἴθυνε φέρων πόδα, μὴ τάχα κούρον  
 κινήσης ἀπαλῷ κώματι θελγόμενον.

5

## III.

Σιγάτω λάσιον δρυάδων λέπας οἷ τ' ἀπὸ πέτρας  
 κρουνοὶ καὶ βληχὴ πουλυμιγῆς τοκάδων,  
 αὐτὸς ἐπεὶ σύριγγι μελίσσεται εὐκελάδῳ Πᾶν  
 ὑγρὸν ἰεῖς ζευκτῶν χεῖλος ὑπὲρ καλάμων·  
 αἱ δὲ περίξ θαλεροῖσι χορὸν ποσὶν ἐστήσαντο  
 Ὑδριάδες Νύμφαι, Νύμφαι Ἀμαδρυάδες.

5

## HERMESIANAX.

ΛΕΟΝΤΙΟΝ.

βιβλίον γ'.

- Οἷον μὲν φίλος υἱὸς ἀνήγαγεν Οἰάγροιο  
 Ἄγριόπην, Θρηῆσαν στειλάμενος κιθάρην,  
 Ἄιδόθεν· ἔπλευσεν δὲ κακὸν καὶ ἀπεχθέα χῶρον,  
 ἔνθα Χάρων κυανὴν ἔλκεται εἰς ἄκατον  
 ψυχὰς οἰχομένων· λίμνη δ' ἐπὶ μακρὸν αὐτεῖ 5  
 ῥεῦμα διέκ μεγάλων συρομένη δονάκων.  
 ἀλλ' ἔτλη παρὰ κῆμα μονόζωστος κιθαρίζων  
 Ὀρφεὺς, παντοίους δ' ἐξεπάεισε θεοὺς,  
 Κωκυτόν τ' ἀθέμιστον ὑπ' ὄφρυσι μειδήσαντα  
 εἶδε, καὶ αἰνοτάτου βλέμμ' ὑπέμεινε κυνὸς, 10  
 ἐν πυρὶ μὲν φωνὴν τεθωομένου, ἐν πυρὶ δ' ὄμμα  
 σκληρὸν, τριστοίχοις δεῖμα φέρων κεφαλαῖς·  
 ἔνθεν αἰδιδιῶν μεγάλους ἀνέπεισεν ἄνακτας  
 Ἄγριόπην μαλακοῦ πνεῦμα λαβεῖν βίωτου.
- Οὐ μὴν οὐδ' υἱὸς Μήνης ἀγέραστον ἔθηκεν 15  
 Μουσαῖος, Χαρίτων ἥρανος, Ἀντιόπην,  
 ἦτε πολὺν μύστησιω Ἐλευσῖνος παρὰ πέζαν  
 εὐασμὸν κρυφίων ἐξεφόρει λογίων,  
 Ράριον ὄργειῶν δάπεδον διαποινύουσα  
 Δήμητρος· γνωστὴ δ' ἐστὶ καὶ εἰν Ἄϊδη. 20
- Φημὶ δὲ καὶ πατρῶον ἀποπρολιπόντα μέλαθρον  
 Ἡσίοδον, πάσης ἥρανον ἱστορίας,

Ἄσκραίων ἐσικέσθαι ἐκόνθ' Ἐλικωνίδα κώμην·  
 ἔνθεν ὄγ' Ἡοίην μνώμενος Ἄσκραϊκὴν  
 πόλλ' ἔπαθεν, πάσας δὲ λόγων ἀνεγράψατο βίβλους, 25  
 ὕμνων ἐκ πρώτης παιδὸς ἀπαρχόμενος.

Αὐτὸς δ' οὗτος αἰοιδὸς ὄν ἐκ Διὸς αἴσα φυλάσσει,  
 ἦδει τὸν πάντων δαίμονα μουσπόλων,  
 λεπτήν δ' αἰς Ἰθάκην ἐνετείνετο θεῖος Ὀμηρος  
 ψῆσιν πιτυτῆς εἶνεκα Πηνηλόπης, 30  
 ἦν δία πολλὰ παθὼν ὀλιγὴν ἐσενάσσατο νῆσον  
 πολλὸν ἀπ' εὐρείης λειπόμενος πατρίδος·  
 ἔκλεε δ' Ἰκαρίου τε γένος καὶ δῆμον Ἀμύκλου  
 καὶ Σπάρτην ἰδίω ἀπτόμενος παθέων.

Μίμνερμος δὲ, τὸν ἦδὼν ὡς εὔρετο πολλὸν ἀνατλάς 35  
 ἦχον καὶ μαλακοῦ πνεῦμ' ἀπὸ πενταμέτρου,  
 καίετο μὲν Ναννοῦς, πολίῳ δ' ἐπὶ πολλάκι λωτῶ  
 κημωθεὶς κώμους εἶχε συνεξάνυων.  
 δῆχθη δ' Ἑρμόβιον τὸν αἰὲ βαρὺν ἠδὲ Φερεκλήν  
 ἐχθρὸν μισήσας, οἳ ἀνέπεμψαν ἔπη. 40

Λυδῆς δ' Ἀντίμαχος Λυδηίδος ἐκ μὲν ἔρωτι  
 πληγεὶς Πακτωλοῦ ρεῦμ' ἐπέβη ποταμοῦ,  
 Σαρδιάνην δὲ θανούσαν ὑπὸ ξηρὴν θέτο γαῖαν  
 κλαίων, Αἰζάνιον δ' ἦλθεν ἀποπρολιπῶν  
 ἄκρην ἐς Κολοφῶνα· γόνων δ' ἐνεπλήσατο βίβλους 45  
 ἱρὰς, ἐκ παντὸς παυόμενος καμάτου.

Λέσβιος Ἀλκαῖος δὲ πόσους ἀνεδείξατο κώμους,  
 Σαπφούς φορμίζων ἱμερόεντα πόθον,

γιγνώσκεις· ὁ δ' αἰοιδὸς ἀηδόνος ἠράσαθ' ὕμνων,  
 Τήϊον ἀλγύνων ἄνδρα πολυφραδίῃ. 50  
 καὶ γὰρ τὴν ὁ μελιχρὸς ἐφωμίλησεν Ἀνακρέων  
 στελλομένην πολλαῖς ἄμμιγα Λεσβιάσιν·  
 φοῖτα δ' ἄλλοτε μὲν λείπων Σάμον, ἄλλοτε δ' αὐτὴν  
 οἴνηρην οὔρει κεκλιμένην πατρίδα,  
 Λέσβον ἐς εὖοιον· τὸ δὲ Μῦσιον εἶσιδε Λεκτὸν 55  
 πολλάκις Αἰολικοῦ κύματος ἀντιπέρας.

Ἄτθις δ' οἶα μέλισσα πολυπρήωνα Κόλωνον  
 λείπουσ' ἐν τραγικαῖς ἦδε χοροστασίαις  
 Βάκχον καὶ τὸν ἔρωτ' ἐγέραιρε Θεωρίδος, οἶσθα.  
 \* \* \* Ζεὺς ἔπορεν Σοφοκλεῖ. 60

Φημὶ δὲ κακείνον τὸν αἰὲ πεφυλαγμένον ἄνδρα  
 καὶ πάντων μῖσος κτώμενον ἐξ ὀνύχων  
 πάσας ἀμφὶ γυναῖκας, ὑπὸ σκολιοῦ τυπέντα  
 τόξου, νυκτερινὰς οὐκ ἀποθέσθ' ὀδύνας,  
 ἀλλὰ Μακεδονίης πάσας κατενίστατο λαύρας 65  
 Αἰγειῶν, μεθέπεν δ' Ἀρχελέω ταμίην,  
 εἰσόκε σοὶ δαίμων, Εὐριπίδῃ, εὔρετ' ὄλεθρον  
 Ἀμφιβίου στυγνῶν ἀντιάσαντι κυνῶν.

Ἄνδρα δὲ τὸν Κυθήρηθεν, ὃν ἐθρέψαντο τιθῆναι  
 Βάκχου, τὸν λωτοῦ πιστότατον ταμίην, 70  
 Μούσαις παιδευθέντα Φιλόξενον, οἶα τιναχθεὶς  
 Ὀρτυγίην ταύτης ἦλθε διὰ πτόλιος,  
 γιγνώσκεις, αἶουσα μέγαν πόθον, ὃν Γαλατείας  
 αὐτοῖς μηλείοις θήκαθ' ὑπὸ προγόνους.

Οἶσθα δὲ καὶ τὸν αἰοῖδόν, ὃν Εὐρυπύλου πολιῆται 75

Κῶφοι χάλκειον θῆκαν ὑπὸ πλατάνῃ,  
Βαττίδα μολπάζοντα θοῆν, περὶ πάντα Φιλητᾶν  
ρήματα καὶ πᾶσαν ῥώμενον λαλίην.

Οὐδὲ μὲν οὐδ' ὅποσοι σκληρὸν βίον ἐκτίσσαντο 80  
ἀνθρώπων, σκολιὴν μαϊόμενοι σοφίην,

οὓς λεπτὴ περὶ πικρὰ λόγοις ἐσφίγξατο μῆτις,  
καὶ δεινὴ μύθων κῦρος ἔχουσ' ἀρετὴν,  
οὐδ' οἱ κείνον ἔρωτος ἀπετρέψαντο κυδοιμὸν  
φαινομένου, δεινὸν δ' ἦλθον ὑφ' ἠνιόχον.

Οἷη μὲν Σάμιον μανίη κατέδησε Θεανοῦς 85

Πυθαγόρην, ἐλίκων κομψὰ γεωμετρίας  
εὐρόμενον, καὶ κύκλον ὅσον περιβάλλεται αἰθῆρ  
βαίῃ ἐνὶ σφαίρῃ πάντ' ἀπομασσόμενον.

Οἷψ δ' ἐχλίηνεν, ὃν ἔξοχον ἔχρη Ἀπόλλων 90  
ἀνθρώπων εἶναι Σωκράτη ἐν σοφίῃ,

Κύπρις μηνίουσα πυρὸς μένει· ἐκ δὲ βαθείης  
ψυχῆς κουφοτέρας ἐξεπόνησ' ἀνίας,  
οἰκί' ἐς Ἀσπασίης πωλεύμενος· οὐδέ τι τέκμαρ  
εὔρε, λόγων πολλὰς εὐρόμενος διόδους.

Ἄνδρα Κυρηναῖον δ' εἴσω πόθος ἔσπασεν Ἴσθμοῦ 95

δεινός, ὅτ' ἀπιθάνης Λαΐδος ἠράσατο  
ὄξυς Ἀρίστιππος, πάσας δ' ἠγήνατο λέσχας  
φεύγων, οὐδ' ἀνέμων ἐξεφόβησε βία.

## PHANOCLES.

Τὸν μὲν Βιστονίδες κακομήχανοι ἀμφιχυθεῖσαι  
 ἕκτανον, εὐήκη φάσγανα θηξάμεναι·  
 τοῦ δ' ἀπὸ μὲν κεφαλὴν χάλκῳ τάμον, αὐτίκα δ' αὐτήν  
 εἰς ἅλα Θρηϊκίῃ ρῦψαν ὁμοῦ χέλνι  
 ἦλῶ καρτύνασαι, ἵν' ἐμφορέοντο θαλάσση 5  
 ἄμφω ἄμα, γλανκοῖς τεγγόμεναι ῥοθίοις.  
 Τὰς δ' ἱερῇ Λέσβῳ πολὴν ἐπέκελσε θάλασσα·  
 ἦχῃ δ' ὡς λιγυρῆς πόντον ἔπεσχε λύρης,  
 νήσους τ' αἰγιαλούς θ' ἄλιμυρέας, ἔνθα λίγειαν  
 ἄνερες Ὀρφεῖην ἐκτέρισαν κεφαλὴν· 10  
 ἐν δὲ χέλυν τύμβῳ λιγυρὴν θέσαν, ἣ καὶ ἀναύδους  
 πέτρας καὶ Φόρκου στυγνὸν ἔπειθεν ὕδωρ,  
 Ἐκ κείνου μολπή τε καὶ ἱμερτὴ κιθαριστὺς  
 νῆσον ἔχει, πάσεων δ' ἐστὶν ἀοιδοτάτη.  
 Θρηῆκες δ' ὡς ἔδαίσαν Ἀρήιοι ἔργα γυναικῶν 15  
 ἄγρια καὶ πάντας δεινὸν ἐσῆλθεν ἄχος,  
 ἄς ἀλόχους ἔστιζον, ἵν' ἐν χροῖ σήματ' ἔχουσαι  
 κνάεα, στυγεροῦ μὴ λελάθοντο φόνου.  
 ποιῶν δ' Ὀρφῆϊ κταμένῳ στίζουσι γυναῖκας  
 εἰσέτι νῦν κείνης εἶνεκεν ἀμπλακίης. 20

## THEOCRITUS.

## I.

Τὰ ῥόδα τὰ δροσόεντα, καὶ ἅ κατάπυκνος ἐκείνα  
 ἔρπυλλος κείται ταῖς Ἑλικωνιάσιν.  
 ταὶ δὲ μελάμφυλλοι δάφναι τὴν, πύθιε Παιάν,  
 Δελφὶς ἐπεὶ πέτρα τοῦτό τοι ἀγλαΐσεν.  
 βωμὸν δ' αἰμάξει κεραὸς τράγος οὔτος ὁ μάχλος,  
 τερμίνθου τρώγων ἔσχατον ἀκρεμόνα.

## II.

Τήναν τὰν λαύραν, τόθι ταὶ δρῦες, αἰπόλε, κάμψας  
 σύκινον εὐρήσεις ἀρτιγλυφῆς ξόανον,  
 τρισκελῆς, αὐτόφλοιοι, ἀνούατον \* \*  
 \* \* \* \* \*

ἔρκος δὲ σφ' ἱερὸν περιδέδρομεν· ἀέναον δὲ 5  
 ῥεῖθρον ἀπὸ σπιλάδων πάντοσε τηλεθάει  
 δάφναις, καὶ μύρτοισι, καὶ εὐώδει κυπαρίσσω,  
 ἔνθα πέριξ κέχεται βοτρυόπαις ἔλικι  
 ἄμπελος· εἰαρινοὶ δὲ λιγυφθόγγοισιν αἰοδαῖς  
 κόσσυφοι ἀχεῦσιν ποικιλότραυλα μέλη· 10  
 ξουθαὶ δ' ἀδονίδες μινυρίσμασιν ἀνταχεῦσι  
 μέλπουσαι στόμασιν τὰν μελίγαρυν ὄπα.  
 ἔξεο δὴ τῆνεί, καὶ τῷ χαρίεντι Πριήπῳ  
 εὐχέ' ἀποστέρξαι τοὺς Δάφνιδός με πόθους,

κεῖθ' ἐπιρρέξειν χίμαρον καλόν. ἦν δ' ἀνανεύσῃ, 15  
 τοῦδε τυχών, ἐθέλω τρισσὰ θύῃ τελέσαι·  
 ῥεξῶ γὰρ δαμάλαν, λάσιον τράγον, ἄρνα τὸν ἴσχω  
 σακίταν· αἰοὶ δ' εὐμενέως ὁ θεός.

## III.

Δῆς, ποτὶ τῶν Νυμφῶν, διδύμοις αὐλοῖσιν αἰεῖσαι  
 αὐδὲ τί μοι; κῆγ' ὠν πακτίδ' ἀειράμενος  
 ἀρξενῦμαί τι κρέκειν· ὁ δὲ βουκόλος ἄμμιγα θελξεί  
 Δάφνις, κηροδέτῳ πνεύματι μελπόμενος.  
 ἐγγὺς δὲ στάντες λασιαύχενος ἄντρου ὄπισθεν, 5  
 Πᾶνα τὸν αἰγιβάταν ὀρφανίσωμες ὕπνου.

## IV.

\* Ἄ δειλαίε τὴν Θύρσι, τί τοι πλέον, εἰ καταταξέεις  
 δάκρυσι δαγλήνους ὦπας ὀδυρόμενος;  
 οἷχεται ἅ χίμαρος, τὸ καλὸν τέκος, οἷχεται ἔς ἄδαν·  
 τραχὺς γὰρ χαλαῖς ἀμφεπίαξε λύκος.  
 αἰ δὲ κύνες κλαγγεῦντι· τί τοι πλέον, ἀνίκα τήνας 5  
 ὀστέον οὐδὲ τέφρα λείπεται οἷχομένης;

## V.

\* Ἄστοις καὶ ξείνοισιν ἴσον νέμει ἄδε τράπεζα,  
 θεὸς ἀνελευ, ψήφου πρὸς λόγον ἐρχομένης·  
 ἄλλος τις πρόφασιν λεγέτω· τὰ δ' ὀθνεῖα Κᾶϊκος  
 χρήματα καὶ νυκτὸς βουλομένοις ἀριθμεῖ.

## CALLIMACHUS.

*The Bath of Pallas.*

## I.

Ὅσσαι λωτροχόοι τᾶς Παλλάδος, ἔξιτε πάσαι,  
 ἔξιτε· τᾶν ἵππων ἄρτι φρνασσομενᾶν  
 τᾶν ἱερᾶν ἐσάκουσα, καὶ ἅ θεὸς εὐτυκος ἔρπει·  
 σοῦσθέ νυν, ὦ ξανθαὶ σοῦσθε Πελασγιάδες.  
 οὐ ποκ' Ἀθαναία μεγάλως ἀπενίψατο πάχεις, 5  
 πρὶν κόνιν ἱππειᾶν ἐξελάσαι λαγόνων·  
 οὐδ' ὄκα δὴ λύθρῳ πεπαλαγμένα πάντα φέροισα  
 τεύχεα τῶν ἀδίκων ἦνθ' ἀπὸ γηγενέων.  
 ἀλλὰ πολὺ πρᾶτιστον ὑφ' ἄρματος αὐχένας ἵππων  
 λυσαμένα, παγαῖς ἔκλυσεν Ἰσκειανῶ 10  
 ἰδρῶ καὶ ῥαθάμιγγας· ἐφοίβασεν δὲ παγέντα  
 πάντα χαλινοφάγων ἀφρὸν ἀπὸ στομάτων.  
 ὦ ἴτ' Ἀχαιῖάδες· καὶ μὴ μύρα, μηδ' ἀλαβάστρως,  
 (συρίγγων αἴτω φθόγγον ὑπαξιόνων)  
 μὴ μύρα λωτροχόοι τᾷ Παλλάδι μηδ' ἀλαβάστρως 15  
 (οὐ γὰρ Ἀθαναία χρίματα μικτὰ φιλεῖ)  
 οἴσετε, μηδὲ κάτοπτρον· αἰεὶ καλὸν ὄμμα τὸ τήνας.  
 οὐδ' ὄκα τὰν Ἰδα Φρυγὴ ἐδίκαξεν ἔριν,  
 οὐδ' ἐς ὀρείχαλκον μεγάλα θεὸς, οὐδὲ Σιμοῦντος  
 ἔβλεψεν δίναν ἐς διαφαινομένην. 20  
 οὐδ' Ἥρα· Κύπρις δὲ διαυγέα χαλκὸν ἐλοῖσα  
 πολλάκι τὰν αὐτὰν δις μετέθηκε κόμαν.

CALLIMACHUS.

ἄ δὲ, δις ἐξήκοντα διαθρέξασα διαύλωσ,  
 οἶα παρ' Εὐρώτῃ τοὶ Λακεδαιμόνιοι  
 ἀστέρες, ἔμπεράμωσ ἐτρίψατο, λειτὰ λαβοῖσα  
 χρίματα, τὰσ ἰδίασ ἔκγονα φυταλιᾶσ.  
 ὦ κῶραι, τὸ δ' ἔρευθος ἀνέδραμε, πρῶϊον οἶαν  
 ἢ ῥόδον, ἢ σίβδας κόκκος ἔχει χροῖαν.  
 τῷ καὶ νῦν ἄρσεν τε κομίσσατε μῶνον ἔλαιον,  
 ὦ Κάστωρ, ὦ καὶ χρίεται Ἡρακλῆσ.  
 οἴσετε καὶ κτένα οἱ παγχρύσειον, ὡσ ἀπὸ χαίταν  
 πέξηται, λιπαρὸν σμασαμένα πλύκαμον.  
 ἐξίθ', Ἀθαναία· πάρα τοι καταθύμιος ἴλα,  
 παρθενικαὶ μεγάλων παῖδες Ἀκεστοριδᾶν.  
 ὦ θάνα, φέρεται δὲ καὶ ἅ Διομήδεος ἀσπίσ,  
 ὡσ ἔθος Ἀργείων τοῦτο παλαιότερον  
 Εὐμήδησ ἐδίδαξε, τείν κεχαρισμένος ἱρεύσ·  
 ὅσ ποτε, βουλευτὸν γνοῦσ ἐπὶ οἱ θάνατον  
 δᾶμον ἐτοιμάζοντα, φύγα τέον ἱρὸν ἄγαλμα  
 ὦχετ' ἔχων, Κρεῖον δ' εἰσ ὄροσ ὦκίσατο,  
 Κρεῖον ὄροσ· σὲ δὲ, δαῖμον, ἀπορρώγεσσιν ἔθηκεν  
 ἐν πέτραισ, αἰσ νῦν οὔνομα Παλλατίδεσ.  
 ἐξίθ', Ἀθαναία περσέπτολι, χρυσεοπήληξ,  
 ἵππων καὶ σακέων ἀδομένα πατάγῳ.  
 σάμερον ὑδροφόροι μὴ βάπτετε (σάμερον, Ἄργοσ,  
 πίνειτ' ἀπὸ κρανᾶν,) μῆδ' ἀπὸ τῷ ποταμῷ·  
 σάμερον αἰ δῶλαι τὰσ κάλπιδασ ἢ ἴσ Φυσάδειαν,  
 ἢ ἐσ Ἀμυμώνην οἴσετε τὰν Δαναῶ.  
 καὶ γὰρ δὴ χρυσῷ τε καὶ ἄνθεσιν ὕδατα μίξασ  
 ἤξει φορβαίων Ἴναχοσ ἐξ ὀρέων,

τὰθάνα τὸ λοετρὸν ἄγων καλόν· ἀλλὰ, Πελασγέ,  
 φράζεο μὴ οὐκ ἐθέλων τὰν βασιλειαν ἴδης.  
 ὅς κεν ἴδῃ γυμνὰν τὰν Παλλάδα τὰν πολιοῦχον,  
 τῷργος ἔσοφείται τοῦτο πανυστάτιον.  
 πότνι Ἀθαναία, σὺ μὲν ἔξιθι· μέσφα δ' ἐγὼν τι 55  
 ταῖσδ' ἐρέω· μῦθος δ' οὐκ ἐμὸς, ἀλλ' ἐτέρων.  
 παῖδες, Ἀθαναία νύμφαν μίαν ἐν ποκα Θήβαις  
 πουλύ τι καὶ περὶ δὴ φίλατο τὰν ἑτεράν,  
 ματέρα Τειρεσίαο, καὶ οὔποκα χωρὶς ἔγεντο·  
 ἀλλ' καὶ ἀρχαίων εὐτ' ἐπὶ Θεσπιδιών, 60  
 ἣ ἔπι Κορωνείας (ἵνα οἱ τεθυμένον ἄλσος,  
 καὶ βωμοὶ ποταμῷ κείντ' ἐπὶ Κουραλίῳ·)  
 ἣ ἔπι Κορωνείας, ἣ εἰς Ἀλιάρτον ἐλαῖνου  
 ἵππων, Βοιώτων ἔργα διερχομένα·  
 πολλάκις ἂ δαίμων νιν ἐὼ ἐπεβήσατο δίφρω 65  
 οὐδ' ὄαροι νυμφᾶν οὐδὲ χοροστασίαι  
 ἀδείαι τελέθεσκον, ὅτ' οὐχ ἀγείτο Χαρικλώ  
 ἀλλ' ἔτι καὶ τήναν δάκρυα πόλλ' ἔμενεν,  
 καίπερ Ἀθαναία καταθύμιον ἔσσαν ἑταίραν.  
 δὴ τότε γὰρ πέπλων λυσαμένα περόνας 70  
 ἵππῳ ἐπὶ κράνα Ἐλικωνίδι καλὰ ῥεοίσῃ  
 λῶντο· μεσαμερίνα δ' εἶχ' ὄρος ἀσυχία.  
 Τειρεσίας δ' ἔτι μόνος ἄμαι κυσὶν, ἄρτι γένεια  
 περκάσδων, ἱερὸν χῶρον ἀνεστρέφετο·  
 διψάσας δ' ἄφατόν τι, ποτὶ ῥόον ἤλυθε κράνας 75  
 σχέτλιος· οὐκ ἐθέλων δ' εἶδε τὰ μὴ θεμιτά.  
 τὸν δὲ χολωσαμένα περ, ὁμως προσέφασεν Ἀθάνα,  
 “τίς σε τὸν ὀφθαλμῶς οὐκ ἔτ' ἀποισόμενον

CALLIMACHUS.

ὦ Εὐηρείδα, χαλεπὰν ὄδὸν ἄγαγε δαίμων;"  
 ἃ μὲν ἔφα, παιδὸς δ' ὄμματα νύξ ἔλαβεν.  
 ἔστα θὴν ἄφθογγος· ἐκόλλασαν γὰρ ἄνιαι  
 γῶνατα, καὶ φωνὰν ἔσχεν ἀμαχανία.  
 ἃ νύμφα δ' ἐβόασε, "τί μοι τὸν κῶρον ἔρεξας,  
 πότνια; τοιαῦται, δαίμονες, ἔστε φίλοι;  
 ὄμματά μοι τῷ παιδὸς ἀφείλεο· τέκνον ἄλαστε,  
 εἶδες Ἀθαναίας στάθεα καὶ λαγόνας·  
 ἀλλ' οὐκ ἀέλιον πάλιν ὄψεαι· ὦ ἐμὲ δειλάν.  
 ὦ ὄρος, ὦ Ἐλικῶν οὐκ ἔτι μοι παριτέ.  
 ἦ μέγαλ' ἄντ' ὀλίγων ἐπράξαο· δόρκας ὄλεσσας,  
 καὶ πρόκας οὐ πολλὰς· φάεα παιδὸς ἔχεις."  
 εἶπε, καὶ ἀμφοτέροισι φίλον περὶ παῖδα λαβοῖσα  
 ματῆρ μὲν γοερῶν οἶτον ἀηδονίδων  
 ἄγε βαρὺ κλαίοισα· θεὰ δ' ἐλέησεν ἐταῖραν,  
 καὶ μιν Ἀθαναία πρὸς τόδ' ἔλεξεν ἔπος·  
 "δῖα γύναι, μετὰ πάντα βαλεῦ πάλιν ὄσσα δι' ὄργαν  
 εἶπας· ἐγὼ δ' οὔτοι τέκνον ἔθηκ' ἀλάον·  
 οὐ γὰρ Ἀθαναίᾳ γλυκερὸν πέλει ὄμματα παίδων  
 ἀρπάζειν· Κρόνιοι δ' ὧδε λέγοντι νόμοι.  
 ὅς κε τιν' ἀθανάτων, ὅκα μὴ θεὸς αὐτὸς ἔληται,  
 ἀθρήσῃ, μίσθῳ τούτου ἰδεῖν μεγάλῳ.  
 δῖα γύναι, τὸ μὲν οὐ παλινάγρετον αὐθι γένοιτο  
 ἔργον· ἐπεὶ μοιρᾶν ὧδ' ἐπένευσε λῖνα,  
 ἀνίκα τὸ πρῶτόν νιν ἐγείναο· νῦν δε κομίζεν,  
 ὦ Εὐηρείδα, τέλθος ὀφειλόμενον.  
 πόσσα μὲν ἃ Καδμηῆς ἐς ὕστερον ἔμπυρα καυσεῖ,  
 πόσσα δ' Ἀρισταῖος, τὸν μόνον εὐχόμενοι

παῖδα τὸν ἄβατὰν Ἀκταίονα τυφλὸν ιδέσθαι.  
 καὶ τήνος μεγάλας σύνδρομος Ἀρτέμιδος  
 ἔσσειται· ἀλλ' οὐκ αὐτὸν ὃ τε δρόμος αἶ τ' ἐν ὄρεσσι  
 ῥυσεύνται ξυναὶ τήμος ἑκαβολίαί, 110  
 ὅπποταν οὐκ ἐθέλων περ ἰδη χαρίεντα λοετρά  
 δαίμονος· ἀλλ' αὐταὶ τὸν πρὶν ἄνακτα κύνες  
 τουτάκι δειπνασεύντι· τὰ δ' υἱέος ὅστεα μάτηρ  
 λεξείται, δρυμῶς πάντας ἐπερχομένα·  
 ὀλβίσταν ἐρέει σέ καὶ εὐαίωνα γενέσθαι, 115  
 ἐξ ὀρέων ἀλαὸν παῖδ' ὑποδεξαμέναν,  
 ὦ ἐτάρα· τῷ μὴ τι μινύρεο· τῷδε γὰρ ἄλλα  
 τευ χάριν ἐξ ἐμέθεν πολλὰ μενεῦντι γέρα.  
 μάντιν ἐπεὶ θησῶ νιν ἀοιδιμὸν ἔσσομένοισιν,  
 ἦ μέγα τῶν ἄλλων δὴ τι περισσότερον. 120  
 γνωσεῖται δ' ὄρνιθας, ὃς αἴσιος, οἳ τε πέτονται  
 ἦλιθα, καὶ ποίων οὐκ ἀγαθαὶ πτέρυγες.  
 πολλὰ δὲ Βοιωτοῖσι θεοπρόπα, πολλὰ δὲ Κάδμω  
 χρησεῖ, καὶ μεγάλοις ὕστερα Λαβδακίδαίς.  
 δωσῶ καὶ μέγα βάκτρον, ὃ οἱ πόδας ἐς δέον ἀξεῖ, 125  
 δωσῶ καὶ βιότῳ τέρμα πολυχρόνιον·  
 καὶ μόνος, εὔτε θάνῃ, πεπνυμένος ἐν νεκύεσσι  
 φοιτασεῖ, μέγαλ' ἄτιμος Ἀγεσίλα·”  
 ὡς φαμένα κατένευσε· τὸ δ' ἐντελὲς ᾧ κ' ἐπινεύσῃ  
 Πάλλας· ἐπεὶ μούνα Ζεὺς τάδε θυγατέρων 130  
 δῶκεν Ἀθαναίᾳ, πατρῷα πάντα φέρεσθαι.  
 λωτροχόοι, μάτηρ δ' οὐ τις ἔτικτε θεᾶν,  
 ἀλλὰ Διὸς κορυφά· κορυφὰ Διὸς ᾧ κ' ἐπινεύσῃ,  
 ἔμπεδον, ὡσαύτως ᾧ κέν οἱ ἂ θυγάτηρ·

ἔρχετ' Ἀθαναία νῦν ἀτρεκές· ἀλλὰ δέχεσθε  
 τὰν θεὸν, ᾧ κῶραι, τῶργος ὄσαις μέλεται, 135  
 σὺν τ' εὐαγορία, σὺν τ' ἔνυμασι, σὺν τ' ὀλολυγαῖς.  
 χαῖρε θεὰ, κάδευ δ' Ἄργεος Ἰναχίω.  
 χαῖρε καὶ ἐξελάοισα, καὶ ἐς πάλιν αὐτίς ἐλάσσαις  
 ἵππως, καὶ Δαναῶν κλᾶρον ἅπαντα σάω. 140

## II.

Ξείνος Ἀταρνεΐτης τις ἀνήρετο Πιττακὸν οὕτω  
 τὸν Μιτυληναῖον, παῖδα τὸν Ὑρραδέω·  
 ἄττα γέρον, διοός με καλεῖ γάμος. ἡ μία μὲν δὴ  
 νύμφη καὶ πλούτῳ καὶ γενεῇ κατ' ἐμέ·  
 ἡ δ' ἐτέρη προβέβηκε. τί λῶϊον; εἰ δ' ἄγε σὺν μοι 5  
 βούλευσον, ποτέρην εἰς ὑμέναιον ἄγω.  
 εἶπεν. ὁ δὲ σκίπωνα, γεροντικὸν ὄπλον, αἰείρας,  
 ἦνιδε, κείνοί σοι πᾶν ἐρέουσιν ἔπος.  
 (οἱ δ' ἄρ' ὑπὸ πληγῆσι θεᾶς βέμβικας ἔχοντες  
 ἔστρεφον εὐρείῃ παῖδες ἐνὶ τριόδῳ) 10  
 κείνων ἔρχεο, φησὶ, μετ' ἵχνια· χῶ μὲν ἐπέστη  
 πλησίον· οἱ δ' ἔλεγον τὴν κατὰ σαυτὸν ἔλα.  
 ταῦτ' αἴων ὁ ξείνος ἐφείσατο μείζονος οἴκου  
 δράσασθαι, παίδων κληδόνι συνθέμενος.  
 τὴν δ' ὀλίγην ὡς κείνος ἐς οἶκον ἐπήγετο νύμφην, 15  
 οὕτω καὶ σύ γ' ἰὼν τὴν κατὰ σαυτὸν ἔλα.

## III.

Εἰπέ τις, Ἡράκλειτε, τεὸν μόνον· ἐς δέ με δάκρυ  
 ἤγαγεν· ἐμνήσθην δ' ὀσάκις ἀμφοτέρω

ἥλιον ἐν λέσχῃ κατεδύσαμεν· ἀλλὰ σὺ μὲν πον,  
 ξεῖν' Ἀλικαρνησσεύ, τέφρα πάλαι σποδιή·  
 αἱ δὲ τεαὶ ζώουσιν ἀηδόνες, ἦσιν ὁ πάντων  
 ἀρπακτῆρ Ἀΐδης οὐκ ἐπι χεῖρα βαλεῖ.

5

## IV.

Νάξιος οὐκ ἐπὶ γῆς ἔθανεν Δύκος, ἀλλ' ἐνὶ πόντῳ  
 ναῦν ἅμα καὶ ψυχὴν εἶδεν ἀπολλυμένην,  
 ἔμπορος Αἰγίνηθεν ὅτ' ἔπλεε· χῶ μὲν ἐν ὑγρῇ  
 νεκρός· ἐγὼ δ' ἄλλως οὖνομα τύμβος ἔχων,  
 κηρύσσω πανάληθες ἔπος τόδε· Φεῦγε θαλάσση  
 συμμίσγειν, ἐρίφων, ναυτίλε, δυομένων.

5

## V.

Εἴπας, ἦλιε χαῖρε, Κλεόμβροτος ἐ' Ἰμβραμιώτης  
 ἦλατ' ἀφ' ὑψηλοῦ τείχεος εἰς Ἀΐδην,  
 ἄξιον οὐδὲν ἰδὼν θανάτου κακόν, ἀλλὰ Πλάτωνος  
 ἐν τὸ περὶ ψυχῆς γράμμ' ἀναλεξάμενος.

## VI.

Ἡῶι Μελάνιππον ἐθάπτομεν, ἡελίου δὲ  
 δυομένου Βασιλῶ κάθθανε παρθενικῇ  
 αὐτοχερί· ζῶειν γὰρ, ἀδελφεὸν ἐν πυρὶ θεῖσα,  
 οὐκ ἔτλη· δίδυμον δ' οἶκος ἐσεῖδε κακόν  
 πατρὸς Ἀριστίπποιο. κατήφησεν δὲ Κυρήνη  
 πᾶσα, τὸν εὐτεκνον χήρον ἰδοῦσα δόμον.

5

## VII.

Ἔλκος ἔχων ὁ ξείνος ἐλάνθανεν· ὡς ἀνιηρόν  
 πνεῦμα διὰ στήθεων, εἶδες, ἀνηγάγετο.  
 τὸ τρίτον, ἠνίδ', ἔπινε, τὰ δὲ ῥόδα φυλλοβολεῦντα  
 τῶνδρός ἀπὸ στεφάνων πάντ' ἐχέοντο χαμαί.  
 ὤπτηται μεγὰ δὴ τι· μὰ δαίμονας, οὐκ ἀπὸ ῥυσμοῦ 5  
 εἰκάζω, φωρός δ' ἴχνια φῶρ ἔμαθον.

## VIII.

Ἔγρευτής, Ἐπικυδὲς, ἐν οὔρεσι πάντα λαγῶν  
 διφᾶ καὶ πάσης ἴχνια δορκαλίδος,  
 στίβη καὶ νιφετῷ κεκρημένος· ἦν δέ τις εἴπη,  
 τῇ, τόδε βέβληται θηρίον, οὐκ ἔλαβεν.  
 χουμὸς ἔρως τοίσοδδε, τὰ μὲν φεύγοντα διώκειν 5  
 οἶδε, τὰ δ' ἐν μέσσω κείμενα παρπέταται.

## IX.

Τὸν τριετῇ παίζοντα περὶ φρέαρ Ἄστυάνακτα  
 εἶδωλον μορφῆς κωφὸν ἐπεσπάσατο.  
 ἐκ δ' ὕδατος τὸν παῖδα διάβροχον ἤρπασε μάτηρ,  
 σκεπτομένα ζωᾶς εἴ τινα μοῦραν ἔχοι·  
 νύμφας δ' οὐκ ἐμίανεν ὁ νήπιος, ἀλλ' ἐπὶ γούνων 5  
 ματρὸς κοιμαθεῖς, τὸν βάβθην ὕπνον ἔχει.

## X.

Κόγχος ἐγὼ, Ζεφυρίτι, παλαιότερος· ἀλλὰ συ νῦν με  
 Κυπρί, Σεληναίης ἄνθεμα πρῶτον ἔχεις,  
 ναυτίλον· ὅς πελάγεσσιν ἐπέπλεον, εἰ μὲν ἀῆται,  
 τεύνας οἰκείων λαῖφος ἀπὸ προτόνων·

εἰ δὲ γαλιναίη λιπαρὴ θεὸς, οὐλος ἐρέσσω 5  
 ποσσίν· ἴδ' ὡς τῶργω τοῦνομα συμφέρεται·  
 ἔστ' ἔπεσον παρὰ θίνας Ἴωνίδας, ὄφρα γένωμαι  
 σοὶ τὸ περίσκεπτον παίγνιον, Ἄρσινός,  
 μηδὲ μοι ἐν θαλάμησιν ἔθ' ὡς πάρος (εἰμὶ γὰρ ἄπνους)  
 τίκτηται νοτερῆς ὤσον ἀλκυόνης· 10  
 Κλεινίου ἀλλὰ θυγατρὶ δίδου χάριν· οἶδε γὰρ ἐσθλὰ  
 ῥέζειν καὶ Σμύρνης ἐστὶν ἀπ' Αἰολίδος.

## EPIGRAMMATISTS.

## SIMMIAS OF RHODES.

Ἥρέμ' ὑπὲρ τύμβοιο Σοφοκλέος, ἡρέμα, κισσῆ,  
 ἐρπύζοις, χλοερούς ἐκπροχέων πλοκάμους,  
 καὶ πεταλὸν πάντη θάλλοι ῥόδου, ἧ τε φιλορρῶξ  
 ἄμπελος, ὑγρά πέριξ κλήματα χεναμένη,  
 εἵνεκεν εὐμαθίης πινυτόφρονος, ἧν ὁ μελιχρὸς 5  
 ἤσκησεν Μουσῶν ἄμμιγα κακ Χαρίτων.

## ANTIPATER OF SIDON.

## I.

Οὐκέτι θελγομένας, Ὀρφεῦ, δρύας, οὐκέτι πέτρας  
 ἄξεις, οὐ θηρῶν αὐτονόμους ἀγέλας·  
 οὐκέτι κοιμάσεις ἀνέμων βρόμον, οὐχὶ χάλαζαν,  
 οὐ' ιφετῶν συρμούς, οὐ παταγεῦσαν ἄλα.

ἄλεο γάρ· σὲ δὲ πολλὰ κατωδύραντο θύγατρος 5  
 Μναμοσύνας, ματῆρ δ' ἔξοχα Καλλιόπα.  
 τί φθιμένοις στοναχεῦμεν ἐφ' υἰάσιν, ἀνίκ' ἀλακκῆν  
 τῶν παίδων Ἀΐδην οὐδὲ θεοῖς δύναμις;

## II.

Θάλλοι τετρακόρυμβος, Ἀνάκρεον, ἀμφί σε κισσοῦς,  
 ἀβρά τε λειμώνων πορφυρέων πέταλα·  
 πηγαὶ δ' ἀργυρόεντος ἀναθλίβονται γάλακτος,  
 εὐῶδες δ' ἀπὸ γῆς ἠδὲ χέοιτο μέθυ,  
 ὄφρα κέ τοι σποδίη τε καὶ ὄστέα τέρψιν ἄρηται, 5  
 εἰ δὴ τις φθιμένοις χρίμπτεται εὐφροσύνα,  
 ὦ τὸ φίλον στέρξας, φίλε, βάρβιτον, ὦ σὺν αἰοιδᾷ  
 πάντα διαπλώσας καὶ σὺν ἔρωτι βίον.

## III.

\*Ὅρνι, Διὸς Κρονίδαο διάκτορε, τεῦ χάριν ἔστας  
 γοργὸς ὑπὲρ μεγάλου τύμβον Ἀριστομένους;  
 ἀγγέλλω μερόπεσσι ὀθούνεκεν ὄσσον ἄριστος  
 οἰωνῶν γενόμεαν, τόσσον ὄδ' ἠϊθέων.  
 δευλαί τοι δειλοῖσιν ἐφεδρήσουσι πέλειαι· 5  
 ἄμμες δ' ἀτρέστοις ἀνδράσι τερπόμεθα.

## IV.

\*Ἴβυκε, ληϊσταί σε κατέκτανον ἔκ ποτε νήσου  
 βάντ' ἐς ἐρημαίην ἄστιβον ἠϊόνα,  
 ἀλλ' ἐπιβωσάμενον γεράνων νέφος, αἶ τοι ἴκαντα  
 μάρτυρες ἀλγίστον ὀλλυμένῳ θάνατον·

οὐδὲ μάτην ἰάχηςας, ἐπεὶ ποιηήτις Ἐρινύς  
 τῶνδε διὰ κλαγγὴν τίσατο σεῖο φόνον 5  
 Σισυφίην κατὰ γαίαν· ἰὼ φιλοκερδέα φύλα  
 ληϊστέων, τί θεῶν οὐ πεφόβησθε χόλον;  
 οὐδὲ γὰρ ὁ προπάροιθε κανὼν Αἴγισθος αἰοιδὸν  
 ὄμμα μελαμπέπλων ἔκφυγεν Εὐμενίδων. 10

## MELEAGER.

## I.

Κηρύσσω τὸν Ἔρωτα τὸν ἄγριον· ἄρτι γὰρ ἄρτι  
 ὀρθρινὸς ἐκ κοίτας ἔψχετ' ἀποπτάμενος.  
 ἐστὶ δ' ὁ παῖς γλυκύδακρυς, αἰέλαλος, ὠκύς, ἀθαμβής,  
 σιμὰ γελῶν, πτερόεις, νῶτα φαρετροφόρος.  
 πατὴρ δ' οὐκέτ' ἔχω φράζειν τίνος· οὔτε γὰρ Αἰθῆρ, 5  
 οὐ Χθῶν φησι τεκεῖν τὸν θρασὺν, οὐ Πέλαγος·  
 πάντη γὰρ καὶ πᾶσιν ἀπέχθεται· ἀλλ' ἐσοράτε  
 μή που νῦν ψύχαις ἄλλα τίθησι λῖνα.  
 καίτοι κείνος, ἰδοῦ, περὶ φωλεόν· οὐ με λέληθας,  
 τοξότα, Ζηγοφίλας ὄμμασι κρυπτόμενος. 10

## II.

Πωλείσθω, καὶ ματρός ἔτ' ἐν κόλποισι καθεύδων·  
 πωλείσθω. τί δ' ἐμοὶ τὸ θρασὺ τοῦτο τρέφειν;  
 καὶ γὰρ σιμὸν ἔφην καὶ ὑπόπτερον· ἄκρα δ' ὄνυξι  
 κνίξει, καὶ κλαῖον πολλὰ μεταξύ γελᾷ.

πρὸς δ' ἔτι λοιπὸν ἄτρεπτον, αἰλάλον, ὄξυ δεδορκὸς, 5  
 ἄγριον οὐδ' αὐτῇ μητρὶ φίλη τιθασόν·  
 πάντα τέρας· τοίγαρ πεπράσεται. εἴ τις ἀπόπλους  
 ἔμπορος ὠνεῖσθαι παῖδα θέλει, προσίτω.  
 καίτοι λίσσεται, ἰδοῦ, δεδακρυσμένος. οὐ σ' ἔτι πωλῶ,  
 θάρσει, Ζηνοφίλῃ σύντροφος ὧδε μένε. 10

## III.

Δεινὸς Ἔρως, δεινός· τί δὲ τὸ πλεόν, ἢ πάλιν εἶπω,  
 καὶ πάλιν, οἰμῶζων πολλάκι, δεινὸς Ἔρως ;  
 ἦ γὰρ ὁ παῖς τούτοισι γελᾷ, καὶ πυκνὰ κακισθεῖς  
 ἦδεται· ἦν δ' εἶπω λοῖδορα, καὶ τρέφεται.  
 θαῦμα δέ μοι, πῶς ἄρα διὰ γλανκοῖο φανεῖσα 5  
 κύματος, ἐξ ὕγροῦ, Κύπρι, σὺ πῦρ τέτοκας.

## IV.

Οὐ γάμον, ἀλλ' Ἄϊδαν ἐπινυμφίδιον Κλεαρίστα  
 ἠδέξατο, παρθενίας ἄμματα λυομένα·  
 ἄρτι γὰρ ἐσπέριοι νύμφας ἐπὶ δικλίσιν ἄχενν  
 λωτοὶ, καὶ θαλάμων ἐπλαταγεῦντο θύραι,  
 ἠῶσι δ' ὀλολυγμὸν ἀνέκραγον, ἐκ δ' Ὑμέναιος 5  
 σιγαθεῖς γοερὸν φθέγμα μεθηρμόσατο.  
 αἱ δ' αὐταὶ καὶ φέγγος ἐδαδούχουν παρὰ πασῶν  
 πεῦκαι, καὶ φθιμένα νέρθεν ἔφαινον ὀδόν.

## V.

Δάκρυα σοὶ καὶ νέρθε διὰ χθονός, Ἥλιοδώρα,  
 δωροῦμαι, στοργᾶς λείψανον εἰς Ἄϊδαν,

δάκρυα δυσδάκρυτα· πολυκλαύτω δ ἐπὶ τύμβῳ  
 σπένδω μνᾶμα πόθων, μνᾶμα φιλοφροσύνας.  
 οἰκτρὰ γάρ, οἰκτρὰ φίλαν σε καὶ ἐν φθιμένοις Μελέαγρος  
 αἰάζω, κενέαν εἰς Ἀχέροντα χάριν. 6  
 αἰαῖ, ποῦ τὸ ποθεινὸν ἐμοὶ θάλος; ἄρπασεν Ἄιδας  
 ἄρπασεν, ἀκμαῖον δ' ἄνθος ἔφυρε κόνις.  
 ἀλλά σε γοννοῦμαι, γὰ παντρόφε, τὰν πανόδυρτον  
 ἤρέμα σοῖς κόλποις, μᾶτερ, ἐναγκάλισαι. 10

## VI

Τανταλὶ παῖ, Νιόβα, κλύ' ἐμὰν φάτιν, ἄγγελον ἄτας·  
 δέξαι σῶν ἀχέων οἰκτροτάταν λαλιάν.  
 λῦε κόμας ἀνάδεσμον, ἰὼ, βαρυπενθέσι Φοίβου  
 γειναμένα τόξοις ἀρσενόπαιδα γόνον·  
 οὐ σοι παῖδες ἔτ' εἰσίν, ἀτὰρ τί τόδ' ἄλλο; τί λεύσσω; 5  
 αἰαῖ, πλημμυρεῖ παρθениκαῖσι φόνος.  
 ἂ μὲν γὰρ ματρὸς περὶ γονάσιν, ἂ δ' ἐνὶ κόλποις  
 κέκλιται, ἂ δ' ἐπὶ γᾶς, ἂ δ' ἐπιμαστιδίος·  
 ἄλλα δ' ἀντωπὸν θαμβεῖ βέλος· ἂ δ' ἐπ' οἰστοῖς  
 πτώσσει· τᾶς δ' ἔμπνουν ὄμμ' ἔτι φῶς ὄρα· 10  
 ἂ δὲ λάλον στέρξασα πάλαι στόμα, νῦν ὑπὸ θάμβευς  
 ματῆρ σαρκοπαγῆς οἶα πέπηγε λίθος.

## NOTES.

### CALLINUS OF EPHEBUS.

THIS fragment is the only considerable remnant of Callinus; and belongs to the period when the Cimmerians, driven out by the Scythians, invaded Asia Minor, took Sardis, and proceeded against Ionia, in the middle of the 7th century B. C. The Ephesians, threatened by this invasion, and by their neighbours in Magnesia as well, needed some considerable stimulating force to rouse them from the apathy of their luxurious habits. Hence the following spirited elegy.

1. *τεῦ*—For *τίνοσ*. This, and *κότε* (for *πότε*) in the same line, and *κωσ* (for *πως*) in l. 12, are later Ionic forms.

2. *αἰδέισθ'*—'Have regard for'. Cp. Hom. Od. ii. 65,  
*ἄλλους τ' αἰδέσθητε περικτιόνας ἀνθρώπους.*

5. *τις*—Here, and in l. 9, 'a man'.

11. *ἔλσας*—From *εἶλω*, 'gathering up', 'concentrating', as if for a spring.

15. *ἔρχεται*—Instead of this word Bergk reads *ἐργεται* 'shuts himself up': but there seems no need of alteration. He comes home, and in that home the fate of death overtakes him.

17. *ἦν τι πάθη*—The usual euphemistic expression for death, common to Greek writers.

19. *ζῶων*—Participle of *ζάω*, for *ζάω*. *ἄξιος*—'equal in value'. So also in l. 21 *πολλῶν ἀξια*, 'equivalent to the deeds of many'.

20. *πέργον*—'A tower of defence.'

## ARCHILOCHUS.

Archilochus employed a great variety of metres, probably all that existed in his day. He is chiefly famous as the inventor of the Iambic metre, whose power he first shewed in virulent satire. He flourished very early in the 7th century B.C. His elegiac poems were chiefly on warlike subjects, but also (as in Extract II.) treated of mournful themes, yet shewed a manly spirit of endurance and resignation.

## I.

1. Σατων—A Thracian tribe near Abdera.

2. εντος—Noun, not adverb.

It is a curious coincidence that Horace who imitated Archilochus in his Epodes (*numeros animosque secutus Archilochi*, Hor. Ep. i. xix. 24), and Alcæus in his Odes, should have followed the example of both in throwing away his shield at Philippi.

## II.

2. μεμφομενος—A doubtful reading. Bergk conjectures μεμπόμενος, and Meineke ἀχνόμενος. Translate 'having a grievance'.

5. ἀλλὰ—This hortatory word is repeated in l. 10 with the imperative τλήτε. See on Tyrtæus (Τροθ. i. 1).

7. τῶδε—There is nothing for this to refer to: perhaps generally, 'this sea of trouble'. One is tempted to read τάδε, i.e. κήδεα.

10. ἀπωσάμενοι—'Thrusting away from ourselves'.

## TYRTÆUS.

There is some doubt about this poet's history. The fact of his writing elegies, a kind of poetry which had just originated in Ionia, is sufficient proof that he was not a native of Lacedæmon, though at the time of writing (i.e. during the Second Messenian war) he was at Sparta. It is possible that he may have been a native of Aphidnæ, of Ionic descent; because the new Ionic poetry would soon have become known in Attica. The tra-

dition, however, that he was a lame schoolmaster sent from Athens in ridicule when the Spartans asked for a leader, scarcely deserves credit.

His first Elegy was called *Εἰνομία*, and reminded the Spartans of their divinely-established constitution, as a reason for refraining from the sedition which the troubles of war were kindling. Others were called *Ἐπιθῆκαι*, exhortations, or lessons in bravery. These were sung at or after the evening meal.

### *Εἰνομία.*

#### I.

The Second Messenian War, which began about B.C. 648, lasted probably twenty years at least. The estates of the Spartans were ravaged, their farms were deserted, and there was general discontent and clamour for a new distribution of lands. The poem is dedicated to Theopompus, to whom the author gives the credit of having brought the First Messenian war to a satisfactory termination.

1. *Φοίβου*—The first six lines of this extract are quoted in Plutarch's life of Lycurgus, to shew that the Spartans were induced to believe in the genuineness of an interpolation in the Delphic decree which sanctioned their popular assemblies. The interpolation, which was inserted by the kings Polydorus and Theopompus, was to the effect that, if the people attempted to corrupt any law, the senate and chiefs should dissolve the assembly.

*ἔνεικαν*...Subject, the Commissioners who were sent to Delphi.

5. *πρεσβυγενεῖς*—The Senators, twenty-eight in number, who with the kings made up the number thirty.

6. *ρήτραις*—These were the oracular decrees of Delphi. It seems probable that Tyrtaeus here quotes the actual words of one of them, in the Hexameter lines only, beginning with l. 3.

#### II.

2. *ὃν δία*—Join these: 'by whose means'.

6. *πατέρων πατέρες*—This line contains the main evidence for the date of the Second Messenian war. Supposing B.C. 724 correct for the end of the First, an interval of about eighty

years is required to suit this line. See Grote's History of Greece, Pt. II. ch. vii.

8. Ἰθωμαίων—The Messenians were reestablished on Mt Ithome by Epaminondas, B.C. 369, who thus inflicted a serious blow on Sparta.

Ἵποθήκαι.

I.

1. γάρ—This conjunction gives a fragmentary appearance to the extract: but probably this and the two following pieces are perfect. The γάρ gives the motive of the exhortation which follows introduced by ἀλλά in l. 15. Compare Hom. Od. x. 174 foll.:

ὃ φίλοι, οὐ γάρ πω καταδυσόμεθ'...  
ἀλλ' ἄγετ',

and Hom. Il. i. 190,

οὐ γάρ τ' ἴδμεν...  
ἀλλὰ φραζώμεθα.

2. περί—With dative here, and genitive in l. 13. One can scarcely draw any distinction. Cp. Hor. Od. III. xi. 13,

*Dulce et decorum est pro patria mori.*

8. εἰκων—'under the ban of'. Cp. Hom. Od. xiv. 157,

ὅς πενή εἰκων ἀπατήλια βάζει.

10. ἀτιμία—Observe the penultimate lengthened here, as in Homer. Instances of Spartans punished by ἀτιμία were Aristodemus after Thermopylæ (Herod. vii. 231), and the soldiers who surrendered to the Athenians at Sphacteria (Thuc. v. 34). These persons were allowed to recover their civic rights. Less is known about the special conditions of this disgrace at Sparta than of the social excommunication which it involved at Athens.

20. γεραροῦς—Conjecture of Winckelmann and Bergk in place of γεραιούς.

25. πάντ' ἐπέουκεν—πάντα is here used adverbially, 'perfectly'. Tyrtæus has borrowed here pretty freely from Homer (Iliad, xxii. 71).

26. ἔφρ' ἔχη—Observe the omission of ἄν, as in Homer, in an indefinite temporal sentence with subjunctive.

29, 30. These lines occur again, II. 21, 22. It is impossible to say to which passage they belong. Probably to the latter, for then this piece will end with the words of the first line.

## II.

1. Ἡρακλῆος γένος—As a colony of the Heraclidæ.

8. ὄργην—'the character' of war.

10. ἠλάσατε—'ye have persevered' up to the point of satiety in both flight and pursuit.

13. λαὸν ὀπίσσω—i.e. τὸν ὀπίσσω λαὸν, the main body of the army behind them.

16. ἦν αἰσχρὰ πάθη—'if he behaves as a coward'.

17. ἀργαλέον—Bergk reads ῥιγαλέον instead of this. Other emendations are ἀρπαλέον and θαρσαλέον. But he gives no authority for the word: and the sense of 'painful', which ἀργαλέος from its etymology (ἀλγαλέος) naturally bears, is applicable here to the feelings of the pursuer. So that there seems no reason for any alteration.

21. See on last lines of previous extract.

26. The nodding of the helmet's plume, as expressed in the epithet κορυθαίολος applied to Hector in the Iliad, was evidently an object of dread.

28. ἔκτος βελέων—Take with ἔχων: as in line 4.

31. Compare Verg. Æn. x. 361,

*Haeret pede pes, densusque viro vir,*

which is borrowed from Homer, II. XIII. 130,

*φράξαντες δόρυ δουρι, σάκος σάκει προθελύμφ,*

whence also no doubt Tyrtæus borrowed his lines.

35. Hitherto he has addressed the Hoplites; now he exhorts the γυμνήτες or light infantry, whose weapons were slings and short missile javelins.

## III.

General Subject: the only true and lasting fame is to be gained by the brave warrior. Plato quotes some of the lines in Legg. i. 629, and ii. 660.

6. μάλιον—Ionic form of μάλλον. Cinyras gave Agamemnon a breastplate of remarkably beautiful workmanship, described in Hom. II. xi. 20 foll.

10. This line had better be considered parenthetical, 'for such a man is not brave, in war'. The *εἰ μὴ τετραλίη* of the following line is the *Proodos* to *οὐδ' ἄν μνησαίμην*, l. 1.

16. *δοτις ἀνὴρ*—Equivalent to *δοταν τις ἀνὴρ*. Observe the omission of *ἄν* in indefinite relative clause with subjunctive: an Epic peculiarity. So again, l. 34.

17. *ἐπὶ*—Separated by Tmesis from *λάθῃται*.

21. *ἔπραψε*—Gnomic aorist (as are *ἔσχεθε* and *ὤλεσε* subsequently); a tense used to express habitual or ordinary result.

26. *πρόσθεν*—In front.

35. *τανηλεγέος*—Homeric epithet of death. Observe subjunctive mood with *εἰ*, an usage very rare in Attic Greek.

38. *παθὼν ἔρχεται*—Equivalent to *πάσχει πρὶν εἰθεῖν*. A very favourite use of aorist participle in Greek, containing the leading idea; so that it is best rendered in English as a finite verb: thus 'he enjoys many pleasures as long as he lives'. Cp. Thueyd. i. 20. 3, *δράσαντάς τι καὶ κινδυνεύσαι*, 'to do something first, if they must risk their lives'.

40. *αἰδοῦς*—Genitive of respect, 'in the matter of'. Cp. Soph. Antig. 21,

*οὐ γὰρ τάφου* (in the matter of burial) *νῶν τῷ κασιγῆτῳ Κρέων τὸν μὲν προτίσας, τὸν δ' ἀτιμάσας ἔχει;*

41. *οἱ τε κατ' αὐτόν*—'those of his own age', as well as the younger and the older. See Juvenal XIII. 54 foll.

...*grande nefas et morte piandum*  
*Si juvenis vetulo non assurrexerat, et si*  
*Barbato cuicumque puer.*

44. *πολέμου*—The genitive after *μεθίημι* is a Homeric usage.

## MIMNERMUS.

This poet was a native of Smyrna, which had been for the last century at least before his birth a colony of Colophon, but was at the time of his writing subject to the Lydians. He flourished in the latter half of the 7th century B.C. Graceful though his poetry is, it reflects the degenerate Ionian disposition. Weak expressions of regret take the place of spirited exhortation: youth, love, and pleasure alone make life worth living. Horace says this of him (Ep. I. vi. 65):

*Si, Mimnermus uti censet, sine amore jocisque  
Nil est jucundum, vivas in amore jocisque,*

and Propertius, El. I. vi. 11:

*Plus in amore valet Mimnermi versus Homero.*

The Elegies are all addressed to Nanno. See Hermesianax, l. 34 foll.

## I.

1. The simile is probably borrowed from Homer, II. vi. 146:

*οἴη περ φύλλων γενέη, τοιήδε καὶ ἀνδρῶν  
φύλλα τὰ μὲν τ' ἀνεμος χαμάδις χέει, ἄλλα δὲ θ' ὕλη  
τηλεθώσα φύει, ἕαρος δ' ἐπιγιγνεται ὥρη·  
ὡς ἀνδρῶν γενέη, ἣ μὲν φύει, ἣ δ' ἀπολήγει.*

The verb φύει is here intransitive as in the above passage of Homer.

2. αὔξεται—subject, φύλλα.

3. πήχυιον—Compare N.T. Matth. vi. 27, τίς δύναται προσθεῖναι ἐπὶ τῆν ἡλικίαν αὐτοῦ πήχυν ἕνα; where the reference is to length of life rather than stature.

8. ὄσον τ'—'Brief as a passing gleam of sunshine'.

9. παραμείψεται—Subjunctive, with shortened penultimate, according to Epic form.

10. τεθνάναι—An emendation for the old reading δὴ τεθνάναι, which would not scan, for, according to Epic Prosody, the ε would be long by position before θν.

## II.

This fragment without the first 3 lines is quoted by Stobæus, and attributed to Mimnermus. Lines 1—6 have strayed into the remains of Theognis' poems, whence the first 3 lines are restored here to their proper place.

1. *κατὰ χροῖην*—'Over my whole body', not 'down my skin', which would be *κατὰ χροῖης*.

4. *ἀλιγοχροόνιον*—Predicate of ἤβη, but assimilated to gender of *δναρ*.

## III.

He pities the Sun for his unremitted labour.

1. *κάρτ'*—So Buchholz reads, to save the forced lengthening of γάρ in the ordinary reading. That objection alone would hardly justify an alteration; but the awkwardness of the conjunction in such a place constitutes a further objection.

3. *ἐπεὶ...εἰσαναβῆ*—'From the time that Eos climbs the heaven'. Observe the subjunctive after *ἐπεὶ*, not *ἐπήν*.

5. *εὐνή...κοίλη*—*κοίλη*, usually an Aeolic form, but used also in Ionic dialect. The same fable accounting for the Sun's return from West to East appears in Aesch. Fragm. who speaks of *Ἡφαιστοτυχὲς δέπας ἐν τῷ φέρεται*: and in Stesichorus, *Ἄελιος δέπας ἐσκατεύει χρύσειον*.

9. *Ἀλιόπων*—Here their locality is in the East: Vergil speaks only of the Western division of them at the gardens of the Hesperides: Homer distinguishes the two:

*οἱ μὲν δυσσόμενοι Ἰπερίονος, οἱ δ' ἀλιόπτος.*

If the name is really connected with (*αἰθω -δψ*) swarthy complexion, the ancients would no doubt have considered that those who lived just where the Sun came nearest to the earth, (i.e. at the extreme East as well as West) would be the most sunburnt.

11. *ἐτέρων*—Some read *σφετέρων*, 'his own'. But it only means a different conveyance from the golden bowl.

## IV.

Apparently a defence of some one whose bravery was impugned. There is some spirit in these lines.

2. *ἔμεῦ προτέρων*—Take with *πεύθομαι*. 'Such is not the report that my elders give of his spirit and courage, for they saw him, &c.'

6. *εὔθ...σεύαιθ'*—'Whenever he charged'. The Optative marks time *whenever* in reference to past events.

8. *βιαζόμενος*—Passive, 'hard pressed'.

9. Order: *οὐ γὰρ δῆτων ἔσκειν ἄμ. φῶς κείνου κ.τ.λ.*

11. The word *εἰκελος* is wanting to the sense, and Meineke substitutes it for *ᾠκέος*. It probably came in the next line.

## SOLON.

This eminent lawgiver flourished at the beginning of the 7th century B.C. His first Elegy, 'Salamis', of which only a few lines remain, was composed to urge his countrymen to wrest the possession of Salamis from the Megarians, and had the desired effect. He recited it in herald's costume to the people, as if he had just arrived from the island, and represented in strong terms the disgrace of giving it up. 'I would rather (said he) be a native of Pholegandros or Sicinus (two of the smallest islands in the Ægean Sea); for this phrase will soon be in the mouths of men: 'there goes an Athenian, one of those Salamis-losers!'

In his other Elegies, called *Ἰπποθηκαί*, he speaks of political feelings and deeds, and shews a habit of calm reflection.

Some Attic forms appear, as the contraction of *εο* into *ου*, and the long *a* instead of *η*.

## I.

These 40 lines are quoted by Demosthenes in his speech *De Falsa Legatione*, p. 421, 'to shew (as he says) how Solon hated fellows like Æschines'.

1. *κατὰ μὲν*—Look forward to the apodosis, l. 5, *αὐτοὶ δὲ*—'Though according to the will of Zeus, &c....yet the citizens themselves, &c...'

6. ἀστοί—i.e. 'the aristocracy'.

8. ἐκ—'in consequence of'.

10. δαιτός—Join with εὐφροσύνας. The allusion is no doubt to the convivial meetings of the Clubs (see Dict. of Antiq. *ερανος*), where demagogues would improve the occasion and stir up disaffection.

13. ἐφ' ἀρπαγῆ—'With a view to plunder'. ἐπι with dative often introduces the object of an action.

16. πάντως ἤλθ'—'Is sure to come'. Gnomic aorist, see on Tyrtaeus, III. 21. So also ἤλυθε l. 18, and ὤλεσε l. 20.

17. ἄκος—Cp. the phrase ὑπουλος αὐτονομία, Thucyd. VIII. 64; and ὑπουλός ἐστιν ἡ πόλις, Plat. Gor. 518 ε, and 'Something is rotten in the state of Denmark', Shaksp. Ham. I. 4.

22. συνόδοις—The political clubs: φίλαις τοῖς ἀδικουσι, dear to the mischief-makers.

25. πρᾶθέντες—Solon made considerable alterations in the law of debtor and creditor, about which see Grote's Hist. of Greece, Pt. II. chap. xi.

29. εὔρε πάντως—See on l. 16.

37. δίκας σκολιδίς—'Wrong judgments'. Cp. Psalm lxxxii. 2 (P. B. V.). Wrong=wrung, i.e. crooked, perverse.

## II.

This fragment is quoted by Plutarch, when speaking of the importance of the authority of the popular tribunal.

1. Δήμῳ μὲν—Contrasted with οἱ δ' εἶχον δύναμιν κ.τ.λ.

4. καὶ τοῖς—Apodosis. 'For these also I devised that they should have nothing unseemly'.

## III.

This also is quoted by Plutarch, in connection with Solon's views on Physics.

4. ἔπειεν—Gnomic aorist.

5. **λείως**—=**λέως**, entirely. 'It is not easy, when one has once set up (the monarch) for good, to check him subsequently'.

6. 'One must give heed to everything at first', i.e. before taking the irretrievable step of tolerating a monarchy.

## IV.

Written, according to Diogenes Laert., when Pisistratus became tyrant.

1. **κακότητα**—'Cowardice'.

3. **ρύματα**—Allusion to the body-guard assigned to Pisistratus, on the proposal of Ariston.

5, 6. 'While individually you follow the footsteps of the fox (i.e. are cunning enough), yet, in a body, you are empty-headed fools'.

8. **οὐδὲν**—Take with **βλέπετε**.

## V.

2. **μοι**—The dative after **κλύω** occurs also in other Elegiac poets. Possibly there is a distinction of meaning between **κλύτέ μου**, 'hear me', and **κλύτέ μοι**, 'heed me'.

8. **ἦλθε**—See on i. 16.

9. **πλοῦτον**—Observe the unusual attraction of the antecedent, and compare Verg. *Æn.* i. 573, *Urbem quam statuo vestra est*.

11. **τιμῶσιν**—This word does not well suit the sense: and many conjectures have supplied various readings, such as **διφῶσιν**, **μετιῶσιν**, **συλλῶσιν**, **κτιζῶσιν**, and (Bergk) **μῶωσιν**. None of these however seem satisfactory.

21. **ἔργα**—takes the digamma, as in Homer: and bears here the Homeric sense of 'cultivated land'.

22. **αιθρίην**—The effect of the wind, and of the judgment of Zeus, is to clear away the clouds, and purify the world.

28. **ἔχῃ**—Observe omission of **ἄν** with indefinite relative, an omission not to be found in Attic Greek. But the reading is not certain. Others read **ἔχει**. The subjunctive is more likely to have been altered to the indicative than vice versa.

20. *εἰ δὲ φύγῳσιν*—Here again some read *ἦν*, but *εἰ* with the subjunctive is not unknown even in Attic Greek; and *εἰ* was more likely to be altered to *ἦν* than *ἦν* to *εἰ*.

34. *ἐν δῆεν*—‘Each one thinks (*δόξαν ἔχει*) that *hé* will gain something for himself, until he suffers for it’. The different readings of this line are Legion. The only one that seems to rival that of the text (Bergk) is *δεινὴν εἰς αὐτοῦ δ. ε. ε.* ‘Each individual has a wonderful opinion of himself’.

38. *ὡς ἔσται*—The future indicative is used here with *ὡς*, as usually with *ὅπως* after verbs of striving and effecting. See Goodwin’s Moods and Tenses, § 45.

39, 40. These lines seem out of place: and perhaps were originally written as a marginal illustration from some other Elegy, or from Theognis.

42. *κτῆσασθαι*—The aorist infinitive not unfrequently follows verbs which by their own signification refer to the future; but it is rare with such verbs as *νομίζω*, *φημί*, *δοκῶ*. See *Æsch. Sept. c. Theb.* 429, *φησὶν οὐδὲ τῆν Διὸς Ἔριν πίδαφ σκῆψασαν ἐμποδῶν σχεθεῖν*, and other examples given in Goodwin’s Moods and Tenses, § 23, 2, Note 3.

43. *ἄλλοθεν*—Understand *κτῆσασθαι χρήματα*. All are eager, each from a different source, to make money.

48. *τοῖσιν*—‘To others’. The culture of the arable land, as distinct from that of the garden or orchard.

50. *χειροῖν*—‘With his handiwork’.

51. *ἄλλος*—Supply to this subject the verb of the preceding line. Many editors have altered the word *διδαχθεῖς* into *διδάχθη*, or *δέδεκται*, or the like.

55. *ᾧ συνομαρτήσωσι*—‘any man on whom the gods attend’, i.e. in this case, to punish evil actions. The subjunctive without *ἄν* in a conditional relative sentence is common in Homer, and not unknown in Sophocles (see Goodwin’s Moods and Tenses, § 63. 1).

57. *Παιῶνος*—The divine author of medical skill, as Athene and Hephæstus above were of the arts of the weaver and the smith.

58. *καὶ τοῖς*—These also (like the soothsayers who can foretell but not necessarily avoid evil) have no certain result to

their work'. For some are incurable and others very easily curable.

62. τῷ ἴσῳ—The physician is the subject.

66. ἢ μέλλει σχίσαν—The subject is ἐργματα. 'How they will turn out', literally, 'where they come to shore'.

73. σπεύδουσι—As in line 43.

75. ἐξ αὐτῶν—Emphatic. Good gifts come from the immortals; but mischief and infatuation from men's own wilfulness.

76. ἄλλοτε ἄλλος—Some have tried to amend this hiatus by alterations, such as ἀλλοθεν, ἀλλοτέ τ', ἀλλοτ' ἄν, and so on: others content themselves with remarking that such a hiatus found its excuse in the formality of the expression, which occurs again elsewhere in Solon.

## VI.

The Critias to whom this and the following are addressed, was the grandfather of the Critias who was famous as one of the Thirty Tyrants.

4. γαστρί τε—Cp. Hor. Ep. i. xii. 5:

*Si ventri bene, si lateri est pedibusque tuis, nil  
Divitiae poterunt regales addere majus.*

The first four lines are found also among the pieces attributed to Theognis. Plutarch in his life of Solon (c. 2) quotes them as Solon's.

## VII.

The life of man is divided into ten ages of seven years each. This accords with the ancient belief that every seventh year of life was a dangerous one: such years were called *climacteric*. Herodotus (i. 32) represents Solon saying to Cræsus ἐς ἐβδομηκοντα ἔτια οὐρον τῆς ζῆσις ἀνθρώπων προτίθημι.

Readers need scarcely be reminded of the 'threescore years and ten' of the Psalmist.

The Elegy is preserved entire by Philo and Clemens Alexandrinus.

2. φύσας—'Grows and sheds his row of teeth'.

3 τοὺς δ' ἑτέροισ—The second week of years. Observe the subjunctive with *ὄτε* referring to future time. What would it be in Attic Greek?

5. τριτάτῃ—Understand *ἐβδομάδι*.

9. μεμνημένον εἶναι = *μεμνήσθαι*. Imperative use of the infinitive mood.

13. Here two ages are joined together as the prime of the powers of thought and speech: from 42 to 56.

15. μαλακώτερα—There is some doubt as to the correctness of the word. In Clemens we find *μετριώτερα*, Bergk suggests *μαλιώτερα* (from *μάλιον* = *μάλλον*), 'superior' as compared with the bodily strength referred to in *ἔτι μὲν δύναται*. But why not *μαλακώτερα*, 'weaker as regards great excellence'?

18. οὐκ—belongs to *ἄωρος*, 'His death will not be untimely'. This predicate is applied to the man instead of to *μοῖρα*, by Hypallage.

## THEOGNIS.

The poetry of Theognis, a Dorian noble of Messena, who lived half a century after Solon, belongs to the period of the revolution of the commons of Megara against the nobles. When the democratic party finally prevailed, they made a fresh division of the territory, in which Theognis was deprived of his inherited property. About 1400 elegiac verses of his have come down to us, in which there is constant reference to political subjects, the object of them being mainly to impart his own orthodox aristocratical opinions to a young *protégé* named Cynrus.

The poet makes constant use of the terms *κακοὶ* and *δειλοὶ* to denote the democratic, and *ἀγαθοὶ* and *ἔσθλοὶ* to denote the aristocratic party: and probably wherever these words occur they should be understood in a political rather than in a moral sense.

The dialect is Ionic, interspersed with a few Dorisms.

There is a very exhaustive analysis of these fragments in the works of T. Hookham Frere, and some spirited translations into English metre, which are well worth examining.

1. σφραγίς—'A token' of authenticity. The name of Cynus was to be the proof that any poems issued in the name of Theognis were genuine, 'Let me have this seal impressed upon my lines when I moralize, and plagiarism shall never escape notice'.

8. ἀνέχων—'When he leaves off' raining.

10. ἀγαθῶν—Here he states that his object is to impress upon Cynus the true principles which he learned himself from the 'aristocracy'.

11. ἐπι—'With a view to'.

15—18. These four lines are quoted by Plato (*Meno* 95 D) and by Xenophon (*Mem.* i. ii. 20), where we find διδάξεαι instead of μαθήσεαι in line 17.

25. μὴ γλώσση—Dative indicating coincident circumstance. 'He who with one form of speech (i.e. praise) has a different meaning.' δίχα is here almost adjectival, as ἀφάρ in l. 200.

30. λῶα—In defence of this word, for which it has been proposed to read λῶστα, Bergk refers to two other passages in Theognis where λῶτος occurs as a positive. It also occurs in Theocritus xxvi. 32, εἰσεβέων παιδεσσι τὰ λῶτα.

31. δειλοῦς—'The commons'.

32. ἴσον καί—So *ac* and *atque* are used in Latin after adjectives and adverbs expressing equality or similarity.

37. εὐαφρίζουσι—So Bergk conjectures, for the old reading ἐπαυρίσκουσι. παθόντες is used of ill-treatment only. 'The good (i.e. politically) make light even of the greatest wrong', not like the others who will not suffer one ἐν ἀμαρτεῖν, 'to make a single mistake'.

40. ἐξευρεῖν—To discover the baseness of the coin. In this point is the contrast to l. 44. The counterfeit coin of friendship is very difficult to detect.

46. πειρηθείης—The optative follows πρὶν, after a negative sentence with verb in historic tense; and, by assimilation, when dependent upon an optative in protasis or apodosis. See Goodwin's *M. & T.* § 64. 1; § 66. 2.

47. ὄνιον—Most texts here read ὄριον.

Bergk suggests πρὸς χώνιον, 'to a crucible', i.e. test.

49. γίνηται—Observe subjunctive without *δὲ* after conditional relative: and see on Solon v. 55.

52. κτήσεται—must be repeated with *εἰθ' ὄρκῳ κ.τ.λ.* Two cases of unlawful possession are cited, one in violation of propriety (*παρὰ καιρὸν*); the other of morality (*παρ τὸ δίκαιον*).

55. ἐπ' αὐτοῦ πηγήματος—The gods do not punish crimes 'at the moment of commission'. This it is that deceives men's minds, who do not connect a tardy punishment with the crime.

57. ἔτισε—Gnomic aorist. One man pays his debt, and so leaves no mischief hanging over his children's heads. Cp. Hor. Od. i. xxviii. 30,

*Negligis immeritis nocituram  
Postmodo te natis fraudem committere!*

61. πουλύπου—The idea that this creature could adapt its colour to that of the rock to which it attached itself, and was therefore typical of those who accommodate themselves, like the 'Vicar of Bray' in the old song, to circumstances, is found also in Pindar (Fr. 19, Bergk) ὦ τέκνον, | πουτίου θηρὸς πετραίου χρωτὶ μάλιστα νόον | προσφέρων πάσαις πολίεσσιν ὄμιλοι: and in Sophocles (Iphigenia, Fr. 2) νβει πρὸς ἀνδρὶ χρώμα πουλύπουσ ὄπως | πέτρα τραπέσθαι γνησίου φρονήματος.

62. τοῖος ἰδεῖν—'such in appearance'. Qualifying adjective with infinitive. See Goodwin's Moods and Tenses, § 93. 2.

65. πτέρ'—Cyrnus by means of Theognis' poetry will be known everywhere and live among posterity.

σὺν οἷς—The preposition has the collateral sense of help, as in the phrases σὺν Θεῷ, σὺν δαιμόνι, &c.

79. δοιδή—'A theme of song'. δοιδή must also be considered the subject of μέμηλε. 'To all who care for song, thou shalt be its theme'.

80. ὁμῶς—'as well' to posterity as to the present generation.

81. ὀλίγησ—'Even slight' respect. Cobet has proposed to read here:

αὐτὰρ ἐγὼ οὖσ' ὀλίγησ...νῦν τυγχάνω αἰδοῦσ.

83. *καίριον*—Used proleptically. 'Make my prayer seasonable by granting it'. As in *Æsch. Ag. 1247*, *εβφημον, ὦ τάλαρα, κοίμησον στόμα.*

86. *εὐροίμην*—'If I should not succeed in finding'. A supposed future case stated thus, less distinctly than by the subjunctive, takes in the apodosis an optative *with ἄν*. Here, however, the result is anticipated by the expression of a wish. A similar instance occurs in *Mimnermus*: *τεθναίην, ὅτε μοι μηκέτι ταῦτα μέλοι.*

87. *οὔτως*—i.e. to suffer annoyance, which I cannot requite.

88. See introductory notice of *Theognis*.

89. *κύων*—'I am like a dog who has had everything swept away by the stream in crossing a torrent'. A symbol of utter destitution, which has allusion probably to some fable.

91. *τῶν*—i.e. of those who have robbed me.

97. *τολμᾶ*—'How can you have the heart to hold in equal consideration the wicked and the just?'

100. *ἀνθρώπων*—'As it does in the case of men, &c.' Genitive after *νόος*, which belongs equally to both alternatives. Or *ἀνθρώπων κ.τ.λ.* may be taken as genitive absolute, referring of course exclusively to the latter alternative.

101. 'Be not too eager about anything'.

104, 105. *Sophocles (Antig. 610)* alludes to some anonymous proverb to the same effect. *σοφία γὰρ ἔκ του | κλεινὸν ἔπος πέφανται | τὸ κακὸν δοκεῖν ποτ' ἐσθλὸν | τῶδ' ἔμμεν ὅτω φρένας | Θεὸς ἀγει πρὸς ἄταν.*

108. *οὐδείς πω κ.τ.λ.*—'No one yet has devised a method, by which one could make a senseless man sensible, or turn a bad man into a good one'.

110. *Ἀσκληπιάδαις*—'Physicians'.

112. *ἄν ἔφερον*—'They would now be earning'.

115. *πειθόμενος*—Causal. 'Inasmuch as he would follow sensible precepts'.

117—146. There is considerable doubt as to the authorship of these lines. The lines 117 and 119 (as far as *Σιμωνίδῃ*) occur, as a quotation, in a passage quoted from *Pherecrates* by

Athenæus (8. 364 c). And line 122 is attributed by Aristotle to Evenus. Bergk is guided by this testimony of Aristotle to ascribe the whole of this Elegy to Evenus, or rather to the elder of the two Parian poets of that name.

117. τῶνδ'—There is nothing to shew who are meant. 'Your friends at table'. In Athenæus the reading is μήτ'.

119. Σιμωνίδη—Simonides of Amorgos, probably, on the supposition that the lines are Evenus'.

120. θωρηχθέντ'—'Fortified'. The same metaphorical use of the word occurs in Aristoph. Ach. 1133,

ΑΑ. ἐν τῷδε (his breast-plate) πρὸς τοὺς πολεμίους θωρήσομαι.

ΔΙ. ἐν τῷδε (his goblet) πρὸς τοὺς συμπότας θωρήσομαι.

or as Frere translates it:

Lam. I'll charge with this, accoutred every limb.

Dik. I'll charge with this, a bumper to the brim.

123. οἰνοχοεῖτω—Understand ὁ οἰνοχόος. So with the verb ἐσάλπιγξε, in Xenophon, ὁ σαλπικτήης is understood.

124. 'Such merry meetings come not every day'. Frere.

125. μέτρον—'My limit'.

127. ἦξω—This word is somewhat doubtful. Other suggestions are δεῖξω, ἐξω, λήξω: and Bergk suggests ἐξω, altering the first half of the pentameter to οἶτε τι νήφων εἶμ'. The text may be rendered thus: 'I shall arrive (home) in a condition in which the result of drinking is most gratifying: for I am neither exactly sober, nor yet too drunk'.

132. αἰδεῖται—'There is nothing that a man is ashamed of doing'.

137. ἔγχεε τοῦτο μάταιον—'That foolish order, "fill my cup"'.  
cup".

139. ἢ μὲν—Understand κύλιξ—'One is presented as a pledge of friendship; another is a challenge'.

140. χεῖλος ἄγαιε—Bergk's conjecture to replace χειρὸς ἐχεις.

145. ἐς τὸ μέσον—'Impartially'.

147. Some friend, ruined or distressed at home, lands *destitute at Megara*, reckoning on the poet's hospitality.

149. 'We will put in thwarts to support the ribs of your ship'. Metaphorically said, implying that he will give him such entertainment as he can.

152. This line is generally considered corrupt; and various emendations are proposed. But they scarcely seem necessary. 'If you bring a friend with you, sit down (to the meal) just as you are with regard to friendship', i. e. with your friend. Cp. *ὡς εἶχε τάχους ἕκαστος*, Thucyd. II. 90.

156. 'That I find it a hard matter to live well, but am well content to live hardy'.

159. *μήποτε*—This negative can scarcely stand here. Better, read (with Ahrens) *οὐ* for *δοι*.

160. *οἷσιν ἔπεισται*—'In whose power is'.

161. *χρη*—So Brunck, for the usual *καί*.

*ἔγεντο*—This, and the following aorists, are all gnomic.

167. The name Simonides occurring here again, as in l. 119, suggests a possible reference of the authorship of this piece also to Evenus.

*οἷά περ ἦδειν*—'Such as were once familiar to me'.

169. *παρέρχεται*—i. e. the wealth that I cannot retain.

171. The metaphor of a ship is familiar from Horace, I. 14, which was borrowed from Alcæus.

175. *οἷ ἔρδουσι*—'Considering what they do'. *οἷα=δοι τοἷα*. Cp. Hom. Od. IV. 611, *αἵματος εἰς ἀγαθοῖο, φίλον τέκος, οἷ ἀγορεύεις*.

*κυβερνήτην*—Perhaps the whole aristocracy.

178. *δασμός*—The redistribution of property. See introductory notice of Theognis.

181. *ἤνιχθω*—The perfect imperative expresses that what has been said above shall be decisive and final. So Thucyd. I. 71, *μέχρι τοῦδε ὠρίσθω ὑμῶν ἢ βραδυνῆς*.

183. *πλήθει*—Dative of special limitation. Cp. Soph. Antig. 904, *καίτοι σ' ἐγὼ τῖμῃσα τοῖς φρονούσιν εἶ*, 'in the eyes of the sensible'.

184. *ἄρ' ἦν*—The imperfect with *ἄρα* expresses a fact previously overlooked. See Goodwin's Moods and Tenses, § 11, note 6.

189. βλάπτουσα—'Depriving of'.
191. ὄντινα ἀμφικαλύψῃ—A very unusual construction after the historic ἐπεφράσατο. The meaning of that aorist must be extended; 'no one ever yet deviséd, or ever will devise, of all whom &c.'
192. ἔλθῃ—ὅστις must be supplied as subject, from ὄντινα.
200. ἄφαρ—'Instantaneous'. See on δίχα, l. 25.
215. θηρῶν—This word must be corrupt. Bergk suggests ρυθμῶν, but that does not help much: his other idea that it may be a proper name, Θήρων, seems more satisfactory.
216. τοῖς συνιέειν—'In the eyes of the wise', see on l. 183.
218. ἐκτελέσας περᾶν = ἐκτελέσαι πρὶν περᾶν, a very common usage of the aorist participle. See on Tyrtæus, III. 38.
- 219—20. 'It would be natural that the man who was expecting a lot of longer duration, would spare all the more what means of life he has'. βίον is attracted into the relative clause, and τοῦτον is the subject of φείδεσθαι. The longer a man knew his life would last, the more sparing he would be.
221. οὐκ ἔστιν...i.e. κατιδεῖν τέλος.
223. τριόδω—Two roads are before him, and he has come along the third.
229. πρὶν ἐκτελέσαι—'Before coming to the end' of his property.
230. οὐπιτυχῶν—'Some common person'.
231. πονεῖν and δόμεν must have a subject τινά. 'So that one labours in vain (in such a case) and cannot give to whom he desires'.
234. ὅπου—Conditional relative with subjunctive without ἄν.
237. Cp. Juv. vi. 19,  
*Paullatim deinde ad superos Astræa recessit  
 Hac comite, atque duæ pariter fugere sorores.*
239. πιστοί—is here the attribute, and δίκαιοι the predicate.

242. οὐδὲ μὲν—Equivalent to ἀλλ' οὐ μὴν. Emphasizes the concluding sentence of a series of negatives. 'No, nor yet'.

250. 'Confirming a dishonourable covenant with vile deeds'.

## SIMONIDES OF CEOS.

Born 556, died 468 B.C. Most famous as a lyric poet, but wrote also many beautiful epitaphs and other elegies.

## I.

This elegy is sometimes attributed to Simonides of Amorgos.

2. Χίος—Homer.

7. ὄφρα—Observe, followed by subjunctive without ἀν, as in Homer—οἴνου πιπέμεναι ὄφρ' ἐθέλητρον—and ὄφρα τοι αὐτὸς ἔπωμαι, and the like. See Goodwin's Moods and Tenses, § 63. 1. a.

14. ψυχῆ—'to self'. The 'genius' of Horace.

*Cras genium mero curabis.*

Od. III. xvii. 14.

τῶν ἀγαθῶν—Partitive genitive after χαριζόμενος.

## EPITAPHS.

## I.

*On Corinthians killed at Salamis.*

1. ἀκμάς ἴστακυῖαν—The Doric form of α for η is found in several words in this epitaph, and ἀμμιν for ἡμῖν in l. 5.

2. αὐτῶν—'Our own'. This reflexive pronoun may be used for all persons.

3. φρεσὶ—must be corrupt. περὶ belongs to ἠψαμεν. 'We attached' to the Persians.

## II.

*On the victim of a shipwreck off the Scironian rocks.*

1. ὄφελον—With ὄρᾶν, 'ought to have seen', i.e. ought to have been a point whence one might see Ister or Tanais.

4. Μεθουριάδος—An island between Megaris and Salamis.

## III.

4. Χίον—It is so unusual to find this first syllable long, that many corrections of the line have been suggested: e. g. οὐδὲ Χίον ἴκεν, or οὐδ' ἴκεν Χίαν, i.e. the Chian (land).

## ΑΝΑΘΗΜΑΤΙΚΑ.

This epigram, as is evident from l. 5, refers to the victory of Cimon at the battle of the Eurymedon; but the uncertainty of the date of that engagement renders it also uncertain whether Simonides could have been the author.

5. Thucydides, i. 100, ἐγένετο δὲ μετὰ ταῦτα καὶ ἡ ἐπ' Εὐρυμέδοντι ποταμῷ ἐν Παμφυλίᾳ πεζομαχία καὶ ναυμαχία Ἀθηναίων καὶ τῶν συμμαχῶν πρὸς Μήδους, καὶ ἐνίκων τῇ αὐτῇ ἡμέρᾳ ἀμφοτέρω Κίμωνος τοῦ Μιλτιάδου στρατηγούontos.

8. ἀμφοτέροις χερσὶ—both by sea and land: as ἀμφοτέρω in Thucydides above.

## ERINNA.

An epigram in Anthol. Pal. 9. 190 says of Erinna, that she was as much superior to Sappho in hexameters as Sappho was to her in lyrics, and that her 300 lines on the Distaff were equal to Homer. She died in early youth: and in these epitaphs on her friend Baucis there seems to be almost a foreboding tone.

## I.

1. στᾶλαι—In these epigrams several Doric forms will be found, α for η, termination of 3rd plural in -ντι as in τελέθωντι, εἰδῶντι, ἀγγελέοντι,—εὔσαν for οὔσαν.

**Σειρήνες**—May not these have been some winged emblems of the departed soul? The mythical Sirens were partly human and partly birds.

7. **εἰδῶντι**—For **εἰδῶσι**, subj. of **οἶδα**.

## II.

*Same subject.*

4. **ἀγγελέοντι**—3rd plur. future. The subject is **τὰ καλὰ σάματα**, an unusual instance of neuter plural with plural verb.

5. The MSS. leave open to conjecture that part which is enclosed in brackets. With the reading of the text, the sense is 'the bridegroom burned the maiden on the funeral pile (**ἐπι πυρκαϊᾶς**) with the same torches by whose light the marriage-hymn (**Ἰμεναῖος**) was intended to be sung'.

8. Cp. Meleager, vi. 6, foll.

## XENOPHANES.

Xenophanes, as Prof. R. C. Jebb says in his *Primer of Greek Literature*, 'is interesting as a poet-philosopher protesting against the vulgar poetry'. This is said with reference to his blaming those who wrote fables about Titans and Centaurs. He was the founder of the Eleatic school of philosophy, having been driven from his native town Colophon. He probably flourished about B.C. 520, but there is much difference of opinion on that subject. Both the fragments which follow are preserved in Athenæus (xi. 462 c and x. 413 r). The former describes elegantly the beginning of a symposium; and the latter asserts the superiority of intellect to athletics.

## I.

1. **Ἰάπεδον**—= **δάπεδον**.

2. The reading **ἀμφιτιθεῖς** occurs in Athenæus; and if that is right, either we must suppose a couplet lost, or we must tolerate an awkward anacoluthon. The anacolutha which we find in Thucydides (as for instance i. xxv. 4, and vii. xxviii. 3)

are in long sentences, and the verb has to be supplied from the preceding sentence. Here it would be just the reverse. The subject of ἀμφιτίθει is ἄλλος μὲν, understood.

5. δε οὐποτε—'Which declares it will never fail'. Herodotus uses (VII. 187) the word προδοῦναι for the failure of the rivers exhausted by the army of Xerxes.

11. ἐν τῷ μέσῳ—So Karsten, for αὐτὸ μέσον, which would mean 'right in the middle'. Hermann reads αὐτομάτως.

15. τὰ δίκαια δύνασθαι—Dependent on ἐξαμένους.

16. προχειρότερον—This word does not readily give the required sense, 'our first duty'. Schneidewin proposes προαιρετέον.

17. ὅσοσόν κεν ἔχων ἀφίκοιο—The relative here is not conditional: but ἔχων is virtually the protasis of a conditional sentence (= εἰ ἔχοις) to which κεν ἀφίκοια is the apodosis.

20. A line much discussed and worried by critics. For instance ὡς οἱ μνημ. καὶ μένος, ἀμφ' ἄ. 'the man who relates good things about virtue, as his memory and inclination serve'. Another supposes the words ἡ μνημ. and δε ἀμφ' ἄ. to be the first words of scholia. The text however is by no means impracticable. 'We should praise the man who after drinking reproduces good things, as his memory serves; and him who ἀναφαίρει on the subject of virtue'.

## II.

Athenæus, where he quotes this fragment, quotes also a fragment from the Autolycus of Euripides, which he suggests is borrowed from this. It is too long to quote here.

4. ἔχων—'Acquainted with the art'. Cp. Plat. Protag. 322 B, πολιτικὴν γὰρ τέχνην οὐπω εἶχον.

5. Observe ἀεθλον in the sense of ἀεθλος. It is found elsewhere in the plural in this sense; but not (?) in the singular.

10. ἵπποισιν—Understand κῦδος ἔροιστο.

11. Cp. Plat. Apol. 36 D. 'What would be a reward suitable to a poor man who is your benefactor, who desires leisure that he may instruct you? There can be no more fitting reward than maintenance in the Prytaneum, a reward

which he deserves far more than the citizen who has won the prize at Olympia in the horse or chariot race. For I am in want, and he has enough; and he only gives you the appearance of happiness, and I give you the reality' (Jowett).

13. νομίζεσθαι—'Are held in honour'.

16. πενταθλεῖν—Understand ἀγαθός before this, and before παλαισμοσύνην.

22. μυχούς—'The treasure-chambers'.

## ION.

A tragic poet, who flourished about 450 B.C. A few fragments of eleven of his tragedies remain. He was also a writer of history in the style and dialect of Herodotus, and of epigrams and lyric poetry. The tone of his elegiac poetry is given in the 7th and 8th lines of Fragment II.

## I.

This fragment is quoted by Athenæus, x. 447 D.

1. θυροπόροις—'Wine-drinkers'.

2. 'For this (i.e. wine, as personified by Dionysus) has been the cause of manifold conversation'. But the text is disputed.

6. αἰθέρος—Nothing can be made of this word except by adopting the suggestion of Hartung 'παρέξατο for ἐπύξατο in l. 5. Then we can translate 'Since the time when the cluster-bearing vine uplifting her shoot from beneath the soil reached out towards the sky with her luxuriant branch'. But Bergk suggests ἀγέρου for αἰθέρος: then the sense will be 'since the vine twined herself about the luxuriant bough of the poplar'.

7. παῖδες φωνήεντες—The grapes, which spring from the 'eyes' of the vine, and 'speak' when they have been trodden and are fermenting in the vat.

9. ἀμείλγονται—'Have extracted from them'.

15. αἰῶνα—'For life', not object of δίδου.

## II.

From Athenæus x. 463 B.

3. *προχύταιων*—From *προχύτης*. The attendants are to mix the wine and water for the *κρητήρ* in silver jugs.

4. This line, as it stands in the text, can only be translated by giving to *νιζέτω* the unusual and forced sense of 'sprinkle' and taking *χρυσός* as the name of a slave. There are very numerous suggestions to emend the apparent corruption of *χειροῖν νιζέτω*. Bergk *χερσὸν νιζέτω ἤκ' ἔδ.* 'gently moisten the dry floor'. This makes very good sense, and I would venture to suggest an alteration of *χρυσός* to *χρυσούς*, 'the golden jug'.

5, 6. These names seem to shew that the fragment was originally intended for a Spartan feast. (See Preface, page x.)

## CRITIAS.

This is the famous Critias, once pupil, and afterwards persecutor, of Socrates; one of the Thirty Tyrants in B.C. 404.

We are indebted to Athenæus for the preservation of both these fragments. The first is quoted by him in i. 28 B as a catalogue of the specialities of different countries: and the second in x. 432 D as a proof that the Spartans eschewed the practice of drinking healths.

## I.

1. *κότταβος*—For an account of this game see Bekker's Charikles. Here the word means the 'basin' into which the wine was thrown.

2. \*Which we set up as a mark for the throwing of the wine-drops'.

3. *ἄχος*—'carriage' as distinguished from *ἄρμα* the war-chariot. Pindar also mentions this Sicilian origin (Pyth. Frag. 73, Dissen), *ἄρμα Θηβαίων· ἀλλ' ἀπὸ τᾶς ἀγλαοκάρπου Σικελίας βχημα δαιδάλεον ματεύειν.*

4. *Θεσσαλικός*—Predicate.

7. *κρατεῖ*—'bears the palm'.

12. Athens [*ἢ τὸ καλὸν Μ. κ.τ.λ.*] invented pottery, the joint produce of the wheel, the clay, and the furnace.

## II.

1. κείμενον—Used as the passive of τίθημι, 'established'.
4. ἐπὶ δεξιτέρων—'From left to right'. Everything was done in this order at the symposia, drinking, speech-making, &c.
5. It is doubtful whether the word ἄγγεα does not belong to the Pentameter, and an entire Hexameter is lost. Meineke joins ἄγγε' ἃ Λυδῆ χεῖρ κ.τ.λ. supposing an allusion to the special egg-shaped goblets made in Lydia. ἄγγεα is the object of some verb having the sense of 'to pass round'.
15. τοσοῦτον—'only so much'.
16. 'So that every one raises his mind to cheerful hope'. ἐλπίδα is Meineke's emendation of ἀσπίδα, which could hardly bear any sense here.
23. παραχρήμα—Take with τέρψασαι, 'though they gratify for the moment'.
26. πρὸς—belongs both to φροεῖν and to εἶναι δυνατοῦς.

## PLATO.

These, and many other Epigrams are generally ascribed to Plato, but with no very certain authority. The practice of composing such neat trifles was no doubt a favourite amusement.

## I.

*Epitaph on a Sailor.*

4. τόσσου—So little.
6. He wishes that Minos may see him wearing the stolen cloak; for then he will not escape punishment.

## II.

On a fountain representing a Satyr pouring out water instead of his more familiar liquor.

5. κοῦρον—Probably Bacchus was represented asleep.

## III.

*On a statue of Pan.*

4. ὑγρὸν—flexible. 'Passing his flexible lip over the joined reeds'.

## HERMESIANAX.

Lived at Colophon in the time of Philip and Alexander the Great. The following fragment is the greater part of the third book of a long Elegiac poem in three books, with the title of Leontium, his mistress' name. Athenæus quotes it in XIII. 597 B, as a catalogue of the loves of the poets.

1. *οἶην*—For the construction compare Horace Od. iv. iv.

*Qualem ministrum fulminis alitem, &c.*

Here the *οἶην* has no correlative. It may be supplied either thus, 'Leontium is as beloved as Agriope, whom &c.', or thus (anticipating the construction of ll. 85, 89), 'My love is like that of Orpheus, who &c.' Or it may be an indirect question depending on *οἶσθα*, as in ll. 47, 57, 71.

2. *Ἀγριόπη*—Another name of Eurydice.

6. *ῥεύμα*—Object of *συρομένη*—'as it draws its current through the tall reeds'.

11. *τεθομένον*—From *θοόω*. 'Sharpened'.

15. *Μήνης*—According to Plato (Rep. 364 E) Orpheus and Musæus were both *Σελήνης ἔκγονοι*.

17. *παρὰ πῆξαν*—At the foot of the hill on which Demeter's temple was built at Eleusis.

18. *ἔξεφώρα*—'used to utter'.

19. *Ράριον*—'actively occupied as a priestess about the Rarian plain of Demeter'. But there are other readings of this line.

26. The allusion here is to the lost poem of Hesiod called *ἡοῖαι*, containing accounts of women beloved by the gods. The ancient grammarians say that these heroines were introduced in the poem by the expression *ἡ οἶη*. This, according to Hermesianax, was the name of Hesiod's mistress.

28. *δαίμονα*—i.e. Love.

29. *αἷς*—Not relative, but reflexive pronoun.

*ἐνετέλετο*—'sang of', literally, put into the limits (of verse).

31. The idea is that Homer himself went and settled after many untoward adventures in Ithaca, and represented his own history under the name of Odysseus.

33. Ἰκαρίου—Brother of Tyndareus, and father of Penelope. By celebrating Penelope, Homer made her native country famous.

35. Μίμνερος—See Introductory Remarks on this poet: p. viii. It is not meant here that he was the inventor of Elegiac Poetry, but was the first to give it the plaintive character which it first bore in his writings; hence the epithet μαλακοῦ.

38. κηρωθεῖς—literally, 'muzzled'. Here, 'wearing the mouth-piece', which was a leather-band intended to compress the cheeks and lips of the flute-player. It was called φορβεία. Lat. *capistrum*.

συνεξανύων—Schweighäuser's reading for σὺν Ἐξαμύῃ.

39, 40. δήχθη...μισήσας—'He was stung with hatred'. Meineke (in Athenæus) reads ἤχθετο for δήχθη. οἶα=ὄτι τοιαῦτα, as in Theognis, 175.

42. Πακτωλοῦ—This means that he followed Lyde into Lydia.

43. Σαρδιάνην—So Meineke in Athenæus. Bergk (Anthol. Lyrica) reads Δαρδανίη.

50. Τήϊον—Anacreon, his rival.

52. στελλομένην—'in the company of'.

54. κεκλιμένην—'sloping upwards to the mountain'. Generally used with ἀλί of sloping downwards. Teos is meant, Anacreon being the subject of φοίτα.

57. μέλισσα—i.e. Sophocles.

59. Theoris became the mother of Ariston, the father of the younger Sophocles.

61. τὸν δὲ πεφ.—Euripides, 'the man who had always been on his guard against' women.

62. This line in Meineke's text of Athenæus reads

καὶ σπανίων μ. κτ. ἐκ συνόδων,

'who acquired hatred from infrequent intercourse'. This does not seem satisfactory: and in our text, which is that of Bergk,

little sense is to be made of the word πάντων. Supposing we read πρώτων, then ἐξ ἀνύχων πρ. would mean 'from his earliest childhood'. (Lat. *tenero ab ungui.*) But κτώμενον could scarcely bear the sense 'possessed'.

63. σκολιοῖο τόξου—The bow of Cupid.

66. Ἀγείων—'Of the people of Ἄγῃ in Macedonia'. Also called Edessa, the ancient capital. Euripides was for some time a guest of Archelaus the king of Macedonia. Meineke (in Ath.) reads Ἀγείω μέθεπευ δ' κ.τ.λ. 'and ran after Ἄγεο, the housekeeper of Archelaus'.

68. An allusion to the story that he was torn to pieces by the king's dogs.

69. ἄνδρα—Philoxenus, a dithyrambic poet who flourished about 400 B.C. and passed some time of his life at the court of Dionysius at Syracuse.

72. ταύτης διὰ πτόλιος—This seems to shew that at some time of his life he also visited Colophon.

73. ἀτρουσα—Agrees with Leontium, whom the poet is addressing.

74. This Galatea was a favourite flute-player of Dionysius; and had been a shepherdess(?). It seems almost impossible to make sense of this line. προγόνοις is said to mean 'the young lambs' (!), in which case we must suppose that Hermesianax intended to say that Philoxenus inspired these creatures with the love which he felt for Galatea. But the line seems hopelessly corrupt.

75. τὸν ἀοιδόν—Philetas, the celebrated elegiac poet of Cos, instructor of Theocritus, addressed in conjunction with Callimachus as a model of Elegiac poetry by Propertius (4. (3). i. 1 and elsewhere).

78. λαλήην—Perhaps a reference to a book of miscellanies (ἄτακτα) which was Philetas' chief contribution to Grammar.

79 foll.—Philosophers even, as well as poets, have come under the influence of love.

ἐκτίσαντο—'have made for themselves'. Meineke ἐκτήσαντο.

81. 'Whom subtle wisdom has emaciated in arguments on burning questions'.

83. οὐδ' οἱ—'not even they'.
85. οἷη—here, and οἷω in l. 89, seem dependent upon γιγνώσκεις, l. 73. See on l. 1.
86. ἐλικῶν κομψά—'the subtleties of geometric curves'.
89. ἔχρη—impf. of χράω.
96. ἀπιθάνης—A doubtful reading. Bergk gives Ἀπιθανῆς. Query, 'Thessalian'?

## PHANOCLES.

A contemporary of Hermesianax and Philetas, of the Alexandrian school, about the time of Philip and Alexander. This extract is a remnant of a poem of some length entitled *Ἐρωτες*. It describes the death of Orpheus.

4. ὁμοῦ χελνί—'together with his lyre'. ὁμοῦ is used twice thus by Sophocles.
9. ἔνθα—the apodosis to ὡς—'there' (or 'then') the men buried, &c....;
12. Φόρκου—'of Orcus'. The head (i.e. voice) of Orpheus could influence the waters of Styx (στρυγόν) in Orcus.
13. ἐκ κείνου—'since that time'.
17. αἷς ἀλόχους—'their own wives'. Herodotus, v. 6, says that tattooing was a mark of nobility among the Thracians.

## THEOCRITUS.

This celebrated Bucolic Poet was a native of Syracuse, and flourished about B.C. 270, under Ptolemy Philadelphus. It is upon his bucolic poems that his fame entirely rests. At Alexandria he caught the fashion of reviving Epic poetry, and learned to try his hand also at the Elegiac metre. Doric forms here are frequent, and will be noticed as they occur.

## I.

*On a votive offering to Apollo and the Muses.*

2. κείται—'is offered'. κείμαι does duty for the perf. passive of τίθημι.

3. *τιν*—Doric form of *σολ*.
4. *ἀγλάϊσεν*—‘produced in your honour’.
6. *τερμίνθου*—Turpentine-tree: not an evergreen. It is called oak or terebinth in the Old Testament.

## II.

*Description of a statue of Priapus.*

1. *τήναν*—Doric for *ἐκείνην*.  
*τόθι*—for *οὐ*.
  3. *τρισκελές*—‘very dry’. A not uncommon use of *τρι* in composition.
  10. *ἀχεύσιν*—Doric for *ἤχουσιν*.
  13. *τηνεί*—Doric for *ἐκεί*.
  15. *ἐπιρρέξαι*—*εὐχεο* must be understood before this, in the sense of ‘vow’. Pray that I may cease to love, and vow that in that case I will sacrifice, &c.
- ἦν δ’ ἀνανεύσῃ—‘but if he (Priapus) refuse, then I, winning his (Daphnis’) friendship, will offer three victims’.

## III.

*An invitation to join in a pastoral Trio.*

1. *διδύμοις αὐλοῖσιν*—‘twin flutes’. Called in Latin *tibiae dextra et sinistra*, from their position in the performer’s mouth; and in Herodotus (i. 17), *αὐλοῦ γυναικίου τε καὶ ἀνδρῆτου*, ‘the male and female flute’, from their different pitch.
3. *ἀρξεύμαι*—for *ἀρξομαι*.
6. *ὀρφανίσωμεν*—Dor. for *ὀρφανίσωμεν*. The shepherds’ superstition, however, was that it was dangerous to wake Pan from his mid-day sleep. Here he says apparently, ‘let us do it and take the consequences’.

## IV.

*On the death of a young she-goat.*

4. *ἀμφιπέλαξε*—from *ἀμφιπέδιζω*. Doric form of *ἀμφιπιέζω*, with *ξ* for *σ* as usual in that dialect.

5. κλαγγεῦντι—Doric for κλαγγοῦσι.

6. ὅστίον οὐδέ τέφρα—Equivalent to οὔτε ἔσται οὔτε τέφρα. This is a not uncommon ellipse; but οὐδέ is rare for οὔτε.

## V.

*On the safety of Caicus' bank.*

2. ἀνελεύ—for ἀνελοῦ. 'Take up your deposit, when the calculations are brought to a balance'. It is not usual to say that the *account*, but that the *accountant*, πρὸς λόγον ἔρχεται.

3. ἄλλος τις—'let others give an excuse (for not handing over your balance: Caicus will get up at night to count it out if you wish'.

## CALLIMACHUS.

This poet was chief librarian of the famous Alexandrian library, probably from B.C. 260 to B.C. 240: and one of the most prolific writers of all antiquity. He wrote six hymns, of which 'The Bath of Pallas' is one, and the only one written in Elegiac verse and in the Doric dialect: seventy-three Epigrams: numerous Elegies of which only a few fragments remain: and numerous prose works. His elegies were highly valued by the Roman poets; one, called *Αἰτία*, was imitated by Ovid in his *Fasti*; and another, 'De Coma Berenices', translated by Catullus.

The women of Argos on a certain appointed day were wont to take the statue of Pallas down to the river Inachus and wash it there. A similar ceremony for the statue is mentioned by Ovid (*Fast.* iv. 133),

*Aurea marmoreo redimicula solvite collo:  
Demite divitias; tota lavanda Dea est.*

N.B. The principal Doric forms to be observed in this Hymn are, (i) in vowels—*a* for *η*, as τὰς for τῆς, l. 1: *o* for *ου* as in λωτροχόαι, l. 1: *oi* for *ου* in participles, as in φέροισα, l. 7: *â* for *ô* in gen. plur. fem. as in τᾶν φρηασσομενᾶν, l. 2: and in πρᾶτος for πρῶτος, l. 9. And (ii) in consonants, *κ* for *τ*, as in ποκά for ποτῆ, l. 5: *ν* for *λ*, as in ἦνθε, l. 8: *ξ* for *σ* in future and 1st aor. of verbs in -ζω, as in ἐδίκαξεν, l. 18: *σδ* for *ζ* as in περκάσδων, l. 74.

## I.

4. **σοῦσθε**—See Veitch (Irregular Verbs) under *σομαι*, or Lexicon under *σέω*.

17. **οἴσεται**—May be future, with ellipse of *δπως*: 'see that ye bring not', but it is better to take it as imperative. Veitch gives instances of *οἴσε*, *οἴσεται*, and *οἴσόντων* as well.

**τήνας**—Doric form of *ἐκείνης*.

18. Allusion to the judgment of Paris between Athene, Here, and Aphrodite.

22. Compare Tibullus, i. viii. 10,  
*Saepeque mutatas disposuisse comas.*

25. **διστέρες**—Castor and Pollux:  
*Fratres Helenae, lucida sidera.*

Horace, Od. i. iii. 2.

**ἐμπεράμως**—Adverb of *ἐμπεράμος* = *ἐμπερος*.

**λειτά**—Not to be confounded with *λείτα*. The more usual form is *λειτά*.

29. **ἄρσεν**—The oil is so called either from its use in masculine exercises, or simply as implying strength and vigour, as in Soph. Phil. 1455, the roar of the sea is called *ἀρσην*, and in Persius vi. 4, *marem strepitum fidis Latinae*.

31. **ἀπό**—Belongs to *πέξηται*, 'comb out'.

35. **Διομήδεος**—For services rendered to him at Troy, Diomedes, according to Pausanias, erected a temple to Athene at Argos.

37. **τέν**—Doric form of *σοί*.

38, 39. **θάνατον**—is the object of *ἐτοιμάζοντα*. 'Knowing that the people were preparing to put him to death, according to sentence passed'.

47. Physadea and Amymone were both daughters of Danaus, who were connected with legends of the origin of springs near Argos.

52. **οὔκ ἐθέλων**—Must be taken together, as equivalent to *δέκων*, 'unintentionally'.

54. **τῶργος**—i.e. τὸ Ἄργος.

**ἔσονται**—Common Doric form of future.

55. **μέσφα**—'Meanwhile'.

69. **ἔσαν**—Doric form of *οὔσαν*.

72. λωντο—=ἐλούοντο.
74. ἀνεστρέφετο—'Was passing by'.
75. ἀφατόν τι—'Having an indescribable thirst'.
79. Εὐηρείδα—Teiresias, son of Everes.
88. παριτέ—Verbal of πάρεμι, 'approachable'.
89. ὄλεσσας—2nd sing. 1 aor. indic.
90. οὐ πολλάς—To make up for her indifferent success in hunting, or irritated by it; the goddess (says Chariclo) has taken the eyes of the youth.
98. ὦδε—'As follows'.
99. ὄκα μὴ ἔλθται—'Against the will of the divinity'.
100. τοῦτον—Subject of ἰδεῖν. μισθῶ, 'at a great cost'.
102. ἐπένευσε—It has been suggested to alter this to ἐπένησε as more in accordance with the metaphor of λῖνα. But it can scarcely be said that the 'threads spin'. μοιρῶν λῖνα=μοῖραι, 'the fates were so inclined'.
- 105 foll. How many sacrifices and prayers will the father and mother (Καδμήϊς, i.e. Autonoe, daughter of Cadmus) of Actaeon offer, that their son may be blind instead of torn to pieces by his dogs, which fate befell him in consequence of unintentionally seeing Artemis at the bath.
110. ξυναί—'In company with' Artemis.
121. αἰσῖος—'Whose flight is propitious'.
127. Compare Hom. Od. x. 494:  
τῷ καὶ τεθνηῶτι νόον πόρε Περσεφόνηα,  
οἷω πεπνύσθαι τοὶ δὲ σκιάλ ἀίσσουσι.
128. Ἄγεσθα—This was a surname of Pluto, as the god who carries all men away.
134. There is some corruption in this line. The latter part should perhaps be read ᾧ κε καὶ ἡ θυγάτηρ.
139. ἑλάσσαις—Optative.

## II.

This epigram gives advice similar to that of Horace, Od. iv. xi. 29,

*Semper ut te digna sequare, et ultra  
Quam licet sperare nefas putando  
Disparem vites.*

4. κατ' ἐμέ—'Suitable to me'.  
 5. σύν μοι βούλευσον—i.e. συμβούλευσόν μοι.  
 9. βέμβικας—These whipping-tops are alluded to by Vergil (Aen. vii. 378),

*Ceu quondam torto volitans eub verbere turbo,  
 Quem pueri magno in gyro vacua atria circum  
 Intenti ludo exercent: ille actus habena  
 Curvatis fertur spatiis &c.*

and by Tibullus (i. v. 3):

*Namque agor ut per plena citus sola verbere turbo  
 Quem celer assueta versat ab arte puer.*

12. τὴν κατὰ στανδόν—The boys meant 'whip your own top'. The philosopher suggests the adapted meaning, 'choose the wife that suits you'.

13. ἐφέσατο...δράξασθαι—'Forbore to grasp at union with the wealthier family'.

### III.

#### *On the death of Heraclitus.*

3. Cp. Vergil Ec. ix. 51:

*Saepe ego longos  
 Cantando puerum memini me condere soles.*

κατεδύσαμεν—'saw (the sun) set'.

4. τέφρα πάλαι—Another reading is τετραπάλαι. That is a very rare word; but so is the use of σποδιή as an adjective. The choice must be made between them.

6. ἔπι...βαλεῖ—Tmesis.

### IV.

#### *Epitaph on a merchant drowned at sea.*

4. ἄλλως οὔνομα—'nothing but a name'.  
 6. ἐρίφων δυομένων—'At the setting of the Kids'. These are stars in the constellation of Auriga, and said to be

productive of stormy weather both at their rising and setting. Of course all stars that ever set, set every day: but the classical poets when they distinguish particular seasons by the *setting* of stars, refer to what is called their cosmical setting, that is, the time of year at which they are setting at sunrise. Cp. Hor. Od. 3. i. 27: *Sævus Arcturi cadentis impetus, aut orientis Hædi*; and Verg. Æn. ix. 668, *quantus ab occasu veniens pluvialibus Hædis verberat imber humum*.

## V.

*On the suicide of Cleombrotus.*

4. ἐν τῷ περὶ ψυχῆς γράμῳ—i.e. The Phædo of Plato, which Cato of Utica (so called) read before he stabbed himself. This epigram is referred to by Cicero, Tusc. Disp. i. 34, § 84, *Callimachi quidem epigramma in Ambraciotam Cleombrotum est: quem ait, quum nihil ei accidisset adversi, e muro se in mare abjecisse, lecto Platonis libro*.

## VI.

*On the death of two children of Aristippus.*

5. Ἀριστίππειο—Not the celebrated philosopher of Cyrene, who lived a century earlier. Very probably one of his descendants: at all events a man of note, as the whole of Cyrene κατήφησεν on his account.

## VII.

*Set a thief to catch a thief.*

1. ἔχων ἐλάσθαιεν—'had a wound (all the time) though he did not shew it'.

3. φυλλοβολεῦντα—Doric form of contraction. The petals fell off the roses in his garland, from his agitation (?).

5. ὤπτηται—'he is well scorched' with love.

σὺκ ἀπὸ ῥυσμοῦ—ῥυσμοῦ for ῥυθμοῦ. 'Not far from the truth'.

6. Having been in love, I know the symptoms.

## VIII.

*Genuine Sport.*

This Epigram is almost translated by Horace, Sat. i. ii. 103:

.....*Leporem venator ut alta  
In nive sectetur, positum sic tangere nolit,  
(Cantat, et arponit) meus est amor huic similis, nam  
Transvolat in medio posita, et fugientia captat.*

3. κερημένος—'acquainted with'. So συμφορῇ κεχ.  
Herod. i. 42.

4. τῆ, τόδε βέβληται,—'see, here is one already wounded!'

## IX.

*On the drowning of a child.*

2. εἶδωλον—his own reflection in the tank, or spring.

4. 'To see if he had any particle of life remaining'.

5. νόμφας οὐκ ἐμίανεν—If his body had remained in the water, it would have polluted its clearness.

## X.

*Votive offering of a nautilus to Arsinoe, the wife of Ptolemy Philadelphus: who was worshipped after death as Venus Zephyritis. Quoted in Athenæus, vii. 318.*

1. παλαιτέρος—'of yore'. The reading is doubtful: some read παλαιτέρον, others πάλαι τέρας.

2. Σεληνάης—The name of the girl who offers the shell on her marriage. It was customary for girls thus to dedicate the treasures of their childhood to Venus.

3. εἰ μὲν ἀήται—Understand εἰεν. Pliny says of this creature: *duo brachia retorquens, membranam inter illa mirae tenuitatis extendit. Qua velificante in aura, ceteris subre-migans brachiis, media cauda ut gubernaculo se regit.* N. H. ix. 29.

5. οὔλος—'actively'.

9, 10. μηδέ μοι κ.τ.λ.—‘And that no longer for me (now that I am dead) the halcyon’s egg be laid’. These eggs must have been supposed to be the nautilus’ food. The Halcyon is some sort of gull, certainly not a kingfisher. The fabulous idea about them was that, during the time of their brooding, at the winter solstice, all seas were calm. Hence the expression ‘Halcyon days’.

11. Κλεινίου θυγατρὶ—i.e. Selene.

### EPIGRAMMATISTS.

SIMMIAS OF RHODES flourished under the earlier Ptolemies, as a poet and grammarian of the Alexandrian School. This and another epitaph on the same subject in the Anthologia Palatina are ascribed to Simmias of Thebes, the friend of Socrates; but Bergk considers the double treatment of the same subject as a mark of later date.

6. καὶ—The preposition belongs both to *Μουσῶν* and *Χαριτων*—‘with the united help of Muses and Graces’. With the reading *καὶ, ἄμμιγα* must govern a genitive instead of (as usual) a dative.

ANTIPATER OF SIDON is mentioned by Cicero (de Or. III. 50) as contemporary with Q. Catullus, who was consul, B. C. 102.

#### I.

##### *Epitaph on Orpheus.*

8. τῶν παίδων Ἄδην—‘death from their children’.  
οὐδὲ θεοῖς—‘not even the gods’.

#### II.

##### *Epitaph on Anacreon.*

5. ὄφρα κε—The conditional particle is sometimes joined to final conjunctions before the subjunctive mood. See Goodwin, Moods and Tenses, § 44, note 2.

7. βάρβιτον—Very rarely neuter, as here.
8. διαπλώσας—A metaphor used also by Plato, (*Phaedo*, 85 D), ἐπὶ τούτου τοῦ λόγου ὀχοῦμενον ὡσπερ ἐπὶ σχεδίας κινδυνεύοντα διαπλεύσαι τὸν βίον.

## III.

*On the tomb of Aristomenes.*

1. τεῦ—Doric for τίνος; An eagle was represented perched on the tomb, in token of the bravery of the deceased.
6. ἄμμες—Doric for ἡμεῖς.

## IV.

*Epitaph on Ibycus.*

Ibycus, a lyric poet of the 6th century B.C. was attacked by robbers near Corinth, and called upon a flock of cranes that happened to fly over him, to avenge his death. The cranes appeared over the heads of the assembled people in the theatre not long after, and one of the murderers, seeing them, cried out involuntarily, 'See, the avengers of Ibycus'. And so the crime was detected: though one does not clearly see how.

4. θάνατον—Cognate accusative.
6. σεῖο—for σοῦ.
7. Σισυφίην—i. e. Corinthian, because Sisyphus is said to have founded Ephyra, afterwards called Corinth.
9. Ἀγισθος—Probably the name of one of the robbers who slew Ibycus.

MELEAGER is chiefly known as a collector of epigrams: but he also wrote them himself, in a good Greek style, and generally with much taste and feeling; though there are not wanting traces of mannerism and affectation. He lived about B.C. 60, and was a native of Gadara in Palestine.

## I.

*Proclamation of runaway Eros.*

4. The usual punctuation is *πτερόεις νῶτα, φαετροφόρος.*

*σιμὰ γελῶν*—'Scornfully laughing', like *naso adunco* in Horace.

5. Plato also says of Eros, that he had no acknowledged parents (Symp. 178 B), *γονῆς γὰρ Ἐρωτος οὐτ' εἰσιν οὔτε λέγονται ὑπ' οὐδέενος.*

8. *μή...τίθησι*—This is really an interrogative sentence, *μή τίθησι*; 'he is not setting snares, is he?' But the verb *ὄρα* preceding introduces a sense of probability: 'it is probable he is setting snares'. So in Plato (Theæt. 145 B), *ὄρα μή παλίων ελεγεν*, 'I expect he spoke in jest'.

## II.

*Eros for sale.*

3. *σιμόν*—See on I. 4. *ἄκρα*—'excessively'.

5. *πρὸς δ' ἔτι λοιπόν*—Accumulatively, 'and besides, what is more'.

## III.

1. *τί δὲ τὸ πλεόν*—'And what good is it?' So also Theoc. iv. 1, where perhaps *τὸ πλεόν* should be read instead of *τοῦ πλεόν*.

*ἢ παλιν*—Query, *εἰ πάλιν*.

4. *καὶ τρέφεται*—'He actually thrives on it'.

## IV.

*On the death of Clearista, a bride.*

Compare Erinna's on Baucis.

4. *λωτοί*—Flutes made of the hard black wood of the *λωτός* tree; not to be confounded with the flower *λωτός*.

5. ἤφει—may be more appropriately referred to *ἀνθρώποι*, understood, than to *λωτοί*.

ἐκ—must be taken with *σιγαθéis*, 'hushed'.

7. The contrast between the torch of marriage and the torch of death was often employed by the Latin poets; e.g.

*Et face pro thalami fax mihi mortis adest,*

Ov. Her. xxi. 172,

and *Viximus insignes inter utramque facem.*

Propert. iv. xi. 46.

## V.

*On the death of Heliodora.*

2. εἰς Ἄϊδαν—As addressed to Hades: so also εἰς Ἀχέρουρα, l. 6.

5. οἰκτρῶν—Used adverbially.

6. κενεῶν...χάριν. Accusative in apposition to the cognate idea conveyed in the word *αἰδέω*. 'I utter a lament, (which is but) an empty compliment addressed to Acheron'.

## VI.

*On a sculptured group of Niobe and her children. The speaker is supposed to witness the death of the daughters while announcing that of the sons.*

4. τόξους—'For the bow', i.e. to be shot by Phœbus.

6. πλημμυρεῖ παρθενικαῖσι—'There is a full tide of slaughter as regards your daughters'. Dative of reference.

9. ἀντροπὸν θαμβεῖ βέλος—'Looks in amaze at the arrow aimed right at her'. δὲ ἐπ' ἄιστοῖς πτώσσα—'And another crouches at the sight of the arrows'.

10. τὰς δ' ἔμπνουσιν—Melibœa, according to some accounts, was spared.

11. ἡ δὲ κ.τ.λ.—'But she who once was proud of her free speech', i.e. Niobe, whose boasting was the original cause of the calamity.

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 Sim. = Simonides.      Simm. = Simmias.

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