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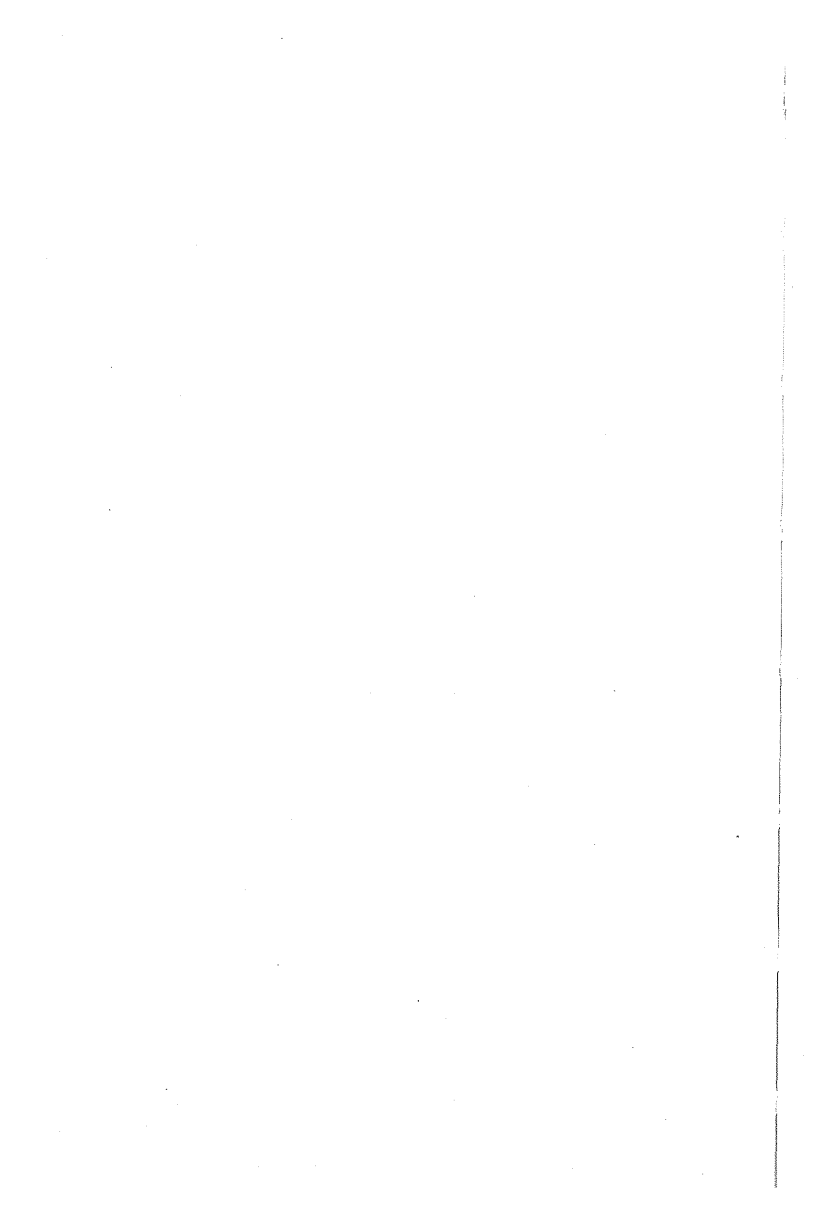
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GREEK IAMBIC POETRY

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GREEK IAMBIC POETRY

FROM THE SEVENTH TO
THE FIFTH CENTURIES BC

EDITED AND TRANSLATED BY
DOUGLAS E. GERBER



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PREFACE

This volume aims at providing a text and translation of the main iambic poets contained in the second edition of M. L. West's two-volume *Iambi et Elegi Graeci* (Oxford 1989 and 1992). Omitted, however, are papyrus fragments too lacunose to provide anything intelligible, poets whose iambic fragments are included elsewhere in the Loeb Classical Library (e.g., Anacreon), and because of limitations of space the minor poets Aeschines, Aristoxenus, Asopodorus, and Euclides. Half-brackets are inserted only when it is important to indicate what is actually attested in the papyrus. I have not attempted to include all the testimonia, but only those which are significant. Similarly the apparatus criticus is reduced to what I have judged most important. In some instances a fragment is cited or referred to in several sources, but only the most important are given. The reader can find the others in West's edition. The numbering of the fragments follows West, that of the testimonia is my own. In my translations I have attempted to provide an English rendering which represents the Greek as closely as possible without being stilted or ambiguous.

It remains to express my deep gratitude to Professors

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Christopher Brown, Robert Renehan, and Emmet Robbins, who read and commented on substantial portions, and to Robert Fowler, George Goold, and Jeffrey Henderson, who provided assistance on a variety of details. Their generosity and expertise are much appreciated.

University of Western Ontario

Douglas E. Gerber

To Dianne
amicae carissimae et fortissimae

INTRODUCTION

The etymology of the word iambus is unclear, but there is no doubt that *ἴαμβος* as a metrical term (σ -) is secondary and that in origin it described a type of poetry. This is indicated by Archilochus fr. 215, the earliest example of the word, where it can hardly refer exclusively to meter, whatever its precise force may be, and by the fact that the word could be used of trochaic tetrameters (e.g., fr. 111). Significant too is test. 3 (A col. III.38) where on a particular occasion Archilochus' poetry was described as *ἴαμβικώτερον*, "too iambic," clearly a reference to content rather than to meter (see below).

What type of poetry then does iambus signify?¹ Plutarch in his *Life of Cato* 7 states that Cato "betook himself to iambic verse, and heaped much scornful abuse upon Scipio, adopting the bitter tone of Archilochus, but avoiding his license and puerility" (Loeb translation). 'Scornful

¹ The nature and purpose of archaic iambic poetry have been examined in some detail by Christopher Brown in his contribution (pp. 13-88) to D. E. Gerber (ed.), *A Companion to the Greek Lyric Poets* (Leiden 1997), and my brief account here is deeply indebted to his analysis. His notes contain all the relevant bibliography, except for one item which came to our attention too late for inclusion, Krystyna Bartol's *Greek Elegy and Iambus. Studies in Ancient Literary Sources* (Poznań 1993).

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abuse,' 'bitter tone,' and (sexual) 'license': these are terms which are frequently used to describe iambus in general and in particular the poetry of Archilochus and Hipponax. The purpose of such poetry, however, is a more complex issue. With Hipponax, a century later than Archilochus, it appears that the purpose was primarily one of entertainment, although this assessment might well change if we had more information at our disposal. But with Archilochus there is evidence to assist us in reaching at least some tentative conclusions. Particularly revealing is the evidence of cult. A figure called Iambe appears in the Homeric *Hymn to Demeter* (perhaps late seventh century) and indulges in insulting language, thereby causing the grieving goddess to laugh (vv. 202-204). Demeter does not play a prominent role in the surviving verses of Archilochus. She and Persephone appear in fr. 323, a fragment which West judges spurious, but test. 65 suggests that Archilochus' family had some connection with the worship of Demeter, and there is ample evidence that Demeter was a major deity in Paros.² Insulting or obscene language (*αἰσχρολογία*), so typical of iambus, was a common feature of festivals of Demeter.³ In the *Hymn to Demeter* this insulting language is directed towards a goddess, a behaviour which is the opposite of what is normal in addressing a deity. Such inversion figures in other cults as well and, as Brown points out (p. 41), its purpose "is to re-affirm and strengthen the traditional structures of society and even

² See N. J. Richardson, *The Homeric Hymn to Demeter* (Oxford 1974), commentary on v. 491.

³ Richardson pp. 213-17.

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the natural world. Normality is reinforced by experiencing its opposite.”

In addition to the cult worship of Demeter we should consider the possible connection between early iambus and Dionysus. One type of song especially associated with Dionysus is the dithyramb, a word which appears to contain the same root as iambus, and both Dionysus and dithyramb are present in fr. 120. Drunkenness too is present in the fragment and the early dithyramb seems to have been a riotous affair. There is ample evidence that phallic rites were a common feature of the worship of Dionysus and this association is almost certainly found in fr. 251. The source of this fragment is the inscription of Mnesiepes (test. 3) and the inscription goes on, unfortunately in a highly mutilated condition, to state that something, presumably the verses just cited, was “too iambic.” Apparently as a result of this criticism the citizens suffered a variety of disasters, until the Delphic oracle told them to appease the anger of Dionysus by honouring Archilochus. “Too iambic” cannot here refer to meter, since fr. 251, whatever its meter, is clearly not iambic. It must refer to the content of the fragment, in all likelihood to its obscenity. Whether the verses also contained insulting language cannot be determined.

It seems a reasonable deduction from all this that in festivals honouring both Demeter and Dionysus there were cult songs of an insulting and/or obscene nature and that from these a poetic genre, what we can call ‘literary iambus,’ was developed. What role Archilochus played in this development is unknown, but it may have been significant.

When we turn to the question how early iambus was de-

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livered, we have at our disposal only the evidence of much later sources. According to Pseudo-Plutarch, for example, "Archilochus introduced the practice whereby some iambs were spoken to musical accompaniment and others sung" (test. 47), but this is surely a deduction "based on the practice of later artists" (West, *Studies* 33). Musical instruments are mentioned in Archilochus (e.g., pipe and lyre in fr. 93a), but nowhere is there an indication that any instrument accompanied his verses. The more lyrical nature of epodes suggests that they were not simply recited and the same may be true for trochaic tetrameters and perhaps for iambic trimeters as well.

With regard to the occasion for the delivery of iambus, we are again lacking secure evidence from the extant verses, but it seems safe to say that one at least of the main occasions was the symposium.⁴ The other was presumably festivals. Such is in fact the occasion named in the inscription of Mnesiepes (test. 3) just before fr. 251. We are told that Archilochus could be among those whose works were performed at poetic contests (test. 34; cf. also Plato *Ion* 531a and test. 67) and the same was said of Semonides (test. 4), but in the case of Archilochus it is not clear what meter (or meters) was involved nor is there any evidence that Archilochus himself participated in poetic competition.

⁴ Much has been written in recent years on the symposium and it must suffice here to refer the reader to O. Murray (ed.), *Sympotica* (Oxford 1990), and O. Murray and M. Tecusan (edd.), *In vino veritas* (London 1995).

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Archilochus

Archilochus was born on Paros, an island in the Cyclades, in the first half of the seventh century (testt. 5-11). His father, Telesicles, was involved in the Parian colonization of Thasos, an island in the north Aegean close to Thrace, and Archilochus' poetry contains numerous references to Thasos and to hostilities between the colonists and Thracian tribes. His poetry also attests to hostilities between Paros and neighbouring Naxos. Many sources record that Archilochus was engaged to marry Neoboule, daughter of Lycambes, that the latter broke off the engagement, and that Lycambes, Neoboule, and one or more additional daughters hanged themselves as a result of the poet's bitter invective against them (see testt. 19-32). Several fragments record the invective, but none the suicide, and it is possible that this was based on verses, no longer extant, which asserted that suicide was the family's only recourse in light of Lycambes' actions. I see no reason to doubt the general veracity of Archilochus' feud with Lycambes, but Brown, who discusses the evidence in considerable detail (pp. 50-69), is surely right to see more than a purely personal response on the part of Archilochus. It must suffice here to quote his conclusion (p. 69): "Consideration of the Lycambes poetry has also provided some support for our earlier contention that the function of *ἱαμβος* was similar to that of the religious occasion in which it developed. Lycambes is revealed as an oath-breaker and thus a menace to society; the daughters are exposed as sexually incontinent and so deserving of opprobrium. By subjecting his enemies to invective Archilochus seeks to protect the

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community. However personal the insult, Archilochus treats his feud with Lycambes as a matter of public concern, and this public aspect seems to lie very near the heart of *ἴαμβος*."

Lycambes was not the only object of the poet's invective. In fact Archilochus was viewed as early as Pindar (test. 35) as the archetypal poet of blame and according to Critias (test. 33) this was directed against friends and enemies alike. The fragmentary nature, however, of what has survived does not allow us to determine the extent to which blame figured in his poetry. For example, before the publication of P. Oxy. 2310 we had only v. 2 of fr. 25 and it is only the papyrus which allows us to see that the poem contains invective.

There is some evidence that Archilochus belonged to a family involved in the cult worship of Demeter and Dionysus (see above and Brown 45-47) and long after the poet's death he was the recipient of heroic honours. An Archilochaeion was established in Paros, and some of the inscriptions set up in it have been found (testt. 3-4). Archilochus was also the subject of two comedies, an *Ἀρχίλοχος* by Alexis and an earlier *Ἀρχίλοχοι* by Cratinus, and he is represented anachronistically as Sappho's lover in Diphilus' *Σαπφώ*. Unlike the other two major iambographers, Semonides and Hipponax, whose works were assembled in two books each by the Alexandrians, Archilochus is cited by such terms as elegiacs, trimeters, tetrameters, and epodes rather than by book number. For ancient works written on Archilochus see testt. 63-64.

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Semonides

Although the evidence for Semonides' date is much less substantial than that for Archilochus', such evidence as there is points to the middle of the seventh century (testt. 1-3). Originally from Samos, he was involved in the colonization of Amorgos, an island at the eastern edge of the Cyclades. According to the *Suda* he composed elegiac as well as iambic poetry, but elsewhere he is cited as an iambographer, and only iambic verses have survived. The one elegiac fragment that some assigned to him has now been shown to be the work of Simonides (fr. 19-20 *IEG*²). Although our sources regularly refer to the iambic poet as Simonides, the grammarian Choeroboscus (test. 5) states that the proper spelling is Semonides. Whether this is correct or not, the distinction in spelling avoids confusion with the much better known lyric poet of the fifth century.

Except for fr. 1 and 7, nothing exceeding three verses has survived. Fr. 1 shows that iambs could also be used for serious meditation on life's vicissitudes, a topic more commonly reserved for elegiacs. Fr. 7, the longest iambic poem we have from the archaic period, describes ten types of wives, all of whom are said to be derived from different animals except for two which owe their origin to earth and sea. Only the last in the series, the bee woman, is praised and it is clear that only she enhances her husband's household. What follows, however, seems to indicate that all wives are a bane and Semonides may be suggesting to his audience that the bee woman is a mirage or at least extremely rare. Although the misogyny of fr. 7 is an appropriate topic for iambs, the tone is more reminiscent of

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Hesiod than of Archilochus. Fr. 7 seems to be derived in part from beast fable, as do some of the other fragments, and the fable appears in both Archilochus and Hesiod. In contrast to Archilochus, however, there is in Semonides' remains none of the Parian poet's harsh invective or obscenity.

Hipponax

Hipponax can be assigned with some confidence to the middle of the sixth century (testt. 1-2). A native of Ephesus, he was banished by the city's tyrants and settled in Clazomenae. Ancient sources and several of the poet's fragments attest to bitter invective directed against the sculptors Bupalus and Athenis, especially the former, ostensibly because they caricatured his appearance. Although we have a substantial number of fragments, many are lacunose scraps of papyrus and brief citations of rare words by lexicographers. In spite of this, however, Hipponax is revealed as a forceful poet whose verses contain many colourful, foreign, rare, and obscene words. He is especially fond of depicting the lower levels of society and several fragments attest to his interest in composing parody, primarily of epic poetry. Like Archilochus he employed a variety of meters, but unlike the Parian poet his iambic trimeters usually end in a spondee rather than an iambus, thereby creating a limping effect; hence the term choliambic or lame iambic given to this meter. He was also not above combining iambic and dactylic meters in the same verse (e.g., fr. 35).

INTRODUCTION

Hipponax was much admired by the Alexandrians, especially Callimachus and Herodas, both of whom imitated his meter and style, and his virulent invective was the subject of several poems in the *Palatine Anthology* (testt. 7-10).

Minor Poets

Not enough of the remaining poets in this volume has survived to enable us to form much of an impression of their works.

Ananius, homeland unknown, seems to have been roughly a contemporary of Hipponax, and the two poets are sometimes confused (see n. 4 on fr. 1). Both composed in choliambics and both occasionally included ischiorrhogic lines (see test. 2), the latter apparently being commoner in Ananius than in Hipponax. The only fragment of any length (fr. 5) is in trochaic tetrameters, ten verses on the best season of the year to eat certain meats and seafood.

Susarion of Megara, probably late 6th and/or early 5th century B.C., is credited in several sources with having invented comedy. Nothing, however, has survived, except for one iambic fragment which can hardly be from a comedy. On Susarion see especially West, *Studies* 183-84.

Hermippus of Athens, like Susarion, was also a comic and iambic poet (latter part of the 5th century), but much more has been preserved, especially of his comedies. The few iambic and trochaic fragments extant, in particular frs. 4 and 5, are characterized by puns and rare words.

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Scythinus of Teos, perhaps 5th century, was both an iambic poet and a writer of prose. Only one fragment of his poetry has survived.

Among the Adespota there are several fragments which could be assigned to Anacreon (1, 3, 39), Archilochus (35, 38), and Hipponax (51, 52).

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GREEK IAMBIC POETRY

ARCHILOCHUS

TESTIMONIA

Inscriptions

1 Inscriptio, SEG 14.565

Γλαύκου εἰμὶ μνήμα τοῦ Λεπτίνεω·
ἔθεσαν δέ με οἱ Βρέντεω παῖδες.

2 Inscriptio (CEG 2.674 Hansen)

Ἄρχιλοχος Πάριος Τελεσικλέος ἐνθάδε κείται,
τῷ Δόκιμος μνημήιον ὁ Νεοκρέωντος τόδ' ἔθηκεν.

ARCHILOCHUS

TESTIMONIA

Inscriptions

1 Inscription

I am the memorial of Glaucus, son of Leptines;
the sons of Brentes made me.¹

¹ The inscription, found in Thasos and dated to the late 7th century, was first published (with full discussion) by J. Pouilloux in *BCH* 79 (1955) 75-86. It was written boustrophedon in four lines (I have printed a transliterated text) and clearly refers to the Glaucus whom Archilochus mentions several times (see n. 1 on fr. 15).

2 Inscription

Archilochus of Paros, son of Telesicles, lies here;
this memorial for him was set up by Dokimos, son of Neokreon.¹

¹ This inscription, found in Paros and dated to the middle of the 4th century, was first published by A. K. Orlandos in *PAAH* (1960) 255-56. It was written on a capital, a photograph of which can be seen in *Archiloque*, *Entretiens sur l'antiquité classique* 10 (Geneva 1964) facing p. 44.

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3 Mnesiepis inscriptio, SEG 15.517

The inscription, found in the valley of the river Elita (hence the designation E) in Paros, was first published by N. M. Kondoleon in Ἀρχαιολογικὴ Ἐφημερίς (1952, appeared in 1955) 32-95. Dated to the 3rd century B.C., it was inscribed on at least two orthostats but is only partially preserved. Each stone contained four columns with 57 lines per column. Of col. I on stone A (= E₁) only a few letters on the right side remain; col. II is almost entirely legible; col. III is missing lines 1-5, then we have the first two

A(E₁), col. I

1 κ]αὶ ὄτε

2 τῶν Π]αρίων

col. II

Μνησιέπει ὁ θεὸς ἔχρησε λῶιον καὶ ἄμεινον εἶμεν
ἐν τῶι τεμένει, ὃ κατασκευάζει, ἰδρυσαμένωι
βωμὸν καὶ θύοντι ἐπὶ τούτου Μούσαις καὶ

Ἀπόλλ[ω]ν[ι]

Μουσαγέται καὶ Μνημοσύνει· θύειν δὲ καὶ καλλι-
5 ερεῖν Διὶ Ὑπερδεξίωι, Ἀθάναι Ὑπερδεξίαι,
Ποσειδῶνι Ἀσφαλείωι, Ἡρακλεῖ, Ἀρτέμιδι
Εὐκλείαι.

Πυθῶδε τῶι Ἀπόλλωνι σωτήρια πέμπειν.

Μνησιέπει ὁ θεὸς ἔχρησε λῶιον καὶ ἄμεινον εἶμεν
ἐν τῶι τεμένει, ὃ κατασκευάζει, ἰδρυσαμένωι
10 βωμὸν καὶ θύοντι ἐπὶ τούτου Διονύσωι καὶ
Νύμφαις

ARCHILOCHUS

3 Inscription of Mnesiepes

letters of each of three lines of poetry (= fr. 299, omitted here), and of the rest only 1 to 12 letters per line on the left side remain; col. IV is entirely missing. Of stone B (= E₂) we can read only about one-third on the left side of col. I. The inscription must have been originally set up in the Archilocheion, a precinct established in honour of the poet. I have printed the text essentially as it appears in SEG (omitting the most exiguous parts), except that for the oracle in A col. III, lines 47-50, I have printed Parke's tentative restoration. There is an extensive apparatus in Chaniotis 28-29 and a bibliographic survey in Lustrum 33 (1991) 33-36.

A(E₁) col. I

and when . . . of the Parians . . .

col. II

The god declared to Mnesiepes that it was preferable and better to set up an altar in the precinct which he was constructing and to sacrifice on it to the Muses and Apollo Mousagetes and Mnemosyne, and also to sacrifice and obtain favourable omens from Zeus Hyperdexios, Athena Hyperdexia, Poseidon Asphaleios, Heracles, and Artemis Eukleia, and to send thank-offerings to Apollo at Pytho.

The god declared to Mnesiepes that it was preferable and better to set up an altar in the precinct which he was constructing and to sacrifice on it to Dionysus and the Nymphs and the Seasons, and also to sacrifice and obtain

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- καὶ Ὠραις· θύειν δὲ καὶ καλλιερεῖν Ἀπόλλωνι
 Προστατηρίωι, Ποσειδῶνι Ἀσφαλείωι, Ἡρακλεῖ.
 Πυθῶδε τῶι Ἀπόλλωνι σωτήρια πέμπειν.
- 15 Μιησιέπει ὁ θεὸς ἔχρησε λῶιον καὶ ἄμεινον εἶμεν
 τιμῶντι Ἀρχίλοχον τὸμ ποιητάν, καθ' ἃ ἐπινοεῖ.
 χρήσαντος δὲ τοῦ Ἀπόλλωνος ταῦτα τὸν τε
 τόπον
 καλοῦμεν Ἀρχιλόχειον καὶ τοὺς βωμοὺς
 ἰδρύμεθα
 καὶ θύομεν καὶ τοῖς θεοῖς καὶ Ἀρχιλόχωι καὶ
 τιμῶμεν αὐτόν, καθ' ἃ ὁ θεὸς ἐθέσπισεν ἡμῖν.
- 20 περὶ δὲ ὧν ἠβουλήθημεν ἀναγράψαι, τάδε παρα-
 δέδοταί τε ἡμῖν ὑπὸ τῶν ἀρχαίων καὶ αὐτοὶ
 πεπρα-
 γματεύμεθα. λέγουσι γὰρ Ἀρχίλοχον ἔτι
 νεώτερον
 ὄντα πεμφθέντα ὑπὸ τοῦ πατρὸς Τελεσικλέους
 εἰς ἀγρόν, εἰς τὸν δῆμον, ὃς καλεῖται Λειμῶνες,
 ὥστε βοῦν καταγαγεῖν εἰς πρᾶσιν, ἀναστάντα
 25 πρωίτερον τῆς νυκτός, σελήνης λαμπούσης,
 [ἄ]γειν τῆμ βοῦν εἰς πόλιν. ὡς δ' ἐγένετο
 κατὰ τὸν
 τόπον, ὃς καλεῖται Λισσίδες, δόξαί γυναικάς
 [ἰ]δεῖν ἀθρόας. νομίσαντα δ' ἀπὸ τῶν ἔργων
 ἀπιέναι
- 30 αὐτὰς εἰς πόλιν προσελθόντα σκώπτειν, τὰς δὲ
 δέξασθαι αὐτὸν μετὰ παιδιᾶς καὶ γέλωτος καὶ

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favourable omens from Apollo Prostaterios, Poseidon Asphaleios, and Heracles, and to send thank-offerings to Apollo at Pytho.

The god declared to Mnesiepes that it was preferable and better to honour the poet Archilochus in accordance with his intentions.

Since Apollo declared these things, we call the place the Archilocheion and we set up altars and we sacrifice both to the gods and to Archilochus and we honour him in accordance with the god's oracular response to us. Concerning the matters which we wished to inscribe, these have both been handed down to us by men of old and we have elaborated on them ourselves. They say that when Archilochus was still a young man he had been sent by his father Telesicles into the country, to the district which is called Leimones, to bring a cow for sale. He got up before the end of night, while the moon was shining, and was bringing the cow to town, and when he was at a place which is called Lissides, he thought he saw a group of women. Believing that they were on their way from their work to the town, he approached and bantered with them. They received him with jesting and laughter and asked if

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[έ]περωτήσαι, εἰ πωλήσων ἄγει τῆμ βούν
 φήσαντος δέ

[εἰ]πεῖν, ὅτι αὐταὶ δώσουσιν αὐτῶι τιμὴν ἀξίαν.

[ῥη]θέντων δὲ τούτων αὐτὰς μὲν οὐδὲ τῆμ
 βούν οὐκέτι

35 [φ]ανεράς εἶναι, πρὸ τῶν ποδῶν δὲ λύραν
 ὀράν αὐτόν.

καταπλαγέντα δὲ καὶ μετὰ τινα χρόνον ἔννονν

[γ]ενόμενον ὑπολαβεῖν τὰς Μούσας εἶναι τὰς
 φανείσας

[καὶ] τὴν λύραν αὐτῶι δωρησαμένηας· καὶ ἀνελό-

[μ]ενον αὐτὴν πορεύεσθαι εἰς πόλιν καὶ τῶι
 πατρὶ

40 [τὰ] γενόμενα δηλῶσαι. τὸν δὲ Τελεσικλῆν ἀκού-

[σ]αντα καὶ τὴν λύραν ἰδόντα θαυμάσαι· καὶ
 πρῶτομ

μὲν ζήτησιν ποιήσασθαι τῆς βοῦς κατὰ πᾶσαν

[τ]ὴν νῆσον καὶ οὐ δύνασθαι εὐρεῖν· ἔπειθ'
 ὑπὸ τῶν

[π]ολιτῶν θεοπρόπον εἰς Δελφοὺς εἰρημένον
 μετὰ

45 [Λυ]κάμβου χρησόμενον ὑπὲρ τῆς πόλεως
 προθυμό-

[τ]ερον ἀποδημῆσαι, βουλόμενον καὶ περὶ τῶν

[α]ὐτοῖς συμβεβηκότων πυθέσθαι·
 ἀφικομένων δὲ

[κ]αὶ εἰσιόντων αὐτῶν εἰς τὸ μαντεῖον τὸν θεὸν
 εἰπεῖν Τελεσικλεῖ τὸν χρησμὸν τόνδε·

ARCHILOCHUS

he was bringing the cow to sell it. When he said he was, they replied that they would themselves give him a fitting price. After these words were spoken, neither they nor the cow were any longer visible, but before his feet he saw a lyre. He was astounded and when he recovered his senses after a while he assumed that it was the Muses who had appeared to him and that they had given him the lyre. He picked it up, went to the town, and revealed to his father what had happened. When Telesicles heard the story and saw the lyre, he was amazed. First he conducted a search for the cow throughout the whole island and was unable to find it. Then, having been chosen by the citizens to go with Lycambes to Delphi to consult the oracle on behalf of the city, he was more eager to make the trip because he wanted to inquire about what had happened to them. After their arrival and entrance to the oracular seat the god gave Telesicles the following response:

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- 50 [A]θάνατός σοι παῖς καὶ αἰοίδιμος, ὦ Τελεσίκλεις,
 ἔσται ἐν ἀνθρώποισιν, ὃς ἄμ πρῶτός σε προσείπει
 νηὸς ἀποθρώσκοντα φίλην εἰς πατρίδα γαῖαν.
 παραγενομένων δ' αὐτῶν εἰς Πάρον τοῖς Ἄρτε-
 μισίοις πρῶτον τῶν παίδων Ἀρχίλοχον ἀπαν-
 55 τήσαντα προσειπεῖν τὸμ πατέρα· καὶ ὡς ἦλθον
 οἴκαδε, ἐρωτήσαντος τοῦ Τελεσικλέους, εἴ τι τῶν
 ἀνανκαίων ὑπάρχει, ὡς ἂν ὀψὲ τῆς ἡμέρας

col. III

- | | | |
|---------------------|-------------------------|--------------|
| 12 αἰοιδ[ιμ | 14 λύραν | 15 Ἀρχιλο[χ |
| 16 ἐν ἀρχε[ί | 17 τεῖ δ' ἑορ[τεῖ | 18 παρ' ἡμῖν |
| 19 φασὶν Ἀρ[χίλοχον | 20 [αὐτο]σχεδιασ[| |
| 21 τινὰς τῶν π[| 22 διδάξαντα | 23 τὰ] |
| παραδεδομ[ένα | 24 κεκοσμημέ[ν | |
| 25 κή]ρυκος εἰς π[| 27 καὶ συνακολο[υθ | |
| 28 των καὶ ἄλλω[ν | 28-29 κατασκευ]ασθέντων | |
| τὰ μ[| 30 πα]ρὰ τοὺς ἐταίρου[ς | |

31-35 = fr. 251

- | | |
|-------------------------|-------------------------------|
| 36 λεχθέντων [δὲ τούτων | 37 ὡς κακῶς ἀκ[ου |
| 38 ἱαμβικώτερο[ν | 39 οὐ κατανοήσ[αντας |
| 40 τῶν] καρπῶν, ἣν τα[| 41 τὰ] ῥηθέντα εἰς τῆ[ν |
| 42 ἐν τεῖ κρίσει μ[| 42-43 μετ' οὐ πολὺν] χρόνον |
| γίνεσθ[αι | 43-44 ἀσθενεῖς] εἰς τὰ αἰδοῖα |
| 45 τὴν πόλιν τινὰς | 46 τὸν δὲ θεὸν |
- 47 Τίπτε δίκαις ἀν[όμοις κεχρημένοι ἠδὲ βίηφι
 ἦλθετε πρὸς Π[υθῶ λοιμοῦ λύσιν αἰτήσαντες;

ARCHILOCHUS

Immortal and renowned in song among men, Telesicles, will be whichever son of yours first speaks to you as you leap from your ship onto your beloved homeland.

When they arrived in Paros at the festival of Artemis, Archilochus was the first of the sons to meet and speak to his father. And when they returned home and Telesicles asked if any of the necessities (for the festival) were at hand, since it was late in the day

col. III

. . . renowned in song . . . lyre . . . Archilochus . . . in the beginning . . . at the festival . . . among us . . . they say that Archilochus . . . improvised . . . some of the . . . taught . . . what had been handed down . . . decorated . . . herald to . . . and accompanied . . . and of others . . . equipped(?) . . . to the (his) companions . . . (fr. 251) . . . (when these things) had been said . . . that(?) ill-spoken of . . . too iambic¹ . . . not understanding . . . of fruits . . . what had been spoken to the . . . in the judgement . . . (after a short) time became . . . impotent . . . the city some . . . and the god (gave the following oracle?):

Why have you (who use illegal) judgements (and force) come to P(ytho to ask for a release from the

IAMBIC POETRY

50 οὐκ ἔστιν πρὶν [Βάκχον ἀμείλιχον ἐξιλάσασθαι,
εἰς ὃ κεν Ἄρχί[λοχον Μουσῶν θεράποντα τίητε.

51 ἀπαγγελθ[έντων δὲ τούτων

52 μιμησκομ[52-53 τῶν ἐ]κείνου ῥη[μάτων

54 τὰ] διημαρ[τημένα 55 Διον[υσ

B(E₂) col. I

1 νομίσειεν ἄν τις Ἀρχί[λοχον 2 καὶ ἐξ

ἄλλων πο[λλῶν μαρτυρίων 3 ἀνα]γράφειν

μακρόν· ἐν ὀ[λίγοις 4 δηλωσόμε[θα

4-5 πολέμου γάρ ποτε ἡμῖν πρὸς τοὺς Να]ξίους

ἰσχυροῦ ὄντος 6 ὑπὸ τῶν πολ[ι]τῶ[ν 7 περὶ αὐτῶν

8 ὡς ἔχει πρὸ[ς 9 πατρίδος καὶ ὑπ[ὸ

10 καὶ ἐνεφάνισεν 11 καὶ παρεκάλε[σεν

12 βοηθεῖν ἀπροφασ[ίστως 13 καὶ λέγει περὶ

αὐτῶν 14 νῦν πάντες

15-44 = fr. 89

45 εὐξάμένωι οὖν 45-46 ὑπή]κουσαν οἱ θεοὶ

κα[ὶ 47 τὰς] εὐχάς· πάντες 48 γε]νόμενον

αὐτὸν ε[49 ἐν ταῖς μάχαις 50 ἐκ τῆς

χώρας κ[51 ὕστερόν τε χρόν[ωι 52 καὶ

τῶν πολιτῶν 53 ταις πεντηκοντ[

54 τούτων ἐπιπλε[55 ἀνδραγαθοῦντα κα[

56 ἀποκτείναντα 57 τὰς δὲ καὶ δυομεν (δυο-

μέν[ας?]

51-57 = fr. 90

ARCHILOCHUS

pestilence)? It is not possible (to appease harsh Bacchus) until (you honour) Archilochus (servant of the Muses).

When (this) was announced . . . remembering . . . the words of that one [i.e., the god] . . . the errors . . . Dionysus . . .

B(E₂) col. I

One might think that Archilochus . . . also from much additional (evidence) . . . long to inscribe; in (a few words) . . . we will show . . . (when we were once engaged) in a hard-fought (war) with the Naxians . . . by the citizens . . . concerning them . . . how it was with(?) . . . of homeland and by . . . and showed . . . and summoned . . . to help without hesitation . . . and says about them . . . now all . . . (fr. 89) . . . and so to his prayer . . . the gods gave ear and . . . the prayers; all . . . him being . . . in the battles . . . from the land . . . later . . . and of the citizens . . . with fifty (fifty-oared ships?) . . . of these sailing against(?) . . . acting bravely . . . having killed . . . and also the (sinking ships?) . . .

¹ Or "in too iambic a manner." This seems to refer to the contents of fr. 251, presumably its obscene language (see Introduction).

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- 4 Sosthenis inscriptio, *IG XII 5 n. 445* (+ Suppl. pp. 212-14; W. Peek, *ZPE* 59 (1985) 13-22)

A col. Ia

[ἀναγέγραφε] γὰρ [Δ]ημέας οὐ μόνον περι
 Πά[ρου, ἀλλὰ καὶ]
 [περὶ ὧν πέπρ]ακται ὑπὸ Ἄρχιλόχου καὶ τῆς
 Ἄρχιλόχ[ου περι πάν]-
 [τας τοὺς θεοῦ]ς εὐσ<ε>βείας καὶ τῆς περὶ τὴν
 πατ[ρίδα σπου]-
 [δῆς· ἀνέμνησ]ε γὰρ τῶν πεπραγμένων ὑ[πὸ τοῦ
 ποιη]-

- 5 [τοῦ πολ]λῶν καὶ μεγάλων ἀγαθῶν [ἐκ τῶν
]
ς τοῦ ἀνηγαγωγότας ταῦτα εἰς αὐ[τὸν τὸν
 Ἄρχί]-
 [λοχον]. ἀναγέγραφεν δὲ ὁ Δημέας ἕκαστα τ[ῶν
 πεπραγμέ]-
 [νω]ν καὶ γεγραμμένων ὑπὸ Ἄρχιλόχου κατ'
 [ἄρχοντα]
 ἕκαστον καὶ ἦρκται ἀπὸ ἄρχοντος πρῶτον
 Εὐρ[., ἐφ' οὗ]

- 10 λέγει πεντηκόντορο<ν> Μιλησίων πρέσβεις
 ἀγ[ουσαν]
 καὶ ἀνακομιζομένη<ν> ἐγ Μιλήτου διαφθαρῆνα[ι
 ἐν <τῶι> πορθμῶι]
 τῶι Ναξιακῶι καὶ σωθῆναι ἕνα τινὰ αὐτῶν, ὧι
 ὄ[νομα Κοίρα]-

ARCHILOCHUS

4 Inscription of Sosthenes

The inscription, dated to c. 100 B.C., was first published in 1900 by Hiller von Gaertringen and presumably was once in the Archilocheion along with the inscription of Mnesiepes (test. 3). It consists of two orthostats, but much is now illegible and in addition the execution is much more careless than that of the Mnesiepes inscription. The author of the inscription was a certain Sosthenes who recorded an account of Archilochus' deeds made by Demeas and arranged chronologically by Parian archons. Included are several poems of Archilochus (fr. 7, 7a, 93a, 94-98, 192), mostly of martial content. I have printed the first 20 lines as they appear in SEG 15 n. 518, but much is uncertain. For most of the rest I have followed West's edition of Archilochus and Peek in ZPE 59 (1985) 13-22. There is an extensive apparatus in Chaniotis 64-66.

A col. Ia

For Demeas (has written an account) not only about Paros (but also about the deeds done) by Archilochus and the piety of Archilochus (towards all the gods) and his (zeal) for his country. For he (mentioned) the many deeds done (by the poet) and great benefits . . . who ascribed them to (Archilochus himself). Demeas has written an account of each (of the deeds done) and written about by Archilochus, dating them according to each (archon), and he has begun first with the archon Eur(-, at which time) he says that a fifty-oared ship bringing Milesian ambassadors and returning from Miletus was destroyed (in the strait) of Naxos and that one person, whose (name was Koira)nos,

IAMBIC POETRY

νος, ὑπὸ δελφίνος ἀναλημφθέντα καὶ ἐκπεσόν[τα
εἰς τὸν]

τ[ῶ]ν Συρίων [αἰ]γι[αλὸ]ν εἷς τι σ[π]ήλαιον
συνφυ[γείν καὶ]

15 ἐκεῖθεν αὐτ[ις ἐλθεῖν εἰς] τὴν ἰδίαν. τὸ δὲ
σπ[ήλαιον]

ἔτι νῦν ὑ[πάρχει καὶ ἀπ' ἐκ]είνου Κοιράνει[ον
καλεῖ]-

[τ]αι, κ[αὶ ναίει ὁ Ποσειδῶν ὁ Ἴ]ππιος ἔντ[ροσθε,
καθ]-

[ἀπερ ὁ ποιητῆς ποιεῖται αὐτο]ῦ μνήμη[ν λέγων
οὔ]-

τ[ῶ πεντήκοντ' ἀνδρῶν λίπε Κοίρα]νον Ἴππ[ιος
Ποσει]-

20 [δ]ῶ[ν. καὶ μετὰ ταῦτα γίγνεται πάλι]ν
ἄρ[χων(?) . . .]

perierunt 21-39

40]φονδετοσ[χρή]-
μ]ατα τοὺς Θρᾶκ[ας λέ]χουσιν Πάριοι ἐαυ[τοῖς
ἀποκαθιστάνα[ι πάλι]ν. διασαφεί δὲ τ[οῦτο
τ. αὐτὸς α]

43-49 = fr. 93a

50 ὅτι τοὺς Θρᾶικας
ἀποκτείναντες αὐτοὶ οἱ μὲν αὐτῶν ὑπὸ Παρί-
ων ἀπώλοντο, οἱ δ' εἰς τὰς Σάπας <φυγόντες>
ὑπὸ τῶν Θρᾶ-

ARCHILOCHUS

was saved. Lifted up by a dolphin and cast (on to the) shore of the Syrians into a cave he escaped (and) from there he (made his way) back (to) his own land. The cave still (exists) now (and is called) Koiraneion after him. (And Poseidon) Hippios (dwells) within, as (the poet makes) mention (in the following words): "out of fifty men Poseidon Hippios spared Koiranos" (= fr. 192). (And after this Eurwas archon again). (lines 21-39 missing). . . the Parians said that the Thracians were to restore to them (the gold). And (this the poet) himself makes clear, (saying): (fr. 93a), because after the Parians themselves had slain the Thracians some of them were killed by the Parians and others, (having fled) to Sapae [or: to the Sapaeans], were killed by the

IAMBIC POETRY

κ]ων. μετὰ ταῦτα πάλιν γίνεται ἄρχων Ἄμ-
φ[ί]τιμος· καὶ ἐν τούτοις διασαφεί πάλιν ὡς
ἐνίκησαν καρτερῶς τοὺς Ναξίους, λέγων
55 ο]ὔτω·

55-59 = fr. 94

col. IVa

δηλοῖ ὁ ποιητῆς [ἐν τούτοις

1-6 = fr. 95

6-8 ὅτι δὲ Γλαῦκ[ος - - - ἀπῆρεν εἰς Θά]σον μάχη
κρατησ[άντων - - -]
δηλοῖ ὁ ποιητῆ[ς ἐν τούτοις·

8-13 = fr. 96

14-22 --]αῦ τῆς εἰς τὴν Θάσο[ν - - -]τησε καὶ παρ'
εἰταί[ρας - - -]νης γαύρας
ἦττ[ή]θῃ τολ[μ]η[- - -]πλ[. .]s τοιαῦτα ἦ[κ]οντες
[- - -]ν ἀσπίσω
[κα]ρτε[ρ]ία [- - -]ν τῆς Θάσου καί[. . .] απα[- -
-]το ἐκεῖ. ὅτι δ' ἀλη[θ]ῆ [- - -]
ὑπὲρ ταύτης τῆς π[- - -] τάδε·

22 = fr. 97

23-27 ἔ]πειτα γυναῖκας εἰ[- - -]λαι τι[. .]s τῆς πύλης
ἔ[τ]ρεχον εἰς [- - -] ἐκ τῆς
Θάσο[ν - - -]ν· ὅτι δ' ἀλη[θ]ῆ [- - -] σημ[. .]αι
τιν[- - -]

ARCHILOCHUS

Thracians. After this Amphitimus was archon again. And in these verses he makes clear again that they soundly defeated the Naxians, speaking as follows: (fr. 94)

col. IVa

The poet makes clear (in these verses): (fr. 95). And that Glauc(us departed for Tha)sos (when the Thracians) were victorious in battle . . . the poet makes clear (in these verses): (fr. 96) . . . (fr. 97) . . . (fr. 98)¹

¹ I have not attempted to translate what precedes fr. 97 and 98, but there is clearly mention of Thasos, fighting, and women. West's fr. 97a appears in the mutilated section between 97 and 98 and has been omitted.

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lineae 28-41 mutilae et omissae

42-58 = fr. 98

B col. (Vb?)

1-4 = fr. 7, 7a

5 ναυμαχίαι μαχομ[6 ἀνῆ]ρ ἀγαθός,
πολλοὺς 7 ὑπὸ τῶν ἐναντίων
8 ἔτελ]εύτησεν· οἱ δὲ Πάριοι 9 φυγὴν δύο
μὲν αὐτῶν 10 κατεπόντι]σαν, τὰς δὲ λοιπὰς
11 πάλιν εἰς τὴν Πά[ρον 12 μετὰ τ]αῦτα
τὸν Ἀρχίλοχον 13 μεγαλοπρεπῶς ἔθα[ψαν
14]ου ποιησάμενοι τὰ ὑ[πὸ 15 ἧ]δεσαν,
οὐκ ὀργισθέντες 16 φαῦλον κατὰ τῆς
πόλε[ως

col. VII

3 μητρὸς αὐτῆς 8 τῆς πατρίδος καὶ Ἀρχι-
λόχου ἐνταῦθα π[

- 12 Τίς σὲ τὸν ἐμ πέτρῃ Μουσῶν θεράποντ'
 ἐχάραξεν,
 παῖ Τελεσικλῆος κούρε, καταγλαΐσας;
λέξω δὴ σοι ἐγὼ μάλ' ἐτήτυμα, εἰ σὺ μὴ οἶδας·
15 ἐσθλὸς ἐὼν ἀρετῆς τ' οὐχ ὑπολειπόμενος
 Σωσθεὺς Προσθένου υἱὸς ἐμὴν πολ[ύ]μ[νον
 ἀοι]δὴν
 τιμῶν ἀεν[άων] αἴσαν ὑπεσπάσατο.
18 Σωφροσύνας οἴακα[21 Πάρος.

ARCHILOCHUS

B col. (Vb[?])

(fr. 7, 7a) . . . fighting in a sea battle . . . brave (man), many . . . by the opponents . . . he died; and the Parians . . . flight two of their (ships) . . . they (sank) and the rest . . . back to Pa(ros) . . . (after) this Archilochus . . . they buried magnificently . . . deeming(?) the . . . they knew, not angry . . . derogatory against the city

col. VII

. . . of the mother of her [of the mother herself?] . . . of his country and of Archilochus there . . .

Who inscribed you, servant of the Muses, on a stone glorifying you, son of Telesicles?

I will tell you quite truthfully, if you do not know.

Sostheus,² son of Prostheneas, a noble man and not falling short of excellence, has filched my much celebrated poetry as his portion of everlasting honour.

Ruler of Wisdom³ . . . Paros.

² An abbreviated form of Sosthenes for metrical convenience. See A. J. Gossage, "The Family of Prostheneas at Paros," *RhM* 94 (1951) 213-21.

³ Explained by some as denoting an official position held by Sosthenes.

IAMBIC POETRY

Chronology

5 Tatian. *ad Graecos* 31 (p. 58 Whittaker)

ἕτεροι δὲ κάτω τὸν χρόνον ὑπήγαγον, σὺν Ἀρχιλόχῳ γεγονέναι τὸν Ὀμηρον εἰπόντες· ὁ δὲ Ἀρχίλοχος ἤκμασε περὶ Ὀλυμπιάδα τρίτην καὶ εἰκοστήν, κατὰ Γύγην τὸν Λυδόν, ὕστερον τῶν Ἰλιακῶν ἔτεσι πεντακοσίους.

6 Proclus ap. Phot. *bibl.* (v.158.27 Henry)

ἰάμβων δὲ ποιηταὶ Ἀρχιλόχος τε ὁ Πάριος ἄριστος καὶ Σιμωνίδης ὁ Ἀμόργιος ἢ, ὡς ἔνιοι, Σάμιος, καὶ Ἰππῶναξ ὁ Ἐφέσιος· ὧν ὁ μὲν πρῶτος ἐπὶ Γύγου, ὁ δὲ ἐπ' Ἀργαίου τοῦ Μακεδόνα, Ἰππῶναξ δὲ κατὰ Δαρεῖον ἤκμαζε.

Ἀργαίου Clinton, Ἀμύντου Sylburg, Ἀναλίου cod.

7 Hdt. 1.12

. . . Γύγης τοῦ καὶ Ἀρχιλόχος ὁ Πάριος κατὰ τὸν αὐτὸν χρόνον γενόμενος ἐν ἰάμβῳ τριμέτρῳ ἐπεμνήσθη.

ARCHILOCHUS

Chronology

5 Tatian, *Address to the Greeks*

Others brought down Homer's date, saying that he was a contemporary of Archilochus. And the latter flourished in about the 23rd Olympiad (688-685),¹ at the time of Gyges² the Lydian, 500 years after the Trojan War.

¹ The same dating is given by Syncellus, *chron.* 340 (p. 211.17 Mosshammer), Eusebius, *praep. ev.* 10.11.4 (i.596 Mras), and Cyril, *contra Iulianum* 1.14 (p. 132 Burguière & Évieux), whereas Olympiad 29.1 (664-663) is given by Eusebius ap. Hieron. (p. 94b Helm), and 665-664 in the Armenian version (ii.86 Schöne-Petermann). On the complex chronographic tradition see Mosshammer pp. 210-17. ² Cf. fr. 19 with n. 1.

6 Proclus in Photius, *Library*

Of the iambic poets Archilochus of Paros was the best, then Semonides of Amorgos or, as some say, of Samos, and Hipponax of Ephesus. The first of these flourished in the time of Gyges, the second in the time of Argaeus¹ of Macedonia, and Hipponax in the time of Darius.²

¹ Ruled 684-647. See Degani, *Studi* 85 n. 5. ² Ruled 522-486.

7 Herodotus, *Histories*

. . . Gyges whom Archilochus of Paros, a contemporary, mentioned in iambic trimeters.¹

¹ Some consider everything after Gyges' name a later insertion.

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8 Clem. *Strom.* 1.131.7-8

Ξάνθος δὲ ὁ Λυδὸς (FGrHist 765 F 30) περὶ τὴν ὀκτωκαιδεκάτην Ὀλυμπιάδα, ὡς δὲ Διονύσιος (FGrHist 231 F 3) περὶ τὴν πεντεκαιδεκάτην, Θάσον ἐκτίσθαι, ὡς εἶναι συμφανὲς τὸν Ἀρχίλοχον μετὰ τὴν εἰκοστὴν ἤδη γνωρίζεσθαι Ὀλυμπιάδα· μέμνηται γοῦν καὶ τῆς Μαγνήτων ἀπωλείας προσφάτως γεγενημένης. Σιμωνίδης μὲν οὖν κατὰ Ἀρχίλοχον φέρεται, Καλλῖνος δὲ πρεσβύτερος οὐ μακρῶ· τῶν γὰρ Μαγνήτων ὁ μὲν Ἀρχίλοχος ἀπολωλότων, ὁ δὲ εὐημερούντων μέμνηται.

9 Ps.-Plut. *de musica* 5.1133a

μετὰ δὲ Τέρπανδρον καὶ Κλονᾶν Ἀρχίλοχος παραδίδοται γενέσθαι.

10 Cic. *Tusc. disp.* 1.1.3

Homerus fuit et Hesiodus ante Romam conditam, Archilochus regnante Romulo.

ARCHILOCHUS

8 Clement of Alexandria, *Miscellanies*

Xanthus of Lydia records that Thasos was founded about the 18th Olympiad (708-705), but about the 15th (720-717) according to Dionysius,¹ with the result that clearly Archilochus was already known after the 20th (700-697). At any rate he mentions the destruction of the Magnesians as a recent occurrence. Semonides is assigned to the time of Archilochus, but Callinus is a little older, since he mentions the Magnesians as prosperous whereas Archilochus mentions their destruction.²

¹ Presumably Dionysius of Halicarnassus. ² See fr. 20 and Strabo ad loc.

9 Pseudo-Plutarch, *On Music*

Tradition has it that Archilochus came after Terpander¹ and Clonas.

¹ For the various dates assigned to Terpander see Campbell's Loeb *Greek Lyric* ii.294-99, and Mosshammer 226-33. In 1132e ps.-Plutarch cites Glaucus of Rhegium for the same chronological relationship between Archilochus and Terpander, whereas Phaenias of Eresos (fr. 33 Wehrli) makes Terpander younger.

10 Cicero, *Tusculan Disputations*

Homer and Hesiod lived before the founding of Rome, Archilochus during the reign of Romulus.¹

¹ A period of 37 years after about the middle of the 8th century (Cic. *de re publica* 2.10.17, 2.30.52).

11 Corn. Nepos ap. Aul. Gell. *Noct. Att.* 17.21.8

Archilochum autem Nepos Cornelius tradit Tullo Hostilio Romae regnante iam tunc fuisse poematis clarum et nobilem.

*Death*12 *Suda* (i.376.11 Adler) = Aelian. fr. 80 Hercher

ὅτι τῶν σπουδαίων οὐδὲ θανόντων οἱ θεοὶ λήθην τίθενται. Ἀρχίλοχον γοῦν ποιητὴν γενναῖον τᾶλλα, εἴ τις αὐτοῦ τὸ αἰσχροεπὲς καὶ τὸ κακορρήμον ἀφέλοι, καὶ οἰονεὶ κηλίδα ἀπορρύψαι, ὁ Πύθιος ἤλκει τεθνεῶτα καὶ ταῦτα ἐν τῷ πολέμῳ, ἔνθα δήπου ξυνὸς Ἐνυάλιος. καὶ ὅτε ἦκεν ὁ ἀποκτείνας αὐτόν, Καλώνδας μὲν ὄνομα, Κόραξ δὲ ἐπώνυμον, τοῦ θεοῦ δεόμενος ὑπὲρ ὧν ἐδέητο, οὐ προσήκατο αὐτόν ἢ Πυθία ὡς ἐναγῆ, ἀλλὰ ταῦτα δήπου τὰ θρυλούμενα ἀνείπεν. ὁ δὲ ἄρα προεβάλλετο τὰς τοῦ πολέμου τύχας καὶ ἔλεγεν, ὡς ἦκεν ἐς ἀμφίβολον ἢ δρᾶσαι ἢ παθεῖν, ὅσα ἔπραξε, καὶ ἠξίου μὴ ἀπεχθάνεσθαι τῷ θεῷ εἰ τῷ ἑαυτοῦ δαίμονι ζῆ, καὶ ἐπηρᾶτο, ὅτι μὴ τέθνηκε μᾶλλον ἢ ἀπέκτεινε. καὶ ταῦτα ὁ θεὸς οἰκτεῖρει καὶ αὐτόν κελεύει ἐλθεῖν εἰς Ταίναρον, ἔνθα Τέττιξ τέθαιπται, καὶ μειλίξασθαι τὴν τοῦ Τελεσικλείου παιδὸς ψυχὴν καὶ πρᾶνναι χοαῖς. οἷς ἐπέισθη, καὶ τῆς μήνιδος τῆς ἐκ τοῦ θεοῦ ἐξάντης ἐγένετο.

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11 Nepos in Aulus Gellius, *Attic Nights*

Cornelius Nepos records that as early as the reign of Tullus Hostilius¹ at Rome Archilochus was famous and celebrated for his poetry.

¹ Traditionally dated to 673-642.

Death

12 *Suda* = Aelian

Not even in death do the gods forget the good. At any rate Archilochus, a noble poet in other respects if one were to take away his foul mouth and slanderous speech and wash them away like a stain, was pitied by the Pythian after his death, even though this occurred in battle where doubtless the war god is impartial.¹ And when his slayer, named Calondas² but with the nickname Corax, came and made certain requests of the god, the Pythia did not give him admittance on the ground that he was polluted and spoke those words which are no doubt common knowledge.³ But he put forward as a plea the fortunes of war, said that what he had done was a question of kill or be killed, begged that he not incur the god's hatred if he lived according to his own destiny, and cursed himself for not preferring death to killing. And the god took pity on him for this and bade him go to Taenarus where Tettix had been buried and appease the soul of the son of Telesicles and soothe him with libations. He obeyed and became free of the god's anger.

¹ Cf. fr. 110.

² Callondes in Plutarch (test. 13).

³ They are cited by Galen (test. 14).

13 Plut. *de sera num. vind.* 17.560e

ὁ γὰρ ἀποκτείνας ἐν τῇ μάχῃ τὸν Ἀρχίλοχον ἐκαλείτο Καλλώνδης, ὡς ἔοικεν, ἦν δ' αὐτῷ Κόραξ ἐπωνύμιον. ἐκβληθεὶς δὲ τὸ πρῶτον ὑπὸ τῆς Πυθίας ὡς ἱερὸν ἄνδρα τῶν Μουσῶν ἀνηρηκῶς, εἶτα χρησάμενος λιταῖς τισι καὶ προστροπαῖς μετὰ δικαιολογίας ἐκελεύσθη πορευθεὶς ἐπὶ τὴν τοῦ Τέττιγος οἴκησιν ἰλάσασθαι τὴν τοῦ Ἀρχιλόχου ψυχὴν. τοῦτο δ' ἦν ὁ Ταίναρος· ἐκεῖ γάρ φασιν ἐλθόντα μετὰ στόλου Τέττιγα τὸν Κρήτα πόλιν κτίσαι καὶ κατοικῆσαι παρὰ τὸ ψυχοπομπεῖον.

14 Galen. *protrept.* 9.22 (i.118.3 Marquardt)

ὁ δ' αὐτὸς οὗτος θεὸς καὶ τὸν Ἀρχίλοχον τεθνεῶτα φαίνεται τιμῶν οὐ τὰ μέτρια. τὸν γοῦν φονέα βουλόμενον εἰσελθεῖν εἰς τὸν νεῶν αὐτοῦ διεκώλυσεν εἰπών· “Μουσάων θεράποντα κατέκτανες, ἔξιθι νηοῦ.”

15 Heracl. *Lemb. π. πολιτείων* (p. 22 Dilts)

Ἀρχίλοχον τὸν ποιητὴν Κόραξ ὄνομα ἔκτεινε, πρὸς ὃν φασιν εἰπεῖν τὴν Πυθίαν, “ἔξιθι νηοῦ,” τοῦτον δ' εἰπεῖν· “ἀλλὰ καθαρὸς εἰμι, ἄναξ, ἐν χειρῶν γὰρ νόμῳ ἔκτεινα.”

16 Dio Chrys. 33.11-12

καὶ μὴν ὄσῳ τὸ λοιδορεῖν καὶ τὴν ἀβελτερίαν τὴν

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13 Plutarch, *On the slowness of divine vengeance*

The one who slew Archilochus in the battle was called Callondes, as it seems, but his nickname was Corax. At first he was expelled by the Pythia on the ground that he had killed a man sacred to the Muses, but then after resorting to certain prayers and entreaties together with pleas of justification, he was ordered to go to the dwelling of Tettix and propitiate the soul of Archilochus. This was Taenarus, since they say that Tettix the Cretan came with a fleet and founded a city by the place where souls are conjured up.

14 Galen, *Exhortation to learning*

This same god clearly holds Archilochus in no moderate honour after his death. At any rate when his slayer wished to enter Apollo's temple, he prevented him with the words: "You killed the servant of the Muses; depart from the temple."

15 Heraclides Lembus, *On Constitutions*

A man named Corax killed the poet Archilochus and they say that the Pythia said to Corax, "Leave the temple," and that he replied, "But, lord, I am undefiled, since I killed him in hand-to-hand combat."

16 Dio Chrysostom, *Orations*

And indeed how much better it is to revile and to reveal

ἐκάστου καὶ τὴν πονηρίαν φανεράν ποιεῖν κρείττον
 ἔστι τοῦ χαρίζεσθαι διὰ τῶν λόγων καὶ τοῖς ἐγκωμίοις
 θρύπτειν τοὺς ἀκούοντας, οὐχ ἥκιστα ἐκεῖθεν εἴσεσθε.
 δύο γὰρ ποιητῶν γεγονότων ἐξ ἅπαντος τοῦ αἰῶνος,
 οἷς οὐδένα τῶν ἄλλων ξυμβάλλειν ἄξιον, Ὅμηρου τε
 καὶ Ἀρχιλόχου, τούτων Ὅμηρος μὲν σχεδὸν πάντα
 ἐνεκωμίασε . . . Ἀρχίλοχος δὲ ἐπὶ τὴν ἐναντίαν ἤκε, τὸ
 ψέγειν, ὀρών, οἶμαι, τούτου μᾶλλον δεομένους τοὺς
 ἀνθρώπους, καὶ πρῶτον αὐτὸν ψέγει. τοιγαροῦν μόνος
 καὶ μετὰ τὴν τελευταίην καὶ πρὶν ἢ γενέσθαι τῆς μεγί-
 στης ἔτυχε μαρτυρίας παρὰ τοῦ δαιμονίου. τὸν μὲν γε
 ἀποκτείναντα αὐτὸν ὁ Ἀπόλλων ἐξελαύνων ἐκ τοῦ νεῶ
 Μουσῶν αὐτὸν ἀνείπε θεράποντα ἀνηρηκέαι. καὶ τὸ
 δεύτερον, ὡς ἀπελογεῖτο ἐν πολέμῳ λέγων ἀποκτεῖναι,
 πάλιν Μουσῶν θεράποντα ἔφη τὸν Ἀρχίλοχον. τῷ
 πατρὶ δὲ αὐτοῦ χρωμένῳ πρὸ τῆς γενέσεως ἀθάνατόν
 οἱ παῖδα γενήσεσθαι προεῖπεν.

17 Aristides *or.* 46 (ii.380 Dindorf)

οὐδέ γε . . . (scil. Ἀπόλλων) τὸν ἀποκτείναντα Ἀρχί-
 λοχον, ὃς τὸ πάντων ἔξοχον καὶ δυσχερέστερον εἶδος
 τῆς ποιήσεως μετεχειρίζετο, τοὺς ἰάμβους, ἐξείργεν
 ἂν τοῦ νεῶ φάσκων οὐκ εἶναι καθαρὸν, καὶ ταῦτ' ἐν
 πολέμῳ τοῦ φόνου συμβάντος. ἀλλ' ὅμως ἐτίμησε τὸν
 Ἀρχίλοχον καὶ Μουσάων γε θεράποντα προσεῖπεν,
 ἀλλ' οὐκ ἀνθρώπων διάκονον οὐδενός. οὐ τοίνυν οὐδ'
 Ἀρχίλοχος περὶ τὰς βλασφημίας οὕτω διατρίβων

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each person's stupidity and baseness than to court favour through one's words and corrupt listeners with praise, you will learn best from what follows. For of the two poets who for all time deserve to be compared with no other, namely Homer and Archilochus, Homer praised nearly everything . . . But Archilochus went to the opposite extreme, to censure, seeing, I suppose, that men are in greater need of this, and first of all he censures himself. Consequently, he alone, both after his death and before his birth, won the highest commendation from heaven. In fact Apollo drove his slayer from the temple, asserting that he had killed a servant of the Muses. And a second time, when the slayer defended himself by stating that he had killed him in war, Apollo again said that Archilochus was a servant of the Muses. And when the father of Archilochus consulted the oracle before his birth, Apollo proclaimed that he would have an immortal son.¹

¹ Cf. test. 3, col. ii.50.

17 Aelius Aristides, *Orationes*

Nor (if it was a bad thing) would Apollo keep from his temple the slayer of Archilochus who practised a form of poetry that stands out from all others and is rather disagreeable, the lampoon, asserting that his slayer was impure even though the killing took place in war. Nevertheless Apollo honoured Archilochus and called him a servant of the Muses and not in the service of any man. Therefore even Archilochus who was so involved in defamation did not slander the best and most distinguished of the

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τοὺς ἀρίστους τῶν Ἑλλήνων καὶ τοὺς ἐνδοξοτάτους ἔλεγε κακῶς, ἀλλὰ Λυκάμβην καὶ Χαρίλαον (Liebel pro Χειδὸν) καὶ τὸν δείνα τὸν μάντιν, καὶ τὸν Περικλέα τὸν καθ' αὐτόν, οὐ τὸν πάνυ, καὶ τοιούτους ἀνθρώπους ἔλεγε κακῶς.

18 Oenomaus (pp. 71-72 Hammerstaedt) ap. Euseb. praep. ev. 5.32.2-33.9

φέρει δὲ τούτοις προσθῶμεν καὶ δι' ὧν αὐθις ὁ Ἀπόλλων θαυμάζει τὸν Ἀρχίλοχον, ἄνδρα παντοίαις κατὰ γυναικῶν αἰσχρορρημοσύναις καὶ ἀρρητολογίαις, ἃς οὐδ' ἀκούσαι τις σῶφρων ἀνὴρ ὑπομένειεν, ἐν τοῖς οἰκείοις ποιήμασι κεκρημένον . . . (33.1)

Ἀθάνατός σοι παῖς καὶ ἀοίδιμος, ὦ Τελεσίκλεις,
ἔσσει' ἐν ἀνθρώποις·

ὁ δὲ παῖς ἦν Ἀρχίλοχος . . . (33.5) τί ποτ' οὖν ἦν τοῦτο δι' ὃ σοι Ἀρχίλοχος ἔδοξεν ἄξιος εἶναι τοῦ οὐρανοῦ; . . . (33.8) οὐκ ἀπεικότως ἄρα σοι καὶ Μουσῶν θεράπων ἔδοξεν εἶναι, καὶ ὁ φονεὺς αὐτοῦ οὐκ ἄξιος εἶναι τῆς πρὸς ὑμᾶς τοὺς θεοὺς εισόδου οὐδὲ τῆς παρ' ὑμῶν φωνῆς, ἄνδρα φωνάεντα ἀποκτείνας. οὐκ οὐκ ἀδικος ἢ πρὸς τὸν Ἀρχίαν ἀπειλή οὐδ' ἄκαιρος ἢ Πυθία τιμωρούσα Ἀρχιλόχῳ τῷ πάλαι νεκρῷ καὶ κελεύουσα ἐξιέναι τοῦ ναοῦ τὸν ἐναγῆ· “Μουσάων” γὰρ ἀπέκτεινεν “θεράποντα.”

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Greeks, but he slandered Lycambes, Charilaus,¹ so-and-so the seer,² Pericles³—his contemporary, not the famous one—and such men.

¹ Cf. fr. 167-171.
note 1.

² Cf. fr. 182 f.

³ Cf. fr. 16 with

18 Oenomaus in Eusebius, *Evangelical Preparation*

Come, let us add to these oracles those in which Apollo again shows his admiration for Archilochus, a man who in his own poems makes use of every kind of foul and unspeakable language against women, language which no man of discretion would even bear to hear . . .

Immortal and renowned in song among men will be your son, Telesicles.¹

The son was Archilochus . . . What then was it that made Archilochus seem to you to be worthy of heaven? . . .² It is not unreasonable then that he seemed to you to be a servant of the Muses and that his slayer was not worthy of entrance to you, the gods, or of hearing your voice, since he had killed a man endowed with voice. Therefore, not unjust was the threat to Archias³ and not inappropriate the vengeance of the Pythia for Archilochus, long since dead, and the command for the accursed one to leave the temple. For he had killed "the servant of the Muses."

¹ Cf. test. 3, col. ii.50-51.
longs here.

² The first part of fr. 294 belongs here.
³ Presumably an error for Calondas (test. 12) or Callondes (test. 13), perhaps resulting from confusion with the Archias of fr. 293.

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Lycambes and His Daughters

19 P.Dublin inv. 193a (ed. Bond, *Hermathena* 80 [1952]
3-11) = SH 997

col. i

εἰς τὰς τοῦ Λυκά]μβεω παρθένους

] πρὸς βίην λαλεύσας

]εις ὀδίτα

Λυκ]άμβεω θύγατραι

5

]υς λίθος πολίτης

]..αμετρ' ἰάμβωι

α]ψάμεσθα δειρὰς

]σηις ἐς ἡμᾶς

]σι καὶ γῆ

col. ii

ω[

αφημ[

καὶ λειρίοισι . . .[

περισφυροὶ . . .[

5

οὐδ' εἶχομε[

αλλημε[

καπνευ[

ηδε[

εφρον[

10

πραπ[

κοσμ[

ARCHILOCHUS

Lycambes and His Daughters

19 Dublin papyrus (late 3rd cent. B.C.)

(On the) virgin daughters of Lycambes

col. i

(Behold the maidens who died¹) violently, saying¹ . . . way-farer . . . daughters of Lycambes . . . country's(?) stone² . . . immoderately in iambs . . . we fastened our necks (in nooses²) . . . to (against²) us . . . both (and²) earth³

col. ii⁴

. . . and lily⁵ . . . about the ankles⁶ . . . and we were not able(?) . . . but one (of us)(?) . . . and lifeless(?) . . . the other(?) . . .⁷

¹ The daughters of Lycambes are represented as speaking from the grave (in iambic tetrameters catalectic). ² Perhaps a way of referring to the Parian marble under which they were buried.

³ Part of an oath? ⁴ Col. ii is probably part of the same poem. ⁵ More probably an adjective modifying (e.g.) eyes or voice than a noun.

⁶ Either a compound adjective or noun, perhaps in the dative plural, or a prepositional phrase. Cf. fr. 206. ⁷ The beginnings of the last three verses seem to refer to intellect and adornment.

i 6 ἄμετρ[?] 9 μαρτυροῦ]σι Bond

ii 4 περίσφυροι, περισφύροι[σι, περι σφυροῖ[σι, περι σφύρ' οι[

6 ἀλλ' ἡ μὲ[ν ? 7 κάπνευ[σεν Bond, κάπνευ[στος

Peek 8 ἡ δ' ?

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20 *Anth. Pal.* 7.351 = *HE* 1555-64 (Διοσκορίδου)

Οὐ μὰ τόδε φθιμένων σέβας ὄρκιον αἶδε
 Λυκάμβεω,
 αἶ λάχομεν στυγερὴν κληδόνα, θυγατέρες
 οὔτε τι παρθεινήν ἤσχύναμεν οὔτε τοκῆας
 οὔτε Πάρον, νήσων αἰπυτάτην ἱερῶν,
 5 ἀλλὰ καθ' ἡμετέρης γενεῆς ῥίγηλὸν ὄνειδος
 φήμην τε στυγερὴν ἔφλυσεν Ἀρχίλοχος.
 Ἀρχίλοχον, μὰ θεοὺς καὶ δαίμονας, οὔτ' ἐν
 ἀγυαῖς
 εἶδομεν οὔθ' Ἥρης ἐν μεγάλῳ τεμένει.
 εἰ δ' ἦμεν μάχλοι καὶ ἀτάσθαλοι οὐκ ἂν ἐκείνος
 10 ἤθελεν ἐξ ἡμέων γνήσια τέκνα τεκεῖν.

21 *Anth. Pal.* 7.352 = *HE* 4742-49 (ἀδέσποτον vel
 Μελεάγρου)

Δεξιτερὴν Ἀίδαο θεοῦ χέρα καὶ τὰ κελαινὰ
 ὄμνυμεν ἀρρήτου δέμνια Περσεφόνης,
 παρθένοι ὡς ἔτυμον καὶ ὑπὸ χθονί· πολλὰ δ' ὁ
 πικρὸς
 αἰσχρὰ καθ' ἡμετέρης ἔβλυσε παρθενίης
 5 Ἀρχίλοχος· ἐπέων δὲ καλὴν φάτιν οὐκ ἐπὶ καλὰ
 ἔργα, γυναικεῖον δ' ἔτραπεν ἐς πόλεμον.
 Πιερίδες, τί κόρησιν ἔφ' ὑβριστῆρας ἰάμβους
 ἐτράπετ', οὐχ ὁσίῳ φωτὶ χαριζόμεναι;

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20 *Palatine Anthology* (Dioscorides)

We here, the daughters of Lycambes who gained a hateful reputation, swear by the reverence in which this tomb of the dead is held that we did not shame our virginity or our parents or Paros, pre-eminent among holy islands, but Archilochus spewed forth frightful reproach and a hateful report against our family. We swear by the gods and spirits that we did not set eyes on Archilochus either in the streets or in Hera's great precinct. If we had been lustful and wicked, he would not have wanted to beget legitimate children from us.

21 *Palatine Anthology* (anonymous or Meleager)

We swear by the right hand of the god Hades and the dark bed of Persephone whom none may name that we are truly virgins even beneath the earth. But bitter Archilochus spewed forth much that is shameful against our virginity. He turned the fine utterance of his verses to war with women rather than to noble deeds. Muses, why did you direct his violent iambs against girls, favouring an impious man?

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22 *Anth. Pal.* 7.71 = *FGE* 197-202 (Γαιτουλίχου)

Σῆμα τόδ' Ἀρχιλόχου παραπόντιον, ὅς ποτε
πικρῆν

Μούσαν Ἐχιδναίῳ πρῶτος ἔβαψε χόλῳ,
αἰμάξας Ἐλικῶνα τὸν ἡμερον. οἶδε Λυκάμβης,
μυρόμενος τρισσῶν ἄμματα θυγατέρων.

5 ἡρέμα δὴ παράμειψον, ὁδοιπόρε, μὴ ποτε τοῦδε
κινήσης τύμβῳ σφῆκας ἐφεζομένους.

23 *Anth. Pal.* 7.69 (Ἰουλιανού)

Κέρβερε, δειμαλέην ὑλακὴν νεκύεσσιν ἰάλλων,
ἤδη φρικαλέον δείδιθι καὶ σὺ νέκυν·

Ἀρχίλοχος τέθνηκε· φυλάσσεο θυμὸν ἰάμβων
δριμύν, πικροχόλου τικτόμενον στόματος.

5 οἶσθα βοῆς κείνοιο μέγα σθένος, εὔτε Λυκάμβεω
νηῦς μία σοι δισσὰς ἤγαγε θυγατέρας.

24 *Eust. in Hom. Od.* 11.277 (1684.45)

ἰστέον δὲ ὅτι πολλῶν προσώπων ἀψαμένων βρόχους
ἐπὶ λύπαις ἔπαθον οὕτω κατὰ τὴν παλαιὰν ἱστορίαν
καὶ αἱ Λυκαμβίδαι ἐπὶ τοῖς Ἀρχιλόχου ποιήμασι, μὴ
φέρουσαι τὴν ἐπιφορὰν τῶν ἐκείνου σκωμμάτων· ἦν
γὰρ ὁ ἀνὴρ δεινὸς ὑβρίζειν· ὅθεν καὶ παροιμία ἐπὶ
τῶν οὕτω σκώπτειν εὐφυῶν τό, Ἀρχίλοχον πεπάτηκας,
ὡς εἴ τις εἶπη, σκορπίον ἢ ὄφιν ἢ κακὴν ἄκανθαν.

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22 *Palatine Anthology* (Gaetulicus)

This tomb beside the sea belongs to Archilochus who was the first to dip a bitter Muse in Echidna's gall and to stain mild Helicon with blood. Lycambes attests to it, bewailing the hanging of his three¹ daughters. Wayfarer, pass by quietly, lest you stir up the wasps that settle on his tomb.

¹ The only source to record three daughters. Cf. test. 23.

23 *Palatine Anthology* (Julian, Prefect of Egypt)

Cerberus, whose barking strikes the shades with terror, now even you must fear a horrifying shade: Archilochus is dead. Be on your guard against the pungent iambic wrath engendered by the bitter anger of his tongue. You know the mighty potency of his outbursts, since a single boat brought Lycambes' two daughters.

24 Eustathius on Homer, *Odyssey*

It should be recognized that many people have hanged themselves out of grief and that according to the ancient account the daughters of Lycambes did so because of Archilochus' poetry, since they could not bear the onslaught of his gibes. For the man was skilful at insulting, and hence "you have stepped on Archilochus" is a proverb with reference to those who are adept at such gibes, as if one were to say that you have stepped on a scorpion or snake or painful thorn.

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25 Horace, *Epodes*

Beware, beware, for with the utmost ferocity I lift my ready horns against evildoers, just like the scorned son-in-law of treacherous Lycambes or the impassioned enemy¹ of Bupalus.

¹ Hipponax.

26 Pseudo-Acron on the passage

Lycambes had a daughter Neoboule. When Archilochus sought her hand in marriage, she was promised by her father but not given to him. In anger at this Archilochus wrote an abusive poem against him and the latter was so grief-stricken that he hanged himself along with his daughter.

Lycambes promised to give Archilochus his daughter as wife and afterwards refused. Because of this Archilochus in anger wrote poems against Lycambes and his daughters, as a result of which his daughters in grief hanged themselves.

27 Horace, *Epistles*

I was the first to show Latium the iambics of Paros, following the rhythms and spirit of Archilochus, but not the subject matter and words that assailed Lycambes. And lest you adorn me with a scantier wreath because I was afraid to change the measures and verse form, manly¹ Sappho shapes her Muse by the rhythm of Archilochus, as does Alcaeus, though his subject matter and arrangement are different, since he does not seek a father-in-law to smear

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30 nec socerum quaerit, quem versibus oblinat atris
nec sponsae laqueum famoso carmine nectit.

28 Ov. *Ibis* 53-54

postmodo, si perges, in te mihi liber iambus
tincta Lycambeo sanguine tela dabit.

29 Schol. C ad loc. (p. 10 La Penna)

Lycambes Neobulen, filiam suam, Archilochus desponsavit et dotem promisit; quam quia postea negavit, Archilochus in iambico metro invectivam in ipsum fecit et tam turpia de eo dixit quod ipsum et uxorem et filiam ad laqueos coegit: maluerunt enim mori quam sub turpibus obprobriis vivere.

30 Ov. *Ibis* 521-24

utque repertori nocuit pugnacis iambi,
sic sit in exitium lingua proterva tuum.
utque parum stabili qui carmine laesit Athenin
invisus pereas deficiente cibo.

523 Athenas codd., corr. Alciatus

31 Schol. ad loc. (pp. 156 sq. La Penna)

Archilochus propter filiam Hipponactis Lycambi datam, quam antea desponsaverat ipsi Archilochus, commotus ad iram composuit in eum, scilicet Lycamben, invectives

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with malevolent verses nor does he weave a noose for his bride-to-be with defaming poetry.

¹ See Sappho test. 17 (Campbell).

28 Ovid, *Ibis*

Afterwards, if you continue, my unrestrained iambs will launch against you shafts tinged with the blood of Lycambes.

29 Scholia on the passage

Lycambes betrothed his daughter Neoboule to Archilochus and promised a dowry. Because afterwards he refused, Archilochus abused him in the iambic meter and said such vile things about him that he forced him, his wife, and his daughter to hang themselves; for they preferred to die rather than live subjected to vile reproaches.

30 Ovid, *Ibis*

And as it harmed the inventor of the combative iambus, so may a violent tongue bring about your death. And like him who injured Athenis¹ with his halting verses, may you perish, hated and starved.

¹ Hipponax's enemy.

31 Scholia on the passage

Because the daughter of Hipponax whom he had previously betrothed to Archilochus had been given to Lycambes,¹ Archilochus was moved by anger to compose invective in the iambic meter against him, i.e., Lycambes, and

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iambico metro scriptas, quibus eum coegit ad mortem . . .
postea autem lingua sua sibi fuit in exitium.

Archilochus, iamborum inventor, postquam Lycamben
coegerat ad suspendium, ab amicis eius persecutus, se ip-
sum interfecit.

Archilochus, inventor iambi, propter linguae suae pra-
vitatem, missus est in exilium.

Archilochus ab inimicis suis interfectus fuit, quia fecit
contra eos invectioes iambico metro.

32 Mart. 7.12.5-8

quid prodest, cupiant cum quidam nostra videri,
si qua Lycambeo sanguine tela madent,
vipereumque vomat nostro sub nomen virus,
qui Phoebi radios ferre diemque negat?

The Verdict of Antiquity

33 Critias 88 B 44 D.-K. ap. Aelian. V.H. 10.13 (= fr. 295 West)

αἰτιᾶται Κριτίας Ἀρχίλοχον ὅτι κάκιστα ἑαυτὸν εἶπεν.
εἰ γὰρ μή, φησί, ἐκεῖνος τοιαύτην δόξαν ὑπὲρ ἑαυτοῦ
ἐς τοὺς Ἕλληνας ἐξήνεγκεν, οὐκ ἂν ἐπυθόμεθα ἡμεῖς
οὔτε ὅτι Ἐνιποῦς υἱὸς ἦν τῆς δούλης, οὔθ' ὅτι κατα-
λιπὼν Πάρον διὰ πενίαν καὶ ἀπορίαν ἦλθεν ἐς Θάσον,
οὔθ' ὅτι ἐλθὼν τοῖς ἐνταῦθα ἐχθρὸς ἐγένετο, οὐδὲ μὴν
ὅτι ὁμοίως τοὺς φίλους καὶ τοὺς ἐχθροὺς κακῶς ἔλεγε.

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this drove him to death . . . Afterwards, however, Archilochus' own tongue destroyed him.

After Archilochus, the inventor of iambics, forced Lycambes to hang himself, he was pursued by the latter's friends and killed himself.

Because of his vicious tongue Archilochus, the inventor of iambics, was sent into exile.

Archilochus was killed by his enemies, because he composed invective in the iambic meter against them.

¹ A highly garbled version. See Degani, *Studi* 107 n. 175.

32 Martial, *Epigrams*

What does it avail me when certain people wish to pass off as mine whatever shafts drip with the blood of Lycambes, and one who admits that he cannot stand the rays of the sun and the light of day spews forth his viper's venom under my name?

The Verdict of Antiquity

33 Critias in Aelian, *Historical Miscellanies*

Critias censures Archilochus because he spoke very ill of himself.¹ For if, he says, Archilochus had not made public among the Greeks such an opinion of himself, we should not have learned that he was the son of Enipo, a slave-woman,² that because of poverty and difficult straits he left Paros and went to Thasos, that upon his arrival he became an enemy of the inhabitants, and in addition that he spoke ill of friends and enemies alike.³ And furthermore, he says,

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πρὸς δὲ τούτοις, ἦ δ' ὅς, οὔτε ὅτι μοιχὸς ἦν ἤδειμεν ἄν,
εἰ μὴ παρ' αὐτοῦ μαθόντες, οὔτε ὅτι λάγνος καὶ
ὑβριστής, καὶ τὸ ἔτι τούτων αἰσχίον, ὅτι τὴν ἀσπίδα
ἀπέβαλεν. οὐκ ἀγαθὸς ἄρα ἦν ὁ Ἀρχίλοχος μάρτυς
ἑαυτῷ τοιοῦτον κλέος ἀπολιπὼν καὶ τοιαύτην ἑαυτῷ
φημὴν. ταῦτα οὐκ ἐγὼ Ἀρχίλοχον αἰτιῶμαι, ἀλλὰ
Κριτίας.

34 Heraclitus 22 B 42 D.-K. ap. D.L. 9.1

τόν τε Ὅμηρον ἔφασκεν ἄξιον ἐκ τῶν ἀγώνων ἐκ-
βάλλεσθαι καὶ ραπίζεσθαι καὶ Ἀρχίλοχον ὁμοίως.

35 Pind. *Pyth.* 2.52-56

ἐμὲ δὲ χρεῶν
φεύγειν δάκος ἀδινὸν κακαγοριᾶν.
εἶδον γὰρ ἐκὰς ἐὼν τὰ πόλλ' ἐν ἀμαχανίᾳ
ψογερὸν Ἀρχίλοχον βαρυνλόγοις ἔχθεσι
παινόμενον

36 Callim. fr. 380 Pf.

εἴλκυσε δὲ δριμύν τε χόλον κυνὸς ὀξύ τε κέντρον
σφηκός, ἀπ' ἀμφοτέρων δ' ἰὸν ἔχει στόματος.

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we should not have known that he was an adulterer, if we had not learned it from him, nor that he was lecherous and arrogant, nor what is still more shameful than this, that he threw away his shield.⁴ Therefore, by leaving behind such a report and such an account of himself Archilochus was not a good witness on his own behalf. It is Critias who censures him for this, not I.

¹ Cf. test. 16.

² This statement, along with at least some of those that follow, is very probably an erroneous deduction based on a faulty understanding of Archilochus' poetry.

³ Among his friends we should presumably number Pericles (cf. fr. 16 with n. 1) and Glaucus (cf. fr. 15 with n. 1); the most obvious enemy is Lycambes.

⁴ Cf. fr. 5.

34 Heraclitus in Diogenes Laertius, *Lives of the Philosophers*

He said that Homer deserved to be banished from the contests and flogged, and Archilochus likewise.

35 Pindar, *Pythians*

But I must shun the deep bite of slander. For at a far remove I have seen fault-finding Archilochus many times in his helplessness fattening himself on harsh words of hatred.

36 Callimachus

Archilochus drew in (?) the dog's pungent bile and the wasp's sharp sting, and he has his mouth's venom from both.

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37 Theocr. epig. 21 Gow = HE 3434-39 (*Anth. Pal.* 7.664)

Ἄρχιλόχον καὶ στᾶθι καὶ εἴσιδε τὸν πάλαι ποιητὰν
τὸν τῶν ἰάμβων, οὗ τὸ μυρίον κλέος
διήλθε κῆπὶ νύκτα καὶ ποτ' ἄω.

ἦ ῥά νιν αἰ Μοῦσαι καὶ ὁ Δάλιος ἠγάπευεν

Ἄπόλλων,

5 ὡς ἐμμελής τ' ἐγένετο κῆπιδέξιος
ἔπεά τε ποιεῖν πρὸς λύραν τ' αἰεῖδειν.

38 "Long." *de subl.* 13.3

μόνος Ἡρόδοτος Ὀμηρικώτατος ἐγένετο; Στησίχορος
ἔτι πρότερον ὅ τε Ἄρχιλόχος, πάντων δὲ τούτων
μάλιστα ὁ Πλάτων . . .

39 "Long." *de subl.* 33.5

Ἐρατοσθένης ἐν τῇ Ἡριγόνῃ (διὰ πάντων γὰρ ἀνώ-
μητον τὸ ποιημάτιον) Ἄρχιλόχον πολλὰ καὶ ἀνοι-
κονόμητα παρασύροντος, κακείνης τῆς ἐκβολῆς τοῦ
δαιμονίου πνεύματος ἦν ὑπὸ νόμον τάξαι δύσκολον,
ἄρα δὴ μείζων ποιητής;

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37 Theocritus, *Epigrams*

Stop and look upon Archilochus, the iambic poet of old, whose vast fame has spread from the sun's rising to its setting. In truth the Muses and Delian Apollo loved him, so musical was he and skilful in composing verses and singing them to the lyre.¹

¹ Cf. also *Anth. Pal.* 4.1.37-38 and 9.185.

38 "Longinus," *On Sublimity*

Was Herodotus alone the most Homeric? No, earlier still there were Stesichorus and Archilochus,¹ and more Homeric than any of these was Plato . . .

¹ The author may be thinking of such passages as fr. 131 and 134 which are closely modeled on Homer. Cf. also fr. 219-221. Comparisons between Homer and Archilochus are implied by testt. 16, 34, 41, 63. Cf. also *Anth. Pal.* 7.674 and 11.20.

39 "Longinus," *On Sublimity*

Was Eratosthenes, whose little poem *Erigone* is absolutely faultless, a superior poet to Archilochus who sweeps along much that is ill-arranged in that outpouring of the divine spirit which with difficulty is made subordinate to the rule of law?¹

¹ On the passage as a whole see D. A. Russell's edition of "Longinus" (pp. 158 f.).

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40 Plut. *de curiositate* 10.520a-b

φέρει γάρ, εἴ τις ἐπιὼν τὰ συγγράμματα τῶν παλαιῶν ἐκλαμβάνοι τὰ κάκιστα τῶν ἐν αὐτοῖς, καὶ βιβλίον ἔχοι συντεταγμένον, οἶον Ὀμηρικῶν στίχων ἀκεφάλων καὶ τραγικῶν σολοικισμῶν καὶ τῶν ὑπ' Ἀρχιλόχου πρὸς τὰς γυναῖκας ἀπρεπῶς καὶ ἀκολάστως εἰρημένων, ἑαυτὸν παραδειγματίζοντος, ἅρ' οὐκ ἔστι τῆς τραγικῆς κατάρας ἄξιος, "ὄλοιο θνητῶν ἐκλέγων τὰς συμφοράς;" (fr. adesp. trag. 388 K.-S.)

41 Philostr. VS 6.620 (ii.119 Kayser)

ἐσπούδαζε δὲ καὶ ἀπὸ Ἀρχιλόχου καλῶν τὸν μὲν Ὀμηρον φωνῆν σοφιστῶν, τὸν δὲ Ἀρχίλοχον πνεῦμα.

42 Orig. *c. Celsum* 3.25 (ii.58.15 Borret)

καὶ ἐν τοῖς χρησμοῖς δὲ τοῦ Πυθίου εὔροις ἂν προστασσόμενά τινα οὐκ εὔλογα. ὧν δύο ἐπὶ τοῦ παρόντος παραθήσομαι . . . ἀλλὰ καὶ Μουσῶν θεράποντα εἰπὼν τὸν Ἀρχίλοχον, ἄνδρα ἐν κακίστῃ καὶ ἀσελγεστάτῃ ὑποθέσει ἐπιδειξάμενον τὴν ἑαυτοῦ ποιητικὴν καὶ ἦθος ἀσελγὲς καὶ ἀκάθαρτον παραστήσαντα, ὅσον ἐπὶ τῷ θεράποντα εἶναι Μουσῶν, νομιζομένων εἶναι θεῶν, εὐσεβῆ τινα ἀνηρόρευσε. οὐκ οἶδα δὲ εἰ καὶ ὁ τυχὼν τὸν εὐσεβῆ φήσει μὴ πάσῃ κεκοσμησθαι μετριότητι καὶ ἀρετῇ, καὶ κόσμος τοιαῦτα λέγοι ἂν, ὅποια περιέχουσιν οἱ μὴ σεμνοὶ τοῦ Ἀρχιλόχου ἰάμβοι.

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40 Plutarch, *On being a busybody*

Come now, if someone were to go through the writings of the ancients, pick out the worst that is in them and compile a book, for example, of Homer's headless verses and solecisms in tragedy and the unseemly and lewd utterances directed towards women whereby Archilochus makes a spectacle of himself, is he not deserving of the curse found in a tragedy, "May you be damned for singling out the misfortunes of mortals"?

41 Philostratus, *Lives of the Sophists*

He (sc. Hippodromus¹) was also a serious student of Archilochus, calling Homer the voice of the sophists, but Archilochus their breath.

¹ A sophist active from the latter part of the 2nd cent. A.D. to the early part of the 3rd.

42 Origen, *Against Celsus*

And even among the oracles of the Pythian you can find some injunctions that are not reasonable. For the present I shall cite two of them . . . But also by calling Archilochus a servant of the Muses, a man who displayed his poetic skill in a subject matter that is extremely base and lewd and who revealed a character that is licentious and impure, in so far as he was a servant of the Muses, who are judged to be goddesses, Apollo proclaimed him to be a man of piety. I do not know whether the common person will say that the man of piety is not adorned with every moderation and virtue and whether a decent person would speak such things as the irreverent iambics of Archilochus encompass.

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43 Iulian. *Imp. or.* 7.207b-c

ὁ δὲ μετὰ τοῦτον Ἀρχίλοχος ὥσπερ ἠδυσμά τι περι-
τιθεὶς τῇ ποιήσει, μύθοις <οὐκ> ὀλιγάκις ἐχρήσατο
ὀρώων, ὡς εἰκός, τὴν μὲν ὑπόθεσιν, ἣν μετῆει, τῆς
τοιαύτης ψυχαγωγίας ἐνδεῶς ἔχουσαν, σαφῶς δὲ
ἐγνωκῶς ὅτι στερομένη μύθου ποίησις ἐποποιία μόνον
ἐστίν, ἐστέρηται δέ, ὡς ἂν εἴποι τις, ἑαυτῆς· οὐ γὰρ
ἔτι λείπεται ποίησις· ἠδύσματα ταῦτα παρὰ τῆς ποιη-
τικῆς Μούσης ἐδρέψατο, καὶ παρέθηκέ γε αὐτὸς
τούτου χάριν, ὅπως μὴ σιλλογράφος τις, ἀλλὰ ποιη-
τῆς νομισθείη.

44 Philostr. *imag.* 1.3 (ii.298 Kayser)

φοιτῶσιν οἱ μῦθοι παρὰ τὸν Αἴσωπον, ἀγαπῶντες
αὐτὸν ὅτι αὐτῶν ἐπιμελεῖται. ἐμέλησε μὲν γὰρ καὶ
Ὅμηρῳ μύθου καὶ Ἡσιόδῳ, ἔτι δὲ καὶ Ἀρχιλόχῳ πρὸς
Λυκάμβην· ἀλλ' Αἰσώπῳ πάντα τὰ τῶν ἀνθρώπων
ἐκμεμύθωται.

45 Quint. *inst. orat.* 10.1.60

summa in hoc vis elocutionis, cum validae tum breves
vibrantesque sententiae, plurimum sanguinis atque ner-
vorum, adeo ut videatur quibusdam, quod quoquam mi-
nor est, materiae esse non ingenii vitium.

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43 The Emperor Julian, *Speeches*

And Archilochus after him (sc. Hesiod) not infrequently made use of fables, putting a seasoning as it were round his poetry, because he presumably saw that the subject matter which he was pursuing needed such an attractiveness and because he knew clearly that poetry deprived of fable is merely versification and lacks, one might say, its real self, since poetry no longer remains. He culled these seasonings from his poetic Muse and served them up himself in order that he might be deemed a poet, not some writer of lampoons.

44 Philostratus, *Pictures*

Fables gather about Aesop, loving him because he is devoted to them. For although both Homer and Hesiod took an interest in fable, and Archilochus as well in his verses against Lycambes, Aesop has put into his fables all aspects of human life.

45 Quintilian, *Principles of Oratory*

We find in him (sc. Archilochus) the greatest force of expression, sententious statements that are not only vigorous but also terse and vibrant, and a great abundance of vitality and energy, to the extent that in the view of some his inferiority to anyone results from a defect of subject matter rather than poetic genius.

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46 Val. Max. 6.3, ext. 1 (p. 291 Kempf)

Lacedaemonii libros Archilochi e civitate sua exportari iusserunt, quod eorum parum verecundam ac pudicam lectionem arbitrabantur: noluerunt enim ea liberorum suorum animos imbui, ne plus moribus noceret quam ingeniis prodesset. itaque maximum poetam, aut certe summo proximum, quia domum sibi invisam obscenis maledictis laceraverat, carminum exilio multarunt.

Meter

47 Ps.-Plut. *de musica* 28.1140f-1141b (p. 124 Lasserre)

ἀλλὰ μὴν καὶ Ἀρχίλοχος τὴν τῶν τριμέτρων ῥυθμοποιίαν προσέξευρε καὶ τὸν εἰς τοὺς οὐχ ὁμογενεῖς ῥυθμοὺς ἔντασιν καὶ τὴν παρακαταλογὴν καὶ τὴν περὶ ταῦτα κρούσιν. πρώτῳ δ' αὐτῷ τά τ' ἐπωδὰ καὶ τὰ τετράμετρα καὶ τὸ κρητικὸν καὶ τὸ προσοδιακὸν ἀποδέδοται, καὶ ἡ τοῦ ἠρώου αὔξησης, ὑπ' ἐνίων δὲ καὶ τὸ ἐλεγείον πρὸς δὲ τούτοις ἢ τε τοῦ ἱαμβείου πρὸς τὸν ἐπιβατὸν παίωνα ἔντασις καὶ ἡ τοῦ ἠῤῥημένου ἠρώου εἰς τε τὸ προσοδιακὸν καὶ τὸ κρητικόν. ἔτι δὲ τῶν ἱαμβείων τὸ τὰ μὲν λέγεσθαι παρὰ τὴν κρούσιν τὰ δ' ᾄδεσθαι Ἀρχίλοχόν φασι καταδείξαι, εἴθ' οὕτω χρῆσασθαι τοὺς τραγικοὺς ποιητάς. Κρέξον δὲ λαβόντα εἰς διθύραμβον ἀγαγεῖν. οἴονται δὲ καὶ τὴν κρούσιν τὴν ὑπὸ τὴν ᾠδὴν τοῦτον

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46 Valerius Maximus, *Memorable Deeds and Sayings*

The Spartans ordered the works of Archilochus to be removed from their state, since they believed that their text was shameful and indecent.¹ They did not want the minds of their children to be defiled by it, lest it harm their morals more than it benefited their talents. Accordingly, by banishing his poetry they punished the best of poets, or at least the next to best, because he had ripped to shreds with foul abuse a house hateful to him.

¹ Cf. Plutarch's introduction to fr. 5.

Meter

47 Pseudo-Plutarch, *On Music*

Furthermore, Archilochus in addition devised the rhythmical pattern of the (iambic) trimeter, combinations involving heterogeneous rhythms, recitative, and the instrumental music associated with this. And he is the first to be credited with epodes, (trochaic) tetrameters, the cretic, the prosodiac, and the augmented heroic verse, and according to some the elegiac couplet as well,¹ and in addition the combination of iambic verse with the epibatic paeon and that of the augmented heroic verse with the prosodiac and the cretic. Furthermore, they say that Archilochus introduced the practice whereby some iambs were spoken to musical accompaniment and others sung, and that afterwards the tragic poets made use of this procedure, as did Crexus who took it over and applied it to the dithyramb. And it is also thought that Archilochus was the first to invent musical accompaniment that is under the

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εὔρειν, τοὺς δ' ἀρχαίους πάντας πρόσχορδα κρούειν.

48 Orion *etym.* s.v. ἔλεγος (col. 58.8 Sturz)

εὔρετῆ<ν> δὲ τοῦ ἐλεγείου οἱ μὲν τὸν Ἀρχίλοχον, οἱ δὲ Μίμνερμον, οἱ δὲ Καλλίνον παλαιότερον.

49 Hermog. π. ἰδεῶν (p. 319.23 Rabe)

ὁ δὲ Ἀρχίλοχος αὐτὸ καὶ σαφέστερον ἐποίησε καὶ γοργότερον· οἱ γὰρ τετράμετροι αὐτῷ διὰ τοῦτ' οἶμαι καὶ γοργότεροι καὶ λογοειδέστεροι τῶν ἄλλων εἶναι δοκοῦσι, διότι τροχαϊκῶς σύγκεινται· τρέχει γὰρ ὡς ὄντως ἐν τούτοις ὁ ῥυθμός.

50 Mar. Vict. (= Aphthonius), *Gramm. Lat.* vi.104.7 Keil

nam perfecto poetae levia et sonora sectanda sunt; quae autem fragosa et aspera, dicis causa, non ut imitentur, sed ut vitentur, noscenda sunt. quorum, sicut et aliorum complurium, auctor et parens fertur Archilochus singularis artificii in excogitandis ac formandis novis metris, qui primus epodos excitavit alios breviores, alios longiores, detrahens unum pedem seu colum metro, ut illi subiceret id quod ex ipso detractum esse videbatur.

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melody, whereas all the earlier poets used musical accompaniment in unison with the voice.²

¹ See Orion below. ² For the terminology used throughout this passage see A. Barker, *Greek Musical Writings I* (Cambridge 1984) 234 f.

48 Orion, *Lexicon*

Some say that the elegiac couplet originated with Archilochus, others with Mimnermus, and others with Callinus at an earlier time.

49 Hermogenes, *On Types of Style*

Archilochus demonstrated this (sc. the effect of trochees) even more clearly and more rapidly. His tetrameters in my opinion seem to be more rapid and more prosaic than those of others because they are composed of trochees; for the rhythm literally runs in these verses.

50 Marius Victorinus (= Aphthonius), *Grammar*

For a consummate poet the metrical breaks should be smooth and melodious; those which are uneven and harsh should be learned for the sake of form, not so that they might be imitated but so that they might be avoided. The originator and parent of the latter, as of several others also, is said to have been Archilochus, who had a unique talent for devising and forming new meters and who was the first to construct epodes, some shorter, some longer, withdrawing one foot or colon from the meter, so that what seemed to be withdrawn from it might be placed underneath.¹

¹ The source then cites Hor. *Odes* 4.7.1-2 as an example.

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51-60

The grammarians record a variety of meters used by Archilochus. For what follows I restrict myself to citing the sources and to providing the metrical patterns attested therein. See also the meters prefixed to frs. 168-171, 172-181, 182-187, 188-192, 193-194, 195, 196-196a, 197. Additional metrical testimonia can be found in Tarditi pp. 212-16.

51 Terent. Maur., *Gramm. Lat.* vi.379.1801-1808 Keil

52 Diom., *Gramm. Lat.* i.516.13 Keil

53 Mar. Vict. (= Aphthonius), *Gramm. Lat.* vi.122.23 Keil

54 Id., vi.142.31

55 Id., vi.143.3

56 Id., vi.143.5

57 Diom., *Gramm. Lat.* i.509.3 Keil

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51 Terentianus Maurus, *On Meters* (= fr. 198 West)

- ̄ ̄ ̄ - ̄ ̄ ̄ - ̄ ̄ ̄ - ̄ ̄ ̄ - ̄ ̄ ̄ - -
 - ̄ ̄ ̄ - ̄ ̄ ̄ - ¹

¹ The meter of Hor. *Odes* 4.7.

52 Diomedes, *Grammar* (= fr. 199 West)

x - ̄ - ̄ - x - ̄ - ̄ - | - ̄ ̄ ̄ - ̄ ̄ ̄ - ¹

¹ The meter of Hor. *Epod.* 13.2, where a dactylic hexameter precedes.

53 Marius Victorinus (= Aphthonius), *Grammar* (= fr. 314 West)

- ̄ ̄ ̄ - ̄ ̄ ̄ - ̄ ̄ ̄ - ̄ ̄ ̄ - ̄ - ̄ ̄ -

54 The same (= fr. 315 West)

̄ ̄ ̄ - ̄ ̄ ̄ - | - ̄ - ̄ - - -

55 The same (= fr. 316 West)

x - ̄ - - | - ̄ ̄ ̄ -

56 The same (= fr. 317 West)

̄ ̄ ̄ - ̄ ̄ ̄ - ̄ ̄ ̄ - ̄ ̄ ̄ - | x - ̄ - ̄ - - -

57 Diomedes, *Grammar* (= fr. 318 West)

- ̄ ̄ ̄ - ̄ - - - ¹

¹ The meter of Hor. *Odes* 1.8.1.

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58 Id., i.510.11

59 Id. (ex Varrone), i.515.14

60 Id., i.516.4

Miscellaneous

61 Diphilus (fr. 71 K.-A.) ap. Ath. 13.599d

Δίφιλος ὁ κωμωδιοποιὸς πεποίηκεν ἐν Σαπφοῖ δρά-
ματι Σαπφοῦς ἐραστὰς Ἀρχίλοχον καὶ Ἰππώνακτα.

62 Callim. (fr. 544 Pf.) ap. Eust. in Hom. *Il.* 6.135
(ii.262.2 V.d.Valk)

τοῦ <Ϝ> μεθυπλήγος φροῖμιον Ἀρχιλόχου

Ἀντιλόχου Eust., corr. Ruhnken

63 Heracl. Pont. (fr. 178 Wehrli) ap. D. L. 5.87

. . . Περὶ Ἀρχιλόχου καὶ Ὀμήρου α'β'.

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58 The same (= fr. 319 West)

--- $\bar{\cup}\bar{\cup}$ —|— $\bar{\cup}\bar{\cup}$ —|— $\bar{\cup}\bar{\cup}$ — $\bar{\cup}$ —¹

¹ The meter of Hor. *Odes* 1.18.

59 The same (= fr. 320 West)

— $\bar{\cup}\bar{\cup}$ — $\bar{\cup}\bar{\cup}$ — $\bar{\cup}\bar{\cup}$ —

60 The same (= fr. 321 West)

— $\bar{\cup}\bar{\cup}$ —

Miscellaneous

61 Diphilus in Athenaeus, *Scholars at Dinner*

The comic poet Diphilus in his play *Sappho* represented Archilochus and Hipponax as lovers of Sappho.

62 Callimachus in Eustathius on Homer, *Iliad*

the prelude of Archilochus smitten with wine¹

¹ Cf. fr. 120.

63 Heraclides Ponticus in Diogenes Laertius, *Lives of the Philosophers*: Diogenes lists among the writings of Heraclides a work entitled

On Archilochus and Homer, in two books.

IAMBIC POETRY

64 Hesychii Milesii vita Aristotelis (p. 16 Rose, 87 Düring)

Ἀπορήματα Ἀρχιλόχου Εὐριπίδου Χοιρίλου ἐν βιβλίοις γ'.

65 Paus. 10.28.3

Τέλλις μὲν ἡλικίαν ἐφήβου γεγονὼς φαίνεται, Κλεόβοια δὲ ἔτι παρθένος, ἔχει δὲ ἐν τοῖς γόνασι κιβωτὸν ὁποίας ποιεῖσθαι νομίζουσι Δήμητρι. ἐς μὲν δὴ τὸν Τέλλιν τοσοῦτον ἤκουσα ὡς ὁ ποιητῆς Ἀρχίλοχος ἀπόγονος εἶη τρίτος Τέλλιδος, Κλεόβοιαν δὲ ἐς Θάσον τὰ ὄργια τῆς Δήμητρος ἐνεγκεῖν πρώτην ἐκ Πάρου φασίν.

66 Steph. Byz. s.v. Θάσος (p. 303 Meineke)

ὅτι δὲ καὶ Ἀερία ἢ Θάσος, δῆλον ἐκ τοῦ χρησμοῦ τοῦ δοθέντος πατρὶ τοῦ Ἀρχιλόχου·

ἄγγειλον Παρίοις, Τελεσίκλεες, ὧς σε κελεύω
νήσῳ ἐν Ἡερίῃ κτίζειν εὐδείελον ἄστν.

67 Ath. 14.620c

Χαμαιλέων δὲ ἐν τῷ περὶ Στησιχόρου (fr. 28 Wehrli)

ARCHILOCHUS

64 Hesychius of Miletus, *Life of Aristotle*

Problems in Archilochus, Euripides, and Choerilus in three books.¹

¹ The list of Aristotle's writings given by Diogenes Laertius does not include this work. Both Apollonius Rhodius (Athenaeus 10.451c) and Aristophanes of Byzantium (fr. 367 Slater) wrote on the "grieving message-stick" of fr. 185.2. See Slater's edition of Aristophanes (pp. 132 f.). Aristarchus (Clem. *Strom.* 1.21.117) wrote a commentary on Archilochus.

65 Pausanias, *Description of Greece*

Tellis appears to be in his late teens, Cleoboea as still a girl and she has on her knees a chest of the sort that they are accustomed to make for Demeter. With regard to Tellis I heard only that he was the grandfather of Archilochus and they say that Cleoboea was the first to introduce the rites of Demeter to Thasos from Paros.¹

¹ Pausanias is describing a painting by Polygnotus, part of which depicts Tellis and Cleoboea on Charon's boat.

66 Stephanus of Byzantium, *Lexicon of Place Names*

It is clear from the oracle given to Archilochus' father that Thasos was also called Aeria:

Announce to the Parians, Telesicles, that I bid you found a conspicuous city in the island Eeria.¹

¹ The same oracle is recorded in Euseb. *praep. ev.* 6.7.8.

67 Athenaeus, *Scholars at Dinner*

Chamaelion in his *On Stesichorus* says that not only

IAMBIC POETRY

καὶ μελωδηθῆναί φησιν οὐ μόνον τὰ Ὀμήρου ἀλλὰ
καὶ τὰ Ἡσιόδου καὶ Ἀρχιλόχου, ἔτι δὲ Μιμνέρμου καὶ
Φωκυλίδου. Κλέαρχος δ' ἐν τῷ προτέρῳ περὶ γρίφων
(fr. 92 Wehrli)· τὰ Ἀρχιλόχου, φησίν, Σιμωνίδης ὁ
Ζακύνθιος ἐν τοῖς θεάτροις ἐπὶ δίφρον καθήμενος
ἔρραψόδει.

FRAGMENTA

1-17. *Elegi*

I Ath. 14.627c

Ἀρχίλοχος γοῦν ἀγαθὸς ὢν ποιητῆς πρῶτον ἐκαυ-
χήσατο τῷ δύνασθαι μετέχειν τῶν πολιτικῶν ἀγώνων,
δεύτερον δὲ ἐμνήσθη τῶν περὶ τὴν ποιητικὴν ὑπαρ-
χόντων αὐτῷ, λέγων·

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

Plut. *Phocion* 7.6

καὶ γὰρ τῶν ἀνδρῶν ἐκείνων ἕκαστος ἐφαίνετο κατὰ
τὸν Ἀρχίλοχον

ἀμφότερον θεράπων μὲν Ἐνναλίῳ θεοῖο
καὶ Μουσέων ἐρατῶν δῶρον ἐπιστάμενος.

ARCHILOCHUS

Homer's verses were set to music, but also those of Archilochus and also Mimnermus and Clearchus says in the first of his two works that Simonides of Zacynthus used to recite the verses of Archilochus while sitting on a stool in the theatres.

FRAGMENTS

1-17. *Elegiac Poems*

1 Athenaeus, *Scholars at Dinner*

At any rate Archilochus who was a fine poet boasted first of his ability to participate in civic struggles and mentioned second his talent for poetry, saying:

I am the servant of lord Enyalios¹ and skilled in the lovely gift of the Muses.

Plutarch, *Life of Phocion*

In fact each of these men showed himself to be, in the words of Archilochus,

both a servant of the god Enyalios and skilled in the gift of the lovely Muses.²

¹ God of war. ² Plutarch's text is inferior. He has removed the first-person reference to avoid conflict with his introductory *ἕκαστος*, "each."

IAMBIC POETRY

2 Ath. 1.30f

Ἀρχίλοχος τὸν Νάξιον τῷ νέκταρι παραβάλλει (fr. 290): ὃς καὶ πού φησιν·

ἐν δορὶ μὲν μοι μᾶζα μεμαγμένη, ἐν δορὶ δ'
οἶνος

Ἴσμαρικὸς· πίνω δ' ἐν δορὶ κεκλιμένος.

1-2 Synes. *epist.* 130 (p. 717 Hercher, 223 Garzya), *Suda* s.v. ὑπνομαχῶ (iv.666.6 Adler) et s.v. Ἴσμαρικὸς οἶνος (ii.669.25)

1 μοι Synes., τοι *Suda*, om. Ath.

3 Plut. *Theseus* 5.2-3

οἱ δ' Ἄβαντες ἐκείραντο πρῶτοι τὸν τρόπον τούτων
. . . ὄντες πολεμικοὶ καὶ ἀγχέμαχοι καὶ μάλιστα δὴ
πάντων εἰς χεῖρας ὠθείσθαι τοῖς ἐναντίοις μεμαθηκό-
τες, ὡς μαρτυρεῖ καὶ Ἀρχίλοχος ἐν τούτοις·

οὔτοι πόλλ' ἐπὶ τόξα τανύσσεται, οὐδὲ θάμειαι
σφενδόνας, εὖτ' ἂν δὴ μῶλον Ἄρης συνάγη
ἐν πεδίῳ· ξιφέων δὲ πολύστονον ἔσσεται ἔργον·
ταύτης γὰρ κείνοι δάμονές εἰσι μάχης

5 δεσπότηαι Εὐβοίης δουρικλυτοί.

4 δαήμονες codd. (δαίμονες recc. duo), corr. Fick

5 Εὐβοίας codd., corr. Schneidewin

ARCHILOCHUS

2 Athenaeus, *Scholars at Dinner*

Archilochus compares Naxian wine to nectar (fr. 290) and he also says somewhere:

On board ship I have kneaded barley bread, on board ship Ismarian wine,¹ and I drink it while reclining on board ship.²

¹ From Ismaros in Thrace. ² The meaning of *ἐν δορί* is much disputed and the phrase is often translated "on my spear," but see Bossi 68-76 and n. 3 on fr. 4. If "on board ship" is incorrect, it is probably best to translate by "under arms."

3 Plutarch, *Life of Theseus*

The Abantes¹ were the first to cut their hair short in this manner . . . since they were warlike and fought at close quarters and had learned better than all others to press forward into hand-to-hand combat with their enemies, as Archilochus attests in these verses:

Not many bows will be stretched nor will there be numerous slings, whenever Ares brings together the press of battle on the plain; it will be the woeful work of swords. This is the warfare in which those spear-famed lords of Euboea are skilled.²

¹ A tribe in Euboea (see *Il.* 2.536-45). ² Often assumed to refer to the Lelantine War between Eretria and Chalcis, but there is much uncertainty. See V. Parker, *Untersuchungen zum Lelantischen Krieg und verwandten Problemen der frühgriechischen Geschichte* (Stuttgart 1997).

IAMBIC POETRY

4 P. Oxy. vi.854

φρα[
 ξεινοι[
 δεῖπνον δ' ου[
 5 οὔτ' ἐμοὶ ωσαῖ[
 ἀλλ' ἄγε σὺν κώ[θωνι θοῆς διὰ σέλματα νηὸς
 φοίτα καὶ κοίλ[ων πώματ' ἄφελκε κάδων,
 ἄγρει δ' οἶνον [έρυθρον ἀπὸ τρυγός· οὐδὲ γὰρ
 ἡμεῖς
 νηφέμεν [έν φυλακῇ τῆδε δυνησόμεθα.

Ath. 11.483d

μνημονεύει αὐτοῦ (sc. τοῦ κώθωνος) καὶ Ἀρχίλοχος ἐν ἐλεγείοις ὡς ποτηρίου, οὕτως· “ἀλλ' ἄγε—δυνησόμεθα,” ὡς τῆς κύλικος λεγομένης κώθωνος.

2 φρά[ζεις Lasserre 9 νήφειν μὲν Ath., νήφειν ἐν Musurus

5 Plut. *instit. Lac.* 34.239b (excidit v. 3, αὐτὸν—μέλει)

Ἀρχίλοχον τὸν ποιητὴν ἐν Λακεδαίμονι γενόμενον αὐτῆς ὥρας ἐδίωξαν, διότι ἐπέγνωσαν αὐτὸν πεποιηκότα ὡς κρείττον ἐστὶν ἀποβαλεῖν τὰ ὄπλα ἢ ἀποθανεῖν.

ἀσπίδι μὲν Σαίων τις ἀγάλλεται, ἣν παρὰ
 θάμνω,

ARCHILOCHUS

4 Oxyrhynchus papyrus (2nd c. AD)

Observe(?)¹ . . . strangers(?) . . . a meal . . . nor for me . . . But come, make many a trip with a cup through the thwarts² of the swift ship, pull off the covers of the hollow casks, and draw the red wine from the lees; we won't be able to stay sober on this watch.³

Athenaeus, *Scholars at Dinner*

Archilochus in his elegies refers to the *κώθων* as a cup, thus (vv. 6-9), where the *κώθων* is like what is called a *κύλιξ*.

¹ A paragraphus and coronis in the margin show that a new poem began here. Nothing of what precedes is legible.

² Or "across the deck." ³ Some connect fr. 2 and 4 (see Bossi on fr. 2).

5 Plutarch, *Ancient Customs of the Spartans*

When the poet Archilochus arrived in Sparta, they drove him out at once, because they learned that in his poetry he had said that it was better to throw away one's arms than to be killed:

Some Saian¹ exults in my shield which I left—a

IAMBIC POETRY

ἔντος ἀμώμητον, κάλλιπον οὐκ ἐθέλων
 αὐτὸν δ' ἐξεσάωσα. τί μοι μέλει ἀσπίς ἐκείνη;
 ἔρρέτω· ἐξαὔτις κτήσομαι οὐ κακίω.

1-3 (—ἐξέφυγον θανάτου τέλος) Sext. Emp. *Pyrrh. hypot.* 3.216; (—ἐξεσάωσα) Ar. *Pax* 1298-99, 1301 (ubi schol. Ἄρχιλόχου ἐστὶ τὸ δίστιχον κτλ.). 1-2 Strabo 10.2.17, 12.3.20; Vita Arati (p. 77.1 Maass). 3-4 (—ἔρρέτω) Olympiod. in Pl. *Gorg.* (p. 141.1 Westerink); Elias *proleg. philos.* 8 (*Comm. in Arist. Graeca* xviii.22.21); Ps.-Elias in Porph. *isagogen* 12.19 (p. 16 Westerink)

1 ἀσπίδα . . . ἀνείλετο (ἀγείλετο, ἀνείλατο, ἀφείλατο) τὴν Strabo περὶ θάμνον Strabo 12.3.20 3 αὐτὸς δ' ἐξέφυγον θανάτου τέλος Sext. Emp., ψυχὴν δ' Aristophanes (def. V. Di Benedetto, *Eikasmos* 2 [1991] 13-27, fort. recte), αὐτόν μ' fere Neoplatonici τί μοι μέλει; ἀσπίς ἐκείνη ἔρρέτω malunt quidam 4 ἐξαὔθις Plut. (-τῆς cod. unus), corr. Schaefer

6 Schol. Soph. *El.* 96, “φοίνιος Ἄρης οὐκ ἐξένισεν”

ἀντὶ τοῦ οὐκ ἀπέκτεινεν. ξένια γὰρ Ἄρεως τραύματα καὶ φόνου. καὶ Ἀρχίλοχος·

ξένια δυσμενέσιν λυγρὰ χαριζόμενοι

Suda s.vv. ἐξένισεν (ii.307.1 Adler) et ξένια καὶ ξενίζω (iii.493.1)

χαριζόμενος *Suda* utroque loco

ARCHILOCHUS

faultless weapon—beside a bush against my will.
But I saved myself. What do I care about that
shield? To hell with it! I'll get one that's just as good
another time.

¹ A Thracian tribe.

6 Scholiast on Sophocles, *Electra*

“murderous Ares did not present his guest-gifts”¹ instead
of ‘did not kill.’ For the guest-gifts of Ares are wounds and
slaughter. Cf. Archilochus:

favouring the enemy with guest-gifts of grief

¹ Electra's lament is that Agamemnon was killed by his wife
rather than in war.

IAMBIC POETRY

- 7 Fragmentum Sosthenis inscriptionis (v. test. 4), ed. W. Peek, *ZPE* 59 (1985) 14

ἐ]πὶ δυσμεν[έας
 ἀ]μείλιχον ἐν [
]ευάμενος.

- 7a πο[λλῶν δ' ἀθυμησάντων πάλιν λέ]γει·

ἐξ ἐλάφων ν[

(7) 1 ἴτω πᾶς ἐ]πὶ Peek, ἦι' ἐ]πὶ Slings 2 ἄλκιμον ἦτορ
 ἔχων καὶ ἀ]μείλιχον ἐν [φρεσὶ θυμόν West, ἐν [φρεσὶν ἦτορ
 Slings 3 ἀλ]ευάμενος Treu, σ]ευάμενος Slings (7a)
 ν[όον ἔσχετ' ἐνὶ φρεσὶ Peek

- 8 Schol. Ap. Rhod. 1.824 (p. 71 Wendel), “θεοσσάμενοι”

ἐξ αἰτήσεως ἀναλαβόντες, αἰτήσαντες· θέσ<σασ>θαι
 γὰρ τὸ αἰτῆσαι καὶ ἰκετεῦσαι . . . καὶ Ἀρχίλοχος·

πολλὰ δ' ἐμπλοκάμου πολιῆς ἀλὸς ἐν πελάγεσσι
 θεοσσάμενοι γλυκερὸν νόστον ὀ - ὀὀ -

Ἀρχίλοχος cod. L, Ἀντίλοχος P

- 9 P. Oxy. xxiii.2356a et Plut. *quomodo aud. poet.* 6.23b

(quae praecedunt v. ad fr. 108) ὅταν δὲ τὸν ἄνδρα τῆς
 ἀδελφῆς ἠφανισμένον ἐν θαλάσση καὶ μὴ τυχόντα
 νομίμου ταφῆς θρηνῶν λέγει μετριώτερον ἂν τὴν συμ-
 φορὰν ἐνεγκεῖν,

ARCHILOCHUS

7 Fragment of the inscription of Sosthenes

... against the enemy ... implacable in (heart?) ...
avoiding(?)

7a (and when many were disheartened he says again):

from deer¹. . .

¹ Perhaps an image for lack of courage. Cf. fr. 280.

8 Scholiast on Apollonius Rhodius

θεοσάμενοι means 'getting upon request, requesting,'
since *θέσσασθαι* means 'to ask for, to beg for' . . . Cf.
Archilochus:

and praying often (earnestly?) to the fair-haired
(goddess)¹ on the expanse of the white-capped sea
for a sweet homecoming

¹ Many treat "fair-haired" as an epithet of the sea.

9 Oxyrhynchus papyrus (2nd c. AD)¹ and Plutarch, *How the young man should study poetry*

But when Archilochus, lamenting his sister's husband who
had been lost at sea and had not obtained funeral rites, says
that he would have borne the disaster² with greater moder-
ation,

IAMBIC POETRY

εἰ κείνου κεφαλὴν καὶ χαρίεντα] μέλεα
 Ἕφαιστος καθαροῖσιν ἐν εἵμασιν] ἀμφεπονλήθη,
 τὸ πῦρ οὔτως, οὐ τὸν θεὸν προσηγόρευκε.

10 P.Oxy. 2356b

2]θια δέ σφεας 4 ἐξ]απίνης γάρ
 6]α γυναικῶν

11 Plut. *quomodo aud. poet.* 12.33a-b

πάλιν ὁ Ἀρχίλοχος οὐκ ἐπαινεῖται λυπούμενος μὲν ἐπὶ
 τῷ ἀνδρὶ τῆς ἀδελφῆς διεφθαρμένῳ κατὰ θάλασσαν,
 οἴνῳ δὲ καὶ παιδιᾷ πρὸς τὴν λύπην μάχεσθαι δια-
 νοούμενος. αἰτίαν μέντοι λόγον ἔχουσαν εἶρηκεν·

οὔτε τι γὰρ κλαίων ἰήσομαι, οὔτε κάκιον
 θήσω τερπωλὰς καὶ θαλίας ἐφέπων.

1-2 Tzetz. *alleg. Hom.* Ω 130 sq. (quae praecedunt v. ad
 fr. 215)

2 θαλίαν Boissonade (θάλειαν Tzetzes)

12 Schol. Aesch. PV 616 (p. 166 Herington), “δωρεάν”

τὸ “δωρεά” ἐπὶ συμφορᾶς λαμβάνεται. καὶ Ἀρχί-
 λοχος·

ARCHILOCHUS

if Hephaestus had tended to his head and lovely
limbs wrapped in pure white raiment,

he meant by this not the god, but fire.

¹ This contains the remnants of 18 verses, too tattered to be translated. Plutarch's lines occurred in vv. 10-11. ² It is possible that frs. 9-13 (or 8-13) come from the same poem or at least refer to the same disaster.

10 Oxyrhynchus papyrus

2 them 4 for suddenly 6 of women

11 Plutarch, *How the young man should study poetry*

Again, Archilochus is not praised for intending to fight with wine and amusements the grief he felt over the loss of his sister's husband at sea. He has, however, given a reasonable explanation:

for I shall cure nothing by weeping nor shall I make
matters worse by pursuit of pleasures and festivities

12 Scholiast on Aeschylus, *Prometheus Bound*

The word δωρεά ('gift') is used for misfortune, as by Archilochus:

IAMBIC POETRY

†κρύπτομεν† ἀνηρὰ Ποσειδάωνος ἀνακτος
δῶρα.

1 κρύπτωμεν <δ'> Liebel (-ῶμεν cod. V) Ποσειδάωνος
Liebel: -δῶνος cod. Φ, -δῶνα (et ἀνακτα) M

13 Stob. 4.56.30

Ἀρχιλόχου·

κῆδεα μὲν στονούεντα, Περικλέες, οὔτε τις ἀστῶν
μεμφόμενος θαλίης τέρψεται οὐδὲ πόλις·
τοίους γὰρ κατὰ κῦμα πολυφλοίσβοιο θαλάσσης
ἔκλυσεν, οἰδαλέους δ' ἀμφ' ὀδύνης ἔχομεν
5 πνεύμονας. ἀλλὰ θεοὶ γὰρ ἀνηκέστοισι κακοῖσιν,
ὦ φίλ', ἐπὶ κρατερὴν τλημοσύνην ἔθεσαν
φάρμακον. ἄλλοτε ἄλλος ἔχει τόδε νῦν μὲν ἐς ἡμέας
ἐτράπεθ', αἱματόεν δ' ἔλκος ἀναστένομεν,
ἕξ αὐτῆς δ' ἐτέρους ἐπαμείψεται. ἀλλὰ τάχιστα
10 τλήτε, γυναικείον πένθος ἀπωσάμενοι.

4 ἀμφ' ὀδύνη ἴσχομεν cod. S, ἴσχομεν ἀμφ' ὀδύνη Par. 1985,
corr. Gaisford 9 ἐταίρους S, corr. Frobenius

14 Orion *etym.* col. 55.22 Sturz (sine versibus *Et. Gen.*,
Et. Mag.)

ἐπίρρησις· ὁ ψόγος, καὶ ἡ κακηγορία· ἔνθεν λοιπὸν
καὶ ἐπίρρητος. Ἀρχίλοχος ἐν ἐλεγείοις·

Αἰσιμίδη, δῆμου μὲν ἐπίρρησιν μελεδαίνων

ARCHILOCHUS

let us conceal(?) the painful gifts of lord Poseidon¹

¹ If the context is that given in Plutarch's introduction to frs. 9 and 11, the verb cannot mean 'bury.' Perhaps 'keep silent about.'

13 Stobaeus, *Anthology*

From Archilochus:

There will be no disapproval of our mourning and lamentation, Pericles, when any citizen or even state takes pleasure in festivities, since such fine men did the wave of the loud-roaring sea wash over, and our lungs are swollen from pain. But, my friend, for incurable woes the gods have set powerful endurance as an antidote. This woe comes to different people at different times. Now it has turned upon us and we bewail a bloody wound, but later it will pass to others. Come, endure with all haste, thrusting aside womanly mourning.

14 Orion, *Lexicon*

ἐπίρρησις means 'blame' or 'slander;' moreover, from there comes also *ἐπίρρητος*. Cf. Archilochus in his elegiacs:

No one, Aesimides, will experience very many de-

IAMBIC POETRY

οὐδείς ἂν μάλα πόλλ' ἱμερόεντα πάθοι.

1 Αἰσιμῆδη δηλοῦμεν cod., corr. Elmsley ἐπίρρησι cod.,
corr. Ruhnken

15 Arist. *Eth. Eudem.* 7.1236a33

τούτων (sc. τῶν φιλιῶν) ἡ μὲν διὰ τὸ χρήσιμόν ἐστιν ἡ
τῶν πλείστων φιλία· διὰ γὰρ τὸ χρήσιμοι εἶναι φιλοῦ-
σιν ἀλλήλους, καὶ μέχρι τούτου, ὥσπερ ἡ παροιμία·

Γλαῦκ', ἐπίκουρος ἀνὴρ τόσσον φίλος ἔσκε
μάχηται.

τὸν σοφὸν φίλον codd., corr. Fritzsche ἔστε Fick

16 Stob. 1.6.3

πάντα Τύχη καὶ Μοῖρα, Περίκλεες, ἀνδρὶ
δίδωσιν.

17 Syrianus in Hermog. (i.6.12 Rabe)

καὶ ἐν Μιλήτῳ ὁ θεός· “οὐδὲν ἄνευ καμάτου πέλει
ἀνδράσιν εὐπετὲς ἔργον” (Ps.-Phocyl. 162)· καὶ πάλιν·

πάντα πόνος τεύχει θνητοῖς μελέτη τε βροτεΐη.

cf. Io. Sicel. in Hermog. (*Rhet. Gr.* vi.96.5 Walz)

ARCHILOCHUS

lights, if he is concerned about the people's censure.

15 Aristotle, *Eudemian Ethics*

Of these friendships the one that is based on usefulness is the friendship of most people; for they are friends of one another only as long as they are useful, as the proverb goes:

Glaucus, an ally is a friend only as long as he fights.¹

¹ Generally assigned to Archilochus because of the name Glaucus (cf. fr. 48.7; 105.1; 117; 131.1; test. 1).

16 Stobaeus, *Anthology*

Fortune and Destiny, Pericles, give a man everything.¹

¹ Assigned by some to Archilochus because of the name Pericles (cf. fr. 13.1, introduction to fr. 124a, and test. 17).

17 Syrianus on Hermogenes

And in Miletus the god (Apollo) says: "nothing is easily accomplished by men without toil;" and again:

Hard work and human effort accomplish everything for mortals.¹

¹ Assigned to Archilochus by John of Sicily, but rejected by some on metrical grounds ($\tau\tilde{\epsilon}\ \beta\rho$).

IAMBIC POETRY

18-87. *Trimetri*

18 Eust. in Hom. *Il.* 5.31 (ii.15.24 V.d.Valk) = Herodian.
(ii.639.24 Lentz)

κλίνεται δὲ καὶ ὡς σπονδειακόν, Ἄρης Ἄρου· ὅθεν
κατὰ Ἰάδα διάλεκτον ἐπεκτείνας Ἀρχίλοχος ἔφη ἐν
τοῖς τριμέτροις

παῖδ' Ἄρω μνηφόνου

19 Plut. *de tranqu. animi* 10.470b-c

εἶθ' οὕτως αἰεὶ τῶν ὑπὲρ ἑαυτοὺς ἐνδεεῖς ὄντες οὐδέποτε
τοῖς καθ' ἑαυτοὺς χάριν ἔχουσιν.

οὐ μοι τὰ Γύγω τοῦ πολυχρύσου μέλει,
οὐδ' εἰλέ πώ με ζῆλος, οὐδ' ἀγαίομαι
θεῶν ἔργα, μεγάλης δ' οὐκ ἐρέω τυραννίδος·
ἀπόπροθεν γάρ ἐστιν ὀφθαλμῶν ἐμῶν.

“Θάσιος γὰρ ἦν ἐκεῖνος.” ἄλλος δέ τις Χίος, ἄλλος δὲ
Γαλάτης ἢ Βιθυνὸς οὐκ ἀγαπῶν εἰ . . .

Arist. *Rhet.* 3.17.1418b28

εἰς δὲ τὸ ἦθος, ἐπειδὴ ἔνια περὶ αὐτοῦ λέγειν ἢ
ἐπίφθονον ἢ μακρολογίαν ἢ ἀντιλογίαν ἔχει, καὶ περὶ
ἄλλου ἢ λοιδορίαν ἢ ἀγροικίαν, ἕτερον χρὴ λέγοντα
ποιεῖν, ὅπερ Ἰσοκράτης ποιεῖ ἐν τῷ Φιλίππῳ καὶ ἐν
τῇ Ἀντιδόσει, καὶ ὡς Ἀρχίλοχος ψέγει· ποιεῖ γὰρ τὸν

ARCHILOCHUS

18-87. Iambic Trimeters

18 Eustathius on Homer, *Iliad*

It is also declined as a spondee, ἄρης ἄρου, and hence by extending it in accordance with the Ionic dialect Archilochus said in his trimeters

son of bloodthirsty Ares

19 Plutarch, *On tranquillity of mind*

Accordingly, since they always lack what is beyond them, they are never grateful for what befits their station.

The possessions of Gyges¹ rich in gold are of no concern to me, not yet have I been seized with jealousy of him, I do not envy the deeds of the gods, and I have no love of tyranny. That is beyond my sights.

“Yes, since he was a Thasian,” someone will say. Yet others, a Chian, Galatian, or Bithynian, are not content if . . .

Aristotle, *Rhetoric*

And with regard to character, since to say some things about oneself results in jealousy or longwindedness or controversy and since to say some things about another results in abuse or boorishness, it is necessary to represent another as speaker, as Isocrates does in *Philippus* and in *Antidosis*, and as Archilochus censures. For he represents the

IAMBIC POETRY

πατέρα λέγοντα περὶ τῆς θυγατρὸς ἐν τῷ ἰάμβῳ
 “χρημάτων—ἀπόμοτον” (fr. 122.1), καὶ τὸν Χάρωνα
 τὸν τέκτονα ἐν τῷ ἰάμβῳ οὗ ἢ ἀρχή “οὗ μοι τὰ
 Γύγεω.”

2 ἀγάζομαι Plut. codd. S²V 3 ἐρῶ codd., corr.
 Schneidewin

20 Heracl. Lemb. π. πολιτείων 50 (p. 30 Dilts)

οὔτοι δι’ ὑπερβολὴν ἀτυχημάτων πολλὰ ἐκακώθησαν.
 καὶ που καὶ Ἀρχίλοχός φησι

κλαίω τὰ Θασίων, οὐ τὰ Μαγνήτων κακά.

Strabo 14.1.40

καὶ τὸ παλαιὸν δὲ συνέβη τοῖς Μάγνησιν ὑπὸ Τρηρῶν
 ἄρδην ἀναιρεθῆναι, Κιμμερικοῦ ἔθνους, εὐτυχήσαντας
 πολὺν χρόνον, τῷ δ’ ἐξῆς ἔτει Μιλησίους κατασχεῖν
 τὸν τόπον. Καλλίνος μὲν οὖν (fr. 3) ὡς εὐτυχοῦντων ἔτι
 τῶν Μαγνήτων μέμνηται καὶ κατορθούντων ἐν τῷ
 πρὸς τοὺς Ἐφεσίους πολέμῳ, Ἀρχίλοχος δὲ ἤδη
 φαίνεται γνωρίζων τὴν γενομένην αὐτοῖς συμφορὰν,
 κλαίειν <φάσκων τὰ> (add. West) Θασίων οὐ τὰ
 Μαγνήτων κακά. ἐξ οὗ καὶ τὸ νεώτερον εἶναι τοῦ
 Καλλίνου τεκμαίρεσθαι πάρεστιν.

cf. Ath. 12.525c, Clem. Strom. 1.131.7-8 (= test. 8)

τὰ Θασίων Tyrwhitt, θαλασσῶν Heracl., θάσων, θάσσον,
 θείων codd. Strabonis

ARCHILOCHUS

father as speaking about his daughter in the iambic poem (fr. 122.1) and Charon the carpenter in the iambic poem whose beginning is "The possessions of Gyges are of no (concern) to me."

¹ Gyges ruled over Lydia 687-652.

20 Heraclides Lembus, *On Constitutions*

They (sc. the Magnesians) were greatly afflicted because of excessive misfortunes. And somewhere Archilochus says:

I bewail the woes of the Thasians, not those of the Magnesians.

Strabo, *Geography*

And in ancient times it happened that the Magnesians, who had long been prosperous, were utterly destroyed, and that in the following year the Milesians took possession of the place. Now Callinus mentions the Magnesians as still prosperous and as successful in their war with the Ephesians, but Archilochus is clearly already aware of the disaster that befell them, (since he says that) he bewails the woes of the Thasians, not those of the Magnesians. As a result one may infer that he is later than Callinus.¹

¹ But only a short period may have elapsed between the two poets' references to the Magnesians.

IAMBIC POETRY

21 Plut. *de exilio* 12.604c

ἀλλ' ἡμεῖς, καθάπερ Ἀρχίλοχος τῆς Θάσου τὰ καρ-
ποφόρα καὶ οἰνόπεδα παρορῶν διὰ τὸ τραχὺ καὶ
ἀνώμαλον διέβαλε τὴν νῆσον εἰπών·

ἦδε δ' ὥστ' ὄνου ράχισ
ἔστηκεν ὕλης ἀγρίας ἐπιστεφής,

οὕτω τῆς φυγῆς πρὸς ἓν μέρος τὸ ἄδοξον ἐντεινόμενοι
παρορῶμεν τὴν ἀπραγμοσύνην κτλ.

2 ἀγρίας Plut., corr. Liebel

22 Ath. 12.523d

καὶ Ἀρχίλοχος δὲ ὁ ποιητὴς ὑπερτεθαύμακε τὴν
χώραν τῶν Σιριτῶν διὰ τὴν εὐδαιμονίαν. περὶ γούν
τῆς Θάσου λέγων ὡς ἦσσανός φησιν·

οὐ γάρ τι καλὸς χώρος οὐδ' ἐφίμερος
οὐδ' ἐρατός, οἶος ἀμφὶ Σίριος ῥοάς.

ὠνομάσθη δὲ ἡ Σίρις, ὡς μὲν Τίμαιός φησιν (FGrHist
566 F 52) καὶ Εὐριπίδης ἐν Δεσμώτιδι Μελανίππη (fr.
496 N.) ἀπὸ γυναικὸς τινος Σίριδος, ὡς δὲ Ἀρχίλοχος
ἀπὸ ποταμοῦ.

23 P. Oxy. xxii.2310 fr. 1 col. i.1-21, ed. Lobel

5

γὰρ ἐργματ[
ιχα..ω[

ARCHILOCHUS

21 Plutarch, *On exile*

But just as Archilochus disregarded the fruitful fields and vineyards of Thasos and attacked the island because of its ruggedness and unevenness, saying,

 this (island) stands like the backbone of an ass, covered with a wild forest,

so we, concentrating on one aspect of exile, the absence of fame, overlook the absence of politics etc.

22 Athenaeus, *Scholars at Dinner*

And the poet Archilochus had great admiration for the land of the Sirites because of its prosperity. At any rate, speaking about Thasos as an inferior place, he says:

 for it is not at all a fair, desirable, or lovely land, like that round about the stream of Siris.¹

According to Timaeus and Euripides in his *Melanippe Bound* it was called Siris after a woman named Siris, but according to Archilochus after a river.

¹ Athenaeus is referring to Siris on the gulf of Tarentum, but Archilochus' acquaintance with this area is surprising and some argue for a reference to a river, elsewhere called Syros, which flows into the Propontis.

23 Oxyrhynchus papyrus (mid 2nd c. AD)¹

 . . . for deeds . . . I replied: "Lady, have no fear of

IAMBIC POETRY

- τὴν δ' ἐχῶντα μειβόμην
 “γύνα[ι], φάτιν μὲν τὴν πρὸς ἀνθρώπῳ[ν κακὴν
 μὴ τετραμήνης μηδέν· ἀμφὶ δ' εὐφ[ρονη,
 10 ἐμοὶ μελήσει· [θ]υμὸν ἴλαον τίθειο.
 ἐς τοῦτο δὴ τοι τῆς ἀνολβείης δοκ[έω
 ἦκειν; ἀνήρ τοι δειλὸς ἄρ' ἐφαινόμην,
 οὐδ' οἴός εἰμ' ἐγὼ [α]ὐτὸς οὐδ' οἶων ἄπο.
 ἐπίσταμαί τοι τὸν φιλ[έο]ν[τα] μὲν φ[ι]λεῖν,
 15 τὸ]ν δ' ἐχθρὸν ἐχθαίρειν τε [κα]ὶ κακο[
 μύ]ρμηξ. λόγῳ νιν τ[ῶ]ιδ' ἀλη]θείη πάρ[α.
 πό]λιν δὲ ταύτη[ν ...].[...ἐ]πιστρέ[φει]α[ι]
 οὐ]τοι ποτ' ἄνδρες ἐξε[πόρθη]σαν, σὺ δ[ὲ
 ν]ῦν εἶλες αἰχμηὶ κα[ὶ μέγ' ἐ]ξήρ(ω) κ[λ]έος.
 20 κείνης ἀνασσε καὶ τ[υραν]νίην ἔχε·
 π[ο]λ[λοῖ]σ[ι] θ]η[ν ζ]ηλωτὸς ἀ[νθρ]ώπων ἔσειαι.”

8 κακὴν Lobel 9 εὐφ[ρονη Bossi, εὐφ[ρόνη] West
 10 τιθεῖ pap., corr. West 11 ἀνολβείης pap., corr. Chan-
 traine 13 [α]ὐτὸς Lobel, [ο]ὐτος West 14 φ[ι]λεῖν
 pap., corr. West 15 κακο[στομέειν Lobel, κακο[ὶς] δακεῖν
 Bossi, alii alia 16 Μύ]ρμηξ aliqui τ[ῶ]ιδ' ἀλη]θείη
 Lobel 18 οὐ]τοι Lobel, ἐχθ]ροί Bossi, alii alia, cetera
 Lobel 19 ν]ῦν West μέγ' ἐ]ξήρα[ς Lobel, -ao Adrados,
 -ω West 20 suppl. Lobel 21 π[ο]λ[λοῖ]σ[ι] Peek,
 θ]η[ν West

24 P. Oxy. 2310 fr. 1 col. i.22-39, ed. Lobel

]νηὶ σὺν σ[μ]ικρῆι μέγαν
 πόντου περήσ]ας ἦλθες ἐκ Γορτυνίης

ARCHILOCHUS

the evil rumour that people spread. As for kindly report(?),² that will be my concern. Make your heart propitious. Do you think I have reached such a degree of misfortune? I seem to you then to be a base man, not the sort of person I am and my ancestors were. Indeed I know how to repay love with love and hatred with hate and biting abuse(?) like an ant. There is truth then in what I say. You move about this city (which?) men have never sacked, but now you have captured it with the spear and you have won great glory. Rule over it and retain your dominance; in truth you will be the envy of many people.”

¹ Some treat fr. 23 and 24 as one poem (no paragraphus is visible), but it is difficult to reconcile their subject matter. For the many attempts to explain both fragments (also 25 and 26), see Bossi 88-113.

² West's supplement “as for a (or the) night” is suitable if, as he argues (*Studies* 118-20), the poem is erotic and if there was an earlier reference in the poem to night. For another interpretation see Luppe, *APF* 41 (1995) 20-23, who also argues that a new poem commences at v. 11.

24 Same papyrus

... (after crossing) the large (sea) in a small ship you arrived from the region of Gortyn¹ . . . I am glad of

IAMBIC POETRY

-]σ. οὐτιτ. γεπεσταθή[ν]
]καὶ τόδ' ἀρπαλ[ί]ζομ[αι]
 5 κρ]ηγύης ἀφίκ[
]λμοισιν ἐξ[.....].ς
]χειρα καὶ π[αρ]εστ[ά]θης
]ουσας· φ[ο]ρτίων δέ μοι μέ[λ]ει
 ἦκιστα,]ος εἶτ' ἀπώλετο
 10]ν ἐστι μηχανή
 δ' ἂν ἄλλ]λογ οὔτιν' εὐροίμην ἐγώ
 εἰ σ]ὲ κῦμ' ἄλδς κατέκλυσεν
 ἦ]ν χερσὶν αἰχμητέων ὑπο
 ἦ]βην ἀγλ[α]ῆν ἀπ[ώ]λεσ[α].ς.
 15 νῦν δ']θεῖ καί σε θε[ὸς] ἐρ]ρύσατο
]..]. καμὲ μουνωθέντ' ἰδ..
]ν, ἐν ζόφωι δὲ κείμενος>
 αὔτις] εἰ[ς] φά[ος κ]ατεστάθην.

2 suppl. Adrados 5 Lasserre 7 Adrados
 9 init. West 11 Steffen et φίλον vel γαμβρὸν init. West
 12 Peek et τοιοῦτον init. West 13 init. Peek
 15 init. Schiassi 18 Peek

25 P. Oxy. 2310 fr. 1 col. i.40-48, ed. Lobel

-]τις ἀνθρώπου φνῆ,
 ἀλλ' ἄλλος ἄλλωι καρδίην ἰαίνεται.
]τ[.]. Μελησά[νδρω]ι σάθη
]ε βουκόλωι Φαλ[αγγ]ιωι.
 5 τοῦτ' οὔτις ἄλλ]ος μάντις ἀλλ' ἐγὼ εἶπέ σοι.

ARCHILOCHUS

this . . . you came on a good (ship?) . . . (a god held over you?) his hand and you got here . . . I am (not at all) concerned about the cargo . . . whether it was lost (or) . . . there is a means . . . I could not find another . . . (if?) the waves of the sea had washed over you (or) . . . at the hands of spearmen . . . you had lost the splendid prime of your youth. (But as it is) . . . and a god saved you . . . and me left alone . . . prostrate in the gloom . . . I am restored to the light of day.

¹ Presumably the Gortyn in Crete.

25 Same papyrus¹

. . . human nature, but different people are warmed at heart by different things . . . for Melesa(nder) prick . . . for the herdsman Phal(ang)ios.² I, (no other) prophet, proclaimed (this) to you . . . for to

IAMBIC POETRY

]γάρ μοι Ζεὺς πατήρ Ὀλυμπίων
 ἔ]θηκε κάγαθὸν μετ' ἀνδράσι
 οὐ]δ' ἂν Εὐρύμας διαψέγο[ι

2 Schol. Hom. *Od.* 14.228, Sext. *Emp. adv. math.* 11.44, Clem.
Strom. 6.7.3-5

2 ἀλλ' Clem., om. Sext. et schol. Hom. ἄλλω ἐπ' ἔργω
 Sext. κραδίην Clem., schol. Hom., v.l. in Sext.
 3,4 suppl. West 5 τοῦτ' West, οὔτις ἄλλ]ος Lobel
 8 init. Lobel, fin. Lasserre

26 P. Oxy. 2310 fr. 1 col. ii, ed. Lobel

5· ὄναξ Ἄπολλον, καὶ σὺ τοὺς μὲν αἰτίους
 πήμαινε καὶ σφας ὄλλυ' ὥσπερ ὀλλύεις,
 ἡμέας δὲ.[

Macr. Sat. 1.17.9-10

alii cognominatum Apollinem putant ὡς ἀπολλύντα τὰ
 ζῶα: exanimat enim et perimit animantes, cum pestem
 intemperie caloris immittit, ut Euripides in Phaethonte
 (224-25 Diggle) . . . item Archilochus: "ἄναξ—ὀλλύεις."

5 ωνξ. π. [pap., ἄναξ *Macr.* 6 πημαιν[pap., σήμαινε
Macr. (πημ- corr. Camerarius) σφας codd. primarii, σφεας
 rec. unus 7 Lobel

29 P. Oxy. 2310 fr. 4, ed. Lobel

2 αρθμιάδεω 4 γάρ εἰς 5 ἀνθ]ρώπων ἔτι
 7]ειδ' ὅπηι δύνε[αι 8 θαυμαστός εἰς

ARCHILOCHUS

me Zeus father of the Olympians . . . made and good
among men . . . (nor) would Eurymas³ find fault.

¹ We have the beginning of the poem, since above v. 1 the papyrus preserves meager traces of ink which do not leave enough room for a trimeter and so suggest a title.

² Presumably two men are named who find erotic pleasure in different parts of the body. There may be a contrast between homosexual and heterosexual preferences.

³ "Eurymas annoyed Castor with malicious accusations against Polydeuces" (West, *Studies* 122).

26 Same papyrus

You too, lord Apollo, bring ruin upon the guilty and
destroy them as you do, but us . . .¹

Macrobius, *Saturnalia*

Others think that Apollo got his name because he destroys (*ἀπολλύντα*) living creatures; for he deprives of life and kills the living when he sends a pestilence as a result of excessive heat, as in Euripides' *Phaethon* . . . Similarly Archilochus.

¹ The two emendations required to make Macrobius' citation agree with the papyrus do not inspire confidence that both texts are the same. Traces of 4 verses before and 8 after what is printed here are discernible in the papyrus.

29 Same papyrus

. . . Arthmiades(?) . . . for you are . . . men(?) still
. . . where(ver) you can . . . you are astounding

IAMBIC POETRY

- 30 Ps.-Ammonius *de adfin. vocab. diff.* 431 (p. 111 Nickau)

ρόδον καὶ ροδωνιά καὶ ροδῆ διαφέρει. ρόδον μὲν γὰρ τὸ ἄνθος, ροδωνιά δὲ ὁ τόπος, ροδῆ δὲ τὸ φυτόν. Ἀρχίλοχος·

ἔχουσα θαλλὸν μυρσίνης ἐτέρπετο
 ροδῆς τε καλὸν ἄνθος.

cf. schol. Theocr. 4.45 (p. 147.12 Wendel), *Et. Gen.* (p. 29 Calame), *Et. Mag.* 441.48, Ath. 2.52f, Eust. in Hom. *Od.* 24.341 (1963.48)

1 *μυρρίνης* schol. Theocr., *Et. Mag.*; *μυρίνης* *Et. Gen.*

- 31 Synes. *laudatio calvitii* 11.75b (ii.211.12 Terzaghi)

οὐκοῦν ἅπαντες οἴονται τε καὶ λέγουσιν αὐτοφυῆς εἶναι σκιαδεῖον τὴν κόμην· καὶ ὁ κάλλιστος ποιητῶν Ἀρχίλοχος ἐπαινέσας αὐτήν, ἐπαινεῖ μὲν οὖσαν ἐν εταίρας σώματι, λέγει δὲ οὕτως·

ἢ δέ οἱ κόμη
 ὄμους κατεσκιάζει καὶ μετάφρενα.

2 *κατασκιάζει* codd., corr. Bentley

- 32 *Et. Gen.* (p. 25 Calame) = *Et. Mag.* 324.17 (quae praecedunt v. ad fr. 46)

καὶ πάλιν

δι᾽ τὸ μύρτον,

ARCHILOCHUS

30 Pseudo-Ammonius, *On similar but different words*

ῥόδον, ῥοδωνιά, and ῥοδῆ are different. ῥόδον is the rose flower, ῥοδωνιά the rose garden, and ῥοδῆ the rose bush.

Cf. Archilochus:

she took delight in holding a sprig of myrtle and the lovely flower of the rose bush

31 Synesius, *Praise of baldness*

Therefore all think and say that hair is a natural sunshade. And Archilochus, the finest of poets, when he praises the hair, praises it on the body of a courtesan, speaking as follows:

and her hair cast a shade over her shoulders and back¹

¹ Many combine this with fr. 30.

32 *Etymologicum Genuinum* and *Magnum*

And again

right through the myrtle spray,¹

IAMBIC POETRY

ἀντὶ τοῦ διὰ τὸ μύρτον (σημαίνει δὲ τὴν μυρσίνην).

33 Ps.-Luc. *amores* 3 (iii.86.24 Macleod)

ἔναγχος γοῦν διηγουμένου σου τὸν πολὺν ὡς καὶ παρ' Ἑσιόδῳ κατάλογον ὧν ἀρχῆθεν ἠράσθης ἰλαραὶ μὲν τῶν ὀμμάτων αἱ βολαὶ τακερῶς ἀνυγραίνοντο, τὴν φωνὴν δ' ἴσην τῇ Λυκάμβου θυγατρὶ λεπτὸν ἀφιδύνων ἀπ' αὐτοῦ τοῦ σχήματος εὐθύς δῆλος ἦς οὐκ ἐκείνων μόνων ἀλλὰ καὶ τῆς ἐπ' αὐτοῖς μνήμης ἐρῶν.

34 Ap. Dysc. *de adverb.* (*Gramm. Gr.* ii.i.i.161)

ὅτι γὰρ τὰ τοιαῦτα διὰ τοῦ ἰ (sc. γράφεται) σαφὲς μὲν καὶ ἐκ τῶν διαλέκτων . . . καὶ ἔτι τῆς παρεπομένης ἔσθ' ὅτι συστολῆς, ὅπερ ἴδιον τῶν διχρόνων. τὸ γοῦν Ἀρχιλόχειον συνεστάλη,

ἀμισθὶ γάρ σε πάμπαν οὐ διάξομεν.

35 *Et. Gen.* (p. 35 Calame); *Et. Gud.* col. 339.30 Sturz;
Et. Mag. 530.28

κορωνός· ὁ γαῦρος καὶ ὑψαυχεῶν . . . Ἀρχίλοχος·

ARCHILOCHUS

with διέξ instead of διά (by μύρτον he means myrtle spray).

¹ Probably here a metaphor for the female genitals.

33 Pseudo-Lucian, *Affairs of the Heart*

Just now at any rate, when in Hesiodic fashion you were going through the long catalogue of your loves from the beginning, the merry glances of your eyes grew meltingly moist, and giving a delicate sweetness to your voice so that it matched that of Lycambes' daughter you made it immediately clear from your very manner that you were in love not just with them but also with your memory of them.

34 Apollonius Dyscolus, *On adverbs*

For that such words are written with a long iota is clear from the dialects . . . And yet sometimes shortening occurs, as is characteristic of syllables with variable length. At any rate Archilochus shortened the iota,

for on no account will we ferry¹ you without payment

¹ Probably a metaphor for sexual intercourse, perhaps placed in the mouths of the daughters of Lycambes.

35 *Etymologicum Genuinum, Gudianum, and Magnum*

κορωνός means proud and with neck held high . . . Cf. Archilochus:

IAMBIC POETRY

βοῦς ἐστὶν ἡμῖν ἐργάτης ἐν οἰκίῃ,
κορωνός, ἔργων ἴδρις, οὐδαρ()

1 ἡμῖν pro ἡμῖν West 2 οὐδαρ Et. Gen. A, οὐδαμῶς Et.
Gen. B (om. Gud., Mag.), οὐδ' ἀροῦν κακός tent. West, alii alia

36 Harpocr. s.v. παλίνσκιον (p. 200 Keaney)

Ἰσαῖος μὲν ἐν τῷ πρὸς ὀργεῶνας (fr. 112 Sauppe, 26
Thalheim) “μήτε παλίνσκιον γίγνεσθαι τὸ χωρίον,”
ἀντὶ τοῦ σύσκιον, Ἀρχίλοχος δὲ τριμέτρους

πρὸς τοῖχον ἐκλίνθησαν ἐν παλινσκίῳ

ἀντὶ τοῦ ἐν σκοτεινῷ, καὶ Σοφοκλῆς Ἰνάχῳ (fr. 289
Radt) “χειμῶνι σὺν παλινσκίῳ” ἀντὶ τοῦ ζοφερῷ.

ἐκινήθησαν codd., corr. Toup

37 Porphyrius in Hom. *Il.* 9.90 (p. 134 Schrader)

τὸν αὐτὸν τρόπον καὶ τὸν Λαέρτου οἶκον (*Od.* 24.208)
περιέχεσθαι πανταχόθεν (sc. φησὶν Δωρόθεος ὁ
Ἀσκαλωνίτης) ὑπὸ τοῦ κλισίου, κατὰ μέσον ὠκο-
δομημένον. τὸ γὰρ περιθεῖν τοῦτο δηλοῖ, οἶον καὶ
Ἀρχίλοχος δηλοῖ ποιήσας

τοῖον γὰρ αὐλὴν ἔρκος ἀμφιδέδρομεν.

38 Schol. A Hom. *Il.* 11.786 (iii.280 Erbse), “γενεῆ μὲν ὑπέρτερός ἐστὶν Ἀχιλλεύς”

ὅτι Ἀρχίλοχος ὑπερτέραν τὴν νεωτέραν ἐδέξατο.

ARCHILOCHUS

we have in the stable¹ a work-ox, proud, a skilled worker, and not . . .

¹ Or "house," if the ox is a metaphor. For a possible sexual connotation of the word for 'work,' cf. fr. 208.

36 Harpocration, *Lexicon of the Ten Attic Orators*

Isaeus in *Against the members of a religious association* uses *παλίνσκιον* instead of *σύσκιον*, "and that the plot of land not be thickly shaded," and Archilochus in his trimeters uses it instead of *σκοτεινῶ*,

they leaned against a wall in the shadow,¹

and Sophocles in *Inachus* uses it instead of *ζοφερῶ*, "with a gloomy winter."

¹ West suggests a reference to the daughters of Lycambes and the precinct of Hera (see test. 20).

37 Porphyry on Homer, *Iliad*

Dorotheus of Ascalon¹ says that in the same way the house of Laertes was surrounded on all sides by the lean-to(?), with the house built in the middle. For *περιθεῖν* makes this clear, as Archilochus also makes clear when he composed

for such an enclosure runs round the courtyard²

¹ Grammarian of the 1st cent. A.D.

² West tentatively

suggests that frs. 36-37 be combined.

38 Scholiast A on Homer, *Iliad* ("Achilles is superior in birth")

For Archilochus uses *ὑπερτέρα* to mean *νεωτέρα*:

IAMBIC POETRY

οἴην Λυκάμβεω παῖδα τὴν ὑπερτέραν,
ἀντὶ τοῦ τὴν νεωτέραν.

οἴην^ρ Maas, σχοίην Jurenka Λυκάμβεος cod., corr.
Elmsley

39 Ath. 3.122b

Κηφισόδωρος γοῦν ὁ Ἴσοκράτους τοῦ ῥήτορος μαθητῆς ἐν τῷ τρίτῳ τῶν πρὸς Ἀριστοτέλην λέγει ὅτι εὔροι τις ἂν ὑπὸ τῶν ἄλλων ποιητῶν ἢ καὶ σοφιστῶν ἐν ἣ δύο γοῦν πονηρῶς εἰρημένα, οἷα παρὰ μὲν Ἀρχιλόχῳ τὸ πάντα ἄνδρα ἀποσκολύπτειν, Θεοδώρῳ δὲ (fr. 754 SH) τὸ κελεύειν μὲν πλέον ἔχειν, ἐπαινεῖν δὲ τὸ ἴσον, Εὐριπίδῃ δὲ (Hipp. 612) τὸ τὴν γλῶτταν ὁμομοκέναι φάναι.

40 Schol. Ar. Pac. 1148 (p. 164 Holwerda), “παρδακὸν τὸ χωρίον”

δίγρον. οὕτω γὰρ καὶ Ἀρχίλοχος,

παρδακὸν δ' ἐπέσιον,

καὶ παρὰ Σιμωνίδῃ τῷ Ἀμοργίῳ (fr. 21)

παρδοκὸν δι' ἐπιόιον cod., corr. Hecker; fort. παρδακῶν δ' ἐπεσιῶν, cf. fr. 67.11 et Hesych. παρδάκων διγύρων

ARCHILOCHUS

only the superior daughter of Lycambes,
instead of younger.¹

¹ In the Homeric passage *ὑπέρτερος* was incorrectly taken to mean 'younger' and Archilochus was cited, also incorrectly, in support. Archilochus meant physically or morally superior or less probably, with West (*Studies* 123), that she had the 'upper' position in sexual intercourse. Some assign the line to the lost beginning of fr. 196a.

39 Athenaeus, *Scholars at Dinner*

At any rate Cephisodorus, the pupil of the orator Isocrates, says in the third book of his *Against Aristotle* that one can find at least one or two vulgar sayings in other poets or even sophists, such as in Archilochus the *ἀποσκολύπτειν*¹ every man, in Theodorus the urging to acquire more while praising equality, and in Euripides the saying that the tongue has sworn.

¹ The verb can mean both 'to pull back the foreskin' and 'to injure' in a variety of ways (cf. fr. adesp. iamb. 45). The precise form of Archilochus' words cannot be determined. For a full discussion see Bossi 123-26.

40 Scholiast on Aristophanes, *Peace* ("the area is sodden")

παρδακόν means 'wet,' as in Archilochus,

a moist pubis,

and in Semonides of Amorgos.

IAMBIC POETRY

41 Schol. Arat. 1009 (p. 481.13 Martin), "ἀπτερούονται"
 ἦ . . . ἀντὶ τοῦ διασείουσι τὰς πτέρυγας ὑποστρέψαν-
 τες· διακινούσι δὲ τὰς πτέρυγας ἦτοι ὑφ' ἡδονῆς,
 τὴν κοίτην καταλαμβάνοντες, ἦ τὴν ἐκ τοῦ ἀέρος δια-
 τινάσσοντες ἰκμάδα. καὶ παρ' Ἀρχιλόχῳ ἦ ὑφ' ἡδονῆς
 σαλευομένη †κορώνη ὥσπερ

κηρύλος
 πέτρης ἐπὶ προβλήτος ἀπτερύσσετο

ὥσπερ: ὥστε Wilamowitz, ὡς Edmonds

42 Ath. 10.447b

τὸν δὲ κρίθινον οἶνον καὶ βρῦτόν τινες καλοῦσιν, ὡς
 Σοφοκλῆς ἐν Τριπτολέμῳ (fr. 610 Radt) "βρῦτον δὲ
 χερσαῖον †τοῦ δυεῖν†," καὶ Ἀρχίλοχος·

ὥσπερ ἀλφῶ βρῦτον ἦ Θρέϊξ ἀνήρ
 ἦ Φρῦξ ἔμυζε· κύβδα δ' ἦν πονεομένη.

1 init. <ἦ δ'> Lattimore, alii alia Θραῖξ cod., corr. Wila-
 mowitz 2 ἔβρυζε cod., corr. Wilamowitz πονευμένη
 cod., corr. Fick

43

ἦ δέ οἱ σάθη
 ×—○ —× ὥστ' ὄνου Πριηνέως
 κήλωνος ἐπλήμυρεν ὀτρυγηφάγου.

ARCHILOCHUS

41 Scholiast on Aratus, *Phaenomena*

or . . . by the word ἀπτερεύονται is meant that they flap their wings upon their return. They flap their wings either from pleasure at reaching their nest or because they are shaking off moisture from the air. And in Archilochus the crow¹ bouncing around from pleasure like

a kingfisher flapped its wings on a protruding rock

¹ West (*Studies* 123-24) may well be right in treating κορώνη as a corruption for something like πόρνη ('prostitute') or κόρη ('girl') and the protruding rock as an erect penis.

42 Athenaeus, *Scholars at Dinner*

Some call barley wine βρῦτον, as Sophocles in *Triptolemus*, "beer of the mainland . . .," and Archilochus:

she was sucking like a Thracian or Phrygian sucking beer through a tube, and she was bent over working hard¹

¹ The fragment almost certainly describes a woman engaged in fellatio.

43 his prick . . . swelled like that of a Prienian grain-fed breeding ass¹

¹ The meter is uncertain (many do not assume a lacuna and adopting Bergk's emendation treat the meter as a combination of iambic trimeter and dimeter) and a few argue for two separate fragments (see Bossi 132-35 and W. Luppe, *Hermes* 123 [1995] 247-49). Priene lay across the bay north of Miletus.

IAMBIC POETRY

Et. Gud. (i.230.15 de Stefani)

ἀτρύγετος· ἄκαρπος . . . τρύγη δέ ἐστιν ὁ Δημη-
τριάκος καρπός. Ἀρχίλοχος· “οἱ δέ οἱ σάθη ὄση τ’
ὄνου κήλωνος ὀτρυγηφάγου,” περιπτεύοντος τοῦ ο, ὡς
καὶ ὀκρυόεις.

cf. *Et. Gen.* (pp. 17, 23, 38, 40 Calame), *Et. Mag.* 167.21, *Et. Sym. cod.* V (Gaisford ad *Mag.* 271.26), Eust. in Hom. *Il.* 15.27 (iii.696.22 V.d.Valk), Hesych. s.vv. ἀτρυγηφάγου et ὀτρυγηφάγου

Eust. in Hom. *Od.* 8.335 (1597.28)

κήλων καὶ λάγνης (ἢ λάγνος διὰ τοῦ ο) καὶ οἰφόλης
καὶ Τιτὰν καὶ μάχλος· ὧν αἱ χρήσεις παρὰ τοῖς πα-
λαιοῖς, οἳ φασιν ὡς κήλων μὲν πεποιήται ἀπὸ τῶν
ὀχευτῶν ὄνων. Ἀρχίλοχος· “ὥστ’ ὄνου Πριηνέως κή-
λωνος ἐπλήμυρον.”

cf. Suet. *de blasph.* (p. 49 Taillardat)

1 ἢ δέ οἱ Schneidewin, οἱ δέ οἱ *Et. Gud.*, οἰδέοι Gallavotti
2 ὥστ’ Eust., ὄση τ’ fere Etymologica, ὡσεὶ τ’ Bergk ut sit
dimeter 3 ἐπλήμυρον Eust., corr. Bergk

44 Ar. *Lys.* 1254 sqq.

ἀμὲ δ’ αὖ Λεωνίδας ἄγεν ἄπερ τὼς κάπρως θάγοντας
οἰῶ τὸν ὀδόντα, πολὺς δ’ ἀμφὶ τὰς γέννας ἀφρὸς
ἤνσεεν, πολὺς δ’ ἀμᾶ κατ τῶν σκελῶν {ἀφρὸς} ἴετο.

ARCHILOCHUS

Etymologicum Gudianum

ἀτρύγετος means 'without fruit' . . . and τρύγη is the fruit of Demeter. Cf. Archilochus, οἶ . . . ὀτρυνγηφάγου, with pleonastic omicron as in ὀκρυόεις.

Eustathius on Homer, *Odyssey*

κῆλων and λάγνης (or λάγνος with omicron) and οἰφόλης and Τιτάν and μάχλος: these words are used by the ancients who say that κῆλων comes from asses kept for breeding purposes. Cf. Archilochus, ὥστ' . . . ἐπλήμυρον.

44 Aristophanes, *Lysistrata*

And Leonidas led us, sharpening our teeth I imagine like wild boars, and much foam billowed round our jaws and much also poured down our legs.

IAMBIC POETRY

Schol. ad loc. (p. 54 Hangard)

πρὸς τὸ παρὰ τῷ Ἀρχιλόχῳ,

πολλὸς δ' ἀφρὸς ἦν περὶ στόμα.

πολλὸς codd., corr. Porson

45 Phot. *lex.* s.v. κύψαι (i.362 Naber)

ἀντὶ τοῦ ἀπάγξασθαι. Ἀρχίλοχος·

κύψαντες ὕβριν ἀθρόην ἀπέφλυσεν.

ἀπέφλοσαν cod., corr. Schleusner

46 Schol. A Hom. *Il.* 9.7 (ii.398.2 Erbse), “παρέξ”

. . . μετὰ γοῦν τῆς διὰ οὔσα ἢ ἐξ οὐ τρέπει τὸ ξ·

διέξ σωλῆνος εἰς ἄγγος.

Et. Gen. (p. 25 Calame) = *Et. Mag.* 324.14 = Herodian.
(ii.402.29 Lentz)

ἐκ Ῥώμης· ἢ ἐξ πρόθεσις, ὅταν αὐτῇ σύμφωνον ἐπιφέρηται, τρέπει τὸ ξ εἰς κ. δεῖ δὲ προσθεῖναι χωρὶς εἰ μὴ εὔρεθῆ ἢ ἐξ πρόθεσις μετὰ τῆς διὰ παρέλκουσα, οἶον ὡς παρ' Ἀρχιλόχῳ, “διέξ σωλῆνος,” καὶ πάλιν (sequitur fr. 32).

ARCHILOCHUS

Scholiast on the passage

This refers to the passage in Archilochus,

and there was much foam round the mouth¹

¹ West translates "her mouth" and includes the fragment among those of an erotic nature, but the mouth cannot be identified.

45 Photius, *Lexicon*

κύψαι for ἀπάγξασθαι ('to hang oneself'). Cf. Archilochus:

stooped over they spewed out all their insolence¹

¹ The interpretation of the fragment is much disputed. For a full discussion see Bossi 135-37.

46 Scholiast on Homer, *Iliad* ("alongside")

... At any rate when it is combined with *διά* the preposition *ἐξ* does not change the *ξ*:

right through the pipe into the container¹

¹ Probably a reference to ejaculation, with 'pipe' standing for penis and 'container' for vagina.

Etymologicum Genuinum and *Magnum*

From (ἐκ) Rome: the preposition *ἐξ*, whenever a consonant follows, changes the *ξ* to *κ*, but not, one must add, if the preposition *ἐξ* is found lengthened with *διά*, as in Archilochus, "right through the pipe," and again (fr. 32).

IAMBIC POETRY

47 P. Oxy. xxxvii.2811 fr. 5.3-6

“στὺπάζει” Ἀμμ[ώνιος]. στύπ[ει] παίει[ι] ξυλοκοπή-
σω[ν. τοιοῦ]τόν ἐστ[ι] καὶ τ[ὸ] παρ’ Ἀρχιλόχω[ι]

.]ε παρθένοι
θυρέων ἀπεστύ[παζ]ιον.

cf. *Et. Gen.* (pp. 15, 39, 44 Calame), *Et. Mag.* 120.3, 633.30,
731.45, schol. *Ap. Rhod.* 1.1117

1 μ]ε (vel αἰ δ]ε) Bossi, σ]ε West 2 θυρέων, θύραισιν,
ὀρέων, οὐρέων etym.

48 P. Oxy. xxii.2311 fr. 1a, ed. Lobel

5 τροφὸς κατ[.] [ἐσμυριχμένας κόμας
καὶ στῆθος, [ὡς ἂν καὶ γέρων ἠράσσατο
ὦ Γλαῦκ[.]

15 ἐρχ[ε.]θ[18 ἐβουλόμην
19 ἀπαγγελο[20 ψιῆισιν[
21 φοιτᾶν 22 πᾶσαι 23 ἔρδειν·
25 ἀκάτια· καὶ β[27 πολλῶν 32 ἐγὼ

Ath. 15.688c

τῷ δὲ τοῦ μύρου ὀνόματι πρῶτος Ἀρχίλοχος κέχρηται
λέγων “οὐκ ἂν μύροισι γραῦς εὐοῦσ’ ἠλείφετο” (fr. 205).
καὶ ἀλλαχοῦ δ’ ἔφη “ἐσμυριχμένας—ἠράσσατο.”

5 κατῆ[γεν West ἐσμυριχμένας Fick, ἐσμυρισμένας
Ath. cod. A (μυριχμένας cod. B); huc fort. spectat Hesych. ἐσ-

ARCHILOCHUS

47 Oxyrhynchus papyrus (early 2nd c. A.D.)

στυπάζει according to Amm(onius¹ . . .) means 'hits with a stump,' 'seeking to beat with a club.' Such is the passage in Archilochus:

. . . the maidens² were driving me (you?) away from
the door with cudgels

¹ A grammarian of the 2nd c. B.C. ² "Perhaps virgin priestesses of Hera" (West, *Studies* 125). Cf. test. 20.

48 Oxyrhynchus papyrus (mid 2nd c. A.D.)

. . . their nurse (brought?) them,¹ with scented hair
and breasts, so that even an old man would have
been enamoured of them. O Glaucus . . . come . . .
I wanted . . . from a messenger(?) . . . frolic(?) . . . to
roam about . . . all . . . to do . . . light vessels(?);² and
. . . of many . . . I . . .

Athenaeus, *Scholars at Dinner*

Archilochus is the first to use the word *μόρον* ('perfume'), saying: (fr. 205). And also elsewhere he said: "with scented hair . . . enamoured of them."

¹ Perhaps the daughters of Lycambes. Some deny any connection between the papyrus and the fragment cited by Athenaeus.

² Or "shoes"(?).

μυριχμένας· μεμυρισμέναι (= fr. adesp. iamb. 61) *κόμην*
West

IAMBIC POETRY

49 P. Oxy. 2311 fr 1b, ed. Lobel

5 γυνή τ[
 ἔχθιστε[
 καὶ πατ[
 φιλήτα νύκτωρ περὶ πόλιν πωλεόμενε·
 οὔτ' ὦ[

Eust. in Hom. *Od.* 20.185 (1889.1)

φιλήτου δὲ τοῦ εἰρημένου χρηῆσις μὲν παρά τε Ἡσιόδῳ
 (*Op.* 375), καὶ παρά Ἀρχιλόχῳ ἐν τῷ “φιλήτα—
 πωλευμένῳ,” ἤγουν κλέπτη νυκτιλόχῳ.

7 φιλήτα—πωλευμένῳ Eust.: πωλ- Liebel, -μενε anon.
 8 ὦ[ν Lobel

51 P. Oxy. xxii.2312 fr. 1, ed. Lobel

3 νῦν 4 πνοαὶ φερ[6 ἐρετ[

54 P. Oxy. 2312 fr. 4

5]μεν ἦλι[
]ιδε μὲν δυ[
]δ' ἐγὼ γεραιτ[ερ
].ν.[.]ς ἐδεξάμην[
]αὐχέν' ἥδε δ' αζ[

ARCHILOCHUS

49 Same papyrus¹

... woman ... most hateful ... and father(?) ... you
thief who prowls about the city at night; nor ...

Eustathius on Homer, *Odyssey*

The use of the aforesaid *φιλήτης* is found in Hesiod (*Op.* 375) and in Archilochus in his "thief—at night," that is, a thief lying in wait at night.

¹ Perhaps from the same poem as fr. 48 and so the subject matter may be the Lycambides. Some see no connection between the papyrus and the fragment cited by Eustathius.

51 Oxyrhynchus papyrus (late 2nd or early 3rd c. A.D.)

... now ... breezes ... oars(?) ...

54 Same papyrus¹

... I older ... I received ... neck; and (but?) she

IAMBIC POETRY

]ν δὲ δὴ π[ει]ρήσεται·[
]ἄλλοτ', ᾧ καχ[.....]ε
 Λυκά]μβα· μηδεμ[.]γουν[
]ειε· λωβητ[.]ν πυθ[
 10]κακ[]· φαι[
]ν λύρην π[
]οσεστι φιλ[
]θα· τηνδ[
]υσεβουλο[
 15]δε παρθέ[ν
]χε και μ[
]·μοσω·[
]χεξί[

5 de ἄζ[υγα (fr. 262) cogit. Lobel 6 suppl. West
 8 init. Lobel μηδέ μ[ἦ] γουν[ἄζεο tent. West
 9 λωβητ[ὸ]ν vel -την Lobel 14 ο]ὔς ἐβουλό[μην vel ο]ὔ σε
 βούλο[μαι tent. West

57 P. Oxy. 2312 fr 5a

]ταφρος αμ[
]κται πᾶσα· φι[
]ἀγρίουσκι[
]ασα μαιν[
 5]κεωσαγ·[
]υνογη[
 Δω]τάδεω πατρ[
]πάντα δ' ἠείδ[ει
]ραφείσα· τὰ[

ARCHILOCHUS

. . . she will be penetrated(?) . . . at another time
oh . . . Lycambes(?); and do not entreat me(?) . . .
outraged (outrageous)(?) . . . lyre . . . whom I
wanted(?)² . . . maiden . . .

¹ Apparently we have a combination of abuse directed against Lycambes and a description of an erotic encounter with one of his daughters. ² Or "I do not want you"(?).

57 Same papyrus

. . . ditch(?), foam(?) . . . all . . . wild . . . mad(?) . . .
Dotades(?)¹ . . . knew everything(?) . . .

¹ I.e., Lycambes, if the supplement, based on Hesychius, is correct.

1 τὰ φρος vel τ' ἀφρὸς Lobel 7 suppl. Lobel cl. Hesych.
Δωτάδης· Δώτου νίος, ὁ Λυκάμβας

IAMBIC POETRY

58 P. Oxy. 2312 fr. 6 + 7 + 8

5]γίνετα[ι ...]θυμίας
]διατελε[...]προσω[.....]ε
]τε δῆϊων[.....]ρθ[
 ο]ὑκ ἀποτρ[
 τ]έχνην πᾶσα[ν
 10]ὀφρύνκ[νησ]το[ν
 ]ν ἐμεωτο[
 ἄιδων] ὑπ' ἀλητηῆ]ρος

5 προ]θυμίας Lobel
 στον ἐρυθριῶντα

10 West ex Hesych. ὀφρύνκη-

60 P. Oxy. 2312 fr. 9

2]ρων λυκ[6 ὦ τρι]σμακά[ριος ὅστις
 7 τοι]αῦτα τέκ[να

2 Λυκ[αμβ Lobel

6-7 suppl. West

66 *Epimer. Hom.* (p. 322 DycK)

φύω . . . , ἀφ' οὔ οὐδέτερον τὸ φυτόν . . . (*Il.* 18.57),
 ἀφ' οὔ ἡ φύσις . . . (*Od.* 10.303), ἀφ' οὔ τὸ φῦμα

μηρῶν μεταξύ

Ἀρχίλοχος.

ARCHILOCHUS

58 Same papyrus

... becomes ... eagerness(?) ... enemy ... not ...
every skill ... blushing(?) ... myself ... singing to
the accompaniment of a piper¹ ...

¹ Both the scholiast to Aristophanes, *Birds* 1426, and to *Iliad* 18.492 cite the last three words as an example of ὑπό instead of μετά.

60 Same papyrus

... Lycambes(?) ... (oh) thrice-blessed¹ (who) ...
such children ...

¹ Perhaps sarcastic.

66 *Homeric Parsings*

φύω ('grow'), from which are derived the neuter φυτόν ('plant'), φύσις ('nature'), and φῦμα ('growth'),

between the thighs,

as in Archilochus.¹

¹ Although some form of φῦμα clearly occurred in the vicinity of the citation, iambic meter and a connection with fr. 67 need not be assumed. A metaphor for the penis seems likely.

IAMBIC POETRY

67 P. Oxy. 2312 fr. 14

		]τομη
		]λήσομαι
	ἔσθλην γὰρ ἄλλην οἶδα τοιού]του φυτοῦ	
5	ἴησιν	]δοκέω
		]κακά·
		ἐ]πίφρασαι·
		]ήσομαι
		]ου λίνου
		]ταθη
10		]ν†μενουινω[
		]εισιω[

Schol. Theocr. 2.48/49d (p. 281.19 Wendel), “ἵππομανὲς φυτόν”

ἴσως φυτὸν αὐτὸ ἔφη ὁ Θεόκριτος οἰονεὶ φῦμα, ἀπὸ τοῦ φύεσθαι ἐν τοῖς πάλαις, ὡς φησιν Ἀριστοτέλης (H. A. 6.22.577a9). λέγει γὰρ καὶ Ἀρχίλοχος τὸ φῦμα φυτόν· “ἔσθλην—†εἵκασιν.”

4 ἴησιν Schneidewin, εἵκασιν codd. 10 μενουιέων?
Peek 11 ἐ]πεισίω[ι tent. Lobel

ARCHILOCHUS

67 Same papyrus as for fr. 51

... surgery(?) ... for I know another good cure for
such a growth¹ ... I seem ... evil ... devise ...
flax(?) ... desiring eagerly(?) ... pubic area(?)² ...

Scholiast on Theocritus

Perhaps by *φυτόν* Theocritus meant *φῦμα*, from a growth on horses, as Aristotle says. For Archilochus also uses *φυτόν* for *φῦμα*: "I know ... growth."

¹ Presumably an erect penis which intercourse will 'cure.'

² Some treat fr. 40 as belonging here.

IAMBIC POETRY

82 P. Oxy. xxii.2319 fr. 4, ed. Lobel

5
10

]π[. .]χετα[ι
]εθων
]ακ[. .]ρίης
]νώξυνες σάθης
]ην ἐγὼ δίκην
]οσεστάθης
]οισιν ἤρκεσας·
]μελες ἀρκέσειν
]· ἐλάγχανες
]· ματι·
]θενειάδη[]
εκ]αλλυνας πόλιν[
]α γὰρ φρονεῖς[

88-167. *Tetrametri*

88 Anon. Ambros. de re metr. (*Anecd. Varia Graeca* p. 223.2 Studemund)

τροχαῖος δὲ ἐκλήθη ὅτι τροχαλὸν ἔχει τὸν ρυθμόν·
καὶ γὰρ ὁ Ἀρχίλοχος ἐπὶ τῶν θερμῶν ὑποθέσεων
αὐτῷ κέχρηται, ὡς ἐν τῷ

Ἐρξίη, πῆ δηῦτ' ἀνολβος ἀθροΐζεται στρατός;

cf. *Anecd. Chis.* (p. 206.5 Studemund), Hephaest. *Ench.* 6.2, schol. Hephaest. (p. 271.6 et 21 Consbruch), *Et. Gen.* (p. 26 Calame), *Et. Symeon.* (Gaisford ad *Et. Mag.* 376.51), *Et. Mag.* 376.52

ARCHILOCHUS

82 Oxyrhynchus papyrus (mid 2nd c. A.D.)

... you were stimulating(?) ... of (my?) prick ... I
(was demanding?) justice ... you stood(?) ... you
warded off(?) ... to ward off(?) ... it was your lot ...
you beautified(?) the city ... for you understand ...

88-167. Trochaic Tetrameters

88 Anonymous, *On Meter*

The trochee got its name because the rhythm rolls along (cf. test. 49). For Archilochus has used it on the subject of hasty intentions, as in his

Erxies,¹ to what end (how? where?) is the hapless
army assembling this time?

¹ Mentioned also in fr. 89.28. The Etymologica implausibly derive the name from $\rho\acute{\epsilon}\zeta\epsilon\upsilon\nu$ ('to do') and hence meaning \acute{o} $\pi\rho\alpha\kappa\tau\iota\kappa\acute{o}\varsigma$, 'the man of action.' See Bossi 149.

89 Mnesiepis inscriptio B (E₂) col. I 15-44 (v. test. 3)

- ἀμφικαπνίουσιν[
 νηυσίν, ὀξείαι δ[
 δηίων, αὐαίνετ[αι
 ἡλίωι, θράσος τε[
 5 οἱ μέγ' ἰμείροντες[
 Ναξίων δύναι φ.[
 καὶ φυτῶν τομῆν[
 ἄνδρες ἴσχουσιν[
 τοῦτό κεν λεῶι μ[
 10 ὡς ἀμνητεῖ παρη[
 καὶ κασιγνήτων .[
 τέων ἀπέθρισαν[
 ἤριπεν πληγῆσιδ[
 ταῦτά μοι θυμὸς[
 15 νειόθεν .οβ. .δε[
 ἀλλ' ὅμως θανον[
 γνῶθί νυν, εἴ τοι[
 ῥήμαθ' ὅς μέλλει[
 οἱ μὲν ἐν Θάσῳ .[
 20 καὶ Τορωναίην[
 οἱ δ' ἐν ὠκείησι[
 και . . . ἐκ Πάρου τ[
 καὶ κασιγνήτ[
 θυμὸς αλ .[
 25 πῦρ ὃ δὴ νῦν ἀμφι .[
 ἐν προαστίῳ κε[

89 Inscription of Mnesiepes

They will surround with smoke . . . ships, piercing
 (cries?, rays of the sun?) . . . of the enemy, is (are?)
 being parched . . . by the sun, and boldness . . . who
 greatly desiring . . . of the Naxians to get into . . . and
 a cutting down of trees . . . men hold back . . . this
 would on the army . . . so that without anger . . . and
 of brothers . . . of whom (which) they cut off . . . fell
 under blows . . . these things my heart . . . from its
 depths . . . but nevertheless dead . . . know then if
 . . . words who is going to . . . some in Thasos . . . and
 Torone¹ . . . and others in swift (ships) . . . from
 Paros . . . and brothers . . . heart . . . fire which now
 round . . . in the suburb . . . they despoil the land . . .

IAMBIC POETRY

γῆν ἀεικίζουσιν[
 Ἐρξίη, καταδραμ[
 τῶ ᾿ς ὁδὸν στελλ[
 30 μηδὲ δεξιούς επ[

90 (v. test. 3, B col. I 51-57)

91 P. Lit. Lond. 55 (vv. 1-46) + P. Oxy. xxii.2313 fr. 10 (vv. 2-13)

5]ον παθεῖν
 ν]ήπιοι φρένα
]τ' ἀκήρατος
]σημάντορες
 αἰ]χμητῆς ἑών
]ενμενος·
]δρης τελεῖν
 ο]μνύων, ὅτε
]ν ἀκούσσαι
 10 α]ντίον·
]πολει·
]έχειν
]σμενος
 15 μῆδ' ὁ Τα]ντάλου λίθος
 τῆσδ' ὑπὲρ νήσου κρεμάσθω]]ς ἔχων

16-23: omisi

παντ[.....]ηνες γενέσθαι[

ARCHILOCHUS

Erxies,² ravaging(?) . . . therefore(?) preparing for a journey . . . and do not (wait for?) favourable (omens?) . . .

¹ A town on the southern end of the central peninsula of Chalcidice, southwest of Thasos. ² See note on fr. 88.

91 London and Oxyrhynchus papyri (3rd c. B.C. and 1st or 2nd c. A.D.)

. . . to suffer . . . foolish at heart . . . pure (gold?) . . . commanders . . . being a spearman . . . to complete . . . swearing, when . . . you will give ear . . . opposite (against?) . . . city(?) . . . to have(?) . . . let the stone of Tantalus not hang over this island¹ . . . having . . .

IAMBIC POETRY

- 25 φαίνο[μαι ..]τωνδ' εν.μ.[
 εἰ γὰρ ω[.....].ν μ.[.]...[
 χωρὶς ἀ[.....]νπε..α..ζ[
 συνια[.....]ω.ιων[.]...α.[
 ειτοδ[.]ν.ον.(.)νεθξιμ...[
 30 ἐς μέσον, τάλαντα δὲ Ζεῦ[s] εἰχ[
 μήτε τῶν καινῶν μετωπασμ[
 γῆ φόνωι χλκ.ονδενηεδ[

33-46: omisi

Plut. *praec. gerendae reip.* 6.803a

δέχεται δ' ὁ πολιτικὸς λόγος δικανικοῦ μᾶλλον καὶ γνωμολογίας καὶ ἱστορίας καὶ μύθους καὶ μεταφοράς, αἷς μάλιστα κινουῦσιν οἱ χρώμενοι μετρίως καὶ κατὰ καιρόν, ὡς . . . Ἀρχίλοχος, “μηδ”—κρεμάσθω.”

cf. schol. Pind. *Ol.* 1.91a (i.37.22 Dr.), Paus. 10.31.12

2 sscr. ομοιοι π[αισιν] P. Lond. 7 fort. Οἰσύδρης (cf. fr. 92) 9 ακουσεαι P. Oxy.,]νσεται P. Lond.
 25 φαίνο[μαι] Blass 30 vel ἔλκ[εν] West 31 vel κλίνων West

92 Comm. in Callim., P. Univ. Mediol. 18 col. v 9 (fr. 104 Pf.), “Οἰσύδρεω Θρηῖκος ἐφ' αἵματι πολλὰ Θάσσιο”

φησὶν Παρίους Οἰσύδρην τὸν Θρᾶκα φονεύσαντας διαπολιορκηθῆναι Θασί[... ἔ]ως τὸ ἀρέσκον Βεισάλταις [ἐ]πιτίμιο[ν] τείνειν ἔχρησεν ὁ θεός· οἱ δετει-

ARCHILOCHUS

to become . . . I seem . . . would that . . . apart . . .
into the middle, and Zeus (held?) the scales . . . nor
the front-line(?) of the new(?) . . . the earth with
blood . . .

Plutarch, *Precepts of Statecraft*

And political oratory, much more than that used in a court of law, admits maxims, historical and mythical tales, and metaphors, by means of which those who use them moderately and at the appropriate time move their audience exceedingly, as . . . did Archilochus, "let the stone of Tantalus not hang over this island."

¹ The scholiast on Pindar cites Alcaeus (fr. 365 V.), Alcman (fr. 79 *PMGF*) and Archilochus as sources for the stone hanging over Tantalus. The island is presumably Thasos, since the tattered end of the fragment seems to include a mention of it.

92 Milan papyrus on Callimachus, "because of the murder of the Thracian Oesydras many (misfortunes befell the people of?) Thasos"

He says that because the Parians murdered the Thracian Oesydras they were besieged . . . until(?) the god declared that they pay the penalty that was satisfactory to the Bisal-

IAMBIC POETRY

χο.[...]χαυνοθ..[.....]Θασίοις ἐρωτωισι [...]ειν
 .η.[.....]πέμπειν πα[

93a Sosthenis inscriptio A col. Ia 43-49 (v. test. 4)

5 ωντολα.[]ειπεασ[...].ιων πάϊς Πεισιστράτου
 ἄνδρας ..(.)ωλεῦντας αὐλὸν καὶ λύρην ἀνήγαγεν
 ἐς Θάσον κησὶ Θρεΐξιν δῶρ' ἔχων ἀκήρατον
 χρυσόν, οἰκείωι δὲ κέρδει ξύν' ἐποίησαν κακά—

5 [εὖ ν]ωμῶντας Leo ἀνήγαγεν Jensen: -γον vel -γων
 lapis 6 εις lapis, corr. Lasserre Θρηξιν lapis, corr.
 Hiller v. Gaertringen 7 οικειως lapis, corr. Wilamowitz

93b Paus. 7.10.6

καὶ ἐπὶ τε <Σαπαίουσ καὶ> Σαπαίων τὸν βασιλέα
 Ἀβρούπολιν στρατεύμα ἀγαγὼν (ὁ Περσεὺς) ἐποίη-
 σεν ἀναστάτους, Ῥωμαίων συμμάχους ὄντας. Σα-
 παίων δὲ τούτων καὶ Ἀρχίλοχος ἐν ἰάμβῳ (v.l. -ίῳ, sc.
 -είῳ) μνήμην ἔσχε.

94 Inscriptio eadem A col. Ia 55-59 + P. Oxy. xxii.2313 fr.
 2 (v. test. 4)

τῶν δ' Ἀθηναίη μάχη
 ἴλαος παρασταθείσα παῖς ἐρικτύπου Διὸς
 καρδίην ὤρμινεν ταύτης τῆς πολυκλαύτου λεῷ
 [..]ντων[..]ἀλλα κείνης ἡμέρης ἐπὶ χθ[όν]α

ARCHILOCHUS

tae¹ . . . Thasians . . . to send

¹ A Thracian tribe. Pfeiffer on Callim. fr. 104 suggests an allusion to Archilochus' account of fighting on Thasos. The name Oesydras may occur in fr. 91.7.

93a Inscription of Sosthenes

. . . the son of Pisistratus brought back men well-versed(?) in pipe and lyre to Thasos, bearing pure gold for Thracian dogs; but for personal profit they did public harm—¹

¹ I have omitted scraps of three preceding verses. After the fragment of Archilochus the inscription goes on to mention some Parians who were killed by the Thracians at Sapae and it is to this that fr. 93b may refer.

93b Pausanias, *Description of Greece*

And after leading an army against the Sapaeans, Rome's allies, and their king Abroupolis, Perseus drove them from their land. And Archilochus also mentioned these Sapaeans in his iambs.

94 Same inscription

In their battle Athena, daughter of loud-thundering Zeus, standing propitiously by their side, roused the hearts . . . of the much-lamented army¹ . . . in the course of that day over the land other . . . ; for so

IAMBIC POETRY

- 5 ἄλλον ἠΐσειεν· τόσους γὰρ ἐξεχώρησεν γύας
 νηλε[....]παντος· ἀλλὰ θεῶν Ὀλυμπίων νόωι
 νη[

95 Inscriptio eadem A col. IVa 1-6

-]δ' ἐπὶ στρατ..[
 νῦν ἐεργμέν.[
 πημεσωσερ.[
 5 ἀλκίμωι σ[
 4 πῆ μ' ἔσωσ' Ἑρμ[ῆς Zieliński (cl. Hor. *Carm.* 2.7.13)

96 Inscriptio eadem A col. IVa 8-13

- Γλαῦκε, τίς σε θεῶν νό]ον
 καὶ φρένας τρέψ[as
 γῆς ἐπιμνήσαιο τ[ῆσδε
 δει]νὰ τολμήσας μεθ[
 5 -ϙ -] ἦν εἶλες αἰχμῆι καὶ λ[
 -ϙ -x-]σον {δ} ἔσκειν καὶ χαλ[

1 Γλαῦκε et νό]ον Hiller v. Gaertringen, cetera West
 3 fin. West 4 init. Hiller v. G.

97 Inscriptio eadem A col. IVa 22

- χειλίους γὰρ ἄν[δ]ρας [,]κ[
 χιλίους lapis, corr. Diehl [ῆ]κ[αν Peek

ARCHILOCHUS

much land did it give up . . . ; but the mind of the
Olympian gods . . .

¹ Of the various emendations for ἀντῆς τῆς perhaps the most attractive is ἀντίς (West) γῆς (Steffen), "roused again the hearts of the much-lamented land's army."

95 Same inscription

. . . army (general?) . . . now hemmed in(?) . . . how
Hermes saved me(?) . . . brave . . .

96 Same inscription

(Glaucus, which one of the gods) turning your mind
and thoughts . . . may you remember this land . . .
daring dangerous deeds . . . you captured with the
spear and . . .

97 Same inscription

for (they sent?) a thousand men . . .

IAMBIC POETRY

98 Inscriptio eadem, A col. IVa 42-58 (vv. 1-17); P. Oxy.
2313 fr. 3a (vv. 12-21)

]τ' ἢ κέρδει ν[υ -
]εταξυ[ι - υ -
]σὺν δειν[ι υ -
]λ' ἀμφὶ δ[ι - υ -
 5]ων δούρατ' ἐκπ[× - υ -
]ε τῶν δ' ἐδάμν[αμ]εν ν[όον
 παῖς] Ἀθηναίη Διός
 ἀμφ[ι] δ' ὑψ[ηλὰς ἐπάλξεις ἤρ]κεσαν πρὸ
 π[α]τρίη[ς]
 χρημ[κ]εῖτο πύργος ἀμφα[ή]ς,
 10 θαν[μ]α[] ἐκ λίθων ἐδε[ίμαμ]ε[ν
 - υ - ἄν]δ[ρ]ε[ς] αὐτοὶ Λεσβίω[...]ε[ι]
 - υ - τῶ]ν δ' ἀ[μ]φ[ι]θ[έντες χερσὶν ο[...]]δ[ια
 ἰμενω]. []ων ἐσο[.(.)]σει Ζεὺς Ὀλυμπίω[ν].ο[ι]
 - υ αἰχμ]ῆ[ι]σιν θοῆσι πημονήν ἐπήγομ[εν
 15 εἰ. εἶθ[]ότ' ἀμφὶ πύργον ἔστασαν πονε[όμενοι
 κλίμακας, μ]έγαν δ' ἔθεντο θυμὸν ἀμφε[
 βαρὺν δ' ὑπεβρ]όμε[ι σιδ]ηρον εἰμένη καλ[
 ἀ]μειπτή· πολλὰ δ' ἐρρύ[η βέλεα
]φαρέτραι δ' οὐκέτ' ἔκρυ[πτον φόνον
 20]σαν ἰῶν οἱ δ' ἔπε[
 στρέψα]ντες Ἴνας καὶ ταγ[ύσσαντες βιούς

6 ἐδάμν[αμ]εν Slings ν[όον Peek 7 παῖς] Maas
 8 ὑψ[ηλὰς ἐπάλξεις West ἤρ]κεσαν Maas π[α]τρίη[ς]
 Peek 10 fin. Hiller v. G. 14 αἰχμ]ῆ[ι]σιν Tarditi

ARCHILOCHUS

98 Same inscription + Oxyrhynchus papyrus¹

... profit ... spears ... we were breaking their spirit
 ... Athena daughter of Zeus; round about the lofty
 battlements they warded off in defence of their
 homeland ... there was set a tower visible on all
 sides, a marvel(?) ... from stones we built ... men
 of Lesbos ... putting round their arms(?) ... Zeus
 the Olympians' ... we were inflicting misery with
 our swift spears ... when(?) round about the tower
 they strenuously set ladders, their spirits high ...
 loud crashed the ironclad ... alternating(?); and
 missiles streamed in abundance ... and the quivers
 no longer kept slaughter concealed ... of arrows;
 but they ... twisting sinews and drawing bows ...

¹ Except for v. 5 I have printed and translated West's text, but it must be emphasized that many of the supplements and readings are highly uncertain, and that 1-4 may be prose.

15 τ]ότ' vel ὄτ'	εστασαν pap., ιστασαν lapis	fin. Hiller
v. G.	16 init. West	17 init. West σίδ]ηρον Peek
18 ἐρρύ]η Peek	βέλεα West	19 fin. West
21 Peek et West		

IAMBIC POETRY

101 Plut. *Galba* 27.9

ὡς δέ φησιν Ἀρχίλοχος,

ἐπὰ γὰρ νεκρῶν πεσόντων, οὓς ἐμάρψαμεν
 ποσίν,
 χείλιοι φονῆές εἰμεν,

οὕτως τότε πολλοὶ τοῦ φόνου μὴ συνεφαιψάμενοι,
 χείρας δὲ καὶ ξίφη καθαιμάσσοντες, ἐπεδείκνυντο καὶ
 δωρεὰς ἤτουν.

2 χίλιοι codd., corr. Fick ἐσμεν codd., corr. Renner

102 Strabo 8.6.6

καὶ Ἀπολλόδωρος δὲ (*FGrHist* 244 F 200) μόνους τοὺς
 ἐν Θετταλίᾳ καλεῖσθαι φησιν Ἑλληνας· “Μυρμιδόνες
 δ’ ἐκαλεῦντο καὶ Ἑλληνες” (*Il.* 2.684)· Ἡσίοδον μέντοι
 καὶ Ἀρχίλοχον ἤδη εἶδέναι καὶ Ἑλληνας λεγομένους
 τοὺς σύμπαντας καὶ Πανέλληνας. τὸν μὲν περὶ τῶν
 Προιτίδων λέγοντα ὡς Πανέλληνες ἐμνήστευον αὐτάς
 (fr. 130 M.-W.), τὸν δὲ ὡς

Πανελλήνων οἰζὺς ἐς Θάσον συνέδραμεν.

nonnulli ὡς ex Strabone Archilocho tribuunt

ARCHILOCHUS

101 Plutarch, *Life of Galba*

But as Archilochus says,

a thousand of us are the slayers of the seven who fell
dead, overtaken by us in pursuit,

similarly then many who had no part in the murder bloodied their hands and swords and showed them to Otho, asking for rewards.

102 Strabo, *Geography*

And Apollodorus says that only those in Thessaly are called Greeks: "The Myrmidons were also called Greeks." He says, however, that Hesiod and Archilochus already knew that they were collectively spoken of as Greeks and as All-Greeks, the former saying with regard to the daughters of Proetus that All-Greeks were their suitors and the latter that

the misery of All-Greeks has rushed to Thasos

IAMBIC POETRY

105 Heracl. *Alleg. Hom.* 5.2

ὁ γὰρ ἄλλα μὲν ἀγορεύων τρόπος, ἕτερα δὲ ὦν λέγει
σημαίνων, ἐπωνύμως ἀλληγορία καλεῖται καθάπερ
Ἀρχίλοχος μὲν ἐν τοῖς Θρακικοῖς ἀπειλημμένος δει-
νοῖς τὸν πόλεμον εἰκάζει θαλαττίῳ κλύδωνι, λέγων
ὦδέ πως·

Γλαῦχ', ὄρα· βαθὺς γὰρ ἤδη κύμασιν ταρασσεται
πόντος, ἀμφὶ δ' ἄκρα Γυρέων ὀρθὸν ἵσταται νέφος,
σῆμα χειμῶνος, κιχάνει δ' ἐξ ἀελπίτης φόβος.

2 cf. Theophrast. *de signis temp.* (fr. 6.45 Wimmer), Plut. *de
superstit.* 8.169b, Syrian. in Hermog. (i.73.8 Rabe), Cic. *ad Att.*
5.12.1

2 γυρέων, γυρῶν, γυρεῦον, γυρεύωρ Plut., γύρεον fere
codd. Heracliti, ΤΗΡΕΟΝ vel ΤΝΡΕΟΝ fere codd. Ciceronis

106 P. Lit. Lond. 54, ed. Milne

5]νται νῆες ἐν πόντῳ θοαί
π]ολλὸν δ' ἰστίων ὑφώμεθα
λύσαν]τες ὄπλα νηός· οὐρίην δ' ἔχε
]ρους, ὄφρα σεο μεμνεώμεθα
]ἄπισχε, μηδὲ τοῦτον ἐμβάλῃς
]ν ἵσταται κυκώμενον
]χης· ἀλλὰ σὺ προμήθεσαι
]υμος

2 suppl. Körte

3 suppl. Diehl

ARCHILOCHUS

105 Heraclitus, *Homeric Allegories*

Allegory derives its name from the device whereby one thing is said but another meant. In exactly this way Archilochus, embroiled in Thracian troubles, likens the war to a storm at sea, speaking, I think, as follows:

Look, Glaucus! Already waves are disturbing the deep sea and a cloud stands straight round about the heights of Gyrae,¹ a sign of storm; from the unexpected comes fear.

¹ Either the promontory on Tenos or a mythological allusion to the rocks on which the Lesser Ajax met his death (*Od.* 4.500 ff.).

106 London papyrus (3rd c. B.C.)

. . . swift ships on the sea . . . let us lower much of the sails . . . loosening the ship's tackle; and keep the wind favourable . . . so that we may remember you . . . hold off, and do not hurl this . . . stands churned up . . . but take thought . . .¹

¹ Authorship and meter are uncertain. Some treat the meter as iambic and argue for a Hellenistic date, while others assign the fragment to Archilochus, either as a sequel to fr. 105 or as a separate poem.

IAMBIC POETRY

107 Plut. *quaest. conv.* 3.10.2.658b (διὰ τί τὰ κρέα
σῆπεται μᾶλλον ὑπὸ τὴν σελήνην ἢ τὸν ἥλιον)

τὴν γὰρ σελήνην ἡρέμα χλιαίνουσαν ἀνυγραίνει τὰ
σώματα, τὸν δ' ἥλιον ἀναρπάζειν μᾶλλον ἐκ τῶν
σωμάτων τὸ νοτερόν διὰ τὴν πύρωσιν· πρὸς ὃ καὶ τὸν
Ἄρχιλοχον εἰρηκέναι φυσικῶς·

ἐλπομαι, πολλοὺς μὲν αὐτῶν Σείριος καθαυανεῖ
ὄξυς ἐλλάμπων.

108 Plut. *quomodo aud. poet.* 6.23a

χρῶνται τοῖς τῶν θεῶν ὀνόμασιν οἱ ποιηταὶ ποτὲ μὲν
αὐτῶν ἐκείνων ἐφαπτόμενοι τῇ ἐννοίᾳ, ποτὲ δὲ δυ-
νάμεις τινάς, ὧν οἱ θεοὶ δοτηῆρές εἰσι καὶ καθηγεμόνες,
ὁμωνύμως προσαγορεύοντες. οἶον εὐθύς ὁ Ἄρχιλοχος,
ὅταν μὲν εὐχόμενος λέγῃ·

κλυθ' ἄναξ Ἥφαιστε, καί μοι σύμμαχος
γουνουμένῳ

ἴλαος γενέο, χαρίζεο δ' οἰά περ χαρίζεαι,

αὐτὸν τὸν θεὸν ἐπικαλούμενος δῆλός ἐστιν· ὅταν δέ
κτλ. (*quae sequuntur v. ad fr. 9*)

2 γενοῦ codd., corr. Fick χαρίζεται codd. nonnulli

ARCHILOCHUS

107 Plutarch, *Table Talk* (why flesh rots more under the moon than under the sun)

For the moon with its slight warmth softens corpses, whereas the sun instead takes up the moisture from corpses because of the burning heat. In light of this Archilochus has spoken scientifically:

many of them, I expect, will be dried up by the Dog Star's¹ fierce rays

¹ Not the sun, as Plutarch states, but the brightest star in the constellation Dog (Canis). See D. Kidd, *Aratus, Phaenomena* (Cambridge 1997) 305-10.

108 Plutarch, *How the young man should study poetry*

When the poets employ the names of the gods, sometimes their intent is to refer to the gods themselves and sometimes they call by the same name certain properties of which the gods are the givers and in which they are pre-eminent. To take the first example that comes to mind, when Archilochus prays with the words,

Lord Hephaestus, give ear to my entreaty, be my propitious ally and grant the kind of favour that you grant,

it is clear that he is calling upon the god himself; but when . . . (see on fr. 9).

IAMBIC POETRY

109 Ar. Pax 603 sq.

ὦ σοφώτατοι γεωργοί, τὰμὰ δὴ ξυνίετε
 ῥήματ', εἰ βούλεσθ' ἀκούσαι τήνδ' ὅπως
 ἀπώλετο.

Schol. ad loc. (p. 95 Holwerda)

πρὸς ταῦτα καὶ Κρατῖνος ἐν Πυτίνῃ πεποίηκεν (fr. 211
 K.-A.) "ὦ λιπερνῆτες πολῖται, τὰμὰ δὴ ξυνίετε." ἔστι
 δὲ πρὸς τὰ Ἀρχιλόχου·

<ὦ> λιπερνῆτες πολῖται, τὰμὰ δὴ συνίετε
 ῥήματα.

1 ὦ add. Liebel ξυνίετε schol., corr. Bergk 2 vel
 ῥήματ'

110 Clem. Strom. 6.6.1 (quae praecedunt v. ad fr. 127)

καθάπερ ἀμέλει κακείνο τὸ ἔπος, "ξυνὸς ἐννάλιος· καί
 τε κτανέοντα κατέκτα" (Il. 18.309), μεταποιῶν αὐτὸς
 ὦδέ πως ἐξήνεγκεν·

†ἔρξω· ἐτήτυμον γὰρ ξυνὸς ἀνθρώποις Ἄρης.

Ἐρξίωv Bergk, Ἐρξίην Tarditi, ἔρξον οὖν Deuticke (ὡς vel
 ὦν vel ὦδ' Hoffmann) ἀνθρώποισιν cod., corr. Brunck

ARCHILOCHUS

109 Aristophanes, *Peace*

“Farmers most wise,¹ take note of my words if you wish to hear how Peace has disappeared.”

Scholiast on the passage

With reference to this Cratinus in *Pytine* has composed: “Indigent citizens, take note of my words.” And this comes from Archilochus:

Indigent² citizens, take note of my words.³

¹ σοφώτατοι ('most wise') is apparently an error for λιπερνήτες.

² The etymology of λιπέρνης and λιπερνήτης was much debated. See P. Hummel, *Philologus* 141 (1997) 145-48.

³ Perhaps an encouragement to emigrate to Thasos.

110 Clement of Alexandria, *Miscellanies*

Just as doubtless adapting the well-known verse, “the war god is impartial and slays the would-be slayer,” he came out with something like the following:

Erxies(?);¹ for in truth Ares is impartial towards men

¹ Some form of the name Erxies (cf. fr. 88 and 89.28) seems likely.

IAMBIC POETRY

111 Pergit Clemens

ἔτι κακῆϊνο μεταφράζων· “νίκης ἀνθρώποισι θεῶν ἐν
 †πέϊρα κείται” (cf. *Il.* 7.102 νίκης πέϊρατ' ἔχονται ἐν
 ἀθανάτοισι θεοῖσι) διὰ τοῦδε τοῦ ἰάμβου δηλός ἐστι·

καὶ νέους θάρσυνε· νίκης δ' ἐν θεοῖσι πέϊρατα.

θαρρῦναι Clem., corr. Elmsley

112 P. Oxy. xxii.2314 col. i + 2313 fr. 27 (coniunxit
 Dervisopoulos)

]ηρας· ἔλπομαι γάρ, ἔλπομαι

ἀ]νολβ[ι]ς ἀμφαῦτήσει

στρατός

]αγγες κοῖτον ἀρκαδοσσονον

5

]α, πολλὰ δ' ἔλπονται νέοι

]α· διὰ πόλιν Κουροτρόφος

]τατα[]εθ..... αεισεται

]...ν...αν ἀγκάσει

10

]τοιγ[ι] []... τονοχλο· βητεται

]ν· τέωι προσέρχεται []εθε

]ως Ἀφροδίτη <δη> φίλος

]χων ἄτ' ὄλβιος

]ερον[

3]νολβ[ο]σι pap., corr. Lobel: vel ἀνολβος?
 ὅσσο' ὄνον Latte 5 θέλγονται Lobel dubitans
 11 <δη> add. Treu

4 Ἀρκάδ'

ARCHILOCHUS

111 Clement continues

Moreover he is clearly adapting in iambic meter the well-known verse, "the . . . of victory for men depends on the gods":¹

and encourage the young, but the accomplishment
of victory rests with the gods

¹ Clement's citation is corrupt and it is uncertain what passage he had in mind.

112 Oxyrhynchus papyri¹

. . . for I expect, I expect . . . the host² will raise a shout round about the wretched (the wretched host will raise a shout?) . . . like(?) an Arcadian ass³ . . . the young men have high expectations . . . through the city Kourotrophos⁴ . . . you will lift up your arms . . . to whom approaches . . . dear to Aphrodite . . . as if blessed . . .

¹ The subject matter may be a sarcastic description of a wedding. ² Not necessarily military. ³ Proverbial for simplemindedness, if the scholiast to Callim. fr. 1.43 Pf. is to be interpreted in this way. ⁴ Nurse of the young (Aphrodite?).

IAMBIC POETRY

113 P. Oxy. xxii.2314 col. ii

- 7 ἀρχὸς εἶ μαθ[ὼ]ν ἄκοντι τ[
 πειρέαι; λίην λιάζεις κυρ[
 ἴσθι νυν, τὰδ' ἴσθι...γγο[

7 ἄρχ' ὄς Lobel μαθ[ὼ]ν Peek τ[ί? West
 8 πείραι (πέιρω) editores, πειρέαι (πειρώμαι) West λιαν
 pap., corr. Tarditi

114

οὐ φιλέω μέγαν στρατηγὸν οὐδὲ διαπεπλιγμένον
 οὐδὲ βοστρύχοισι γαῦρον οὐδ' ὑπεξυρημένον,
 ἀλλὰ μοι σμικρὸς τις εἶη καὶ περὶ κνήμας ἰδεῖν
 ῥοικός, ἀσφαλῆως βεβηκῶς ποσσί, καρδίης
 πλέως.

Dio Chrys. 33.17

ὁ δὲ Ἀρχίλοχος, ὃν φημι τῷ Ἀπόλλωνι ἀρέσαι, περὶ
 στρατηγοῦ λέγων οὕτω φησίν· “οὐ φιλέω—ὑπεξυρη-
 μένον,” ἀλλὰ μοι, φησίν, εἶη ραιβός, ἀσφαλῶς βεβη-
 κῶς καὶ ἐπὶ κνήμαισιν δασύς. μὴ οὖν αὐτὸν οἶεσθε
 στρατηγὸν μὲν μὴ ἀγαπᾶν οἶον εἶρηκε, μηδ' ἐν
 σώματος μεγέθει καὶ κόμῃ τίθεσθαι τὸ τοῦ στρατηγοῦ
 ὄφελος, πόλιν δ' ἂν ἐπαινέσαι ποτὲ εἰς ταῦτα ὀρώντα,
 ποταμούς καὶ βαλανεῖα καὶ κρήνας καὶ στοὰς καὶ
 πλῆθος οἰκιῶν καὶ μέγεθος; κόμῃ γὰρ ἀτεχνῶς καὶ
 βοστρύχους ταῦτα ἕοικεν. ἀλλ' ἔμοιγε δοκεῖ μάλλον

ARCHILOCHUS

113 *Oxyrhynchus papyrus* (3rd c. A.D.)

A commander¹ well versed in the javelin, (why?) do you make trial of . . . ?² You are too enthusiastic . . . know then, know this . . .

¹ Or a proper name (Archus). ² In West's view (*Studies* 129-30) the subject is marriage and a "thrusting weapon" (*sensu erotico*) is being contrasted with a throwing spear.

114

I have no liking for a general who is tall, walks with a swaggering gait, takes pride in his curls, and is partly shaven. Let mine be one who is short, has a bent look about the shins, stands firmly on his feet, and is full of courage.

Dio Chrysostom, *Discourses*

But Archilochus who, I say (cf. test. 16), found favour with Apollo, speaks as follows about a general (vv. 1-2). Rather, he says, let mine be bowlegged, with a firm stand, and with thick hair on his shins. Therefore do not think that Archilochus, who did not love the sort of general he has described and did not reckon a general's usefulness by the size of his body and by his hair, would ever have praised a city with an eye on these features, rivers, baths, fountains, porticoes, multitude of houses and vast size, since these things are simply like curls. But to me at least it seems that

IAMBIC POETRY

ἄν τούτων προκρίναι σμικράν τε καὶ ὀλίγην σωφρό-
νως οἰκουμένην κἄν ἐπὶ πέτρας.

Galenus in Hippocr. π. ἄρθρων (xviii (1) 604 Kühn)

. . . ὥστε καὶ αὐτῶν τῶν κατὰ φύσιν ἐχόντων τοὺς
ῥαιβοὺς ἢ ροικοὺς ὀνομαζομένους ἀσφαλέστερόν τε
καὶ δυσανατρεπτότερον ἴστασθαι τῶν ἀκριβῶς ἐχόν-
των τὰ σκέλη ὀρθά. δηλοῦνται δὲ τοῦτο καὶ ὦν Ἀρχί-
λοχος εἶπεν· “οὐ φιλέω—πλέως.”

ibid. p. 537

τὸ μὲν γὰρ διὰ τοῦ κ λεγόμενον ροικὸν οἶδα καὶ παρὰ
Θεοκρίτῳ γεγραμμένον ἔνθα φησί· (4.49), καὶ παρ’
Ἀρχιλόχῳ “ἀλλά—πλέως.”

cf. Erotian. p. 112.11 Nachmanson, schol. Theocr. 4.49a (p.
148.19 Wendel)

Pollux 2.192

ῥαιβοὺς δὲ καλοῦσιν, οἷς καμπύλα εἰς τὸ ἔνδον τὰ
σκέλη, βλαισοὺς δὲ οἷς τὸ ἀπὸ τῶν γονάτων εἰς τὸ
ἔξω ἀπέστραπται. καὶ τὸ μὲν Ἀρχιλόχος, τὸ δὲ Ξενο-
φῶν λέγει (*de re equ.* 1.3)

1 διαπεπλεγμένον Dio, -πεπηγμένον Gal., corr. Hem-
sterhuys 3 σμικρός Erotian., μικρός Gal. κατὰ
κνήμην schol. Theocr., ἐπὶ κνήμασιν δασύς Dio 4 ῥαιβός
Dio, Pollux

ARCHILOCHUS

instead of these things he would have preferred a city that is small in size and population and is wisely governed, even if it is on a rock.

Galen on Hippocrates, *On Joints*

... with the result that those who have bent or curved legs, as they are called, stand more firmly and are more difficult to overturn than those who have perfectly straight legs. This is clear from what Archilochus said (vv. 1, 3-4).

Galen as above¹

For I know that *ροικός* is also written with a kappa in Theocritus (4.49) and in Archilochus (vv. 3-4).

¹ The texts of Galen are with minor corrections those preserved in the oldest MS, Laurentianus gr. Plut. 74.7 (from which the others are derived), except that in the second citation there is a lacuna in the MS between *ροι-* and *-οκρίτω*. I am indebted here to my colleague, Paul Potter.

Pollux, *Vocabulary*

They call *ραιβοί* those whose legs are curved inward and *βλαισοί* those whose area from the knees is turned outward. Archilochus speaks of the former, Xenophon of the latter.

IAMBIC POETRY

115 'Herodian.' *de figuris* (*Rhet. Gr.* viii.598.16 Walz, iii.97.8 Spengel)

πολύπτωτον δέ, ὅταν ἦτοι τὰς ἀντονομασίας ἢ τὰ ὀνόματα εἰς πάσας τὰς πτώσεις μεταβάλλοντες διατιθώμεθα τὸν λόγον, ὡς παρὰ Κλεοχάρει . . . ἔστι δὲ τὸ τοιοῦτον σχῆμα καὶ παρὰ τισι τῶν ποιητῶν, ὡς παρ' Ἀρχιλόφῳ καὶ Ἀνακρέοντι. παρὰ μὲν οὖν Ἀρχιλόφῳ

νῦν δὲ Λεώφιλος μὲν ἄρχει, Λεωφίλου δ'
ἐπικρατεῖν,
Λεωφίλῳ δὲ πάντα κείται, Λεώφιλον δ' ἄκουε.

παρὰ δὲ Ἀνακρέοντι ἐπὶ τριῶν (fr. 359 PMG).

1 Λεωφίλου et Λεώφιλος ἐπικρατεῖ codd., corr. West, ἐστὶ κράτος Murru 2 πάντ' ἀνείται Bergk Λεώφιλον, -ε, -ος codd.

116 Ath. 3.76b

τῶν δ' ἐν Πάρῳ τῇ νήσῳ—διάφορα γὰρ κἀνταῦθα γίνεται σῦκα τὰ καλούμενα παρὰ τοῖς Παρίοις αἰμώνια . . .—Ἀρχίλοχος μνημονεύει λέγων οὕτως·

ἔα Πάρρον καὶ σῦκα κείνα καὶ θαλάσσιον βίον.

ARCHILOCHUS

115 'Herodian', *On Figures of Speech*

There is polyptoton whenever we arrange what is said by changing all the cases of pronouns or nouns, as in Clearches: . . . Such a figure is found also in some of the poets as in Archilochus and Anacreon. In Archilochus:

Now Leophilus is in charge, power rests with Leophilus, everything depends on Leophilus, and . . .
Leophilus.¹

And in Anacreon with three cases.

¹ In the example omitted from 'Herodian' above, the name Demosthenes appears in the order nom., gen., dat., acc. and voc., and it is likely that the same sequence is present in Archilochus, but no satisfactory emendation for the end of the fragment has been proposed.

116 Athenaeus, *Scholars at Dinner*

The figs on the island of Paros—for there too there are excellent ones, called *haimonia* by the Parians . . .—are mentioned by Archilochus who speaks as follows:

Good-bye to Paros and those figs and life on the sea

IAMBIC POETRY

117 Schol. (b)Γ Hom. *Il.* 24.81 (v.536 Erbse), “βοὸς κέρας”

οἱ δὲ νεώτεροι κέρας τὴν συμπλοκὴν τῶν τριχῶν ὁμοίαν κέρατι.

τὸν κεροπλάστην ᾄειδε Γλαῦκον.

Ἄρχιλοχος.

118 Plut. *de E apud Delphi* 5.386d

“εἰ γὰρ {ᾠφελον},” φησὶν ἕκαστος τῶν εὐχομένων· καὶ Ἄρχιλοχος·

εἰ γὰρ ὡς ἐμοὶ γένοιτο χεῖρα Νεοβούλης θιγῆν.

χειρὶ Elmsley

119 Schol. Eur. *Med.* 679, “ἄσκοῦ με τὸν προύχοντα μὴ λύσαι πόδα”

ἄσκον τοίνυν λέγει τὸν περὶ τὴν γαστέρα τόπον.
Ἄρχιλοχος·

καὶ πεσεῖν δρήστην ἐπ’ ἄσκον, καπὶ γαστρὶ
γαστέρα

προσβαλεῖν μηρούς τε μηροῖς,

“δρήστην” λέγων οἷα δράσαντά τι.

προσβάλλειν cod., corr. Matthiae

ARCHILOCHUS

117 Scholiast on Homer, *Iliad* ("horn of an ox")

Later authors use the word horn to describe the horn-like intertwining of the hair.

 sing of Glaucus who arranges his hair in horns

So Archilochus.

118 Plutarch, *On the E at Delphi*

"Would that" says everyone who prays. Cf. Archilochus:

 Would that I might thus touch Neoboule on her
 hand¹

¹ Or "touch Neoboule with my hand," if Elmsley's emendation, accepted by a number of critics, is adopted.

119 Scholiast on Euripides, *Medea* ("that I was not to loosen the projecting foot of the wineskin")

By *ἀσκός* he means the region of the stomach. Cf. Archilochus,

 and to fall upon her wineskin¹ that works for hire²
 and to thrust belly against belly, thighs against
 thighs,³

meaning by *δρήστην* one who did some work.

¹ Metaphor for the genital area. ² Cf. fr. 208, but *δρήστην* may be subject of the infinitive, the "labourer" as a metaphor for penis. ³ Many combine fr. 118 and 119.

IAMBIC POETRY

120 Ath. 14.628a

Φιλόχορος δέ (FGrHist 328 F 172) φησιν ὡς οἱ παλαιοὶ σπένδοντες οὐκ αἰεὶ διθυραμβοῦσιν, ἀλλ' ὅταν σπένδωσι, τὸν μὲν Διόνυσον ἐν οἴνῳ καὶ μέθῃ, τὸν δ' Ἀπόλλωνα μεθ' ἡσυχίας καὶ τάξεως μέλποντες. Ἀρχίλοχος γοῦν φησιν·

ὡς Διωνύσοι' ἄνακτος καλὸν ἐξάρξαι μέλος
οἶδα διθύραμβον οἴνῳ συγκεραυνωθεὶς φρένας.

1 Διονύσιοιο cod., corr. Bentley: Διωνύσου Hermann

121 Ath. 5.180d-e

οὐ γὰρ ἐξάρχοντες οἱ κυβιστητῆρες (Il. 18.606 = Od. 4.19), ἀλλ' ἐξάρχοντος τοῦ ᾠδοῦ πάντες ὠρχοῦντο. τὸ γὰρ ἐξάρχειν τῆς φόρμιγγος ἴδιον. διόπερ ὁ μὲν Ἡσίοδος φησιν ἐν τῇ Ἀσπίδι (205) "θεαὶ δ' ἐξῆρχον αἰοιδῆς Μοῦσαι Πιερίδες," καὶ ὁ Ἀρχίλοχος·

αὐτὸς ἐξάρχων πρὸς αὐλὸν Λέσβιον παιήονα.

122 Stob. 4.46.10 (Ἀρχιλόχου) + P. Oxy. xxii.2313 fr. 1a, ed. Lobel

χρημάτων ἄελπτον οὐδέν ἐστιν οὐδ' ἀπώμοτον
οὐδὲ θαυμάσιον, ἐπειδὴ Ζεὺς πατὴρ Ὀλυμπίων
ἐκ μεσαμβρίας ἔθηκε νύκτ', ἀποκρύψας φάος
ἡλίου †λάμποντος, λυγρὸν† δ' ἦλθ' ἐπ'
ἀνθρώπους δέος

ARCHILOCHUS

120 Athenaeus, *Scholars at Dinner*

And Philochorus says that when the ancients pour libations they do not always sing dithyrambs, but whenever they pour libations, they do so singing of Dionysus amid wine and drunkenness, Apollo quietly and with good order. Archilochus at any rate says:

for¹ I know how to take the lead in the dithyramb,
the lovely song of lord Dionysus, my wits thunder-
struck with wine²

¹ Possibly *ὦς* belongs to Athenaeus ("that"). ² Cf. test. 62.

121 Athenaeus, *Scholars at Dinner*

For it was not the tumblers who took the lead, but they all danced while the singer led, since taking the lead is the lyre's proper function. That is why Hesiod says in the *Shield*, "and the divine Muses of Pieria were taking the lead in the song," and Archilochus:

I myself taking the lead in the Lesbian paean to the
pipe's accompaniment

122 Stobaeus, *Anthology*, and Oxyrhynchus papyrus¹

From Archilochus:

Nothing is to be unexpected or sworn impossible or
marvelled at, now that Zeus father of the Olympians
has made night out of the noonday, hiding away the
light of the shining sun,² and clammy(?) fear came

IAMBIC POETRY

- 5 ἐκ δὲ τοῦ καὶ πιστὰ πάντα κάπριελπτα γίνεται
 ἀνδράσιν μηδεὶς ἔθ' ὑμέων εἰσορέων θαυμαζέτω
 μηδ' εἰν δελφίσι θήρες ἀνταμείψονται νομὸν
 ἐνάλιον, καὶ σφιν θαλάσσης ἡχέεντα κύματα
 φίλτερον ἡπείρου γένηται, τοῖσι δ' ὑλέειν ὄρος.
- 10 Ἄρ]χηνακτίδης
]ητου πάϊς
]τυθη γάμωι

cf. Arist. *Rhet.* 3.17.1418b28 et schol. ad loc. (*Comm. in Arist. Graeca* xxi(2).255.31), Plut. *de facie lun.* 19.931e; v. ad fr. adesp. iamb. 59

1 δ' post χρημάτων Arist. codd. rec. 3 μεσημβρίας
 Stob., corr. Hoffmann 4 λαμπόν, τοσοῦτον Mähly, ὑγρὸν
 Valckenaer, ὠχρὸν Bentley, αἶον Kamerbeek, αἶνον Marcovich
 5 οὐκ ἄπιστα Stob., καὶ πιστὰ Liebel 6 ὑμῶν Stob., corr.
 Renner 7 ἵνα Stob., εἰν Valckenaer 8 σφι Stob.,
 corr. Gaisford 9 ἢδὲ ἦν (sic) Stob.,], εἰν pap., ὑλέειν Lobel
 (ὑλήειν Bergk)

124 Ath. 1.7f-8b

ὅτι περὶ Περικλέους φησὶν Ἀρχίλοχος ὁ Πάριος ποιητῆς ὡς ἀκλήτου ἐπεισπαίοντος εἰς τὰ συμπόσια

(a) Μυκονίων δίκην.

δοκοῦσι δ' οἱ Μυκόνιοι διὰ τὸ πένεσθαι καὶ λυπρὰν νῆσον οἰκεῖν ἐπὶ γλισχρότητι καὶ πλεονεξία διαβάλλεσθαι . . .

ARCHILOCHUS

over people. From now on men can believe and expect anything; let none of you any longer marvel at what you see, not even if wild animals take on a briny pasturage in exchange with dolphins and the crashing waves of the sea become dearer to them than the land, the wooded mountain dearer to dolphins . . . Archeanactides³ . . . child of . . . marriage . . .

¹ According to Aristotle (see on fr. 19) Archilochus here represents a father as speaking about his daughter. ² Generally taken to be the eclipse of 648, but some prefer that of 689 or 711. ³ Identity unknown. Some explain him as the one to whom Lycambes gave Neoboule in marriage after breaking off her engagement to the poet. The papyrus continues for a further five verses, but only *ἀν]δράσιν* ('men') can be translated.

124 Athenaeus, *Scholars at Dinner*

Archilochus, the poet of Paros, speaks of Pericles¹ as bursting into drinking parties uninvited

(a) like the people of Myconos

It seems that the Myconians had a bad name for stinginess and greed because of their poverty and because they lived on a wretched island . . .

IAMBIC POETRY

(b) πολλὸν δὲ πίνων καὶ χαλίκρητον μέθῃ,
 οὔτε τῆμον εἰσενείκας < - ὀ - × - ὀ - >
 οὔδὲ μὲν κληθεῖς < ὀ - × > ἦλθες οἶα δὴ φίλος,
 ἀλλὰ σεο γαστήρ νόον τε καὶ φρένας παρήγαγεν
 5 εἰς ἀναιδείην,

Ἀρχίλοχός φησιν.

(b) 1 μεθύων codd., corr. Casaubon 2 εἰσήνεγκας
 codd., corr. Kaibel 3 <Περικλείς> post κληθεῖς suppl.
 Diehl, alii alia 4 σευ codd., corr. West

125 Ath. 10.433e

τὸ δίψος γὰρ πᾶσιν ἰσχυρὰν ἐπιθυμίαν ἐμποιεῖ τῆς
 περιττῆς ἀπολαύσεως. διὸ καὶ Σοφοκλῆς φησι (fr. 763
 Radt): “διψῶντι γάρ τοι πάντα προσφέρων σοφὰ / οὐκ
 ἂν πλέον τέρψεαις ἢ πιεῖν διδούς.” καὶ ὁ Ἀρχίλοχος:

μάχης δὲ τῆς σῆς, ὥστε διψέων πιεῖν,
 ὡς ἐρέω.

126 Theophilus *ad Autolyicum* 2.37 (p. 94 Grant)

ἤδη δὲ καὶ τῶν ποιητῶν τινες ὥσπερ εἰ λόγια ἑαυτοῖς
 ἐξείπον ταῦτα καὶ εἰς μαρτύριον τοῖς τὰ ἄδικα
 πράσσουσιν, λέγοντες ὅτι μέλλουσι κολάζεσθαι . . .
 ὁμοίως καὶ Ἀρχίλοχος

ARCHILOCHUS

(b) Although you consumed a large quantity of un-mixed wine, you did not contribute to the cost . . . nor again did you come invited . . . as though a friend, but your belly led astray your mind and wits to shamelessness,²

Archilochus says.

¹ Cf. test. 17. ² The number and location of the lacunae are uncertain: see Bossi 181-83.

125 Athenaeus, *Scholars at Dinner*

For thirst arouses in everyone a strong desire for abundant satisfaction. Therefore Sophocles says: "though you offer a thirsty man every wise saying, you cannot please him more than by giving him something to drink." And Archilochus says:

as when I am thirsty for drink, so I long to do battle with you.¹

¹ The context may be either erotic or martial.

126 Theophilus, *To Autolycus*

Now some of the poets made these statements as if they were oracles for themselves and as testimony against those who act unjustly . . . similarly Archilochus:

IAMBIC POETRY

ἐν δ' ἐπίσταμαι μέγα,
τὸν κακῶς <μ' > ἔρδοντα δεινοῖς ἀνταμείβεσθαι
κακοῖς.

2 μ' add. Hecker δρῶντα cod., corr. Turyn δέννοις
Herzog

127 Clem. Strom. 6.6.1

αὐθίς τε ὁ Ἀρχιλόχος τὸ Ὀμηρικὸν ἐκείνο μεταφέρων,
“ἀασάμην, οὐδ' αὐτὸς ἀναίνομαι ἀντί νυ πολλῶν” (Il.
9.116), ὧδέ πως γράφει·

ἤμβλακον. καὶ πού τιν' ἄλλον ἢδ' ἄτη κινήσατο.

ἡ ἀάτη (cum syniz.) Meineke, ἄση Bentley, ἀρή Liebel, ἄλη
vel ἄγη Hermann, ἡ δύη Wilamowitz

128 Stob. 3.20.28

Ἀρχιλόχου·

θυμέ, θύμ', ἀμηχάνοισι κήδεσιν κυκώμενε,
†ἀναδεν δυσμενῶν† δ' ἀλέξεο προσβαλὼν ἐναντίον
στέρνον †ένδοκοισιν† ἐχθρῶν πλησίον
κατασταθεῖς

5 ἀσφαλέως· καὶ μήτε νικέων ἀμφάδην ἀγάλλεο,
μηδὲ νικηθεῖς ἐν οἴκῳ καταπεσῶν ὀδύρεο,
ἀλλὰ χαρτοῖσιν τε χαῖρε καὶ κακοῖσιν ἀσχάλα
μὴ λίην, γίνωσκε δ' οἷος ῥυσμός ἀνθρώπους
ἔχει.

ARCHILOCHUS

but one great thing I know, to repay with terrible
harm one who does me harm

127 Clement of Alexandria, *Miscellanies*

And again Archilochus, adapting that Homeric line "I was
infatuate and I myself admit it; worth many," writes some-
what as follows:

I erred, and perhaps this infatuation(?) has come
upon another

128 Stobaeus, *Anthology*

From Archilochus:

My heart, my heart, confounded by woes beyond
remedy, rise up(?) and defend yourself, setting your
breast against your foes(?) as they lie in ambush(?)
and standing steadfastly near the enemy. Do not ex-
ult openly in victory and in defeat do not fall down
lamenting at home, but let your rejoicing in joy-
ful times and your grief in bad times be moderate.
Know what sort of pattern governs mankind.

1 Dion. Hal. *de comp. verb.* 106 (ii.69.9 et 171.22 Us.-Rad.)

2 Hesych. *ἐνδοκος· ἐνέδρα* 6-7 Apost. 18.8a (*Paroem.*
Gr. ii.718)

2 *ἀνα* δέ Liebel, *ἀνα* σύ Pfeiffer, *ἀνὰ* δ' ἔχειν (vel *ἀναδύειν*)
μένων δ' Bergk, *δυσμενέων* Lasserre 3 *δοκοῖσιν* codd. SA,
δόκοισιν M, *ἐνδόκοισιν* Valckenaer (cf. Hesych. supra),
λόχοισιν Klingner 4 *νικῶν* codd., corr. Lasserre
6 *ἄσχαλλε* SA, Apost., *ἄσχαλε* M, corr. Grotius

129 Arist. Pol. 7.7.1328a1

πρὸς γὰρ τοὺς συνήθεις καὶ φίλους ὁ θυμὸς αἴρεται
 μᾶλλον ἢ πρὸς τοὺς ἀγνώτας, ὀλιγωρεῖσθαι νομίσας.
 διὸ καὶ Ἀρχίλοχος προσηκόντως τοῖς φίλοις ἐγκαλῶν
 διαλέγεται πρὸς τὸν θυμόν·

σὺ γὰρ δὴ παρὰ φίλων ἀπάγχει.

οὐ codd., corr. Schneider παρὰ Par. 1858 et versio
 Guilielmi de Moerbeka, περὶ ceteri ἀπάγχει, ἀπέγχει,
 ἀπάγχε(τ)ο, ἀπέγχεο codd.

130 Stob. 4.41.24

Ἀρχιλόχου·

τοῖς θεοῖς †τ' εἰθείάπαντα· πολλάκις μὲν ἐκ κακῶν
 ἄνδρας ὀρθοῦσιν μελαίνῃ κειμένους ἐπὶ χθονί,
 πολλάκις δ' ἀνατρέπουσι καὶ μάλ' εὖ βεβηκότας
 ὑπτίους, κείνοις <δ'> ἔπειτα πολλὰ γίνεται κακά,
 5 καὶ βίου χρήμη πλανᾶται καὶ νόον παρήγορος.

1 τιθεῖν ἅπαντα Jacobs, τέλεια Hommel, πείθοι' West, alii
 alia 4 κινούσ' codd., κλίνουσ' Valckenaer (postea inter-
 punctions), κείνοις Blaydes <δ'> add. West post h. v.
 lacunam stat. Meineke

ARCHILOCHUS

129 Aristotle, *Politics*

For one's heart, when it thinks it is being slighted, rises up more against friends and acquaintances than against strangers. Therefore when Archilochus accuses his friends it is fitting that he address his heart:

for you are being strangled by your friends

130 Stobaeus, *Anthology*

From Archilochus:

Everything is . . . for (to, by) the gods. Often when men are lying prostrate on the dark earth they raise them upright from their misery, and often they overturn on their backs even those whose stance was very firm. Then much misery is theirs and a man wanders about in need of livelihood and distraught in mind.

IAMBIC POETRY

131 Stob. 1.1.18

τοῖος ἀνθρώποισι θυμός, Γλαῦκε Λεπτίνεω πάϊ,
γίνεται θνητοῖς, ὁποίην Ζεὺς ἐφ' ἡμέρην ἄγη.

cf. Ps.-Plut. *de vita et poesi Hom.* (B) 155 (vii.424.24 Bernardakis), Theon, *Progymn.* (*Rhet. Gr.* i.152.24 Walz, ii.62.22 Spengel), Sext. Emp. *adv. math.* 7.127, Diog. Laert. 9.71, *Sud.* s.v. Πυρρώνειοι (iv.278.28 Adler), Syrian. in Hermog. (i.30.24 Rabe), *Rhet. Gr.* vii.934.9 Walz

1 θυμός Ps.-Plut., Theon, Stob.: νόος vel νοῦς (ex *Od.* 18.136) Diog. L., *Suda*, Syrian., *Rhet.* 2 ὁποίην Sext.: ὁκοίην Diog. L., *Suda*, Syrian., *Rhet.* v.l. (οἰκοίην Stob.): ὁκοῖον Ps.-Plut., Theon, *Rhet.* cod. unus ἄγη Stob., Syrian. v.l.: ἄγει cett.

132 Ps.-Plat. *Eryxias* 397e

ὁποῖοι γὰρ ἄν τινες ὦσιν οἱ χρώμενοι, τοιαῦτα καὶ τὰ
πράγματα αὐτοῖς ἀνάγκη εἶναι. καλῶς δέ, ἔφη, δοκεῖ
μοι καὶ τὸ τοῦ Ἀρχιλόχου πεποιῆσθαι·

καὶ φρονέουσι τοῖ ὁποίοις ἐγκυρέωσιν ἔργμασιν.

cf. Stob. 4.31.117, Apostol. 12.97d, Heracl. 22 B 17 D.-K.

ὁκοίοις codd., corr. Wilamowitz ἐρύμασιν codd.,
ἔργμασιν Stob., Apostol.

133 Stob. 4.58.4

Ἀρχιλόχου·

οὔτις αἰδοῖος μετ' ἀστῶν †καὶ περίφημος† θανὼν
γίνεται· χάριν δὲ μάλλον τοῦ ζοοῦ διώκομεν

ARCHILOCHUS

131 Stobaeus, *Anthology*

Glaucus, son of Leptines,¹ the mood of mortals varies with the day that Zeus brings on

¹ See test. 1.

132 Pseudo-Plato, *Eryxias*

For of whatever sort friends are, such must their actions be. And, he said, it seems to me that the line of Archilochus was well composed:

and their thoughts match whatever events they encounter¹

¹ Jacobs plausibly combined fr. 132 with 131 and many have followed him.

133 Stobaeus, *Anthology*

From Archilochus:

Once dead no one is held in respect among the citizens even though he be powerful(?).¹ Instead we the

IAMBIC POETRY

<οί> ζοοί, κάκιστα δ' αἰεὶ τῶ θανόντι γίνεται.

1 *καίπερ ἴφθιμος* Porson, οὐδε π. Hiller 2-3 ζο- pro ζω-
 Porson 3 <οί> anon. ap. Gaisford δ' αἰεὶ idem, δέει
 cod. M (δὲ S)

134 Schol. Hom. *Od.* 22.412, “οὐχ ὀσίη καταμένοισιν ἐπ’
 ἀνδράσι εὐχετάασθαι”

ἔνθεν καὶ Ἀρχίλοχος φησιν

οὐ γὰρ ἐσθλὰ κατανοῦσι κερτομεῖν ἐπ’
 ἀνδράσιν.

135-166 Frag. pap. minora (P. Oxy. 2313)

139 P. Oxy. xxii.2313 fr. 5

5]χ' ἀσπιδ[
]ν ἴσην τήν[
]δ[. .]χθεις ἔργον[
]δ' ἐστὶν οὐδεις τέκμ[αρ
]ς ἔντος δηϊοισεμ[
]ν ἀκόντων δοῦπον ου[
]ει τήνδεκαλ[
]βων ῥήματ' οὐκετ[
]γὰρ [ο]ὐδὲν εἰδός[ιν

3 δ[αι]χθεις tent. West

9 εἰδός[ιν West

ARCHILOCHUS

living curry the favour of the living and the dead are
always the worst off.

¹ With Porson's emendation; with Hiller's, "nor is he celebrated."

134 Scholiast on Homer, *Odyssey* ("it is not sanctioned
by divine law to boast over the dead")

Hence Archilochus says:

for it is not good to jeer at the dead

135-166 Scraps of an Oxyrhynchus papyrus (Those
containing nothing of significance have been omitted.)

139 Oxyrhynchus papyrus

... shield ... equal ... (slain?) ... deed ... there
is no (no one) ... end (sign?) ... weapon ... enemy
... thud of javelins ... words no longer ... for know-
ing nothing ...

IAMBIC POETRY

140 P. Oxy. 2313 fr. 6

1 αὐ]χένα σχεθών 3 κ]αρτερόν
 6]ειην ἔχων 7],αρμονέων
 9]δόμους

142 P. Oxy. 2313 fr. 8a

3]ν Ἰμβρίου 4]α σχέθιοι 9]χρεώ
 11]ς ἔλπομα[ι 13],ους ἔπεις
 15]ροις ἔχων

9 "χρεώ potius quam χρέω (imperat.)" West

144 P. Oxy. 2313 fr. 9

1 νέος 2]κίνει ταλαν[τ 4 τερπε[
 2 κίνει imperat. vel ἐ]κίνει imperf.

145 P. Oxy. 2313 fr. 11 + 12

7 ἐν ζοοῖσιδ[9]ης ἀλκῆς λ[

146 P. Oxy. 2313 fr. 13

5]προσβαλόντε[ς]σ[
]ν ξεινίων φειδοίατ[ο
]ων ἀθρόοι γενοίμεθ[α
]σης τεύχεσιν πεφρ[
]σφας ἀμφικουρή λάβ[

140 Same papyrus

... holding the neck (aslant?) ... mighty ... having
 ... agreements(?) ... homes ...

142 Same papyrus

... Imbrian ... may he(?) hold ... need ... I expect
 ... you are busying yourself with¹ ... having ...

¹ Probably a compound verb with tmesis (ἀμφέπεις, διέπεις etc.).

144 Same papyrus

... young ... move (moved) the scales ... delight(s)
 ...

145 Same papyrus

... among the living ... defence (prowess) ...

146 Same papyrus

... striking against ... were sparing of guest-gifts(?)¹ ... we were all together ... fortified(?) by arms ... capture by encirclement(?) ...

¹ Cf. fr. 6.

IAMBIC POETRY

148 P. Oxy. 2313 fr. 15

2 δ]έννος ὕβριν 4]ρους ἀλκίμους

2 Lobel 4 κού]ρους Peek

151 P. Oxy. 2313 fr. 17

2]ν γαμ[3]άδεω[

2 ο]ὐ γάμ[ου Peek 3 Δωτ]άδεω Peek

152 P. Oxy. 2313 fr. 21

2 γυναι]κα βινέων[

2 Peek

163 P. Oxy. 2313 fr. 34

2 τρισο]ιζυρη[

2 Lasserre, qui cum fr. 228 coniunxit

166 P. Oxy. 2313 fr. 38

3 ίμ]ερτη Πάρ[ος

3 Lobel

ARCHILOCHUS

148 Same papyrus

. . . abuse . . . insolence(?) . . . stout-hearted
(youths?) . . .

151 Same papyrus

. . . (no?) marriage . . . Dotades(?)¹

¹ See note on fr. 67.

152 Same papyrus

. . . fucking a woman . . .

163 Same papyrus

. . . thrice-wretched (city?) . . .

166 Same papyrus

. . . longed-for Paros . . .

IAMBIC POETRY

167 Ath. 10.415d

περὶ δὲ Θυὸς τοῦ Παφλαγόνων βασιλέως, ὅτι καὶ αὐτὸς ἦν πολυφάγος, προειρήκαμεν . . . Ἀρχίλοχος δὲ ἐν τετραμέτροις Χαρίλαν εἰς τὰ ὅμοια διαβέβληκεν, ὡς οἱ κωμωδιοποιοὶ Κλεώνυμον καὶ Πείσανδρον.

cf. test. 17

168-204. *Erodi*

168-171

x - $\bar{\cup}\bar{\cup}$ - $\bar{\cup}\bar{\cup}$ - -

- $\bar{\cup}$ - $\underline{\omega}$ - -

Hephaest. *Ench.* 15.1-3

γίνεται δὲ καὶ ἀσυνάρτητα, ὅποταν δύο κῶλα μὴ δυνάμενα ἀλλήλοις συναρτηθῆναι μηδὲ ἔνωσιν ἔχειν ἀντὶ ἑνὸς μόνου παραλαμβάνηται στίχον. πρῶτος δὲ καὶ τούτοις Ἀρχίλοχος κέχρηται. πῆ μὲν γὰρ ἐποίησεν ἔκ τε ἀναπαιστικῷ ἐφθημιμεροῦς καὶ τροχαϊκῷ ἡμιολίου τοῦ καλουμένου ἰθυφαλλικῷ “Ἐρασμονίδη—γελοῖον.” τούτο δὲ οἱ μετ’ αὐτὸν οὐχ ὁμοίως αὐτῷ ἔγραψαν. οὗτος μὲν γὰρ τῇ τε τομῇ δι’ ὅλου κέχρηται [τοῦ ἐφθημιμεροῦς], καὶ σπονδείους παρέλαβεν ἐν τῷ ἀναπαιστικῷ κῶλῳ, οἷον “ἀστῶν—πολλοί.” οἱ δὲ μετ’ αὐτὸν τῇ μὲν τομῇ ἀδιαφόρως ἐχρήσαντο, ὥσπερ Κρατῖνος (fr. 360 K.-A.).

ARCHILOCHUS

167 Athenaeus, *Scholars at Dinner*

With regard to Thys, king of the Paphlagonians, we have already said that he was a glutton . . . And Archilochus in his tetrameters attacked Charilaus on the same grounds,¹ just as the comic poets attacked Cleonymus and Pisander.

¹ Probably from the same poem as fr. 168 in spite of the reference to tetrameters. See note 5 on frs. 168-171.

168-204. *Epodes*

168-171

Hephaestion, *Handbook of Meters*

And there are also unconnected meters, whenever two cola which cannot be connected with each other and form a unity are used instead of one single line.¹ Archilochus was the first to use these too, since in some places he composed out of the anapaestic hephthemimer² and the trochaic hemiolion³ called ithyphallic Ἐρασμονίδη—γελοῖον (fr. 168.1-2). But those who came after him did not write this in the same way as he did, since he used the caesura throughout⁴ and he introduced spondees in the anapaestic colon, as in ἀστῶν—πολλοί (fr. 170), whereas those who came after him used the caesura indiscrimi-

IAMBIC POETRY

χαῖρ' ὦ μέγ' ἀχρειόγελως ὄμιλε ταῖς ἐπίβδαις,
τῆς ἡμετέρας σοφίας κριτῆς ἄριστε πάντων . . .

. . . καὶ μέντοι καὶ τοὺς σπονδείους παρητήσαντο τοὺς
ἐν τῷ μέσῳ.

Ib. 8.7 de paroemiacō

πρῶτος δὲ Ἀρχίλοχος ἐχρήσατο τῷ μεγέθει τούτῳ ἐν
τοῖς τετραμέτροις προτάξας αὐτὸ τοῦ ἰθυφαλλικοῦ. τὸ
γὰρ “Ἐρασμονίδη Χαρίλαε” ἐφθημιμερές ἐστὶν ἀνα-
παιστικόν. ἐχρήσατο δὲ τῷ πρώτῳ ποδὶ καὶ ἰάμβῳ,
ὡς καὶ ἐκ τοῦ παραδείγματός ἐστι δῆλον, καὶ σπον-
δείῳ, “Δήμητρί τε χεῖρας ἀνέξων.”

168

Ἐρασμονίδη Χαρίλαε,
χρῆμά τοι γελοῖον
ἐρέω, πολὺ φίλταθ' ἐταίρων,
τέρψεται δ' ἀκούων.

180

ARCHILOCHUS

nately, as in Cratinus: "all hail, throng that laughs untimely on the day after the festival, best of all judges of our poetic skill" . . . and they also avoided spondees in the middle.

Hephaestion (on the paroemiac)

But Archilochus was the first to use this (metrical) length, placing it in front of the ithyphallic in his tetrameters.⁵ For Ἐρασμονίδη Χαρίλαε (fr.168.1) is an anapaestic hephthemimer. But for the first foot he used both an iambus, as is clear from the example, and a spondee, Δήμητρί τε χείρας ἀνέξων (fr. 169).

¹ There is disagreement on whether these unconnected meters should be printed as one line or two. ² Literally, 'consisting of seven half parts,' i.e., three and a half feet.

³ Literally, 'a half and a whole.' By 'whole' Hephaestion here means a pair of trochees. ⁴ I.e., word-end always occurred after the hephthemimer.

⁵ Ancient sources sometimes use this term for epodes.

168

Charilaus, son of Erasmon,¹ by far the dearest of my companions, I shall tell you something funny and you will be delighted to hear it.

IAMBIC POETRY

Hephaest. *Ench.* 15.2 ut supra; 1 etiam 8.7, 15.4

Hephaest. *Ench.* 15.6

ὑπονοήσειε δ' ἄν τις καὶ τρίτην διαφορὰν εἶναι τῷ
 Ἄρχιλόχῳ πρὸς τοὺς μετ' αὐτόν, καθ' ἣν ἀναπαιστῶ
 δοκεῖ τῷ πρώτῳ χρῆσθαι. "ἔρέω—ἀκούων," "φιλέειν—
 διαλέγεσθαι," ᾧ οὐκ ἐχρήσαντο ἐκεῖνοι. φαίνεται δὲ
 οὐδ' αὐτὸς κεχρημένος· δύναται γὰρ ἀμφοτέρα κατὰ
 συνεκφώνησιν εἰς ἴαμβον περιστάσθαι.

1-2 cum 3-4 coniunxit Koen

169 Hephaest. *Ench.* 8.7 ut supra

Δήμητρί τε χεῖρας ἀνέξων.

170 Hephaest. *Ench.* 15.2 ut supra

ἄστῶν δ' οἱ μὲν κατόπισθεν
 ἦσαν, οἱ δὲ πολλοί.

2 ἦσαν Meineke

171 Hephaest. *Ench.* 15.6 (v. ad fr. 168)

φιλεῖν στυγνόν περ ἔοντα
 μηδὲ διαλέγεσθαι.

φιλέειν Hephaestion

ARCHILOCHUS

Hephaestion as above (vv. 1-2)

Hephaestion

One might suspect that Archilochus has also a third difference from those who came after him, in that he seems to use an anapaest in the first foot $\acute{\epsilon}\rho\acute{\epsilon}\omega$ — $\acute{\alpha}\kappa\acute{o}\upsilon\omega\nu$ (fr. 168.3-4), $\phi\iota\lambda\acute{\epsilon}\epsilon\iota\nu$ — $\delta\iota\alpha\lambda\acute{\epsilon}\gamma\epsilon\sigma\theta\alpha\iota$ (fr. 171), which they did not use. But it is clear that he himself did not use it either, since both can be turned into an iambus by synecphonesis.

¹ No doubt a coined patronymic which might be rendered as 'Darlingson.'

169 Hephaestion as above

and about to lift up hands to Demeter

170 Hephaestion as above

some of the citizens were behind, but the majority

...

171 Hephaestion (on fr. 168)

to be his friend, hateful though he is, and (but?) not to converse

IAMBIC POETRY

172-181 Fabula de Vulpe et Aquila

x - ̄ - x - ̄ - x - ̄ -

x - ̄ - x - ̄ -

Aesop. *fab.* 1 (Perry)

ἀετὸς καὶ ἀλώπηξ φιλίαν πρὸς ἀλλήλους ποιησάμενοι
 πλησίον ἑαυτῶν οἰκεῖν διέγνωσαν, βεβαίωσιν φιλίας
 τὴν συνήθειαν ποιούμενοι. καὶ δὴ ὁ μὲν ἀναβάς
 ἐπὶ τι περίμηκες δένδρον ἐνεοττοποιήσατο, ἡ δὲ εἰσ-
 ελθοῦσα εἰς τὸν ὑποκείμενον θάμνον ἔτεκεν. ἐξελ-
 θούσης δὲ ποτε αὐτῆς ἐπὶ νομήν, ὁ ἀετὸς ἀπορῶν
 τροφῆς καταπτὰς εἰς τὸν θάμνον καὶ τὰ γεννήματα
 ἀναρπάσας μετὰ τῶν ἑαυτοῦ νεοτῶν κατεθωινήσατο.
 ἡ δὲ ἀλώπηξ ἐπαυελθοῦσα, ὡς ἔγνω τὸπραχθέν, οὐ
 μᾶλλον ἐπὶ τῷ τῶν νεοτῶν θανάτῳ ἐλυπήθη ὅσον ἐπὶ
 τῇ ἀμύνη. χερσαία γὰρ οὔσα πτηνὸν διώκειν ἡδυνάτει.
 διόπερ πόρρωθεν σταῖσα, ὃ μόνον τοῖς ἀδυνάτοις καὶ
 ἀσθενέσιν ὑπολείπεται, τῷ ἐχθρῷ κατηρᾶτο. συνέβη
 δὲ αὐτῷ τῆς εἰς τὴν φιλίαν ἀσεβείας οὐκ εἰς μακρὰν
 δίκην ὑποσχεῖν. θυόντων γὰρ τινων αἶγα ἐπ' ἀγροῦ,
 καταπτὰς ἀπὸ τοῦ βωμοῦ σπλάγχνον ἔμπυρον
 ἀνήνεγκεν οὐδ' κομισθέντος ἐπὶ τὴν καλιὰν σφοδρὸς
 ἔμπεσὼν ἄνεμος ἐκ λεπτοῦ καὶ παλαιοῦ κάρφους
 λαμπρὰν φλόγα ἀνήψε. καὶ διὰ τοῦτο καταφλεχθέντες
 οἱ νεοττοί, καὶ γὰρ ἦσαν ἔτι <ἀ>πτῆνες {ἀτελεῖς}, ἐπὶ
 τὴν γῆν κατέπεσον, καὶ ἡ ἀλώπηξ προσδραμοῦσα ἐν
 ὄψει τοῦ ἀετοῦ πάντας αὐτοὺς κατέφαγεν.

ARCHILOCHUS

172-181 Fable of the Fox and the Eagle

Aesop, *Fable*

An eagle and a fox became friends and decided to live near each other, thinking that their friendship would be strengthened by cohabitation. And so the eagle flew up into a very tall tree and made its nest, while the fox went into a thicket that lay beneath and gave birth. One day, when the fox had gone out to forage, the eagle, at a loss for food, flew down into the thicket and seizing the cubs dined on them along with its nestlings. The fox, upon returning and realizing what had been done, was more distressed by the inability to exact vengeance than by the death of its cubs, since as a land animal it was unable to pursue one that had wings. Therefore, standing far away, it cursed its enemy, the only thing left for the powerless and weak. And it happened that the eagle soon paid the penalty for its sacrilege against friendship. Some people were sacrificing a goat in the countryside and the eagle flying down carried off from the altar a burning entrail. When it had been brought to the nest, a strong gust of wind kindled a bright flame from the thin and aged straw. Because of this the nestlings were set on fire and since they were not yet capable of flight they fell to the ground. The fox ran up within sight of the eagle and devoured them all.

172

πάτερ Λυκάμβα, ποῖον ἐφράσω τόδε;
 τίς σὰς παρήειρε φρένας
 ἦς τὸ πρὶν ἠρήρησθα; νῦν δὲ δὴ πολὺς
 ἀστοῖσι φαίνεαι γέλως.

Schol. Hermog., *Rhet. Gr.* vii.820.17 Walz

ἔστι δὲ αἰεὶ τὸ ἐπωδὸν βραχύτερον τοῦ πρὸ αὐτοῦ
 στίχου συλλαβὰς τέσσαρας, οἷον στίχος μὲν ὁ πρῶ-
 τος, ἤγουν στροφή ἦτοι κῶλον, οἷον “πάτερ—τόδε,”
 εἶτα τὸ ἐπωδόν, “τίς—φρένας,” εἶτα ἀντίστροφος ἦτοι
 κῶλον, “ἦς—πολύς,” εἶτα πάλιν ἐπωδόν, “ἀστοῖσι—
 γέλως.”

1-2 Hephaest. *de poem.* 7.2 (v. ad fr. 182)

3 ἠρήρησθα schol. Hermog., corr. Bergk

173 Orig. *c. Celsum* 2.21 (i.314 Borret)

τίς γὰρ οὐκ οἶδεν ὅτι πολλοὶ κοινωνήσαντες ἀλῶν καὶ
 τραπέζης ἐπεβούλευσαν τοῖς συνεστίοις; καὶ πλήρης
 ἐστὶν ἡ Ἑλλήνων καὶ βαρβάρων ἱστορία τοιούτων
 παραδειγμάτων καὶ ὀνειδίζων γε ὁ Πάριος ἱαμβο-
 ποιὸς τὸν Λυκάμβην μετὰ ἄλας καὶ τράπεζαν συν-
 θήκας ἀθετήσαντά φησι πρὸς αὐτόν

ὄρκον δ' ἐνοσφίσθης μέγαν
 ἄλας τε καὶ τράπεζαν.

172

Father Lycambes, what did you mean by this? Who unhinged your wits which previously were sound? Now you seem to the townspeople a source of much laughter.¹

Scholiast on Hermogenes

The epodic line is always four syllables shorter than the line before it,² such as, for example, the first line (or strophe or colon) *πάτερ—τόδε* (v. 1), then the epodic line *τίς—φρένας* (v. 2), then the antistrophic line or colon *ῆς—πολύς* (v. 3), and then again the epodic line *ἄστοῖσι—γέλως* (v. 4).

¹ These verses seem to have begun the poem.
generalization this is clearly untrue.

² As a

173 Origen, *Against Celsus*

For who does not know that many who have shared salt and table have conspired against their fellow diners? And the history of the Greeks and barbarians is full of such examples. It is in fact the reproach which the iambic poet of Paros levels against Lycambes for having broken an agreement after salt and table:

you have turned your back on salt and table by
which you swore a solemn oath

IAMBIC POETRY

174 Herenn. Philo *de diversis verborum significationibus*
(pp. 142 sq. Palmieri)

αἶνος καὶ παροιμία διαφέρει. ὁ μὲν γὰρ αἶνός ἐστι
λόγος μυθικὸς ἐκφερόμενος ἀπὸ ἀλόγων ζώων ἢ
φυτῶν πρὸς ἀνθρώπων παραίνεσις, ὡς φησι Λουκίλ-
λιος ὁ Ταρραῖος ἐν τῷ πρώτῳ Περὶ παροιμιῶν. οἶον
ἀπὸ μὲν ἀλόγων ζώων ὡς παρ' Ἀρχιλόχῳ,

αἶνός τις ἀνθρώπων ὄδε,
ὡς ἄρ' ἀλώπηξ καίετος ξυνεωνίην
ἔμειξαν,

καὶ τὰ ἐξῆς.

Ap. Dysc. *de coniunct.* (Gramm. Gr. I.i.223.24)

ἄρα. οὗτος κατὰ πᾶσαν διάλεκτον, ὑπεσταλμένης τῆς
κοινῆς καὶ τῆς Ἀττικῆς, “ἦρα” λέγεται . . . Ἀρχίλοχος
μέντοι κοινότερον ἔφη “ὡς—ξυνωνίην.”

2 ξυνωνίην vel -αν codd., corr. Fick 3 ἔμειξαν ἦ, καθ'
ἑτέραν γραφήν, ἔθεντο Eust. in Hom. *Od.* 14.508 (1768.58),
ἔμειξαν Fick

175 P. Oxy. xxii.2315 fr. 1, ed. Lobel

× - υ̅ ἐς παῖ]δας φέρων
 δαῖ]τα δ' οὐ καλήν ἐπ[ι
× - υ̅ ἀπτ]ῆνες δύο
× - υ̅ - ×], γῆ[ς] ἐφ' ὑψηλῶι π[άγωι
5 × - υ̅ -]νεοσσιῆι

ARCHILOCHUS

174 Herennius Philo, *On the Different Meanings of Words*

Fable and proverb differ. For the fable is a mythical tale delivered by animals or plants as advice to humans, as Lucillius¹ of Tarrha says in his first book *On Proverbs*. An example involving animals is in Archilochus,

There is a fable men tell as follows, that a fox and an eagle joined in friendship, etc.²

Apollonius Dyscolus, *On Conjunctions*

In every dialect except Koine and Attic *ἀρα* occurs in the form *ἦρα* . . . Archilochus, however, is more in keeping with Koine when he said (v. 2).

¹ Ammonius (p. 5 Nickau) has Lucius (Λούκιος) and Eustathius Lucillus (Λούκιλλος). The latter is probably the correct form. ² Philo proceeds immediately to a second example from Archilochus (fr. 185).

175 Oxyrhynchus papyrus (early 2nd c. A.D.)

. . . (the eagle) carrying to its young . . . and for the unlovely meal (eagerly waited?) two fledgelings . . . on the land's lofty crag (where they had their?) nest¹

IAMBIC POETRY

× - ̄ -]προύθηκε, τήν δ[× - ̄ -
 × - ̄ -].εχο.[̄ -
 × - ̄ -]αδε..[̄ - × - ̄ -
 × - ̄ - ×]φωλά[δ -

1 suppl. Lasserre 2 δαί]τα Lasserre κὰκηνοπ[
 pap., sscr. λ et ε: ἔπ[ι Lobel, fort. recte 3 ὄρμησαν suppl.
 West (vix apte, ut opinor) ἀπτ]ήνες Lobel 4 π[άγω
 West 9 West

176 Atticus fr. 2 (p. 41 des Places)

μῆ γὰρ ὀδῶ βαδίζοντα, ἥτις ἄγειν πέφυκεν ἐπί τι τῶν
 μικρῶν καὶ ταπεινῶν, οὐκ ἔστιν ἐλθεῖν ἐπὶ τὰ μείζω
 καὶ ἐν ὕψει κείμενα.

ὀρᾶς ἴν' ἐστὶ κείνος ὑψηλὸς πάγος,
 τρηχὺς τε καὶ παλίγκοτος;
 ἐν τῷ κάθηται, σὴν ἐλαφρίζων μάχην.

ἐπὶ τούτου τὸν ὑψηλὸν πάγον τὸ δριμὺ καὶ πανοῦργον
 ἐκεῖνο θηρίον ἀνελθεῖν ἀδύνατον ἵνα δ' εἰς ταῦτον
 ἔλθῃ τοῖς αἰετοῦ γεννήμασιν ἀλώπηξ, ἣ τύχῃ τινὶ δεῖ
 χρησαμένους ἐκείνους πονηρᾶ καταπεσεῖν εἰς γῆν,
 τῶν οἰκίων αὐτοῖς φθαρέντων, ἣ φύσασαν αὐτὴν ἂ μὴ
 πέφυκε φύειν "λαυφηρὰ κυκλώσαι πετερά" (cf. fr.
 181.11), καὶ οὕτως ἀρθείσαν ἐκ γῆς ἀναπτέσθαι πρὸς
 τὸν ὑψηλὸν πάγον.

1 ἐστὶν ἐκεῖνος codd., corr. Schneidewin 3 κάθημαι
 Meineke

ARCHILOCHUS

. . . the eagle set before (them the fox's cubs?) and
. . . the den . . .

¹ In the margin opposite "nest" there is a scholium containing the word *πυρός* 'fire' (cf. fr. 180).

176 Atticus

For if one follows a single path which is to lead to something insignificant and paltry, it is not possible to reach greater goals set on the heights.

Do you see where that lofty crag is, rugged and hostile? On it (the eagle) sits, making light of your assault.¹

To climb this lofty crag was an impossibility for that shrewd and sly creature. In order for the fox to get to the same place as the eagle's nestlings, either they had to meet up with some mischance and fall to the ground, their nest destroyed, or the fox, contrary to its nature, had "to wheel on nimble wings" and rising from the earth in this way fly up to the lofty crag.

¹ Perhaps the fox is addressing herself.

IAMBIC POETRY

177 Stob. 1.3.34

ὦ Ζεῦ, πάτερ Ζεῦ, σὸν μὲν οὐρανοῦ κράτος,
 σὺ δ' ἔργ' ἐπ' ἀνθρώπων ὄρας
 λεωργὰ καὶ θεμιστά, σοὶ δὲ θηρίων
 ὕβρις τε καὶ δίκη μέλει.

1-4 Clem. Strom. 5.127.1, Euseb. praep. ev. 13.13.54

2 ἀνθρώπους Clem., Euseb. 3 καθέμιστας Stob., καὶ
 ἀθέμις Clem., τε καὶ ἀθέμιστα Euseb., corr. Matthiae et Liebel

178 Porphyrius in Hom. Il. 24.315 (p. 275.1 Schrader)

εἴωθε δὲ καὶ ὁ Ἀρχίλοχος μελάμπυγον τοῦτον καλεῖν
 (sc. τὸν μέλανα αἰετόν).

μή τευ μελαμπύγου τύχης.

ἄλλος γὰρ ὁ πύγαργος, ἄλλος δὲ ὁ μέλας ὄλος.

Tzetz. in Lyc. 91 (ii.50.23 Scheer), “πύγαργον”

εἰσὶ γὰρ μελάμπυγοι <καὶ> πύγαργοι εἶδη αἰετῶν κατ'
 Ἀρχίλοχον . . . ὁ δὲ δειλὸς πάλιν πύγαργος λέγεται,
 ὡς λευκὴν ἔχων τὴν πυγὴν, ἐκ τοῦ ἐναντίου τῇ
 παροιμίᾳ, “οὔπω μελαμπύγω τετύχηκας” . . . Θεία δὲ ἡ
 Ὀκεανοῦ τοῖς ἰδίοις τοῦτο παισὶν εἶπε περὶ τοῦ Ἡρα-
 κλέος, “οὔπω μελαμπύγω τετυχήκατε.”

Zenob. Athous 2.85 (Miller, *Mélanges* 367)

μελαμπύγω συνέτυχες· παρὰ Ἀρχιλόχῳ κείται. ὁ γὰρ

ARCHILOCHUS

177 Stobaeus, *Anthology*¹

Zeus, father Zeus, yours is the rule in heaven, you oversee men's deeds, wicked and lawful, and both the violence and the justice of beasts are your concern.²

¹ Stobaeus ascribes the fragment to Aeschylus, Clement to Archilochus. ² No doubt spoken by the fox.

178 Porphyry on Homer, *Iliad*

Archilochus too used to call this (sc. the black eagle) black-rumped:

lest you encounter one that is black-rumped¹

For another is white-rumped and another all black.

Tzetzes on Lycophron, "white-rumped"

For according to Archilochus there are black-rumped and white-rumped varieties of eagles . . . The cowardly one is called white-rumped, since its rump is white, in contrast to the proverb "not yet have you encountered the black-rumped" . . . And Theia, daughter of Oceanus, said this to her own children, "not yet have you encountered the black-rumped."

Zenobius of Athos

"You have met with the black-rumped." This is found in

IAMBIC POETRY

Ἡρακλῆς καὶ λάσιος καὶ μελάμπυγος ἐγένετο.
λέγουσι δὲ ὅτι τῶν Κερκώπων ἢ μήτηρ προύλεγεν
αὐτοῖς τὸν μελάμπυγον φυλάξασθαι· μετὰ δὲ ταῦτα
συλληφθέντες ὑπὸ τοῦ Ἡρακλέος καὶ δεθέντες τοὺς
πόδας πρὸς ἀλλήλους ἐκ τῶν ὤμων αὐτοῦ τὰς κεφαλὰς
κρεμαμένας εἶχον· ὀρῶντες δὲ αὐτὸν μελάμπυγον
ἐγέλασαν· καὶ τὴν πρόφασιν ἐρωτηθέντες τῆς μητρὸς
τὴν πρόρρησιν εἶπον, καὶ οὕτω φιλανθρωπίας ὡς
φασιν ἔτυχον.

Hesych.

μή τευ μελαμπύγου τύχους· μή τινος ἀνδρείου καὶ
ἰσχυροῦ τύχους.

τύχης Porph., alii; τύχους Hesych., alii

179 *Et. Mag.* 32.26

αιηνές· τὸ δεινὸν καὶ πολύστονον· Ἀρχίλοχος·

προὔθηκε παισὶ δείπνον αιηνές φέρων.

180 *Schol. Ar. Ach.* 278 (p. 48 Wilson), “ἐν τῷ φειβάλῳ”

ἐν τῷ καπνῷ· φείβαλοι γὰρ οἱ σπινητῆρες . . . καὶ παρὰ
Ἀρχιλόχῳ δὲ κείται·

πυρὸς δ' ἐν αὐτῷ φειβάλυξ.

δ' ἦν schol., corr. Schneidewin

ARCHILOCHUS

Archilochus. For Heracles was hairy and black-rumped. And they say that the mother of the Cercopes warned them to be on their guard against the black-rumped. Afterwards, when they were seized by Heracles and their feet were tied together, they had their heads hanging from his shoulders. And seeing his black rump they burst into laughter. When asked the reason they told him their mother's warning, and so, it is said, they met with kind treatment.

Hesychius, *Lexicon*

May you not encounter one who is black-rumped: may you not encounter one who is strong and powerful.

¹ Most of the many sources (see Bossi 191-96) connect this fragment with the tale of Heracles and the Cercopes, but the words are appropriate in the mouth of the fox, warning the eagle that it may encounter one who is stronger (in this case, Zeus).

179 *Etymologicum Magnum*

αἰήνής: terrible and lamentable, as in Archilochus:

(the eagle) carried and set before its young a woeful meal

180 Scholiast on Aristophanes, *Acharnians* ("in the sparks")

In the smoke, for φέψαλοι are sparks . . . And the word is also found in Archilochus:

a spark of fire (was) in it

IAMBIC POETRY

181 P. Oxy. xxii.2316, ed. Lobel

5]τάτην[
 μ]έγ' ἠείδει κακ[όν
 φ]ρέ[ν]ας
]δ' ἀμήχανον τ.[
]ακον
]ἄνων μεμνημένος[
]ην κλύσας
 10 κέ]λενθον ὠκέως δι' αἰθέρος[
 λαυφηρὰ κυ]κλώσας πτερά
]ν ἦσ'· σὸς δὲ θυμὸς ἔλπεται

11 cf. Atticum (ad fr. 176), Plut. *de garrul.* 10.507a, Plut. *amat.* 3.750b

4 init. suppl. Lasserre, fin. Peek 8 ὄρ]φᾶνῶν Lobel
 9 κ[.]ύσας pap., sscr. λ 10 init., de τάμωνων cogit. Lobel

182-187

× - ̄ - × - ̄ - × - ̄ -
 - ̄̄ - ̄̄ -

182 Hephaest. *de poem.* 7.2 (p. 71 Consbruch)

εἰσὶ δὲ ἐν τοῖς ποιήμασι καὶ οἱ ἀρρενικῶς οὔτω
 καλούμενοι ἐπωδοί, ὅταν μεγάλῳ στίχῳ περιπτόν τι
 ἐπιφέρηται, οἷον "πάτερ—φρένας (fr. 172.1-2), καὶ ἔτι

ARCHILOCHUS

181 *Oxyrhynchus papyrus* (3rd c. A.D.)

. . . (the eagle?) became aware of the great disaster
. . . heart . . . helpless . . . mindful of . . . washing
away(?) . . . (cleaving?) a path swiftly through the air,
wheeling on nimble wings . . . your heart expects . . .

182 *Hephaestion, On Poems*

And there are also in poetry the so-called epodes ($\epsilon\pi\phi\delta\omicron\iota$)
with masculine termination, whenever some surplus is
added to a long line, such as (fr. 172.1-2) and also

IAMBIC POETRY

εὔτε πρὸς ἄθλα δῆμος ἠθροΐζετο,
 ἐν δὲ Βατουσιάδης.

1 εὔ τι vel εὔ τοι codd., corr. Bentley ἄθλα codd., corr.
 Fick

183

Σελληΐδεω

Hesych. Σελληΐδεω· Σελλέως υἱός, ὁ μάντις, Βατου-
 σιάδης τὸ ὄνομα.

184 Plut. *de primo frig.* 14.950e

οὐ γὰρ εἰς τοῦναντίον ἀλλ' ὑπὸ τοῦ ἐναντίου φθείρεται
 τῶν ἀπολλυμένων ἕκαστον, ὥσπερ τὸ πῦρ ὑπὸ τοῦ
 ὕδατος εἰς τὸν ἀέρα . . . ὁ δ' Ἀρχίλοχος ἐπὶ τῆς
 τᾶναντία φρονούσης οὐ κακῶς εἶπε·

τῇ μὲν ὕδωρ ἐφόρει
 δολοφρονέουσα χειρί, θῆγέτην δὲ πῦρ.

185-187 Fabula de Vulpe et Simio

Aesop. *fab.* 81 (Perry)

ἐν συνόδῳ τῶν ἀλόγων ζῴων πίθηκος ὀρχησάμενος

ARCHILOCHUS

when the people gathered for the games, and among them Batousiades¹

¹ See fr. 183.

183

of the son of Selleus¹

Hesychius, *Lexicon* s.v. Σελληϊδεω: son of Selleus, the seer named Batousiades.

¹ Probably a mock patronymic with reference to the Selloi, prophets of Zeus at Dodona (cf. *Il.* 16.234 f.). Aristides (test. 17) states that Archilochus "slandered Lycambes, Charilaus, so-and-so the seer . . ." In general see Bossi 207-210.

184 Plutarch, *The Principle of Cold*

For when anything is destroyed, it does not perish into its opposite but by the action of its opposite, as fire perishes into air by the action of water . . . And Archilochus expressed himself well on a woman who had opposing thoughts:

with deceitful intent she was carrying water in one hand, fire in the other

185-187 Fable of the Fox and the Monkey

Aesop, *Fable*

A monkey danced in a gathering of animals and having

IAMBIC POETRY

καὶ εὐδοκιμήσας βασιλεὺς ὑπ' αὐτῶν ἐχειροτονήθη.
 ἀλώπηξ δὲ αὐτῷ φθονήσασα, ὡς ἐθεάσατο ἔν τινι
 πάγῃ κρέας κείμενον, ἀγαγοῦσα αὐτὸν ἐνταῦθα ἔλεγεν
 ὡς εὐροῦσα θησαυρὸν αὐτῇ μὲν οὐκ ἐχρήσατο, γέρας
 δὲ αὐτῷ τῆς βασιλείας τετήρηκε, καὶ παρῆνει αὐτῷ
 λαμβάνειν. τοῦ δὲ ἀμελήτως ἐπιόντος καὶ ὑπὸ τῆς
 παγίδος συλληφθέντος, αἰτιωμένου τε τὴν ἀλώπεκα
 ὡς ἐνεδρεύσασαν αὐτῷ, ἐκείνη ἔφη “ὦ πίθηκε, σὺ δὲ
 τοιαύτην πυγὴν (ita Buchholtz: τύχην codd.) ἔχων τῶν
 ἀλόγων ζώων βασιλεύεις;”

185 Herenn. Philo (v. ad fr. 174)

καὶ πάλιν ὅταν λέγῃ

ἐρέω τιν' ὕμιν αἶνον, ὦ Κηρυκίδη,
 ἀχνυμένη σκυτάλη,

εἶτ' ἐπιφέρει

πίθηκος ἦει θηρίων ἀποκριθεὶς
 μῦθος ἀν' ἐσχατιήν,
 τῷ δ' ἄρ' ἀλώπηξ κερδαλῇ συνήνετο,
 πυκνὸν ἔχουσα νόον.

186 *Et. Gen.* (p. 44 Calame) = *Et. Mag.* 715.44

σκανδάλιθρον τὸ πέτευρον τῶν παγίδων . . . ἔστι δὲ

ARCHILOCHUS

won their esteem was elected king by them. A fox was envious and when he saw meat lying in a trap he led the monkey there and told him he had found a treasure. He said that he had not made use of it himself but had kept watch over it as a prerogative of royalty, and he urged him to take it. When the monkey thoughtlessly approached, he was caught in the trap, and when he accused the fox of having laid an ambush for him, the latter replied: "Monkey, with a rump like that, are you king of the animals?"

185 Herennius Philo (continuing immediately after citing fr. 174)

And again when he says

A grieving message stick,¹ I shall tell you people a fable, Cerycides.²

Then he continues:

A monkey was on his way alone in the outback apart from the animals, when a crafty fox with guileful mind met him.

¹ Some of the sources record the dative, but this is difficult to construe. It seems more likely that the phrase is in apposition to the subject of the verb than to the vocative. In general, see S. West, *CQ* 38 (1988) 42-48, and n. 1 on test. 64. ² Probably a mock patronymic, 'Herald's son.'

186 *Etymologicum Genuinum* and *Magnum*

σκανδάλιθρον: the spring of traps . . . and it is the bent

IAMBIC POETRY

τὸ ἐν τῇ παγίδι καμπύλον ξύλον ᾧ ἐρείδεται. Ἀρχί-
λοχος δὲ ῥόπτρον ἔφη, οἶον

ῥόπτρω ἐρειδόμενον.

187 Ar. Ach. 119-20

ὦ θερμόβουλον προκτὸν ἐξυρημένε,
τοιόνδε δ', ᾧ πίθηκε, τὸν πωγῶν' ἔχων κτλ.

Schol. ad loc. (p. 25 Wilson)

καὶ τοῦτο παρώδηκεν ἐκ τῶν Ἀρχιλόχου ἐπ<φδῶν>"
τοιήνδε δ', ᾧ πίθηκε, τὴν πυγὴν ἔχων.

188-192

- ̅̅ - ̅̅ - ̅̅ - ̅̅ | - ̅ - ̅ - -
x - ̅ - x | - ̅ - ̅ - -

188 P. Colon. 58.36-40, ed. Merkelbach-West, ZPE 14
(1974) 97

οὐκέ|θ' ὁμῶς θάλλεις ἀπαλὸν χροά· κάρφετα|ι
γὰρ ἤδη

ᾧγμο|ς· κακοῦ δὲ γήραος καθαιρεῖ

.....] ἀφ' ἡμερτοῦ δὲ θορῶν γλυκὺς ἡμερος

π[ροσώπου

.....]κεν ἦ γὰρ πολλὰ δὴ σ' ἐπήϊξεν

5 πνεύμ]ατα χειμερίων ἀνέμων, μάλ' ἀπολλάκις δ'
ε[

ARCHILOCHUS

wood in the trap on which it presses. Archilochus called it *ρόπτρον*, as in

pressing on the trap spring

187 Aristophanes, *Acharnians* 119-20

“You who have shaved your hot-desiring arse-hole,
and, you monkey, with a beard like yours . . .”

Scholiast on the passage

And this is a parody of Archilochus’ epodes:

monkey, with a rump like yours

188 Cologne papyrus (2nd c. A.D.)

No longer does your skin have the soft bloom that it once had; now your furrow¹ is withered, the . . . of ugly old age is taking its toll, and sweet loveliness (has gone?) with a rush from your lovely face. For in truth many a blast of wintry winds has assaulted you, and many a time . . .

¹ I.e., the sexual vitality of youth. See C. G. Brown, *QUCC* n.s. 50 (1995) 29-34.

cf. Hephaest. *Ench.* 6.3 (v. 1), *Ench.* 5.3 (v. 2), Atil. Fortunat. (*Gramm. Lat.* vi.298.6 Keil)

2 ὄγμος Hephaest., ολμον Atil., ὄγμοις Snell κακὸν Atil.
3 πῆματ’] suppl. Slings 4 βέβη]κεν Lebek

IAMBIC POETRY

189 Ath. 7.299a

‘Ομήρου δὲ εἰπόντος “τείροντ’ ἐγγέλνυες τε καὶ ἰχθύες”
(Il. 21.353), ἀκολουθῶς ἐποίησε καὶ Ἀρχιλόχου·

πολλὰς δὲ τυφλὰς ἐγγέλνυας ἐδέξω.

οἱ δὲ Ἀττικοί, ὡς Τρύφων φησί (fr. 21 Velsen), τὰς
ἐνικὰς χρήσεις ἐπιστάμενοι διὰ τοῦ υ τὰς πληθυντικὰς
οὐκέτι ἀκολουθῶς ἐπιφέρουσιν.

ἐγγέλως Wilamowitz

190 Hephaest. *Ench.* 15.8 (p. 50 Consbruch)

γίνεται δὲ ὁ τελευταῖος τῆς τετραποδίας διὰ τὴν ἐπὶ
τέλους ἀδιάφορον καὶ κρητικός·

καὶ βήσσας ὀρέων δυσπαιπάλους, οἶος ἦν ἐφ’
ἤβης.

ἐπ’ v.l.

191 Stob. 4.20.43

Ἀρχιλόχου·

τοῖος γὰρ φιλότητος ἔρωσ ὑπὸ καρδίην ἐλυσθεῖς
πολλὴν κατ’ ἀχλὺν ὀμμάτων ἔχευεν,
κλέψας ἐκ στηθέων ἀπαλὰς φρένας.

ARCHILOCHUS

189 Athenaeus, *Scholars at Dinner*

When Homer said, "the eels and fishes were in distress," Archilochus also composed accordingly:

you received many blind eels¹

But although Attic writers, as Tryphon says, know the singular with upsilon, they no longer follow this practice in the plural.²

¹ Probably erotic, 'you received (in your body) many penises.'

² It seems clear that Athenaeus cites Archilochus as a parallel for the Homeric declension. To avoid the synizesis in *-vas* West adopts Wilamowitz's emendation, but probably the synizesis should be tolerated.

190 Hephaestion, *Handbook of Meters*

And the last foot of the tetrapody, because the syllable at the end is indifferent, becomes also a cretic:

and rugged¹ mountain glens,² such was I³ in my youth

¹ The adjective is judged corrupt by those who reject a cretic in this position.

² Treated by West (*Studies* 134 f.) as a metaphor for a woman's body.

³ Or "he in his youth."

191 Stobaeus, *Anthology*

From Archilochus:

For such a desire for sex coiled itself up under my heart, poured a thick mist down over my eyes, and stole the weak wits from my breast.

IAMBIC POETRY

192 Plut. *sollert. anim.* 36.984f

ἐκ δὲ τούτου καὶ τὰ περὶ Κοίρανον ὄντα μυθώδη πίστιν ἔσχε. Πάριος γὰρ ὢν τὸ γένος ἐν Βυζαντίῳ δελφίνων βόλον ἐνοσχεθέντων σαγήνη καὶ κινδυνευόντων κατακοπήναι πριάμενος μεθῆκε πάντας. ὀλίγω δὲ ὕστερον ἔπλει πεντηκόντορον ἔχων, ὡς φησι, Μιλησίων (Rohde ex Aeliano, ληστῶν Plut.) ἄνδρας ἄγουσαν· ἐν δὲ τῷ μεταξὺ Νάξου καὶ Πάρου πορθμῷ τῆς νεῶς ἀνατραπίσης καὶ τῶν ἄλλων διαφθαρέντων ἐκείνον λέγουσι δελφίνος ὑποδραμόντος αὐτῷ καὶ ἀνακουφίζοντος ἐξενεχθῆναι τῆς Σικύνθου (Σικίνου Palmerius pro ignoto Σικύνθου, alii alia) κατὰ σπήλαιον ὃ δείκνυται μέχρι νῦν καὶ καλεῖται Κοιράνειον. ἐπὶ τούτῳ δὲ λέγεται ποιῆσαι τὸν Ἀρχίλοχον·

πεντήκοντ' ἀνδρῶν λίπε Κοίρανον ἵππιος
Ποσειδέων.

ἐπεὶ δὲ ὕστερον ἀποθανόντος αὐτοῦ τὸ σῶμα πλησίον τῆς θαλάττης οἱ προσήκοντες ἔκαιον, ἐπεφαίνοντο πολλοὶ δελφῖνες παρὰ τὸν αἰγιαλόν, ὥσπερ ἐπιδεικνύντες ἑαυτοὺς ἤκοντας ἐπὶ τὰς ταφὰς καὶ παραμείναντες ἄχρις οὗ συνετελέσθησαν.

cf. test. 4

Ποσειδῶν Plut., corr. Schneidewin

ARCHILOCHUS

192 Plutarch, *The Cleverness of Animals*

As a result of this the fabulous story about Koiranos gained credence. A Parian by birth he bought in Byzantium a catch of dolphins that had been entangled in a net and were in danger of being carved up, and he set them all free. Shortly afterward he was sailing, they say, in a penteconter carrying men from Miletus. In the strait between Naxos and Paros the ship capsized and although the others drowned they say that a dolphin raced under Koiranos, lifted him up and carried him opposite a cave in Sicynthos(?). The cave is pointed out up to the present and is called Koiraneion. And it is said that on this man Archilochus composed the line:

out of fifty men Poseidon Hippios spared Koiranos

And when later he died and his relatives were burning his body near the sea, many dolphins appeared along the shore, as though showing that they had come for his funeral and were waiting until it had been completed.¹

¹ The story is also told by Phylarchus (*FGrHist* 81 F 26) and Aelian (*H.A.* 8.3), but without mentioning Archilochus. Phylarchus makes Koiranos a Milesian and places the shipwreck off Myconos.

IAMBIC POETRY

193, 194(?)

- ̄̄ - ̄̄ - ̄̄ - ̄̄ - ̄̄ - -
 x - ̄ - x - ̄ -

193 Stob. 4.20.45

Ἀρχιλόχου·

δύστηνος ἔγκειμαι πόθῳ,
 ἄψυχος, χαλεπήῃσι θεῶν ὀδύνησιw ἔκητι
 πεπαρμένος δι' ὀστέων.

194 Grammaticus ap. Nauck, *Lexicon Vindob.* p. 269

βακχεία, καὶ

ἔξωθεν ἕκαστος

ἔπινεν, ἐν δὲ βακχίῃ,

Ἀρχίλοχος.

ἔωθεν et βακχίησιw Bergk ut sit simile fragmentorum 168-171, βακχίη Welcker

195 Hephaest. *Ench.* 7.2 (p. 21 Consbruch)

καὶ τὸ τετράμετρον (δακτυλικὸν) εἰς δισύλλαβον
 καταληκτικόν, ᾧ πρῶτος μὲν ἐχρήσατο Ἀρχίλοχος ἐν
 ἐπωδοῖς·

φαινόμενον κακὸν οἴκαδ' ἄγεσθαι,

ARCHILOCHUS

193 Stobaeus, *Anthology*

From Archilochus:

I am in the throes of desire, miserable and lifeless, pierced through my bones with grievous pangs thanks to the gods.

194 Anonymous Grammarian

βακχεία, and in Archilochus,

outside each one was drinking, and inside (there was?) bacchic revelry¹

¹ Colometry uncertain. The grammarian is concerned with words that can be spelled differently, in this instance words that can end either in *-εία* or in *-ία*.

195 Hephaestion, *Handbook of Meters*

And the dactylic tetrameter¹ with disyllabic close, first used by Archilochus in epodes:

to bring home for oneself a manifest evil,²

IAMBIC POETRY

ὑστερον δὲ καὶ Ἀνακρέων τούτῳ τῷ μέτρῳ καὶ ὅλα
ᾄσματα συνέθηκεν.

196-196a

x - ̄ - x - ̄ - x - ̄ -
- ̄̄ - ̄̄ -
x - ̄ - x - ̄ -

196 Hephaest. *Ench.* 15.9 (p. 50 Consbruch)

τρίτον δ' ἐστὶ παρ' Ἀρχιλόχῳ ἀσυνάρτητον ἐκ δακ-
τυλικοῦ πενθημιμεροῦς καὶ ἰαμβικοῦ διμέτρου ἀκατα-
λήκτου·

ἀλλὰ μ' ὁ λυσιμελής, ὦταῖρε, δάμναται πόθος.

196a P. Colon. 58.1-35, ed. Merkelbach-West, *ZPE* 14 (1974) 97-112

πάμπαν ἀποσχόμενος·
ἴσον δὲ τολμ[
εἰ δ' ὦν ἐπέιγαι καὶ σε θυμὸς ἰθύει.
ἔστιν ἐν ἡμετέρου
5 ἢ νῦν μέγ' ἰμείρε[ι
καλὴ τέρεια παρθένος· δοκέω δέ μι[ν
εἶδος ἄμωμον ἔχειν·
τὴν δὴ σὺ ποίη[σαι φίλην.”

ARCHILOCHUS

and later Anacreon composed even whole poems in this meter.³

¹ Diomedes (*Gramm. Lat.* i.520.15 Keil) states that Horace's seventh ode, consisting of a dactylic hexameter followed by a tetrameter, is in the Archilochian meter, and presumably this tetrameter was also preceded by a hexameter. ² Possibly a wife. ³ Hephaestion quotes Anac. fr. 394.

196 Hephaestion, *Handbook of Meters*

A third asynartete in Archilochus is formed from a dactylic penthemimer and an acatalectic iambic dimeter:

but, my friend, limb-loosening desire overwhelms
me¹

¹ Perhaps vv. 2-3 of fr. 196a.

196a Cologne papyrus (2nd c. A.D.)¹

"... holding off completely; and endure (I shall endure?) ... likewise.

But if you are in a hurry and desire impels you, there is in our house one who now greatly longs for (marriage?),

a lovely tender maiden.² In my opinion she has a faultless form; make her your (loved one)."

IAMBIC POETRY

- 10 τοσαῦτ' ἐφώνει· τὴν δ' ἐγώνταμει[βόμην·
 “Ἀμφιμεδοῦς θύγατερ,
 ἐσθλῆς τε καὶ [
 γυναικός, ἦν νῦν γῆ κατ' εὐρώεσσ' ἔ[χει,
 τ]έρψιμές εἰσι θεῆς
 πολλαὶ νέοισιν ἀνδ[ράσιν
- 15 παρῆξ τὸ θεῖον χρῆμα· τῶν τις ἀρκέσει[ι.
 τ]αῦτα δ' ἐφ' ἡσυχίης
 εὔτ' ἂν μελανθῆ[ι
 ἐ]γὼ τε καὶ σὺ σὺν θεῶι βουλεύσομεν.
 π]είσομαι ὥς με κέλευαι
- 20 πολλόν μ' ε[
 θρ]ιγκοῦ δ' ἔνερθε καὶ πυλέων ὑποφ[
 μ]ή τι μέγαιρε, φίλη·
 σχήσω γὰρ ἐς πῶη[φόρους
 κ]ήπους· τὸ δὴ νῦν γνῶθι. Νεοβούλη[ν
- 25 ἄ]λλος ἀνὴρ ἐχέτω·
 αἰαί, πέπειρα, δις [τόση,
 ἀν]θος δ' ἀπερρήκε παρθενήϊον
 κ]αὶ χάρις ἦ πρὶν ἐπῆν·
 κόρον γὰρ οὐκ[
- 30 ..]ης δὲ μέτρ' ἔφηνε μαινόλις γυνή.
 ἐς] κόρακας ἔπεχε·
 μὴ τοῦτ' ἐφ.ιταβ[
 ὀ]πως ἐγὼ γυναιῖκα τ[ο]ιαύτην ἔχων
 γεί]τοσι χάρμ' ἔσομαι·
- 35 πολλὸν σὲ βούλο[μαι

ARCHILOCHUS

Such were her words, and I replied: "Daughter of Amphimedo, a worthy and (prudent?)

woman, whom now the mouldy earth holds, many are the delights the goddess³ offers young men

besides the sacred act;⁴ one of these will suffice. But at leisure, whenever . . . has become dark,⁵

you and I will deliberate on these matters with heaven's help. I shall do as you bid me. (You arouse in me?) a strong (desire?).

But, my dear, do not begrudge my . . . under the coping and the gates. For I shall steer towards the grassy

garden;⁶ be sure now of this. As for Neoboule, let (some?) other man have her. Ugh, she's overripe, twice your age,

and her girlhood's flower has lost its bloom as has the charm which formerly was on it. For (her desire is?) insatiable,

and the sex-mad woman has revealed the full measure of her (infatuation?). To hell with her! (Let) no (one bid?) this,

that I have such a wife and become a laughing-stock to my neighbours. I much prefer (to have?) you,

IAMBIC POETRY

- σὺ] μὲν γὰρ οὐτ' ἄπιστος οὔτε διπλόη,
 ἢ δ] ἐ μάλ' ὄξυτέρη,
 πολλοὺς δὲ ποιείτα[ι φίλους·
 40 δέ]δοιχ' ὅπως μὴ τυφλὰ κάλιτήμερα
 σπ]ουδῆι ἐπειγόμενος
 τὼς ὥσπερ ἢ κ[ύων τέκω."
 τοσ]αὐτ' ἐφώνεον· παρθένον δ' ἐν ἄνθε[σιν
 τηλ]εθάεσσι λαβών
 ἔκλινα· μαλθακῆι δ[έ μιν
 45 χλαί]νηι καλύψιας, αὐχέν' ἀγκάλῃς ἔχω[ν,
 ...]ματι παυ[σ]αμένην
 τὼς ὥστε νεβρ[
 μαζ]ῶν τε χερσὶν ἠπίως ἐφηψάμην
 ...]ρέφηγε νέον
 50 ἦβης ἐπήλυσιν χροά
 ἅπαν τ]ε σῶμα καλὸν ἀμφαφώμενος
]ον ἀφῆκα μένος
 ξανθῆς ἐπιψαύ[ων τριχός.

- 1 ανασχ sscr. πο 2 τόλμ[ησον Snell, τολμ[ήσω West
 5 fin. γάμου M.-W., σ' ἔχειν Slings 8 Ebert-Luppe
 11 [σαόφρονος Marcovich 15 cf. Hesych. παρέξ τὸ
 θεῖον χρῆμα· ἔξω τῆς μίξεως 16 ἐπησυχισ pap.
 20 ἐ[πορνύεις πόθον Slings 21 ὑποφ[θάνειν West,
 ὑποφ[λύσαι Slings et Latacz 24 fin. δέ τις M.-W.
 26 explevit West ex Hesych. (cf. fr. 242) 29 οὐκ [ἔχει
 πόθων Austin, οὐ κ[ατέσχε πω M.-W. 30 ἄτ]ης Snell
 32 ἐφέιτ' Marcovich, ἐφοῖτ' West, ἐφιστα[ί]η Koenen
 35 fin. πάρος M.-W., λαβεῖν Slings 38 fin. M.-W., δόλους
 Bonanno 42 ἐφωνευν pap. 46-47 εὐγ]ματι παρ-
 [φ]αμένην . . . νεβρ[ὸν εἰλόμην Slings 49 ἦπε]ρ Page

ARCHILOCHUS

since you are neither untrustworthy nor two-faced, whereas she is quite precipitous and makes many (her lovers).

I'm afraid that if I press on in haste (I may be the parent) of blind and premature offspring just like the proverbial bitch."

So much I said. I took the maiden and laid her down in the blooming flowers. With a soft

cloak I covered her, holding her neck with my arm, . . . as she ceased(?) just like a fawn . . . ,⁷

and with my hands I gently took hold of her breasts (where?) she revealed her young flesh, the approach (bewitchment?) of her prime,

and caressing all her lovely body I let go my (white?) force,⁸ touching her blond (hair).

¹ I have listed only a few of the many supplements and readings that have been proposed. For a much larger list and a judicious commentary see *Slings* 24-61. Supplements unidentified by author's name are those given in the first edition. Some follow the papyrus and print in two-line stanzas. ² Presumably Neoboule, the speaker's sister. . . . ³ Aphrodite.

⁴ Sexual intercourse, according to Hesychius' gloss on the phrase.

⁵ Perhaps the lacuna contains a reference to some part of the girl's body, with the verb in the sense of 'to ripen.'

⁶ 'Coping,' 'gates' and 'grassy garden' are almost certainly sexual metaphors, for 'pubic bone,' 'vagina' and 'pubic hair.'

⁷ With *Slings*' proposed text the translation would be: "as she tried to persuade me with entreaty I caught her just like a fawn."

⁸ Clearly a reference to ejaculation.

IAMBIC POETRY

197 Hephaest. *Ench.* 6.2 (p. 18 Consbruch)

τρίμετρον δὲ (τροχαϊκὸν) καταληκτικόν, οἶόν ἐστι τὸ
Ἄρχιλόχου, ὃ τινες ἀκέφαλον ἰαμβικὸν καλοῦσι·

Ζεῦ πάτερ, γάμον μὲν οὐκ ἔδαισάμην.

198-199 = testt. 51-52

200 *Et. Gen.* (pp. 41-42 Calame) = *Et. Mag.* 689.1 = *Suda*
(iii.55.23 Adler) = Zonaras p. 1573 T.

προϊκτής· . . . τινὲς δὲ παρὰ τὸ ἴζεσθαι, ὃ ἐστι δωρεάν
τινα λαμβάνειν, ὡς Ἀρχίλοχος· (Ἀριστοφάνης
Casadio)

ἐμέο δὲ κείνος οὐ καταπροΐζεται.

ἐμεῦ vel ἐμοῦ codd. (εἰς *Suda*), corr. West

201 Zenob. 5.68 (*Paroem. Gr.* i.147.7 L.-S.)

πόλλ' οἶδ' ἀλώπηξ, ἀλλ' ἐχίνος ἐν μέγα.

μέμνηται ταύτης Ἀρχίλοχος ἐν ἐπωδῇ, γράφει δὲ καὶ
Ὅμηρος τὸν στίχον . . . λέγεται δὲ ἡ παροιμία ἐπὶ
τῶν πανουργοτάτων.

ARCHILOCHUS

197 Hephaestion, *Handbook of Meters*

And the catalectic trochaic trimeter, such as that of Archilochus, which some call an acephalous iambic (trimeter):

Father Zeus, I had no wedding feast

200 Etymologica

προϊκτης: . . . according to some from *ἕξεισθαι*,¹ to receive some gift, as in Archilochus:

he will not get off scot-free from me

¹ The *Et. Gen.* goes on to cite a second etymology (see fr. 296).

201 Zenobius

The fox knows many tricks, the hedgehog one, but it's a big one.¹

Archilochus mentions this proverb in an epode and Homer also writes the line² . . . The proverb is said of the greatest scoundrels.

¹ Some identify the fox with Archilochus, but it is more probably the hedgehog, unless neither refers to the poet himself.

² West prints the verse also as "Homer," *Margites* (fr. 5).

IAMBIC POETRY

202 Schol. Nic. Th. 322 (p. 142 Crugnola), “κεράων
ἔμπλην δέμας ἄμμορον”

τὸ δὲ ἔμπλην δύο σημαίνει, τὸ χωρὶς καὶ τὸ πλησίον·
ἀντὶ τοῦ χωρὶς παρ’ Ἀρχιλόχῳ·

ἔμπλην ἐμέο τε καὶ φίλου.

cf. Apoll. Soph. p. 67.30 Bekker

φίλου, φόλου, ἐφ’ ὄλου schol., φίλου Apoll.

204 Steph. Byz. (p. 507.5 Meineke) = Herodian. (i.189.26
Lentz)

Πάρος· νῆσος, ἣν (v.l. ἦ) καὶ πόλιν Ἀρχίλοχος {αὐτὴν}
καλεῖ ἐν τοῖς ἐπιφοῖς.

205-295. *Incerti Generis*

205 Ath. 15.688c

τῶ δὲ τοῦ μύρου ὀνόματι πρῶτος Ἀρχίλοχος κέχρηται
λέγων

οὐκ ἂν μύροισι γρηῦς εὐῶσ’ ἠλείφειο.

καὶ ἀλλαχοῦ δ’ ἔφη· (fr. 48.5-6)

cf. Plut. *Pericles* 28.7

γραῦς Ath., corr. Schneidewin

ἠλείφειο Plut., -ετο Ath.

ARCHILOCHUS

202 Scholiast on Nicander, *Theriaca* ("its deadly body is without horns")

ἐμπλήν has two meanings, 'without' and 'near'; in Archilochus it means 'without':

near¹ me and a (my) friend²

¹ In its one Homeric occurrence (*Il.* 2.526) the preposition means 'near' and so probably in Archilochus too. The Alexandrians may have assumed a connection with πλήν. ² Some read Φόλον and see a reference to the myth of Heracles and the centaur (cf. Stes. fr. 181 = S 19).

204 Stephanus of Byzantium, *Lexicon of Place Names*

Paros: an island which Archilochus also calls a city in his epodes.

205-295. Of Uncertain Classification

205 Athenaeus, *Scholars at Dinner*

Archilochus is the first to use the word μύρον ('perfume'), saying:

you, an old woman, would not be anointing yourself
with perfume¹

And also elsewhere he said (fr. 48.5-6).

¹ Presumably something like "if you had not lost your senses" is to be understood.

206

περὶ σφυρὸν παχείᾳ, μισητῇ γυνή

περίσφυρος? West (v. Bossi 216-19)

Eust. in Hom. *Od.* 10.114 (1651.1)

ἄλλοι δὲ μισήτην βαρυντόνως, πρὸς διαστολὴν τῆς ὀξύτονουμένης, τὴν κοινὴν καὶ ῥαδίαν, λέγοντες καὶ χρήσιν αὐτῆς εἶναι παρὰ Κρατίνῳ (fr. 354 K.-A.) καὶ Σώφρονι (fr. 130 Kaibel). χρᾶται δὲ αὐτῇ καὶ παροιμία ἐν τῷ “περὶ σφυρὸν παχείᾳ μισητῇ γυνή.”

Herenn. *Philo de diversis verborum significationibus* (p. 194 Palmieri, 83 Nickau *Ammonius*)

μισητῇ ὀξύτόνως καὶ μισητῇ βαρυντόνως διαφέρει παρὰ Ἀττικοῖς, ὡς φησι Τρύφων (fr. 10 Velsen) ἐν δευτέρῳ *Περὶ Ἀττικῆς προσωδίας*. ἐὰν μὲν γὰρ ὀξύτονήσωμεν, φησὶν, τὴν ἀξίαν μίσους δηλοῦ, ἐὰν δὲ βαρυντονήσωμεν, καταφερῆς πρὸς συνουσίαν. τὴν <δὲ> διαφορὰν τ[ῶν σημαινο]μένων καὶ παρὰ Δωριεῦσι φησι φυλάττεσθαι καὶ παρ’ Ἰωσιν· “μισήτη γυνή” ὁ Ἀρχίλοχος.

Eust. in Hom. *Il.* 23.775 (iv.836.1 V.d.Valk)

... Ἀρχίλοχος δὲ παχείαν καὶ δῆμον ἤγουν κοινὴν τῷ δῆμῳ, καὶ ἐργάτιν, ἔτι καὶ μυσάχνην πρὸς ἀναλογίαν τοῦ ἀλὸς ἄχνη, καὶ εἴ τι τοιοῦτον.

206

a revolting woman, fat about the ankles¹

¹ Only a selection of the many testimonia is recorded here. For the others see West's edition.

Eustathius on Homer, *Odyssey*

Others record *μισήτη* without oxytone accent in distinction from the word with it, i.e., a common woman of easy morals, mentioning its use in Cratinus and Sophron. It is also used in the proverb, "a lewd woman fat about the ankles."

Herennius Philo, *On the Different Meanings of Words*

μισητή with oxytone accent and *μισήτη* without it are different in Attic, as Tryphon says in the second book of his *On Attic Prosody*. For if we accent it with oxytone, he says, it indicates one who is deserving of hatred, but if we do not so accent it, it is one who is lewd. The distinction in meanings, he says, is preserved in Doric and in Ionic. Cf. Archilochus, "lewd woman."

Eustathius on Homer, *Iliad*

And Archilochus (spoke abusively of a prostitute) as "fat" and a "public woman," i.e., common property of the people, and a "worker for hire" and in addition "froth of defilement" on the analogy of froth of the sea, and such like.

IAMBIC POETRY

Hesych.

ἐργάτις· τὴν Νεοβούλην (-λιαν cod.) λέγει. καὶ παχείαν.

207 V. Eust. in Hom. *Il.* ad fr. 206

δῆμος

208 Ut supra

ἐργάτις

209 Ut supra

μυσαχινή

210 *Et. Gen.* (p. 44 Calame) + *Et. Sym.* cod. V marg. (Gaisford ad *Et. Mag.* 752.17) + *Epimer. in Hom.* (p. 697 Dyck)

τοῦτο τὸ τέο τετόλμηκεν Ἀρχίλοχος καὶ τεοῦ, οἶον
τίς ἄρα δαίμων, καὶ τέου χολούμενος
ἀντὶ τοῦ καὶ τίνος.

ἄρα codd., corr. Dübner τεοῦ Etym. (τέ *Epimer.*), corr. Bergk

211 Ammon. in Porph. *isag.* (*Comm. in Arist. Graeca* iv(3).9.8, cf. addenda p. 134)

ἐπειδὴ γὰρ ἐκείνοι σοφὸν ὠνόμαζον τὸν ἠντιναοῦν

ARCHILOCHUS

Hesychius, *Lexicon*

A worker for hire: the reference is to Neoboule. Also (she is called) fat.

207 Eustathius on Homer, *Iliad*

a public woman

208 As above

a worker for hire

209 As above

froth of defilement¹

¹ We should not assume that these three words occurred in the nominative or even in the same poem.

210 Etymologica

Archilochus has ventured on this *τέο* and *τεοῦ*, as in

what god and in anger at whom

instead of *τίνος*.

211 Ammonius on Porphyry, *Introduction to Aristotle's Categories*

For they called *σοφός* ('skilled') one who pursued every

IAMBIC POETRY

ἐπιόντα τέχνην ὧν εἷς ἦν καὶ Ἀρχίλοχος λέγων
 τρίαυαν ἐσθλὸς καὶ κυβερνήτης σοφός.

ἐσθλὸς cod. D, ἐσθλὴν cett.

212 *Et. Gen.* (p. 28 Calame) = *Et. Mag.* 424.18

ἡκὴ ἡ ὀξύτης τοῦ σιδήρου· Ἀρχίλοχος·

ἴσθη κατ' ἡκὴν κύματός τε κἀνέμον.

ἡκην et ἡκὴν codd.

213 *Schol. Ar. Ran.* 704 (p. 296 Dübner), “τὴν πόλιν καὶ
 ταῦτ' ἔχοντες κυμάτων ἐν ἀγκάλαις”

Δίδυμός (p. 249 Schmidt) φησι παρὰ τῷ Αἰσχύλῳ (cf.
Cho. 587): ἔστι δὲ ὄντως παρ' Ἀρχιλόχῳ·

ψυχὰς ἔχοντες κυμάτων ἐν ἀγκάλαις.

214 *Hesych.* s.v. σάλπιγξ

σιγὴν ἢ σάλπιγξ· ἀντὶ τοῦ κῆρυξ (cf. *Aesch. Eum.* 566-
 71). τινὲς δὲ ὄρνιν ποιόν, καὶ ὄργανον πολεμικόν,
 καὶ θαλασσίαν σάλπιγγα· παρ' Ἀρχιλόχῳ δὲ τὸν
 στρόμβον ἐκδέχονται <ἔστι> (suppl. Bossi) δὲ καὶ
 Σάλπιγγος Ἀθηναῖς ἱερὸν παρὰ Ἀργείοις.

σιγηνοσάλπιγξ *Hesych.*, corr. Heinsius

ARCHILOCHUS

craft, and among them was Archilochus who says
good with fishing spear and a skilled helmsman

212 *Etymologicum Genuinum* and *Magnum*

ἡκρή, the sharpness of iron, cf. Archilochus:

he set¹ (the ship?) against the edge of wave and
wind²

¹ Or imperative. ² Possibly imagery for a critical situation.

213 Scholiast on Aristophanes, *Frogs* (“and this too when we have the city in the embrace of the waves”)

Didymus says that this occurs in Aeschylus, but it actually occurs in Archilochus:

with their lives in the embrace of the waves

214 Hesychius, *Lexicon*

σάλπιγξ: the trumpet creates silence in place of a herald. Some explain σάλπιγξ as a kind of bird, and as an instrument of war, and as a trumpet of the sea¹ (i.e., a conch). And in Archilochus it is explained as a conch. There is also a temple of Athena of the Trumpet among the Argives.

¹ *θαλασσίαν* (corrected to *-ίην*) is attributed by some to Archilochus, but Bossi 220-22 is probably right to assign it to Hesychius, and also to explain the accusative *σάλπιγγα* as determined by the wording of the gloss rather than necessarily as the case found in Archilochus.

IAMBIC POETRY

215 Tzetz. *alleg. Hom.* Ω 125 sqq.

ποιεῖ ὅπερ καὶ ὕστερον Ἀρχίλοχος ἐκείνος· σφῆς ἀδελφῆς γὰρ σύζυγον πνιγέντα τῇ θαλάσση περιπαθῶς ᾠδύρετο, γράφειν μὴ θέλων ὄλωσ, λέγων πρὸς τοὺς βιάζοντας συγγράμμασιν ἐγκύπτειν·

καὶ μ' οὐτ' ἰάμβων οὔτε τερπωλέων μέλει.

Quae sequuntur v. ad fr. 11.

216 Schol. Plat. *Lach.* 187b (p. 117 Greene), “ἐν τῷ Καρὶ ὑμῖν ὁ κίνδυνος”

παροιμία, ἐπὶ τῶν ἐπισφαλέστερον καὶ ἐν ἀλλοτρίοις κινδυνευόντων. Κᾶρες γὰρ δοκοῦσι πρῶτοι μισθοφορήσαι, ὅθεν καὶ εἰς πόλεμον αὐτοὺς προέταπτον . . . μέμνηται δ' αὐτῆς Ἀρχίλοχος λέγων

καὶ δὴ ἴπικουρος ὥστε Κὰρ κεκλήσομαι.

217 *Et. Gen.* (p. 24 Calame)

ἐγκυτί . . . ὀξυτόνως τὸ ἐγκυτὶ ἐπίρρημα γέγονε, κείμενον παρ' Ἀρχιλόχῳ·

χαίτην ἀπ' ὤμων ἐγκυτὶ κεκαρμένος.

ἐγκυτὶς Bergk

ARCHILOCHUS

215 Tzetzes, *Homeric Allegories*

He does what that Archilochus did later; for when his sister's husband was drowned at sea, he mourned intensely, refusing to compose at all and saying to those who were pressuring him to devote himself to his compositions:

and I have no interest in iambs¹ or amusements

¹ See Introduction.

216 Scholiast on Plato, *Laches* ("your risk is put on the Carian")

A proverb, used of those who run a particularly dangerous risk on behalf of others. For the Carians seem to have been the first mercenaries and as a result they used to be assigned the front rank in war . . . Archilochus mentions the proverb when he says

and what's more I shall be called an auxiliary like a Carian

217 *Etymologicum Genuinum*

The adverb ἐγκυτί has an oxytone accent, present in Archilochus:

with hair shorn away from the shoulders close to the skin

IAMBIC POETRY

218 Schol. Pind. *Ol.* 12.10 (i.351.19 Dr.), “σύμβολον”

a. σύμβολον ἀρσενικῶς καὶ οὐδετέρως. b. συμβόλους
δὲ λέγομεν παρμους, ἢ φήμας, ἢ ἀπαντήσεις, ὡς
Ἄρχιλοχος·

μετέρχομαί σε σύμβολον ποιούμενος.

cf. schol. bT Hom. *Il.* 23.199

ποιούμενος, -μένη, -μαι codd. schol. Pind., πονεύμενος schol.
T Hom. (om. b)

219 P. Hibeh 173 = P. Lond. inv. 2946

Ἄρχι[ου· “τεί]χος δ’ οὐ χραίσμ[ησε τετυγμένον οὐδέ
τι τάφος” (*Il.* 14.66).]

Ἄρχι[λόχου·]

χραίσμησε δ’ οὔτεπ[

π[ύργος οὔτε (Lasserre) τείχεα (Slings)

220

Ἄρχιλου· “ὡς π[οτ]έ τις ἐρέει· τότε μοι χ[άνοι εὐρεία
χθών” (*Il.* 4.182).]

Ἄρχιλόχου·

], ἐμοὶ τόθ’ ἦδε γῆ χ[

χ[άνοι Lasserre, χ[ασμωμένη West

ARCHILOCHUS

218 Scholiast on Pindar, *Olympian* 12

a. There is a masculine *σύμβολος* and a neuter *σύμβολον*.

b. We use the term *σύμβολοι* for sneezes or sayings or meetings, as in Archilochus:

I go in search of you, considering it an omen¹

¹ Translation uncertain. Perhaps the meaning is, 'I consider my meeting you an omen.'

219 Hibeh papyrus (3rd c. B.C.)

Homer: "Neither the wall that had been constructed nor the ditch provided a defence." Archilochus:

neither the (tower nor the wall?) provided a defence

220 Same papyrus

Homer: "Thus one will say; then may the wide earth gape open for me." Archilochus:

. . . then may this earth (gape open?) for me

IAMBIC POETRY

221

Ὀμήρου· [..... ἀ]θανάτοισι θεοῖς] Ἀρχιλόχου·

ἐξουδέμιζ ἔπειτα σὺν θεοῖς

κονδειςδ leg. Turner, ξουδεμιζ West (redarguit Slings)

222 *Et. Gud.* col. 390.42 Sturz

μήδεα· τὰ αἰδοῖα. παρὰ τὸ μέδειν καὶ ἄρχειν τῆς γενέσεως, <*μέδεα,> καὶ μέζεα κατὰ μετάθεσιν τοῦ δ εἰς ζ. ἢ *μέδεα καὶ κατὰ τροπὴν τοῦ ε εἰς η μήδεα . . . ἢ καὶ <μέζεα τὰ> μέσα τοῦ σώματος· <Ἡσίοδος> (Op. 512), “οὐρὴν δ’ ὑπὸ μέζε’ ἔθεντο,” ὡς καὶ Ἀρχίλοχος·

ἱνας δὲ μελέων <τῶν μέσων> ἀπέθρισε.

<τῶν μέσων> add. West

223

τέττιγος ἐδράξω πτεροῦ

e Leone et Constant. restituit Diels πτερῶν e Constant.
Wilamowitz τέττιγα δ’ εἴληφας πτεροῦ e Luciano Bergk

Luc. Pseudolog. 1 (iii.133.6 Macleod)

τὸ δὲ τοῦ Ἀρχιλόχου ἐκεῖνο ἤδη σοι λέγω, ὅτι τέττιγα τοῦ πτεροῦ συνείληφας, εἴπερ τινὰ ποιητὴν ἰάμβων ἀκούεις Ἀρχίλοχον, Πάριον τὸ γένος, ἄνδρα κομιδῆ

230

ARCHILOCHUS

221 Same papyrus

Homer: “. . . immortal gods . . .” Archilochus:

. . . then with the gods . . .

222 *Etymologicum Gudianum*

μήδεα: the genitals. From μέδειν (‘to rule over’) and to begin procreation we have <*μέδεα>, and, with exchange of delta and zeta, μέζεα. Either *μέδεα and, with eta for epsilon, μήδεα . . . or also <μέζεα the> middle parts of the body. Cf. Hesiod, “they put their tails under their genitals,” and Archilochus:

severed the sinews of (the middle) parts¹

¹ Text of source and fragment uncertain. I have followed West, but with no great confidence. Cf. West, *Studies* 136, and Bossi 224-25.

223

you caught¹ a cicada by the wing

Lucian, *The Mistaken Critic*

I now say to you what Archilochus said, that you have caught a cicada by the wing, if in fact you have heard of an iambic poet Archilochus, a Parian by birth, a man who was

IAMBIC POETRY

ἐλεύθερον καὶ παρρησία συνόντα, μηδὲν ὀκνοῦντα
 ὄνειδίζειν, εἰ καὶ ὅτι μάλιστα λυπήσειν ἔμελλε τοὺς
 περιπετεῖς ἐσομένους τῇ χολῇ τῶν ἰάμβων αὐτοῦ.
 ἐκείνος τοίνυν πρὸς τινος τῶν τοιούτων ἀκούσας κακῶς
 τέττιγα ἔφη τὸν ἄνδρα εἰληφέναι τοῦ πτεροῦ, εἰκάζων
 ἑαυτὸν τῷ τέττιγι ὃ Ἄρχιλοχος φύσει μὲν λάλῳ ὄντι
 καὶ ἄνευ τινὸς ἀνάγκης, ὁπότεν δὲ καὶ τοῦ πτεροῦ
 ληφθῆ, γεγωνότερον βοῶντι. “Καὶ σὺ δῆ,” ἔφη, “ὦ
 κακὸδαιμον ἄνθρωπε, τί βουλόμενος ποιητὴν λάλον
 παροξύνεις ἐπὶ σεαυτὸν αἰτίας ζητοῦντα καὶ ὑποθέσεις
 τοῖς ἰάμβοις;”

(2) Ταῦτά σοι καὶ αὐτὸς ἀπειλῶ, οὐ μὰ τὸν Δία τῷ
 Ἄρχιλόχῳ εἰκάζων ἑμαυτὸν—πόθεν; πολλοῦ γε καὶ
 δέω—σοὶ δὲ μυρία συνειδῶς ἰάμβων ἄξια βεβιωμένα,
 πρὸς ἃ μοι δοκεῖ οὐδ’ ἂν ὃ Ἄρχιλοχος αὐτὸς διαρ-
 κέσαι, προσπαρακαλέσας καὶ τὸν Σιμωνίδην καὶ τὸν
 Ἰππώνακτα συμποιεῖν μετ’ αὐτοῦ κἂν ἔν τι τῶν προσ-
 ὄντων σοι κακῶν, οὕτω σὺ γε παῖδας ἀπέφηνας ἐν
 ἀπάσῃ βδελυρία τὸν Ὀροδοκίδην καὶ τὸν Λυκάμβην
 καὶ τὸν Βούπαλον, τοὺς ἐκείνων ἰάμβους.

cf. Leon. Philosoph. (*Anecd. Gr.* p. 557.26 Matranga) τέττιγος
 ἐδράξαντο τοῦ πτεροῦ, Constant. Rhod. (*ib.* p. 628.36) ἐπεὶ
 πτερῶν τέττιγος ἐδράξω

224 Ath. 9.388f

πέρδιξ . . . ἔνιοι συστέλλουσι τὴν μέσην συλλαβὴν,
 ὡς Ἄρχιλοχος·

ARCHILOCHUS

quite independent, outspoken and not at all reluctant to be abusive, even if he was going to inflict the greatest pain on those who would encounter the bitterness of his iambs. Well, when one such person spoke ill of him, Archilochus said that the man had caught a cicada by the wing, likening himself to the cicada which is by nature vociferous even without any compulsion and which cries out more loudly whenever it is caught by the wing. "Ill-starred fellow," he said, "what reason do you have for provoking against you a vociferous poet who is in search of themes and subject matter for his iambs?"

These same threats I make to you, not, by Zeus, likening myself to Archilochus (how could I? I am far from doing that!), but aware that in your life you have done countless things deserving of iambs. Not even Archilochus, I think, could have responded adequately, though he invited both Semonides and Hipponax to help him in dealing with just one of your evil traits, such children in every kind of abominable behaviour did you make Orodicides² and Lycambes and Bupalus, who were the butts of their iambs.

¹ The verb used by Archilochus is uncertain. For a full discussion of the fragment see Bossi 226-34. ² The name of Semonides' enemy is judged corrupt by many on metrical grounds and the MSS offer variant readings. See Degani, *Studi* 111 n. 213.

224 Athenaeus, *Scholars at Dinner*

Partridge . . . Some shorten the middle syllable, as does Archilochus:

IAMBIC POETRY

πτώσσουσαν ὥστε πέρδικα.

225 Ath. 14.653d

γενναῖα λέγει τὰ εὐγενῆ ὁ φιλόσοφος (Plat. *Leges* 844d), ὡς καὶ Ἀρχίλοχος·

πάρελθε, γενναῖος γάρ εἰς.

226 Phot. *lex.* s.v. λεωκόρητος

λεωκόρητος (λεώλεθρος Naber)· ἐξωλοθρευμένος. τὸ γὰρ λέως ἐστὶ τελέως. Ἀρχίλοχος·

λέως γὰρ οὐδὲν ἐφρόνεον.

227 Schol. Hom. *Od.* 15.534, “καρτεροί”

ἐγκρατεῖς, τὸ κράτος ἔχοντες. καὶ Ἀρχίλοχος·

ὁ δ' Ἀσίης καρτερὸς μηλοτρόφου.

cf. Eust. in *Od.* 15.534 (1790.7), schol. Eur. *Med.* 708 (ii.179 Schwartz)

Ἀσίη τε schol. Eur. κρατερὸς schol. Hom.

ARCHILOCHUS

cowering like a partridge¹

¹ West suggests a reference to the fox's cub carried off by the eagle (fr. 174-181), but comparison with a woman seems likelier. On the length of the middle syllable see Slater, *Arist. Byz. Fragmenta* p. 119.

225 Athenaeus, *Scholars at Dinner*

By *γενναία* the philosopher means 'first-rate,' as also Archilochus:

go ahead, for you are noble¹

¹ West suggests a reference to the fox bidding the monkey take the treasure he had found (fr. 185-187).

226 Photius, *Lexicon*

λεωκόρητος: utterly destroyed, since *λέως* means 'completely.' Cf. Archilochus:

for they were (I was) completely¹ without sense

¹ Some sources record *λέως*, others *λείως*.

227 Scholiast on Homer, *Odyssey*

καρτεροί means 'powerful,' 'having power.' Cf. Archilochus:

he has power over sheep-rearing Asia¹

¹ Often assumed to refer to Gyges (cf. fr. 19).

IAMBIC POETRY

228 Eust. in Hom. *Od.* 5.306 (1542.45)

ιστέον δὲ ὅτι αἱ συνθέσεις τοῦ τρίς ἐπιρρήματος ποτὲ μὲν . . . αὐτόχρομα τριάδα δηλοῦσιν . . . ποτὲ δὲ πλῆθος σημαίνουσιν, ὡς . . . καὶ ἐν τῷ “ἀλλ’ ὦ τρισκεκορημένε Σμερδίη” παρ’ Ἀνακρέοντι (fr. 366 PMG), ἤγουν πολλάκις ἐκσεσαρωμένε, καὶ

Θάσον δὲ τὴν τρισοιζυρὴν πόλιν
παρ’ Ἀρχιλόχῳ, ἦτοι λίαν οἷζυράν.

229 Porphyrius in Hom. *Il.* 5.568 (p. 58 Sodano)

καὶ “ἔγχεα ὀξύνοντα” τὰ ἐξ ὀξύνης τοῦ δένδρου, ὡς καὶ Ἀρχίλοχος·

ὀξύη ποτᾶτο,
ἀλλ’ οὐ τὰ ὀξέα, ὡς οἱ γραμματικοὶ ἀποδεδώκασιν.

ὀξείας et ὀξείων codd., corr. Villoison ποτᾶτο Bergk

230 *Et. Gen.* (p. 17 Calame)

αἰόνη· ξηρότης. Ἀρχίλοχος, οἶον

κακὴν σφιν Ζεὺς ἔδωκεν αἰονήν.

231 Schol. Nic. *Th.* 158 (p. 91 Crugnola), “ἀμυδρότατον δάκος ἄλλων”

ἀμυδρὸν νῦν τὸ χαλεπὸν λέγεται, ὡς καὶ Ἀρχίλοχος·

ARCHILOCHUS

228 Eustathius on Homer, *Odyssey*

Know that compounds of the adverb *τρῖς* ('thrice') sometimes . . . indicate exactly the number three . . . and sometimes signify a large number, as in "thrice-swept Smerdies" in Anacreon, i.e., often swept out, and

Thasos the thrice-wretched city

in Archilochus, i.e., exceedingly wretched.

229 Porphyry on Homer, *Iliad*

Also, ἔγχεα ὄξυόεντα are spears made from the beech tree, as in Archilochus,

the beech spear was flying,

and not sharp spears as the grammarians have explained it.

230 *Etymologicum Genuinum*

ἀδόνη¹ means 'dryness,' as in Archilochus:

Zeus gave them an evil drought

¹ Both breathing and accent are disputed.

231 Scholiast on Nicander, *Theriaca* ("the most dangerous(?) of all snakes")

ἀμυδρόν here means 'dangerous'(?), as in Archilochus:

IAMBIC POETRY

ἀμυδρὴν χοιράδ' ἐξαλεόμενος.

ἀμυδρὰν et -ῶν codd., corr. Bergk ἐξαλεύμενος,
-εὔαμενος, -εὔμενον codd.

232 Heraclides Lembus π. πολιτειῶν 14 (p. 18 Dilts)

ὅτι δὲ ἀρχαιοτάτῃ τῶν πολιτειῶν ἡ Κρητικὴ, ἐμφαίνει καὶ Ὅμηρος λέγων τὰς πόλεις αὐτῶν “εὖ ναιεταώσας” (Il. 2.648), καὶ Ἀρχίλοχος ἐν οἷς ἐπισκώπτων τινάς (v.l. τινά) φησιν

νόμος δὲ Κρητικὸς διδάσκεται.

νόμους δὲ Κρητικοὺς Cragius

233 Plut. *de garrulitate* 2.503a

προσκέιται γὰρ ἀπανταχοῦ τῶν ἱματίων ἀντιλαμβάνόμενος, τοῦ γενείου, τὴν πλευρὰν θυροκοπῶν τῇ χειρί.

πόδες δὲ κείθι τιμώτατοι,

κατὰ τὸν Ἀρχίλοχον, καὶ νῆ Δία κατὰ τὸν σοφὸν Ἀριστοτέλην. καὶ γὰρ αὐτὸς ἐνοχλούμενος ὑπ' ἀδολέσχου . . . λέγοντος “οὐ θαυμαστόν, Ἀριστότελες;” “οὐ τοῦτο,” φησί, “θαυμαστόν, ἀλλ' εἴ τις πόδας ἔχων σὲ ὑπομένει.”

ARCHILOCHUS

avoiding a dimly seen¹ reef

¹ Whatever the adjective means in Nicander, its basic meaning 'faint' or 'indistinct' is appropriate in Archilochus. Perhaps an infinitive has been lost after *χαλεπὸν*, so that the scholiast may have said *ἀμυδρὸν* means something like 'hard to detect.'

232 Heraclides Lembus, *On Constitutions*

That the constitution of the Cretans is the most ancient is shown both by Homer who speaks of their cities as "well situated" and by Archilochus who, in ridicule of some (someone), says

the Cretan law teaches¹

¹ Emendation to the accusative plural is attractive, "he is learning Cretan laws."

233 Plutarch, *On Talkativeness*

For (the garrulous man) attaches himself to you everywhere, grasping your cloak and beard and knocking on your ribs with his hand as though they were a door.

Feet are most valuable there,

according to Archilochus and by Zeus according to the wise Aristotle. For when he was being annoyed by a babler . . . who kept saying, "Isn't it surprising, Aristotle?," he replied, "This is not surprising, but it is if anyone who has feet puts up with you."

IAMBIC POETRY

234 Ath. 3.107f

δασυντέον . . . τὸ ἦπαρ, καὶ γὰρ ἡ συναλοιφή ἐστὶν
παρ' Ἀρχιλόχῳ διὰ δασέος. φησὶ γάρ·

χολὴν γὰρ οὐκ ἔχεις ἐφ' ἥπατι.

235 Pollux 10.135

καὶ ἵπος τὸ πιέζον τὰς ἐσθήτας ἐν τῷ κναφείῳ, ὡς
Ἀρχιλόχος·

κέαται δ' ἐν ἵπῳ.

cf. Poll. 7.41

236 *Erim. in Hom.* (p. 745 Dyck) = *Herodian.* (ii.277.30
Lentz)

ἡ φθειρσί δοτικὴ συνέστη παρὰ Ἀρχιλόχῳ,

φθειρσὶ μοχθίζοντα.

237 *Erotian. lex. Hippocr.* σ 25 (p. 79 Nachmanson)

σκύτα· τὸ μεταξὺ τῶν τενόντων τοῦ τραχήλου . . . καὶ
Ἀρχιλόχος λέγων

πῶς †ἀπέπρησεν τὰν σκύταν†

ἀπέπρισε tacite Eustacchi σκύτα vel σκύτεια vel σκύτην
Bergk

ARCHILOCHUS

234 Athenaeus, *Scholars at Dinner*

The word ἥπαρ ('liver') should be given a rough breathing, since Archilochus elides with an aspirate. For he says:

for you have no gall¹ in your liver

¹ I.e., bitter anger.

235 Pollux, *Vocabulary*

And ἔπιος is that which presses clothes in a fuller's shop, as in Archilochus:

they lie in a press¹

¹ Perhaps a metaphor for those who are 'squeezed' in some way rather than a literal reference to clothes.

236 Homeric *Parsings*

The dative φθειροσί¹ occurs in Archilochus, afflicted by lice

¹ The point made by the source is that the dative of φθείρ, unlike that of χείρ, always retains the diphthong.

237 Erotian, *Lexicon on Hippocrates*

σκούτα: the part between the tendons of the neck . . . Cf. Archilochus who says:

how he sawed off(?) the nape of the neck

IAMBIC POETRY

238 Pollux 2.23

καὶ οὐλότριχες παρ' Ἡροδότῳ (2.104). Ἀρχίλοχος δὲ ἀναστρέψας τρίχουλον εἴρηκεν.

239 Pollux 2.27

βόστρυχος· ἀφ' οὗ καὶ τὸ διαβεβοστρυχωμένον παρ' Ἀρχιλόχῳ.

διαβεβοστρυχωμένον, βεβ-, -ημένον, -ασμένον codd.

240 Pollux 2.34

καὶ διεκτενισμένον μὲν εἴρηκεν Ἀρχίλοχος

ἐκτενισμένοι cod. A

241 Ath. 2.49e

κοκκύμηλα οὖν ἐστι ταῦτα, ὧν Ἀρχιλόχος (ἄλλος codd., corr. Bergk) τε μέμνηται καὶ Ἴππῶναξ· (fr. 60)

242 Hesych.

δὺς τόση

τῇ ἡλικίᾳ. Ἀρχίλοχος.

ARCHILOCHUS

238 Pollux, *Vocabulary*

And οὐλότριχες occurs in Herodotus, but Archilochus reversed the order and said

curly-haired

239 Pollux, *Vocabulary*

βόστρυχος ('curl'), from which we find the word

with hair all in ringlets

in Archilochus.

240 Pollux, *Vocabulary*

And Archilochus said

thoroughly combed

241 Athenaeus, *Scholars at Dinner*

These are κοκκύμηλα¹ ('plums'), which are mentioned by Archilochus and Hipponax.

¹ Pollux 1.232 attributes the word to Archilochus and cites it in the genitive plural.

242 Hesychius, *Lexicon*

twice as great¹

with reference to age. Archilochus.

¹ West, probably correctly, inserts this in fr. 196a.26.

IAMBIC POETRY

243 Hesych.

ἡμισυ τρίτον

δύο ἡμισυ. Ἀρχίλοχος.

244 Cyril. *lex.*, cod. Bodl. Misc. gr. 211 f. 233^v (W. Bühler, *Hermes* 96 [1968] 232-36)

ὀθνείος· ξένος, ἀλλότριος, ἀλλογενής. <καὶ> ὀθνέος,
ἐπεὶ καὶ Ἀρχίλοχος

ὀθνήν ὀδόν.

<καὶ> ὀθνέος West (ὀθνείος cod.) ἀρχίλογος ὀθνεοδον
cod., corr. Bühler

245 Schol. Nic. *Th.* 213 (p. 107 Crugnola), “ἀργίλιπες”

ἦτοι ἔκλευκοι, ὡς Ἀρχίλοχος·

ἀργιλιπῆς δ' ἐφάνη.

δὲ φάνη, δὲ φάσις, δ' ἐφᾶ, φησιν codd.

246 *Et. Gen.* (p. 16 Calame) = *Et. Mag.* 152.47

ἀσελγαίνειν . . . Ἐπαφρόδιτος δὲ παρὰ τὸ λέχος
λεχαίνειν, τὸ λέχους ἐπιθυμεῖν καὶ κατὰ τροπὴν λε-
γαίνειν, ἔνθεν Ἀρχίλοχος·

λέγαι δὲ γυναικες

ἀντὶ τοῦ ἀκόλαστοι.

ARCHILOCHUS

243 Hesychius, *Lexicon*

a half third

means two and a half. Archilochus.

244 Cyril, *Lexicon*

ὄθνεῖος: foreign, strange, of another race. Also ὄθνεός, since Archilochus has

foreign road

245 Scholiast on Nicander, *Theriaca*

ἀργίλιπες means 'very white,' as in Archilochus:

he(?) appeared all in white

246 *Etymologicum Genuinum and Magnum*

behaves licentiously: . . . and Epaphroditus derives from λέχος ('bed') λεχαίνειν ('to desire the bed') and by a change λεγαίνειν, whence Archilochus:

and λέγαι women

with the meaning 'lewd.'¹

¹ The etymology is implausible and the text may be corrupt.

IAMBIC POETRY

247 Eust. in Hom. *Il.* 11.385 (iii.218.2 V.d.Valk)

Ἀριστοτέλης δέ, φασί (Arist. Pseudepigraphus p. 166 Rose), κέραι ἀγλαὸν (*Il.* 11.385) εἶπεν ἀντὶ τοῦ αἰδοίου σεμνυνόμενον . . . καὶ ἔοικεν ὁ σκορπιώδης τὴν γλώσσαν Ἀρχίλοχος ἀπαλὸν κέρας τὸ αἰδοῖον εἰπὼν ἐντεῦθεν τὴν λέξιν πορίσασθαι.

248 Hesych.

Καρπάθ<ι>ος τὸν μάρτυρα· παροιμία “Καρπάθιος δὲ <τὸν> λαγών” (κατ’ ἔλλειψιν τοῦ ἐπηγάγετο). διὰ γὰρ τὸ μὴ εἶναι λαγῶν ἐν τῇ χώρᾳ ἐπηγάγοντο αὐτοί, καὶ τοσοῦτοι ἐγένοντο ὥστε τὸν τε σῖτον αὐτῶν καὶ τὰς ἀμπέλους ὑπ’ αὐτῶν βλάπτεσθαι. ὁ γοῦν Ἀρχίλοχος παρὰ ταύτην τὴν παροιμίαν ἔφη

Καρπάθιος τὸν μάρτυρα.

Καρπάθ<ι>ος Alberti <τὸν> Bossi e paroemiogr.

249 Phot. *lex.* = *Suda* (iii.422.17 Adler)

μυδαλέον

δίνυρον, παρ’ Ἀρχιλόχῳ, διάβροχον.

250 Eust. in Hom. *Od.* 17.455 (1828.9)

ἐνταῦθα δὲ χρήσιμα ἐκ τῶν παλαιῶν καὶ τὸ κίμβιξ

ARCHILOCHUS

247 Eustathius on Homer, *Iliad*

And Aristotle, they say, claimed that κέρρα ἀγλαδὸν meant he was proud of his penis¹ . . . And it seems that when the scorpion-tongued Archilochus called the penis

a soft horn

he derived the expression from there.

¹ The Homeric passage is almost certainly a reference to hair-style. Cf. fr. 117.

248 Hesychius, *Lexicon*

A Karpathian (introduced) his witness. There is a proverb "A Karpathian (introduced) the hare," with ellipse of the word 'introduced.' For because there were no hares in the land they introduced them, and they became so numerous that the grain and vines were damaged by them. At any rate Archilochus, with a play on this proverb, said:

a Karpathian¹ (introduced) his witness

¹ Karpathos is an island between Rhodes and Crete.

249 Photius, *Lexicon* = *Suda*

μυδαλέον, meaning 'moist,' 'sodden,' occurs in Archilochus.

250 Eustathius on Homer, *Odyssey* (on miserly people)

Words used in this sense by the ancients are κίμβιξ

IAMBIC POETRY

. . . καὶ ῥυποκόνδυλος, καὶ συκοτραγίδης παρ' Ἴπ-
 πώνακτι (fr. 167) καὶ Ἀρχιλόχῳ διὰ τὸ εὐτελές, φασί,
 τοῦ βρώματος.

251 V. test. 3

ὁ Διόνυσος τ[
 ουλαστυαζ[
 ὄμφακες α[
 σῦκα μελ[
 5 Οἰφολίωι ερ[
 4 μελ[ιχρὰ Peek

252 Choerob. *can.* i.158.9 Hilgard = Herodian. *Anecd.* *Ox.* iii.231.5 Cramer (i.61.6, ii.679.5 Lentz)

(μύκης) σημαίνει δὲ καὶ τὸ αἰδοῖον τοῦ ἀνθρώπου,
 ὅπερ καὶ ἰσοσυλλάβως ἔκλινεν Ἀρχίλοχος εἰπὼν

ἀλλ' ἀπερρώγασι μύκεω τένοντες.

ἀπερρώγασί <μοι> Cobet, <οί> Hauvette

253 Philod. *de musica* (p. 20 Kemke)

τὸ μέλος καὶ [.]αι ταραχῶν εἶν[αι κ]αταπ[α]ν-
 στικόν, ὡς ἐπι[.]των καὶ τῶν ζώι[ων]σθαι
 καταπραῖνο[μένω]ν· διὸ καὶ τὸν Ἀρχίλο[χον λ]έγειν.

ARCHILOCHUS

(‘skinflint’) . . . and *ῥυποκόνδυλος* (‘with dirty knuckles’) and *συκοτραγίδης* (‘son of a fig-eater’¹) in Hipponax and Archilochus, because, as they say, it was cheap food.

¹ A mock patronymic, perhaps with obscene connotation, since *σῦκον* (‘fig’) can be a metaphor for the vagina (see on fr. 251.4).

251 Inscription of Mnesiepes

Dionysus . . . unripe grapes . . . sweet(?) figs¹ . . .
Oipholios² . . .

¹ Grapes and figs may be sexual metaphors, for young or small breasts and vaginas. ² Presumably an epithet of Dionysus and derived from the root *οἶφ-*, denoting sexual intercourse. On vv. 1-2 see W. Luppe, *Glotta* 71 (1993) 143-45.

252 Choeroboscus, *On the Canons of Theodosius*

μύκης means the male sex organ and Archilochus declined it with the same number of syllables¹ when he said:

but the sinews of (his, my) cock were ruptured

¹ Rather than the trisyllabic *μύκητος*.

253 Philodemus, *On Music*

Song has the power to cause . . . disturbances to cease, since . . . and animals are pacified. Therefore Archilochus says:

IAMBIC POETRY

κηλωταιδοτισ[...(.)..]ων αοιδαίς

κηλείται Kemke (sed cf. Hesych. κηλώω κηλέω) δέ τις
Sitzler κηλώ<ν>ται δ' ὅτις / [ἀστ]ῶν Gigante, κηλώται δ' ὅ
τι / σ[ειρήν]ων (hoc cum Sitzler) Pizzocaro

254 Schol. Arat. 1 (p. 37.6 Martin), “ἀρχώμεσθα”

τὸ δὲ ἀρχώμεσθα μετὰ τοῦ σ· ἔστι γὰρ καὶ ἀρχαῖσ-
μός. Ὅμηρος· “δόρπα τ' ἐφοπλισόμεσθα” (Il. 8.503,
al.) καὶ Ἀρχίλοχος·

οὔτοι τοῦτο δυνησόμεσθα.

255 Hesych. s.v. Θαργήλια

Θαργήλια· Ἀπόλλωνος ἑορτή. καὶ ὄλος ὁ μὴν ἱερός
τοῦ θεοῦ. ἐν δὲ τοῖς Θαργηλίοις τὰς ἀπαρχὰς τῶν
φαινομένων <καρπῶν> (add. Liebel) ποιοῦνται καὶ
περικομίζουσι, ταῦτα δὲ θαργηλιά φασι. καὶ μὴν
Θαργηλιῶν. καὶ τὴν εὐετηρίαν ἐκάλουν <θαργήλια,
καὶ ἄρτον> (add. West) θάργγηλον. καὶ Ἀρχίλοχος
φησιν

†ὡς φαίει νῦν ἄγει τὰ θαργήλια.†

fort. ὡς Hesychii est Ταργήλια pro τὰ Θ. ci. Schmidt

256 Schol. Plat. *Hipp. mai.* 295a (p. 177 Greene) = *Anecd.*
Par. iv.84.11 Cramer

(ᾶ) σημαίνει δὲ καὶ τὸ πολὺ καὶ μέγα, ὡς παρ' Ἀρχι-
λόφω,

ARCHILOCHUS

... is charmed by songs of ...¹

¹ There is a full discussion of the text by M. Gigante, "Filodemo e Archiloco," *BCPE* 23 (1993) 5-10.

254 Scholiast on Aratus, *Phaenomena* ("let us begin")

ἀρχώμεσθα with a sigma is an archaism. Cf. Homer: "let us prepare our meal." And Archilochus:

we shall not be able to do this

255 Hesychius, *Lexicon*

Thargelia: a festival of Apollo. And the whole month is sacred to the god. At the Thargelia they offer and carry round the first-fruits of the ripening (grain), and these are called *thargelia*. And there is the month Thargelion. They called a good season (*thargelia* and bread) made from the first-fruits *thargelos*. And Archilochus says:

... now he celebrates the Thargelia(?)

256 Scholiast on Plato, *Hippias Maior*

ᾶ also means 'much' and 'big,' as in Archilochus:

IAMBIC POETRY

†*ἄ* ἔαδε εἴς† τε ταύρους

ἀθαλέας West, *ἀειλέας* Bossi

257 Herodian. π. διχρόνων (ii.9.30 Lentz)

τὰ εἰς ψ̄ μονοσύλλαβα ἐκτείνεται . . . τὰ δὲ ὑπὲρ μίαν
συλλαβὴν συστέλλεται. θέλουσι δὲ πεδότρῳψ̄ ἐκ-
τείνειν, πλανώμενοι ἐκ τοῦ παρ' Ἀρχιλόχῳ

†*ἄ*νδρες ὡς† ἀμφιτρίβας.

ἄνδρες codd. ABC, *ἄνδρας* D ὡς BCD, ἐς A

258 *Et. Gen.* (p. 34 Calame)

†κοπάεν† ξίφος

παρὰ τῷ Ἀρχιλόχῳ ἀπὸ τοῦ κοπάειν.

cf. *Et. Mag.* 529.13, *Et. Sym.* cod. V (Gaisford ad *Et. Mag.*
loc. cit.) κοπόεν· κόπος κοπέεις κοπόεν, ὡς στόνος στονόεις
στονόεν

κοπτάεν *Et. Mag.* cod. M, κοπόεν Edmonds et Lasserre ex *Et.*
Sym., κωπήεν Sylburg τὸ Ἀρχιλόχου *Et. Gen.* A, τὸ
Ἀντιλόχου B, corr. Calame κοπάγειν *Et. Mag.*, fort.
κοπάζειν West

259 Aristid. *or.* 45 (ii.137.17 Dindorf)

καὶ ὁ μὲν γε κατ' ἰσχὺν προφέρων, εἰ καὶ ἐνὸς εἴη
κρείττων, ὑπὸ δυνούν γ' ἂν αὐτὸν κατείργεσθαί φησι
καὶ Ἀρχίλοχος καὶ ἡ παροιμία.

ARCHILOCHUS

... and ... bulls

257 Herodian, *On Doubtful Quantities*

Monosyllables in *-υψ* have a long iota . . . But it is short in words exceeding one syllable. They wish to lengthen the iota in *πεδότρυψ*, misled by the passage in Archilochus:

men(?) worn all round¹

¹ Sense uncertain. LSJ translate by 'practised knave,' comparing Hesychius s.v., but the word need not be derogatory. For the corruption and meter see West, *Studies* 137.

258 *Etymologicum Genuinum*

the sword (that cuts?, grows weary?)

in Archilochus from *κοπάειν*.¹

¹ No such verb is known.

259 Aelius Aristides, *Orations*

Both Archilochus and the proverb state that he who is superior in strength, even though he should be stronger than one, would be overcome by two.

IAMBIC POETRY

Schol. ad loc. (iii.429.17 Dindorf)

ἡ μὲν παροιμία φησὶν “οὐδὲ Ἡρακλῆς πρὸς δύο.” τὸ δὲ Ἀρχιλόχου ῥητὸν οἶον μὲν ἔστιν οὐκ ἴσμεν, ἴσως δὲ ἂν εἶη τοιοῦτον.

261 Eust. in Hom. *Il.* 2.654 (i.489.3 V.d.Valk)

ἀγέρωχοι δὲ οἱ ἄγαν γέρας ἔχοντες . . . δηλοῖ δέ, φασὶν, οὕτως ἢ λέξις τοὺς σεμνοὺς, ὡς Ἀλκμάν βούλεται (cf. *PMGF* 5 fr. 1(b).4, 10(b).15). Ἀλκαῖος δέ, φασί (fr. 402 V.), καὶ Ἀρχίλοχος ἀγέρωχον τὸν ἄκοσμον καὶ ἀλάζονα οἶδε.

262 Hesych.

ἄζυγέα

ἄζευκτον. Ἀρχίλοχος.

ἄζυγία cod., corr. Latte ἄζυγα Salmasius

263 Hesych.

ἀηδόνιον . . . ἀηδόνος νεοσσός. καὶ τὸ τῆς γυναικὸς αἰδοῖον παρὰ Ἀρχιλόχῳ.

ἀηδόνιον Perizonius (ἀηδόνων cod.)

264 Schol. Hom. *Il.* 7.76 (P. Oxy. viii.1087.22 sqq.), “ἐπὶ μάρτυρας ἔστω”

τὸ δὲ μάρτυρος παρώνυμον [τῆι γ]εινικῆ[ι] τοῦ

ARCHILOCHUS

Scholiast on the passage

The proverb states: "Not even Heracles against two." We do not know what Archilochus' words were, but probably they were something like this.

261 Eustathius on Homer, *Iliad*

ἀγέρωχοι are the over privileged . . . And so, they say, the word clearly denotes the proud, as in Alcman. Alcaeus, they say, and Archilochus know that ἀγέρωχος is one who is unruly and boastful.

262 Hesychius, *Lexicon*

ἀζυγέα means 'unyoked,' as in Archilochus.

263 Hesychius, *Lexicon*

ἀηδόσιον¹ . . . is the nightingale's young and in Archilochus a woman's genitals.

¹ For the problems associated with Hesychius' text see Bossi 253-56.

264 Scholiast on Homer, *Iliad* ("let him be witness thereto")

The word μάρτυρος (nom.) is derived from the genitive

IAMBIC POETRY

πρωτοτύπου συμ[πέ]πτωκεν, ὡς . . . τὸ ἄτμενος παρ'
Ἄρχιλόχῳ.

Hesych.

ἄτμενος (ἀγόμενος cod., corr. Nauck)· δούλος παρ'
Ἄρχιλόχῳ.

265 Hesych.

γυμνόν· ἀνυκπόδητον, ἢ ἀπεσκυθισμένον ὡς Ἄρχι-
λοχος.

266 Hesych.

ἔτρεψεν· ἐπέτρεψεν, ἠπάτησεν, παρέτρεψεν. Ἄρχι-
λοχος.

267 Cyril. *lex. apud Anecd. Par.* iv.183.21 Cramer

†θριαθρική· Ἄρχιλοχος. καὶ ὅτι ἀπὸ Θριῶν τῶν Διὸς
θυγατέρων διωνομάσθησαν, ὡς Φερεκύδης (FGrHist 3
F 49) ἱστορεῖ. ἐπεὶ τρίαι εἰσίν, οἶον τρισσαὶ κατὰ τὸν
ἀριθμόν.

268 *Erim. in Hom.* (p. 449 Dyck) = Herodian. (i.494.13
Lentz)

παρὰ τὸ ἐκεῖθι κείθι καὶ

κεῖ

παρὰ Ἄρχιλόχῳ,

ARCHILOCHUS

of the original form (μάρτυρ), as . . . the word ἄτμενος¹ ('slave') in Archilochus.

Hesychius, *Lexicon*

ἄτμενος: slave in Archilochus.

¹ I.e., the nominative ἄτμενος is derived from ἀτμένος, genitive of ἀτμήν. See also Ananius fr. 6.

265 Hesychius, *Lexicon*

γυμνόν means 'barefoot' or, as in Archilochus, 'shaved bare.'

266 Hesychius, *Lexicon*

ἔτρεψεν means 'entrusted'(?), 'deceived,' 'misled.' Cf. Archilochus.¹

¹ Only the last two glosses, it seems, refer to Archilochus.

267 Cyril, *Lexicon*

†θριαθρίκη: Archilochus. They (sc. θριαί) were named after the Thriae, daughters of Zeus, as Pherecydes relates. (Or) because they were τρίαί, i.e., three in number.¹

¹ Text and meaning highly uncertain. It seems that the etymology of θριαί, pebbles used in divination, is being discussed.

268 *Homeric Parsings*

Besides ἐκέῖθι and κείθι we find κεί

there

in Archilochus.

IAMBIC POETRY

269 Pollux 4.71 (i.222 Bethe)

ὁ δὲ τοῖς αὐλοῖς χρώμενος αὐλητής, καὶ κεραύλης
κατὰ τὸν Ἀρχίλοχον.

270 Schol. Lyc. 771 (ii.245.3 Scheer), “μύκλους”

οἱ δὲ μύκλους φασὶ τοὺς κατωφερεῖς εἰς γυναικας·
εἴρηται δὲ ἀπὸ ἐνὸς Μύκλου αὐλητοῦ κωμωδηθέντος
ὑπ’ Ἀρχιλόχου ἐπὶ μαχλότητι.

271 Steph. Byz. (p. 383.21 Meineke) = Eust. in Dion.
Per. 498 (ii.310.31 Müller) = Herodian. (i.342.16,
ii.226.7 Lentz)

Κρήτη· ἡ μέγιστη νῆσος. ἦν Κρήτην ἔφη Ἀρχίλοχος
κατὰ πλεονασμὸν <τοῦ ε>.

Ἀρχίας in Eust. pro Ἀρχίλοχος

272 Schol. A in Hom. *Il.* 6.507 (ii.217 Erbse), “πεδίοιο
κροαίνων”

ἡ διπλῆ ὅτι ἐλλείπει ἡ διά, καὶ <ὅτι> τὸ κροαίνων οὐκ
ἔστιν ἐπιθυμῶν, ὡς Ἀρχίλοχος ἐξέλαβεν, ἀλλ’ ἐπι-
κροτῶν τοῖς ποσὶ διὰ τοῦ πεδίου. ἄλλως. οἱ νεώτεροι
ἐπιθυμεῖν τὸ κροαίνειν. καὶ Ἀρχίλοχος.

ARCHILOCHUS

269 Pollux, *Vocabulary*

The one who performs on the pipes is called a piper and, according to Archilochus, a

horn blower

270 Scholiast on Lycophron

They call *μύκλοι* those who have a propensity for women. The word is derived from one named Myclus, a piper satirized by Archilochus for his lewdness.

271 Stephanus of Byzantium, *Lexicon of Place Names*

Crete (*Κρήτη*): the largest island. It is called *Κρεήτη* by Archilochus with pleonastic epsilon.

272 Scholiast on Homer, *Iliad*

The marginal note is used because there is an ellipse of the preposition *διά* and because *κροαίνων* does not mean 'desiring,' as Archilochus understood it, but clattering with hooves over the plain. A different explanation. Later authors use *κροαίνειν* to mean 'desire.' So Archilochus.

IAMBIC POETRY

273 Pollux 10.160 (ii.238 Bethe)

ἀλλὰ μὴν καὶ κύρτη {σιδηρᾶ} ἀγγεῖόν τι οἶον οἰκίσκος
ὀρνίθειος, παρὰ Ἡροδότῳ (1.191) καὶ Ἀρχιλόχῳ.

σιδηρᾶ del. Reitzenstein Κρατῖνος Ἀρχιλόχοις Mar-
zullo

274 Schol. Ar. Pl. 476 (p. 89 Chantry) = *Suda* (iii.223.6
Adler)

κύφων δὲ δεσμός ἐστι ξύλινος . . . ἔνθεν καὶ ὁ πον-
ηρὸς ἄνθρωπος κύφων· τάσσεται δὲ καὶ ἐπὶ πάντων
τῶν δυσχερῶν καὶ ὀλεθρίων . . . Ἀρχίλοχος δὲ ἀντὶ
τοῦ κακὸς καὶ ὀλέθριος.

275 Pollux 6.79 (ii.23 Bethe)

τὰ δὲ ἐπιδορπίσματα . . . ἦν δὲ τρωγάλια, κάρνα,
μυρτίδες, μέσπιλα ἅ καὶ ὅσα καλεῖται καὶ τοῦνομά
ἐστι παρὰ Πλάτῳνι τοῦτο (τὰ ὅσα, *Cony.* 190d), ὡς παρ'
Ἀρχιλόχῳ ἐκεῖνο.

276 Hesych.

μοννόκερα

τὸ μηκέτι ἔχον τὴν ἀλκὴν, ὡς Ἀρχίλοχος.

277 Phot. *lex.* a 808 (Theodoridis)

σημαίνει δὲ τὸ ὀργᾶν <τὸ> πάννυ ἐπαίρεσθαι πρὸς τὸ

ARCHILOCHUS

273 Pollux, *Vocabulary*

But *κύρτη* is a receptacle such as a birdcage in Herodotus and Archilochus.

274 Scholiast on Aristophanes, *Plutus*

κύφων is a wooden constraint (i.e., a pillory) . . . and hence a wicked man is called *κύφων*. It is also used of all who are disagreeable and harmful. And in Archilochus it means evil and harmful.

275 Pollux, *Vocabulary*

Food for dessert . . . this consisted of fruits, nuts, myrtle-berries, and medlars (*μέσπιλα*) which are also called sorb-apples (*ῥα*). The latter name is found in Plato, the former in Archilochus.

276 Hesychius, *Lexicon*

one-horned

of that which no longer has its strength, as in Archilochus.¹

¹ Perhaps a reference to Heracles' fight with Achelous in bull-form. Cf. fr. 286-87.

277 Photius, *Lexicon*

ὀργάν means to be highly excited to do or hear something.

IAMBIC POETRY

πρᾶξαί τι ἢ ἀκούσαι. καθόλου δὲ ποικίλως χρῶνται τῷ ὀνόματι. καὶ γὰρ ἐπὶ τοῦ βρέξει, ὡς Ἀρχίλοχος, Αἰσχύλος (fr. 435a Radt) δὲ κτλ.

278 Lex. Messan. de iota adscripto (ed. Rabe, *RhM* 47 [1892] 408) ex Ori *Orthographicis*

ὄρεσκῶς . . . ὅτε γούν γίνεται ὄρέσκοος ὡς παρ' Ἀρχιλόχῳ, καὶ προπαροξύνεται.

279 Pollux 10.27 (ii.197 Bethe)

Ἀριστοφάνης (*Lys.* 265) “προπύλαια πακτοῦν,” ἢ πάλιν (fr. 737 K.-A.) “κάπιπακτοῦν τὰς θύρας,” ἢ ὡς Ἀρχίλοχος

πακτώσαι

τὸ κλείσαι.

280 Eust. in Hom. *Il.* 8.248 (ii.575 V.d.Valk)

λέγει δὲ <ὁ> αὐτὸς (Arist. Byz. u.v., fr. 186 Slater) καὶ τὰς πρόκας παρ' Ἀρχιλόχῳ ἐπὶ ἐλάφον τεθείσθαι, παρ' ᾧ καὶ τις διὰ δειλίαν προσωνομάσθη πρόξ.

ARCHILOCHUS

Generally the word is used in a variety of senses. It has the force of

to moisten

in Archilochus,¹ and Aeschylus etc.

¹ The entire extract suggests that Archilochus may have used some form of *ὀργάζειν* rather than *ὀργάνν*.

278 Lexicon Messanense, *On the iota adscript*

ὀρεσκῶος . . . sometimes it is used in the form *ὀρέσκοος*

mountain-dwelling

as in Archilochus, and it has the proparoxytone accent.

279 Pollux, *Vocabulary*

Aristophanes has “to make fast the propylaea” or again “to shut close the door” or as in Archilochus where *πακτῶσαι* means

to lock

280 Eustathius on Homer, *Iliad*

The same one states that *πρόκες* (‘roe deer’) are regarded as meaning ‘red deer’ in Archilochus who gave the name

red deer

to someone because of his cowardice.

IAMBIC POETRY

281 Choerob. *can.* (i.296.5 Hilgard) = Herodian.
(ii.744.22 Lentz)

ῥὰξ δ' ἔστιν ὁ κόκκος τῆς σταφυλῆς. εὐρίσκομεν δὲ
καὶ ἐπὶ τῆς σταφυλῆς διὰ τοῦ ω λεγόμενον, οἶον ῥώξ
ῥωγός παρ' Ἀρχιλόχῳ.

282 Hesych.

σκελήπερον

νήπιον. Ἀρχίλοχος.

283 Erotian. *lex. Hippocr.* τ 13 (p. 85.7 Nachmanson)

τράμιν· τὸν ὄρρον, ὄνπερ καὶ ὑποταύριον καλοῦμεν,
ὡς καὶ Ἰππῶνάξ φησιν· (fr. 114a) . . . μέμνηται καὶ
Ἀρχίλοχος.

284 Herodian. apud Eust. in *Od.* 13.401 (1746.9) =
i.445.17 Lentz (cf. i.393.31, ii.903.14)

. . . φλύος παρ' Ἀρχιλόχῳ ἐπὶ φλναρίας.

285 Ath. 3.86a-b

ἐν δὲ τῷ ἐπιγραφομένῳ Ὀλιεύς (Sophron fr. 44 Kaibel)
τὸν ἀγροιώταν (κόγχον) χηράμβας ὀνομάζει. καὶ
Ἀρχίλοχος δὲ τῆς χηράμβης μέμνηται.

ARCHILOCHUS

281 Choeroboscus, *On the Canons of Theodosius*

ῥάξ is the seed of a grape. And we also find it with an omega (ῥώξ ῥωγός) with reference to the

grape

in Archilochus.

282 Hesychius, *Lexicon*

σκελήπερον means

foolish

in Archilochus.

283 Erotian, *Lexicon on Hippocrates*

τράμις is what we call the perineum, as Hipponax says . . . Archilochus also mentions it.

284 Herodian in Eustathius on Homer, *Odyssey*

. . . φλύος in Archilochus for φλναρία ('nonsense')

285 Athenaeus, *Scholars at Dinner*

In the mime entitled *The Fisherman* Sophron calls the wild conch χηράμβη. And Archilochus also mentions the χηράμβη.

286 Dio Chrys. 60.1

ἔχεις μοι λῦσαι ταύτην τὴν ἀπορίαν, πότερον δικαίως ἐγκαλοῦσιν οἱ μὲν τῷ Ἀρχιλόφῳ, οἱ δὲ τῷ Σοφοκλεῖ, περὶ τῶν κατὰ τὸν Νέσσον καὶ τὴν Δηιάνειραν, ἢ οὐ; φασὶ γὰρ οἱ μὲν τὸν Ἀρχίλοχον ληρεῖν ποιοῦντα τὴν Δηιάνειραν ἐν τῷ βιάζεσθαι ὑπὸ τοῦ Κενταύρου πρὸς τὸν Ἡρακλέα ραψωδοῦσαν, ἀναμιμνήσκουσιν τῆς τοῦ Ἀχελῷου μνηστείας καὶ τῶν τότε γενομένων, ὥστε πολλὴν σχολὴν εἶναι τῷ Νέσσῳ ὅτι ἐβούλετο πρᾶξαι οἱ δὲ τὸν Σοφοκλέα πρὸ τοῦ καιροῦ πεποικηκέναι τὴν τοξείαν, διαβαινόντων αὐτῶν ἔτι τὸν ποταμόν (Tr. 562 sqq.).

287 Schol. Hom. Il. 21.237, “μεμνκὼς ἤϊτε ταῦρος”

ἐντεῦθεν ὀρμηθέντες τὸν Ἀχελῷον ἐταύρωσαν Ἡρακλεῖ ἀγωνιζόμενον. Ἀρχίλοχος μὲν οὐκ ἐτόλμησεν Ἀχελῷον ὡς ποταμόν Ἡρακλεῖ συμβαλεῖν, ἀλλ’ ὡς ταῦρον, Ὅμηρος δὲ πρῶτος ποταμοῦ καὶ ἥρωος ἠγωνοθέτησε μάχην. ἐκάτερος οὖν τὴν αὐτὴν ὑπόθεσιν ἐμέτρησε τῇ δυνάμει.

288 Schol. Ap. Rhod. 1.1212-1219a (p. 110 Wendel)

φεύγων οὖν τὸν φόνον καὶ σὺν τῇ γαμετῇ στελλόμενος ἀνείλεν ἐν Εὐήνῳ ποταμῷ Νέσσον Κένταυρον, ὡς καὶ Ἀρχίλοχος ἱστορεῖ.

ARCHILOCHUS

286 Dio Chrysostom, *Orations*

Can you solve this problem for me, whether or not some are right to find fault with Archilochus and others with Sophocles for their treatment of Nessus and Deianeira? For some say that Archilochus is talking nonsense when he makes Deianeira speak at length to Heracles while she is being sexually assaulted by the centaur, as she reminds him of the wooing of Achelous and of the events that took place then, with the result that Nessus had ample time to do what he wanted. And others say that Sophocles introduced the shooting of the arrow too early, while they were still crossing the river.

287 Scholiast on Homer, *Iliad* ("bellowing like a bull")

From this starting point they represented Achelous as a bull in his fight with Heracles. Archilochus did not dare to pit Achelous as a river against Heracles, but as a bull, whereas Homer was the first to make river and hero contend in battle. Each therefore adapted the same topic to his own talent.

288 Scholiast on Apollonius Rhodius

Fleeing then from the murder (of Cyathus) and setting out with his wife (Deianeira) Heracles killed the centaur Nessus in the river Euenus, as Archilochus relates.

289 Plut. *de Herod. malign.* 14.857f

καίτοι τῶν παλαιῶν καὶ λογίων ἀνδρῶν οὐχ Ὅμηρος, οὐχ Ἡσίοδος, οὐκ Ἀρχίλοχος, οὐ Πείσανδρος, οὐ Στησίχορος, οὐκ Ἀλκμάν, οὐ Πίνδαρος Αἰγυπτίου ἔσχον λόγον Ἡρακλέους ἢ Φοῖνικος, ἀλλ' ἓνα τοῦτον ἴσασι πάντες Ἡρακλέα τὸν Βοιωτίου ὁμοῦ καὶ Ἀργείου.

290 Ath. 1.30f

Ἀρχίλοχος τὸν Νάξιον (οἶνον) τῷ νέκταρι παραβάλλει. Sequitur fr. 2.

291 Harpocr. s.v. Στρώμη (p. 242 Keaney)

μνημονεῦει τῶν Θεσίων πρὸς Μαρωνείτας περὶ τῆς Στρώμης ἀμφισβητήσεως Φιλόχορος ἐν ε' (FGrHist 328 F 43), Ἀρχίλοχον ἐπαγόμενος μάρτυρα.

292 Plut. *Marius* 21

Μασσαλιήτας μέντοι λέγουσι τοῖς ὀστέοις περιθριγκῶσαι τοὺς ἀμπελώνας, τὴν δὲ γῆν, τῶν νεκρῶν καταναλωθέντων ἐν αὐτῇ καὶ διὰ χειμῶνος ὄμβρων ἐπιπεσόντων, οὕτως ἐκλιπανθῆναι καὶ γενέσθαι διὰ βάρους περίπλεω τῆς σηπεδόνης ἐνδύσης ὥστε καρπῶν ὑπερβάλλον εἰς ὥρας πλήθος ἐξενεγκεῖν, καὶ μαρτυρῆσαι τῷ Ἀρχιλόχῳ λέγοντι πιαίνεσθαι πρὸς τοῦ τοιούτου τὰς ἀρούρας.

ARCHILOCHUS

289 Plutarch, *On the Malice of Herodotus*

And yet of the ancient storytellers neither Homer nor Hesiod nor Archilochus nor Pisander nor Stesichorus nor Alcman nor Pindar made mention of an Egyptian or Phoenician Heracles,¹ but they all know this one Heracles who is both Boeotian and Argive.

¹ Cf. Herodotus 2.43 f.

290 Athenaeus, *Scholars at Dinner*

Archilochus compares Naxian wine to nectar.

291 Harpocration, *Lexicon of the Ten Attic Orators*

Philochorus in Book 5, adducing Archilochus as witness, mentions the contention between the Thasians and the Maronites¹ over Stryme.²

¹ Maroneia is a coastal town in Thrace N-E of Thasos.

² Stryme is an island which, according to Harpocration, served as a trading post for the Thasians.

292 Plutarch, *Life of Marius*

Nevertheless they say that the people of Massalia fenced their vineyards round with the bones and that the land, when the corpses had been consumed in it and the rains had fallen throughout the winter, became so rich and so full of putrified matter that sank deeply into it that as a result it produced an exceptional harvest for season after season and bore witness to Archilochus who said that fields are fattened by such a means.

293 Ath. 4.167d

τοιούτος ἐγένετο καὶ Αἰθίοψ ὁ Κορίνθιος, ὡς φησι Δημήτριος ὁ Σκῆψιος (fr. 73 Gaede): οὗ μνημονεύει Ἀρχιλόχος. ὑπὸ φιληδονίας γὰρ καὶ ἀκρασίας καὶ οὔτος, μετ' Ἀρχίον πλέων εἰς Σικελίαν ὅτε ἔμελλε κτίζειν Συρακούσας, τῷ ἑαυτοῦ συσσίτῳ μελιτούττης ἀπέδοτο τὸν κλῆρον ὃν ἐν Συρακούσαις λαχὼν ἔμελλεν ἔξειν.

294 Oenomaus apud Euseb. *praep. ev.* 5.33.5

τί πράττειν κελεύεις ἡμᾶς; ἢ δηλαδὴ τὰ Ἀρχιλόχου, εἰ μέλλομεν ἄξιοι φανείσθαι τῆς ὑμετέρας ἐστίας, λαιδορῆσαι μὲν πικρῶς τὰς οὐκ ἔθελούσας ἡμῖν γαμείσθαι, ἄψασθαι δὲ καὶ τῶν κιναίδων, ἐπειδὴ τῶν ἄλλων πονηρῶν πολὺ πονηρότεροί εἰσιν, οὐχὶ δίχα μέτρου; . . . (13) εἰσὶ καὶ νῦν ἔτοιμοι κωμωδεῖσθαι καὶ †Σαβαῖοι (Σαπαῖοι?, cf. fr. 93b) καὶ Λυκάμβαι κτλ.

295 = test. 33

295a (v. Hippon. fr. 29a)

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293 Athenaeus, *Scholars at Dinner*

Such (a spendthrift) too, as reported by Demetrius of Scepsis, was Aethiops of Corinth whom Archilochus mentions. For because of his love of pleasure and his lack of self-control Aethiops, while sailing with Archias to Sicily at the time when the latter was going to found Syracuse, sold to his messmate for a honey cake the share which he had drawn by lot and was to have in Syracuse.

294 Oenomaus in Eusebius, *Evangelical Preparation*

What then do you bid us do? Clearly, if we are going to show ourselves worthy of your hearth, to revile bitterly in meter in the manner of Archilochus those who are unwilling to marry us and also to attack pathics, since they are by far the most wicked of all? . . . Even now the Sapaeans(?) and Lycambeses are ready subjects of comedy etc.¹

¹ On this passage see J. Hammerstaedt, *Die Orakelkritik des Kynikers Oenomaus* (Frankfurt am Main 1988) 112-17.

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296-321. *Dubia*

These fragments, as well as those judged spurious by West (frr. 322-33), are discussed in detail by V. Casadio, I "dubbi" di Archiloco (Ospedaletto 1996). He defends the authenticity of frr. 296-97, 299-303, 314-21, 323-24, 331 and 333, and in the process he assigns fr. 200 to Aristophanes and 273, in all probability, to Cratinus.

296 *Et. Gen.* (pp. 41 sq. Calame)

. . . ὁ δὲ Ἑρωδιανὸς (i.xxxii Lentz) παρὰ τὸ ἴσσω, ὡς Ἀρχίλοχος

προτείνω χεῖρα καὶ προῖσσομαι.

297 Orion, *etym.* (col. 37.4 Sturz) = *Et. Mag.* 184.49 = *Et. Gen. et Sym.* β 3 (pp. 1-2 Berger)

βάβαξ· λάλος, φλύαρος . . . Ἀρχίλοχος·

κατ' οἶκον ἐστρωφᾶτο μισητὸς βάβαξ.

Ἀρχίλοχος Orion, Ἀριστοφάνης *Et. Gen. et Mag.* μισητὸς *Et. Gen. et Mag.*, δυσμενῆς Orion

298 Aristides, *or.* 45 (ii.51.17 Dindorf)

οὐ γὰρ ὁμοίως, οἶμαι, οἳ τε θεοὶ τὰ μέλλοντα ἴσασι καὶ τῶν ἀνθρώπων ὅσοι φάσκουσιν. οἳ μὲν γὰρ ἂ μέλλουσι ποιεῖν ἐπίστανται καὶ πρόκειται τὰ πράγματα αὐτοῖς ὥσπερ ἐν ὀφθαλμοῖς· διὰ τοῦτο

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296-321. *Doubtful Works*

296 *Etymologicum Genuinum*

. . . but Herodian derives προῖκτης from ἴσσω,¹ as in Archilochus:

I stretch forth my hand and beg

¹ For the etymology cited previously, see on fr. 200.

297 Orion, *Etymologicum*

βάβαξ: talker, babbler . . . Archilochus:

the loathsome babbler roamed about the house

298 Aelius Aristides, *Orations*

The gods, I think, do not know the future in the same way as men claim to. For the gods know what they are going to do and events lie before them as though before their eyes. Because of this

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Ζεὺς ἐν θεοῖσι μάντις ἀψευδέστατος,
καὶ ὅτι γε δι' αὐτὸ τοῦτο, ὁ αὐτὸς οὗτος ποιητῆς
μαρτυρεῖ· τὸ γὰρ δεύτερόν ἐστιν αὐτῷ
καὶ τέλος αὐτὸς ἔχει.

302 Ael. V.H. 4.14

πολλάκις τὰ κατ' ὀβολὸν μετὰ πολλῶν πόνων συναχθέντα χρήματα κατὰ τὸν Ἀρχίλοχον εἰς πόρνης γυναικὸς ἔντερον καταίρουσιν. ὥσπερ γὰρ ἐχίνον λαβεῖν μὲν ῥάδιον, συνέχειν δὲ χαλεπόν, οὕτω καὶ τὰ χρήματα.

cf. Nicet. Chon. *Hist.* (p. 230 van Dieten)

καταρρέει pro καταίρουσιν Jacobs (μεταρρύνεσθαι
Nicetas) ἔχιν Hercher (prob. West)

303 Eustrat. in Arist. *Eth. Nic.* 6.7 (*Comm. in Arist. Graeca* xx.320.36)

παράγει δ' εἰς μαρτυρίαν τοῦ εἶναι τὸν ὅλως σοφὸν ἕτερον παρὰ τὸν τινα σοφὸν καὶ τινα ποίησιν Μαργίτην ὀνομαζομένην Ὀμήρου. μνημονεύει δ' αὐτῆς οὐ μόνον αὐτὸς Ἀριστοτέλης ἐν τῷ πρώτῳ περὶ ποιητικῆς (1448b30), ἀλλὰ καὶ Ἀρχίλοχος καὶ Κρατῖνος (fr. 368

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Zeus is the most truthful prophet among the gods,
and this same poet testifies to this as follows, since his
second verse is

and he himself holds the fulfilment¹

¹ Blass assigned these verses to Archilochus. A scholiast on the passage named Euripides as author, but the meter, which is the same as that of fr. 182-87, is unlikely to have been used by Euripides. Attribution to Euripides, however, is defended by V. Casadio, *MCr* 25-27 (1990-93) 31-35.

302 Aelian, *Historical Miscellanies*

Often money amassed with much toil obol by obol goes down into the intestines of a prostitute, according to Archilochus. For money is like a hedgehog, easy to catch but difficult to hold on to.¹

¹ See West, *Studies* 138, on Archilochian authorship.

303 Eustratius on Aristotle, *Nicomachean Ethics*

And he brings in a poem of Homer entitled *Margites* as evidence of another who is wholly wise in comparison with one who is wise in such and such. The poem is mentioned not only by Aristotle himself in the first part of his *Poetics*, but also by Archilochus¹ and Cratinus and Callimachus in

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K.-A.) καὶ Καλλίμαχος ἐν τοῖς ἐπιγράμμασιν (fr. 397 Pf.), καὶ μαρτυροῦσιν εἶναι Ὅμηρον τὸ ποίημα.

304 Hesych.

πυρριχίζειν· τὴν ἐνόπλιον ὄρχησιν καὶ σύντονον πυρρίχην ἔλεγον. οἱ μὲν ἀπὸ Πυρρίχου τοῦ Κρητός . . . οἱ δὲ ἀπὸ Πύρρου τοῦ Ἀχιλλέως· ἐφησθέντα γὰρ τῷ Εὐρυπύλου φόνῳ ὄρχησασθαί φησιν Ἀρχίλοχος.

305 Malalas, *chron.* 4 (p. 68.1 Dindorf)

τῶν δὲ Ἀργείων μετὰ τὸν Ἴναχον ἐβασίλευσεν ὁ Φωρωνεύς καὶ ἄλλοι πολλοὶ ἕως τῆς βασιλείας Λυγκέως τοῦ ἀγαγομένου τὴν Ὑπερμνήστραν γυναῖκα τῶν Δαναοῦ θυγατέρων. ὅστις Λυγκεὺς πολεμήσας τῷ Δαναῷ βασιλεῖ τούτου ἐφόνευσε καὶ ἔλαβε τὴν βασιλείαν καὶ τὴν θυγατέρα αὐτοῦ, καθὼς Ἀρχίλοχος ὁ σοφώτατος συνεγράψατο.

307 Phot. *lex.*

εὐδοντι δ' αἰρεῖ κύρτος.

παροιμία. καθεύδουσι γὰρ καθέντες τοὺς κύρτους. παρὰ τοῦτο ἐποίησε Κρατῖνος Ἀρχιλόχους (fr. 3 K.-A.) “εὐδοντι δ' αἰρεῖ πρωκτός.”

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his epigrams, and they testify that the poem is Homer's.

¹ Cf. fr. 201.

304 Hesychius, *Lexicon*

πυρριχίζειν: they gave the name *πυρρίχη* to a vigorous, martial dance. Some derive the word from Pyrrhicus the Cretan . . . others from Pyrrhus the son of Achilles. Archilochus¹ says that Pyrrhus danced for joy at the slaying of Eurypylus.

¹ An error for Aristophanes? So Casadio pp. 37-38.

305 Malalas, *Chronography*

After Inachus Phoroneus and many others ruled over the Argives until the kingship of Lynceus who married Hypermnestra, one of the daughters of Danaus. This Lynceus made war on king Danaus, slew him, and took the kingship and his daughter, according to the account of the wise Archilochus.¹

¹ An error for Aeschylus? So Casadio pp. 39-42.

307 Photius, *Lexicon*

The fish trap does the catching while one sleeps.

A Proverb. For after letting down the fish traps they sleep. As a parody of this Cratinus in *Archilochi* composed "his anus does the catching while he sleeps."¹

¹ The proverb may have occurred in Archilochus, given the title of Cratinus' play.

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308 Hesych.

ἐπ' Αἰνύρων ὁδῶν· Αἰνυρα χωρίον τῆς <Θάσου κατ-
εναντίον τῆς Σαμο>θράκης, ἀπὸ Αἰνύρου ὀνομασθέν.

<Θάσου—Σαμο> inseruit West ex Herodoto 6.47

309 Hesych.

μύσχης· †εὔρος, ὡς Ἀρχίλοχος.
μύσχον· τὸ ἀνδρεῖον καὶ γυναικεῖον μόριον.

310 Pollux 6.100

ὄλκαϊον δὲ (μέμνηται) Ἀντίοχος· ἔστι δ' ὄλκαϊον ᾧ τὰ
ἐκπώματα ἐναποníπτουσιν.

Ἀρχίλοχος pro Ἀντίοχος Ruhnken

311 Hesych.

πάγη δέ τις· παγίς δέ τις

312 Hesych.

ψαυστά· †ψαυστά. Ἀρχίας.

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308 Hesychius, *Lexicon*

On the roads of Aennyra.¹ Aennyra is a place in (Thasos opposite Samo)thrace, named after Aennyrus.

¹ Or "Roads in the direction of Aennyra."

309 Hesychius, *Lexicon*

The first gloss, a corrupt definition of *μύσχης*, gives Amphilochus, emended by Alberti to Archilochus, as a source. The second gloss defines *μύσχον* as the male and female genitals.

310 Pollux, *Vocabulary*

Antiochus¹ mentions *όλκαϊον*. It is a basin in which cups are washed.

¹ Meineke proposed *Ἄντιδοτος* for *Ἀντίοχος* and the fragment is printed by Kassel-Austin as *Antidotus* fr. 5 (dubium). An Antiochus is cited as the author of *Anth. Pal.* 11.412 and 422.

311 Hesychius, *Lexicon*

πάγη is defined as *παγίς*, both words meaning 'trap' or 'snare.' Bergk assigned the gloss to Archilochus, comparing fr. 185-87.

312 Hesychius, *Lexicon*

A corrupt gloss on *ψανστιά*, emended by Musurus to *ψαιστιά* "ground up." The source, Archias, was emended to Archilochus by Bergk.¹

¹ There were several poets named Archias: see Gow-Page, *GP* ii.432-35.

313

πύγαργος

Tzetz. in Lyc. 91 (ii.50.23 Scheer)

314-321 Testimonia de metris (v. testt. 53-60)

322-333. *Spuria*

322 Hephaest. *Ench.* 15.16 (pp. 52 sq. Consbruch)

ἄλλο ἀσυνάρτητον κατὰ τὴν πρώτην ἀντιπάθειαν, ἐξ
ιαμβικοῦ διμέτρου ἀκαταλήκτου καὶ τροχαϊκοῦ ἐφθη-
μιμεροῦς τοῦ καλουμένου Εὐριπιδείου, οἷόν ἐστι τὸ ἐν
τοῖς ἀναφερομένοις εἰς Ἀρχίλοχον Ἰοβάκχοις

Δήμητρος ἀγνῆς καὶ Κόρης
τὴν πανήγυριν σέβων.

323 Steph. Byz. p. 166.11 Meineke

Βέχειρ· ἔθνος Σκυθικόν, ὡς Σάπειρ . . . Λίγειρ ποτα-
μὸς περὶ Γαλατίαν,

χρυσοέθειρ

παρ' Ἀρχιλόχῳ ἐν Ἰοβάκχοις, ὅπερ ἀποκέκοπται τοῦ
χρυσοέθειρος.

313

white-rumped

See Tzetzes on fr. 178.

322-333. *Spurious Works*

See introduction to "Doubtful Works" (fr. 296-321).

322 Hephaestion, *Handbook of Meters*

Another unconnected meter involving the first opposition is constructed from an iambic dimeter acatalectic ($\times - \bar{\cup} - \times - \bar{\cup} -$) and a trochaic hephthemimer ($- \bar{\cup} - \bar{\cup} - \bar{\cup} -$), called Euripidean, as in the *Iobacchi* ascribed to Archilochus

celebrating the festival of pure Demeter and Core

323 Stephanus of Byzantium, *Lexicon of Place Names*

Becheir, a Scythian tribe, like Sapeir . . . Ligeir, a river in Galatia, χρυσοέθειρ

golden-haired

a shortened form of χρυσοέθειρος, as in the *Iobacchi* of Archilochus.

τήνελλα καλλίνικε
 Χαῖρε ἄναξ Ἡράκλεις,
 αὐτός τε καιόλαος, αἰχμητὰ δύω.

Pind. *Ol.* 9.1-4

τὸ μὲν Ἀρχιλόχου μέλος / φωνᾶεν Ὀλυμπία, καλλί-
 νικος ὁ τριπλόος κεχλαδῶς, / ἄρκεσε Κρόνιον παρ'
 ὄχθον ἀγεμονεῦσαι / κωμάζοντι φίλοις Ἐφαρμόστῳ
 σὺν ἐταίροις.

Schol. ad loc. (i.268.14-23 Dr.)

Ἐρατοσθένης δέ (FCrHist 241 F 44) φησι μὴ ἐπινίκιον εἶναι τὸ Ἀρχιλόχου μέλος ἀλλ' ὕμνον εἰς Ἡρακλέα· “τριπλόον” δὲ (οὐ διὰ τὸ ἐκ τριῶν στροφῶν συγκεῖσθαι ἀλλὰ) διὰ τὸ τρὶς ἐφυμνιάζεσθαι τὸ “καλλίνικε.” περὶ δὲ τοῦ “τήνελλα” Ἐρατοσθένης φησὶν ὅτι ὅτε ὁ αὐλητῆς ἢ ὁ κιθαριστῆς μὴ παρῆν, ὁ ἑξαρχος αὐτὸ μεταλαβὼν ἔλεγεν ἔξω τοῦ μέλους, ὁ δὲ τῶν κωμαστῶν χορὸς ἐπέβαλλε τὸ “καλλίνικε,” καὶ οὕτω συνειρόμενον γέγονε τὸ “τήνελλα καλλίνικε.” ἡ δὲ ἀρχὴ τοῦ μέλους ἐστίν· “ὦ καλλίνικε χαῖρε ἄναξ Ἡράκλεες.”

324

The text of this fragment is highly uncertain and ascription to Archilochus improbable. For discussion see West, Studies 138-39, and for variant readings see his edition. I have printed the text as in West and translated the major sources. The first two sources reflect the explanation offered by Eratosthenes, the next three that by Aristarchus, and the last seems to be independent of either critic.

Tenella gloriously triumphant, hail lord Heracles,
both you and Iolaus, a pair of warriors.

Pindar, *Olympian* 9.1-4

The song of Archilochus that is uttered at Olympia, the triumphal song that rings out thrice sufficed to lead the way past the hill of Cronus for Epharmostus as he celebrated with his dear companions.

Scholia on the passage

Eratosthenes says that the song of Archilochus is not an epinician but a hymn to Heracles, and that the word *τριπλόος* does not result from the song's being composed of three strophes but from the triple refrain *καλλίνικε*. With regard to *τήνελλα* Eratosthenes says that when the piper or lyre player was not present, the choral leader took it up and uttered it outside the song and the chorus of revellers followed with *καλλίνικε*. In this way the combination *τήνελλα καλλίνικε* arose. The beginning of the song is ὦ καλλίνικε χαίρε ἄναξ Ἡράκλεες.

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Schol. ad loc. (i.267.1-12 + 268.2-5 Dr.)

ὁ Ἀρχίλοχος, πρὸ τούτων τῶν λυρικῶν γενόμενος, θελήσας ὕμνον ἀναβαλέσθαι εἰς Ἡρακλέα ἐν τῇ Ὀλυμπίᾳ, ἀπορήσας κιθαρωδοῦ διὰ τινος λέξεως μιμήσασθαι τὸν ῥυθμὸν καὶ τὸν ἦχον τῆς κιθάρας ἐπεχείρησε. συντάξας οὖν τοῦτο τὸ “τήνελλα,” οὕτω τὰ ἐξῆς ἀνεβάλλετο. καὶ αὐτὸς μὲν τὸν ἦχον τῆς κιθάρας ὑποκρινόμενος ἔλεγεν ἐν μέσῳ τὸ “τήνελλα,” καὶ <ὁ χόρος> τὰ ἐπίλοιπα, οἷον “καλλίνικε χαῖρε ἄναξ Ἡράκλεις,” καὶ εἴ τι ἕτερον, οἷον “αὐτὸς τε καὶ Ἰόλαος, αἰχμητὰ δύο.” {τήνελλα} τὸ λοιπὸν οἱ ἀποροῦντες κιθαρωδοῦ τούτῳ τῷ κόμματι ἐχρῶντο, τρὶς αὐτὸ ἐπιφωνοῦντες. κεκράτηκεν οὖν ἐπὶ πάντων νικηφόρων παρ’ αὐτὸν τὸν καιρὸν τῆς νίκης ἐπάδεσθαι τὸ κόμμα. . . . ἔθος δὲ ἦν κωμάζειν τὴν νίκην ἐσπέρας τοῖς νικηφόροις μετὰ αὐλητοῦ· μὴ παρόντος δὲ αὐλητοῦ εἰς τῶν ἐταίρων ἀνακρουόμενος ἔλεγε “τήνελλα καλλίνικε.”

Schol. ad loc. (i.269.11-12 Dr.)

“τριπλόος” δὲ ἦτοι ὁ τρὶς ἐπαδόμενος, ἢ τρίστροφος ὢν κατὰ Ἀρίσταρχον.

Schol. ad loc. (i.268.5-10 + 12-14 Dr.)

τὸ μὲν Ἀρχιλόχου μέλος, ὃ τοῖς νικῶσι τὰ Ὀλύμπια ἐπήδετο, ἦν τρίστροφον, κοινῶς δυνάμενον ἀρμόζειν ἐπὶ παντὸς νικηφόρου διὰ τὸ κατὰ τῆς πράξεως αὐτῆς

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Additional scholia

Archilochus, who was born before these lyric poets, wished to strike up a hymn to Heracles at Olympia, but lacking a lyre-player he tried to imitate the rhythm and sound of the lyre by means of a word. He therefore composed this word *τήνελλα* and in this way struck up what followed. And he himself in imitation of the sound of the lyre uttered the word *τήνελλα* in the middle of the song and the chorus sang the rest, such as *καλλίνικε χαῖρε ἄναξ Ἡράκλεες*, and whatever else there was such as *αὐτός τε καὶ Ἴόλαος, αἰχμητὰ δύο*. Afterwards those who lacked a lyre-player made use of this coinage, speaking it three times. Consequently it has been the practice for all winners to sing out the coinage right at the moment of victory . . . It was customary for winners to celebrate the victory in the evening with a piper. But if a piper was not present, one of the companions struck up the words *τήνελλα καλλίνικε*.

Additional scholia

τριπλόος refers either to threefold singing or according to Aristarchus to three strophes.

Additional scholia

The song of Archilochus, which was sung at Olympia for the winners, consisted of three strophes and was able to suit every winner alike since it did not mention the event

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φιλὸν ἔχει τὸν λόγον, μήτε δὲ ὄνομα μήτε ἰδίωμα ἀγωνίσματος. ἐφθυμνίῳ δὲ ἐχρῶντο τούτῳ, “τῆνελλα καλλίνικε.” . . . τὸ δὲ “τριπλόος” ὅτι τρεῖς ἐπεκελάδουν τὸ “καλλίνικε” οὐ καθόλου δὲ τρεῖς, ἀλλ’ ὅτι τριπλῆν ἔχει τὴν στροφήν καὶ πάλιν ἀναλαμβάνεται.

Schol. Pind. *Nem.* 3.1 (iii.41.16-20 Dr.)

ὁ μὲν οὖν Ἀρίσταρχός φησιν, ἦτοι τὸν χορὸν ὑπὸ τὸν καιρὸν τῆς νίκης αὐτοσχέδιόν τινα ἐπίνικον ᾄσαι, ἢ τὸν Ἀρχιλόχου καλλίνικον, οὗ καὶ τὸν Πίνδαρον μνημονεύειν διὰ τούτων “τὸ μὲν Ἀρχιλόχου μέλος φωνᾶεν” καὶ τὰ ἐξῆς.

Schol. Ar. *Aves* 1764 (p. 241 Holwerda), “τῆνελλα”

τὸ “τῆνελλα” μίμησις ἐστὶ φωνῆς κρούματος αὐλοῦ ποιᾶς, ἀπὸ τοῦ ἐφθυμνίου ὃ εἶπεν Ἀρχίλοχος εἰς τὸν Ἡρακλέα μετὰ τὸν μέγιστον τῶν ἄθλων αὐτοῦ (μετὰ τὸν ἄθλον αὐτοῦ V, μεγιστῶν ἄθλων αὐτοῦ R: *correx*it West). “τῆνελλα—δύω.” δοκεῖ δὲ πρῶτος Ἀρχίλοχος νικήσας ἐν Πάρῳ τὸν Δῆμητρος ὕμνον ἐαντῶ τοῦτο ἐπιπεφωνηκέναι.

325 *Anth. Pal.* 7.441 (538-39 Page, FGE)

Ἀρχιλόχου

ὑψηλοὺς Μεγάτιμον Ἀριστοφώντά τε Νάξου
κίονας, ὧ μεγάλη γαῖ', ὑπένερθεν ἔχεις.

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or the name of the winner or the nature of the contest. And they used this refrain *τήνελλα καλλίνικε* . . . The word *τριπλός* occurs because they sing out *καλλίνικε* three times, not three times one after the other, but it's the strophe that is threefold and the refrain is picked up again (in each strophe).

Scholia on Pindar, *Nemean* 3.1

Aristarchus says that either the chorus sang an improvised epinician at the moment of victory or the triumphal song (*καλλίνικον*) of Archilochus and that Pindar alludes to the latter with these words *τὸ μὲν Ἀρχιλόχου μέλος φωνᾶεν* etc.

Scholia on Aristophanes, *Birds*

The word *τήνελλα* is an imitation of a certain musical sound of the pipe, derived from the refrain which Archilochus uttered in honour of Heracles after the greatest of his exploits: *τήνελλα—δύω*. It seems that Archilochus was the first to apply this refrain to himself after his victory in the contest for the hymn to Demeter in Paros.

325 *Palatine Anthology*

From Archilochus:

Great earth, you hold beneath you Megatimus and
Aristophon, lofty pillars of Naxos.

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326 *Anth. Pal.* 6.133 (536-37 Page, *FGE*)

Ἀρχιλόχου·

Ἄλκιβίη πλοκάμων ἱερὴν ἀνέθηκε καλύπτρην
Ἦρη, κουριδίων εὐτ' ἐκύρησε γάμων.

327 *Cod. Vat. Barb.* gr. 69 f. 104r (G. Tarditi, *RCCM* 3
[1961] 311-16)

Ἀρχιλόχου·

σίδηρός ἐστι μῦνος ὃν στέργει Κάπυς,
τὰ δ' ἄλλα λήρος ἦν ἄρ' αὐτῷ πλὴν πέους
ὀρθοστάδην δύνοντος ἐς γλουτῶν μυχοῦς·
καὶ μέχρι τοῦδ' ἐραστὴν ἀσμένως ὄρᾳ,
5 ἕως ὑπ' αὐτοῦ τέρπεται κεντούμενος.
ἐπὰν δὲ λήξῃ τοῦτο, τὸν πάρος φίλον
ἀφείδ' ὀχευτὰς εὔρε νευρωδεστέρους.
ὄλοιτο τοίνυν καξόλοιτο, Ζεῦ, γένος
ἄπιστον ἄστοργόν τε τῶν κινουμένων.

328 *Ibidem*

Ἀρχιλόχου·

ἴσος κιναίδου καὶ κακῆς πόρνης ὁ νοῦς·
χαίρουσιν ἄμφω λαμβάνοντες κέρματα
κινούμενοί τε καὶ διατρυνώμενοι
βινούμενοί τε καὶ διεσπεκλωμένοι
5 γομφούμενοί τε καὶ διασφηνώμενοι

ARCHILOCHUS

326 *Palatine Anthology*

From Archilochus:

Alcibia dedicated to Hera the sacred veil of her tresses, when she met with a lawful marriage.

327 Vatican manuscript

From Archilochus:

It is only the sword¹ that Capys loves. After all, he considers everything else trifling except for an upright cock plunging into the recesses of his buttocks. And he looks fondly on a lover only as long as he finds pleasure in being stabbed by him. But whenever the pleasure ceases, he discards his former friend and finds better-hung mounters. And so, Zeus, may the treacherous and loveless race of pathics be destroyed, utterly destroyed.

¹ Here a metaphor for the penis.

328 Same manuscript

From Archilochus:

The mind of a pathic and a foul whore is the same. Both delight in taking cash, in being screwed and bored through, fucked and penetrated,¹ doweled

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- χορδούμενοί τε καὶ κατασποδούμενοι.
 ἀμφοῖν δ' ὀχευτῆς οὐκ ἀπέχρησέν ποθ' εἶς,
 ἀλλ' αἰὲν ἄλλο κἄλλο λασταύρων ὄλον
 †ειδήνον† ἐκφοροῦντες ἦδονται πέος,
 10 πειρώμενοί τε μειζόνων καὶ πασσόνων
 νεύρων κυβιστώντων τε διφώντων θ' ὁμοῦ
 ἅπαντα τάνδον σύν τε δηούντων βαθὺ
 δεινοῦ βερέθρου χάσμα, καὶ διαμπερὲς
 μέσου προκοπτόντων παράχρισ ὀμφαλοῦ.
 15 τοιγὰρ καπρῶσα μαχλὰς ἄρδην ἐρρέτω
 πασχητιώντων εὐρυπρώκτων σύν γένει·
 ἡμῖν δὲ Μουσῶν καὶ βίου σαόφρονος
 μέλοι †φρέαρ τε†, τοῦτο γινώσκουσ', ὅτι
 ἦδ' ἐστὶ τέρψις, ἦδ' ἀκίβδηλος χαρά,
 20 ἦδ' ἠδονὴ πέφυκε, μὴ συνειδέναι
 αἰσχροῦ ποθ' ἠδυνθείσιν αὐτοῖς ἠδονῆ.

8 λασταύρων cod., corr. Garzya

9 ἐσδύνον Garzya

329 *Et. Gen.* a 149 (cod. B), *Mag.* a 394 L.-L. =
 Herodian. (ii.523.8 Lentz)

ἀθῶος· . . . ἔχει δὲ τὸ ι ἐκ παραδόσεως, ἐπειδὴ εὐρηται
 θωϊή, ὡς παρ' Ἀρχιλόχῳ·

ὡς δ' ἂν σε θωϊῆ λάβοι.

ὡς *Et. Gen.* et *Mag.*, ὡς Norsa et Vitelli

ARCHILOCHUS

and wedged apart, stuffed¹ and pounded. For both of them one mounter is never enough, but they always derive pleasure from gulping down all the way one plunging(?)² cock after another of their fuckers,³ from trying for bigger and thicker rods which plunge about, seek out all their insides, rend the gaping depths of the dread pit, and advance right to the middle of the navel. Therefore to hell with the randy⁴ slut together with the wide-assed race of pathics. May our concern be for the Muses and a chaste life . . .⁵ in the knowledge that this is delight, this is genuine joy, this is pleasure, never to be acquainted with those who indulge in shameful pleasure.

¹ The precise meaning of both verbs is uncertain. ² A translation of Garzya's emendation. ³ Elsewhere of pathics, but here the word must have an active force. ⁴ Literally, "boar-seeking." ⁵ The obelized words ("and a well") seem to be corrupt, since neither sense nor grammar is suitable.

329 *Etymologicum Genuinum and Magnum*

ἀθῶος: . . . it has the iota in accordance with the tradition, since *θωῖή* is found, as in Archilochus:¹

you would thus receive punishment

¹ Archilochus is an error for Callimachus: cf. Callim. fr. 195.22 Pf.

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330 *Et. Gen.* (Miller, *Mélanges* 210)

μακκοᾶν . . . οἶον

βίος δ' ἀπράγμων τοῖς γέρονσι συμφέρει,
 μάλιστα δ' εἰ τύχοιεν ἀπλοῖ τοῖς τρόποις
 ἢ μακκοᾶν μέλλοιεν ἢ ληρεῖν ὄλως,
 ὅπερ γερόντων ἐστίν.

331 *Ath.* 13.594c-d (540-41 Page, *FGE*)

ἐφ' οἷς Ἴωνες ἀγασθέντες, ὡς φησι Μενέτωρ ἐν τῷ
 περὶ ἀναθημάτων (*FHG* iv.452), Πασσιφίλαν ἐκάλεσαν
 τὴν Πλαγγόνα. μαρτυρεῖ δὲ καὶ †Ἀρχίλοχος† περὶ
 αὐτῆς ἐν τούτοις·

συκῆ πετραίη πολλὰς βόσκουσα κορώνας,
 εὐθήθης ξείνων δέκτρια Πασσιφίλη.

332 *Hesych.*

ἄκομφον ἀπάνουργον, ἀπλοῦν. Ἀρχίλοχος. οὐκ εὖ
 διακείμενον.

<Κρατῖνος> Ἀρχιλόχοις Schmitt

333 *Syrianus in Hermog.*, i.47.21 Rabe (*Rhet. Gr.* vii.
 984.11 Walz)

καὶ μέλη δέ τινα ἐκάλουν ἰθυφαλλικά, εὐφημίας
 περιέχοντα τοῦ θεοῦ (Διονύσου), οἷα καὶ Ἀρχίλοχος
 γέγραφεν.

330 *Etymologicum Genuinum*¹

An idle life suits the elderly, and especially if they happen to be simple in their ways or are likely to be stupid or to speak utter nonsense, as is typical of the elderly.

¹ The source explains μακκοῶ ('be stupid') as derived from an unattested ἀκκοῶ, related to ἀκκίζομαι ('feign ignorance'), and with a pleonastic μ. The Byzantine historian Cedrenus (ii.612.5 Bekker) cites Archilochus for the general subject matter of these verses, but they are probably comic (fr. adesp. 174 K.-A.).

331 Athenaeus, *Scholars at Dinner*

From admiration of these acts the Ionians, as Menetor says in his work *On Votive Offerings*, called Plangon Pasiphila. And Archilochus bears witness to her in these verses:

Like a fig tree¹ on rocky ground that feeds many crows, good-natured Pasiphile takes on strangers.²

¹ An erotic metaphor, since the fig (σῦκον) can denote the female genitals (see note on fr. 250). ² Ascription to Archilochus is frequently rejected: see West, *Studies* 139-40, and M. S. Silk, *Eos* 73 (1985) 239-46. The couplet is probably Hellenistic.

332 Hesychius, *Lexicon*

ἄκομψον: naive, simple. Archilochus.¹ Not elegantly presented.

¹ Kassel and Austin print as Cratinus fr. 15. One of Cratinus' comedies was entitled *Archilochoi*.

333 Syrianus on Hermogenes

And they called some songs containing praise of Dionysus, ithyphallic, songs such as Archilochus composed.

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TESTIMONIA

1 *Suda* (iv.363.1 Adler)

Σιμωνίδης Κρινέω, Ἀμοργῖνος, ἰαμβογράφος. ἔγραψεν ἐλεγείαν ἐν βιβλίοις β', ἰάμβους. γέγονε δὲ καὶ αὐτὸς μετὰ ρ' καὶ ν' ἔτη τῶν Τρωικῶν. ἔγραψεν ἰάμβους πρῶτος αὐτὸς κατὰ τινας.

2 *Suda* (iv. 360.7 Adler)

Σιμμίας Ῥόδιος, γραμματικός. ἔγραψε Γλώσσας, βιβλία γ' ποιήματα διάφορα, βιβλία δ'. ἦν δὲ τὸ ἐξ ἀρχῆς Σάμιος, ἐν δὲ τῷ ἀποικισμῷ τῆς Ἀμοργοῦ ἐστάλη καὶ αὐτὸς ἡγεμὼν ὑπὸ Σαμίων. ἔκτισε δὲ Ἀμοργὸν εἰς τρεῖς πόλεις, Μινώαν, Αἰγιαλόν, Ἀρκεσίην. γέγονε δὲ μετὰ νσ' ἔτη τῶν Τρωικῶν. καὶ

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TESTIMONIA

1 *Suda*

Semonides, son of Crines, from Amorgos, an iambic poet. He wrote elegiac poetry in two books¹ and iambics. He flourished 490 years after the Trojan War.² According to some he was the first writer of iambics.

¹ See n. 4 on test. 2. ² I.e., 693 B.C., if Eratosthenes' dating of the war is being followed. Perhaps here, in contrast to the *Suda*'s common practice, γέγρονε means 'was born' rather than 'flourished,' since this would make the date agree with those sources which assign the poet's *floruit* to the 660s (see test. 3).

2 *Suda*

Simmius of Rhodes, a grammarian. He wrote *Glosses* in three books and a variety of poems in four books.¹ In origin he was from Samos, but in the colonization of Amorgos he was sent out as leader by the Samians. In Amorgos he founded three cities, Minoa,² Aegialos and Arcesine. He flourished (was born?) 406 years after the Trojan War.³

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ἔγραψε κατά τινος πρῶτος ἰάμβους, καὶ ἄλλα διάφορα, Ἀρχαιολογίαν τε τῶν Σαμίων.

3 Cyrill. *contra Iulian.* 1.14 (p. 132 Burguière & Évioux)

εἰκοστῇ ἐνάτῃ Ὀλυμπιάδι Ἰππώνακτα καὶ Σιμωνίδην φασὶ γενέσθαι καὶ τὸν μουσικὸν Ἀριστόξενον.

4 Ath. 14.620c

Λυσανίας δ' ἐν τῷ πρώτῳ Περὶ ἰαμβοποιῶν Μνασίωνα τὸν ῥαψῳδὸν λέγει ἐν ταῖς δεῖξεσι τῶν Σιμωνίδου τινὰς ἰάμβων ὑποκρίνεσθαι.

5 Choerob. ap. *Et. Mag.* 713.17

Σιμωνίδης· ἐπὶ τοῦ ἰαμβοποιοῦ διὰ τοῦ η γράφεται

SEMONIDES

According to some he was the first writer of iambics, and he wrote various other kinds of poetry, including a *History of Samos*.⁴

¹ It is clear that what follows pertains to Semonides and has been erroneously included under Simmias. ² Stephanus of Byzantium s.v. Ἀμοργός states that Semonides came from Minoa, perhaps suggesting a tradition which associated the poet only or primarily with this settlement. The other two cities were actually founded by Naxos (*Klio* 21 [1927] 313-14). ³ I.e., 777 B.C., but one MS provides the same date as in the entry above (693).

⁴ This may have been in elegiacs, but nothing of this or of any other elegy has survived.

3 Cyril, *Against Julian*

They say that Hipponax, Semonides, and the musician Aristoxenus flourished in the 29th Olympiad (664-661 B.C.).¹

¹ Hipponax is presumably an error for Archilochus. Eusebius ap. Hieron. (p. 94b Helm) dates Semonides to 664-663 and in the Armenian version (p. 86 Schöne-Petermann) to 665-664. For other references to his date see Arch. testt. 6 and 8.

4 Athenaeus, *Scholars at Dinner*

In the first book of his *On the Iambic Poets* Lysanias states that the rhapsode Mnasion in his public performances declaimed some of the iambics of Semonides.

5 Choeroboscus in *Etymologicum Magnum*

Semonides: with reference to the iambic poet the name is

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(καὶ ἴσως παρὰ τὸ σῆμα ἐστίν), ἐπὶ δὲ τοῦ λυρικοῦ δια-
τοῦ ι (καὶ ἴσως ἐπειδὴ παρὰ τὸ σιμός ἐστιν). Χοιρο-
βοσκός.

FRAGMENTA

1 Stob. 4.34.15

Σιμωνίδου·

- ὦ παῖ, τέλος μὲν Ζεὺς ἔχει βαρύκτυπος
πάντων ὅσ' ἐστὶ καὶ τίθησ' ὄκη θέλει,
νοῦς δ' οὐκ ἐπ' ἀνθρώποισιν, ἀλλ' ἐπήμεροι
ἂ δὴ βοτὰ ζώομεν, οὐδὲν εἰδότες
5 ὅκως ἕκαστον ἐκτελευτήσει θεός.
ἐλπίς δὲ πάντας κάπιπειθείη τρέφει
ἄπρηκτον ὀρμαίνοντας· οἱ μὲν ἡμέρην
μένουσιν ἐλθεῖν, οἱ δ' ἐτέων περιτροπὰς·
νέωτα δ' οὐδεὶς ὅστις οὐ δοκεῖ βροτῶν
10 πλούτῳ τε καγαθοῖσιν ἴξεσθαι φίλος.
φθάνει δὲ τὸν μὲν γήρας ἄζηλον λαβὸν
πρὶν τέρμ' ἴκηται, τοὺς δὲ δύστηνοι βροτῶν
φθείρουσι νοῦσοι, τοὺς δ' Ἄρει δεδμημένους
πέμπει μελαίνης Ἀΐδης ὑπὸ χθονός·
15 οἱ δ' ἐν θαλάσῃ λαίλαπι κλονεόμενοι

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spelled with an eta (perhaps derived from *sema*, 'sign'), but with reference to the lyric poet it is spelled with an iota (perhaps because it is derived from *simos*, 'snub-nosed'). So Choeroboscus.¹

¹ With rare exceptions (see Pellizer-Tedeschi p. 10) our sources give Σιμ-, but to avoid confusion with Simonides of Ceos, the lyric poet, I have consistently used the spelling Sem-.

For the name of Semonides' presumed enemy see Arch. fr. 223 with n. 2.

FRAGMENTS

1 Stobaeus, *Anthology*

From Semonides:

Boy, loud-thundering Zeus controls the outcome of everything there is and disposes it as he wishes. There is no intelligence among men, but we live like grazing animals, subject to what the day brings, with no knowledge of how the god will bring each thing to pass. Yet hope and confidence nourish all in our eagerness for the impossible. Some wait for the morrow to come, others for the revolving seasons, and there is no one who does not expect that he will arrive at the next year as the friend of wealth¹ and prosperity. But unenviable old age comes first and seizes one man before he reaches his goal, while the miserable illnesses that beset mortals destroy others, and Hades sends beneath the dark earth others laid low by the war god. Others die at sea tossed

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καὶ κύμασιν πολλοῖσι πορφυρῆς ἀλδὸς
 θνήσκουσιν, εὖτ' ἂν μὴ δυνήσωνται ζῶειν·
 οἱ δ' ἀγχόνην ἄψαντο δυστήνῳ μόρῳ
 καυτάγρετοι λείπουσιν ἡλίου φάος.
 20 οὕτω κακῶν ἅπ' οὐδέν, ἀλλὰ μυρίαί
 βροτοῖσι κῆρες κἀνεπίφραστοι δῦαι
 καὶ πῆματ' ἐστίν. εἰ δ' ἐμοὶ πιθοῖατο,
 οὐκ ἂν κακῶν ἐρῶμεν, οὐδ' ἐπ' ἄλγεσιν
 κακοῖς ἔχοντες θυμὸν αἰκίζοίμεθα.

2 ὄπη(ι) codd., corr. Ahrens 3 ἐφημέριοι codd., corr.
 Grotius (ἐφ-), Fick 4 δὴ βροτοὶ et αἶδη (ἄδη A) βοτὰ
 codd., ἂ δὴ Ahrens ζῶμεν codd., ζῶουσιν Ahrens, ζῶουσιν
 West, ζῶμεν Fick (omnia metri causa) 12-13 νόσοι
 φθείρουσι θνητῶν codd. SM, ν. φ. βροτῶν cod. A, corr. Ahrens
 17 ζῶειν codd., corr. Porson (fort. iniuria)

2 Stob. 4.56.4

Σιμωνίδου·

τοῦ μὲν θανόντος οὐκ ἂν ἐνθυμοίμεθα,
 εἴ τι φρονοῖμεν, πλείον ἡμέρης μιῆς.

2 ἡμέρας μιᾶς codd., corr. Welcker et Schneidewin

3 Stob. 4.53.2

Σιμωνίδου·

πολλὸς γὰρ ἡμῖν ἐστὶ τεθνάναι χρόνος,

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about by a gale and the turbulent sea's many waves, whenever they are unable to gain a livelihood (on land), and others fasten a noose in a wretched death, leaving the sun's light by their own choice. Thus nothing is without misery, but countless death spirits and unforeseen sorrows and disasters exist for mortals. But if they were to take my advice, we would not long for misfortune nor would we torment ourselves by having our hearts set on bitter pain.²

¹ Some personify, the god of wealth. ² Many argue that the poet must have gone on to give some positive advice, an obviously possible but not necessarily correct assumption.

2 Stobaeus, *Anthology*

From Semonides:

If we had some sense, we would not concern ourselves with the dead for more than a single day.

3 Stobaeus, *Anthology*

From Semonides:

For we have a long time to be dead, but we live years

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ζῶμεν δ' ἀριθμῶ παῦρα †κακῶς ἔτεα.

1 ἡμῖν codd., corr. West 2 <καὶ> κακῶς Welcker,
 <παγ>κακῶς Meineke, alii alia

4 Stob. 4.41.7

Σιμωνίδου·

πάμπαν δ' ἄμωμος οὐ τις οὐδ' ἀκήριος.

5 Plut. *de prof. virt.* 14.84cd

ἄθλος ἵππῳ πῶλος ὡς ἅμα τρεχ-

ἀλλ' ὅ γε προκόπτων ἀληθῶς μᾶλλον ἔργοις καὶ
 πράξεσιν ἀνδρὸς ἀγαθοῦ καὶ τελείου παραβάλλων
 ἑαυτὸν . . . καὶ μεστὸς ὧν ὀρμῆς οὐκ ἠρεμούσης οἴος
 τ' ἐστὶ κατὰ τὸν Σιμωνίδην "ἄθλος—τρέχειν," τῷ
 ἀγαθῷ μονονουχὶ συμφῦναι γλιχόμενος.

cf. Plut. *de tuenda san.* 24.136a, *de virt. moral.* 7.446de, *an
 seni gerenda resp.* 12.790f, *de esu carn.* 2.2.997d, fr. 210 Sand-
 bach ap. Stob. 4.50.19 = *Paroem. Gr.* ii.541.20 L.-S.

τρέχειν, τρέχει, τρέχη Plut.

6 Clem. *Strom.* 6.13.1

Ἡσιόδου δὲ εἰπόντος (Op. 702 sq.) "οὐ μὲν γάρ τι
 γυναικὸς ἀνὴρ ληΐζειτ' ἄμεινον / τῆς ἀγαθῆς, τῆς δ'
 αὐτε κακῆς οὐ ρίγιον ἄλλο," Σιμωνίδης εἶπεν

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few in number and we live them badly.¹

¹ Some combine fr. 2 and 3.

4 Stobaeus, *Anthology*

From Semonides:

No one is utterly free from blame or affliction.

5 Plutarch, *Progress in Virtue*

(to) run(s)¹ like an unweaned colt beside its mother

But the one who is truly making progress, comparing himself rather with the deeds and actions of a good and perfect man . . . and being filled with an urging that does not rest, is able in the words of Semonides “to run—mother,” craving virtually to unite with the good man.

¹ Since Plutarch accommodates the verb to his various contexts, we cannot tell what form Semonides used. The fragment became a proverbial recommendation to the young to follow the example of their elders.

6 Clement of Alexandria, *Miscellanies*

Hesiod said, “for a man carries off nothing better than a good wife and in turn nothing more horrible than a bad one,” and Semonides:

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γυναικὸς οὐδὲν χρῆμ' ἀνὴρ ληΐζεται
 ἐσθλῆς ἄμεινον οὐδὲ ρίγιον κακῆς.

Porph. ap. Euseb. *praep. ev.* 10.3.18

ἢ ὡς Ἡσιόδου “οὐ μὲν γάρ—ἄλλο,” ταύτην τὴν διά-
 νοιαν Σιμωνίδης ἐν τῷ †ένδεκάτῳ† μετήνεγκε λαβῶν
 οὕτως· “γυναικὸς—κακῆς.”

(Porph.) ἐν τῷ α' Welcker, ἐν ἰάκμβοις > Schmidt

7 Stob. 4.22.193

Σιμωνίδου·

χωρὶς γυναικὸς θεὸς ἐποίησεν νόον
 τὰ πρῶτα. τὴν μὲν ἐξ ὑὸς τανύτριχος,
 τῇ πάντ' ἀν' οἶκον βορβόρω πεφυρμένα
 ἄκοσμα κείται καὶ κυλίνδεται χαμαί·
 5 αὐτῇ δ' ἄλουτος ἀπλύτοις ἐν εἵμασιν
 ἐν κοπρίησιν ἡμένη πιαίνεται.

τὴν δ' ἐξ ἀλιτρῆς θεὸς ἔθηκ' ἀλώπεκος
 γυναῖκα πάντων ἴδριν οὐδέ μιν κακῶν
 λέληθεν οὐδὲν οὐδὲ τῶν ἀμεινόνων·

10 τὸ μὲν γὰρ αὐτῶν εἶπε πολλακίς κακόν,
 τὸ δ' ἐσθλόν· ὀργὴν δ' ἄλλοτ' ἀλλοίην ἔχει.

τὴν δ' ἐκ κυνός, λιτοργόν, αὐτομήτορα,
 ἢ πάντ' ἀκοῦσαι, πάντα δ' εἰδέναι θέλει,
 15 πάντῃ δὲ παπταίνουσα καὶ πλανωμένη
 λέληκεν, ἦν καὶ μηδέν' ἀνθρώπων ὀργῆ.

SEMONIDES

A man carries off nothing better than a good wife
nor more horrible than a bad one.¹

¹For other sources of the fragment and for parallel passages see fr. 1 Pellizer-Tedeschi.

Porphyry in Eusebius, *Evangelical Preparation*

Or how, when Hesiod said "for a man—bad one,"
Semonides took up this sentiment in his . . . and altered it
as follows: "a man—bad one."

7 Stobaeus, *Anthology*

From Semonides:

In the beginning the god¹ made diverse the female
mind.² One woman he created from a long-bristled
sow. Throughout her house everything lies in disorder,
befouled with mud, and rolls about on the floor,
and she herself unwashed, in clothes unwashed, sits
in the dung and grows fat.

Another the god made from a wicked vixen, a
woman who has expertise in everything. Nothing of
what is bad escapes her notice, nor even of what is
good, since she often calls the latter bad and the
former good. Her mood is different at different
times.

Another is from a bitch, ill-tempered, her mother
all over again. She wants to hear everything and to
know everything and peering and prowling every-
where she yaps even if she sees no one. A man can't

¹ I.e., Zeus (cf. vv. 72, 96). ² Some prefer, "made the
female mind different (from the male)."

IAMBIC POETRY

- παύσειε δ' ἄν μιν οὔτ' ἀπειλήσας ἀνὴρ,
οὐδ' εἰ χολωθεὶς ἐξαράξειεν λίθῳ
ὀδόντας, οὐδ' ἄν μειλίχως μυθεόμενος,
οὐδ' εἰ παρὰ ξείνοισιν ἡμένη τύχη,
20 ἀλλ' ἐμπέδως ἄπρηκτον αὐονὴν ἔχει.
τὴν δὲ πλάσαντες γῆϊνήν Ὀλύμπιοι
ἔδωκαν ἀνδρὶ πηρόν· οὔτε γὰρ κακὸν
οὔτ' ἐσθλὸν οὐδὲν οἶδε τοιαύτη γυνή·
ἔργων δὲ μῦνον ἐσθίειν ἐπίσταται.
25 κῶταν κακὸν χειμῶνα ποιήσῃ θεός,
ρίγῳσα δίφρον ἄσσον ἔλκεται πυρός.
τὴν δ' ἐκ θαλάσσης, ἧ δὴ ἐν φρεσὶν νοεῖ·
τὴν μὲν γελᾷ τε καὶ γέγηθεν ἡμέρην·
ἐπαινέσει μιν ξείνος ἐν δόμοις ἰδῶν·
30 “οὐκ ἔστιν ἄλλη τῆσδε λωΐων γυνή
ἐν πᾶσιν ἀνθρώποισιν οὐδὲ καλλίων.”
τὴν δ' οὐκ ἀνεκτὸς οὐδ' ἐν ὀφθαλμοῖς ἰδεῖν
οὔτ' ἄσσον ἐλθεῖν, ἀλλὰ μαίνεται τότε
ἄπλητον ὥσπερ ἀμφὶ τέκνοισιν κύων,
35 ἀμείλιχος δὲ πᾶσι κἀποθυμῆ
ἐχθροῖσιν ἴσα καὶ φίλοισι γίνεται
ὥσπερ θάλασσα πολλάκις μὲν ἀτρεμῆς
ἔστηκ', ἀπήμων, χάρμα ναύτησιν μέγα,
θέρεος ἐν ὥρῃ, πολλάκις δὲ μαίνεται
40 βαρυκτύποισι κύμασιν φοροεμένη.
ταύτη μάλιστ' ἔοικε τοιαύτη γυνή
ὀργῆν· φνὴν δὲ πόντος ἀλλοίην ἔχει.

SEMONIDES

stop her with threats, nor even if in anger he should knock out her teeth with a stone, nor can he by speaking to her soothingly, not even if she happens to be sitting among guests, but she constantly keeps up her yapping which nothing can be done about.

Another the Olympians fashioned from earth and gave her maimed to her man; for such a woman knows neither what is bad nor what is good. The only thing she knows how to do is to eat. And whenever the god sends harsh winter, she shivers and draws her chair nearer the fire.³

Another is from the sea, a woman with a twofold mind. One day she sparkles and is happy. A guest who sees her in the house will praise her: "there is no other woman better than this among all mankind nor one more beautiful." But another day she is unbearable even to look at or come close to; then she rages, unapproachable as a bitch round her pups, implacable and at odds with everyone, friends and enemies alike. Just as the sea often stands without a ripple, harmless, a great joy to sailors, in the season of summer, but often rages, tossed about by the loud-crashing waves, such a woman seems very much like this in temperament. The sea has a variable nature.⁴

³ If Schneidewin's emendation is accepted, the earth-woman is even more inert: "not even if the god sends a harsh winter does she feel the cold and draw her chair nearer the fire."

⁴ The line has been variously emended and is excised by some. See H. Lloyd-Jones, *Females of the Species* (London 1975) 72-73 and Pellizer-Tedeschi 129-30.

IAMBIC POETRY

- τὴν δ' ἔκ τε σποδιῆς† καὶ παλιντριβέος ὄνου,
 ἢ σὺν τ' ἀνάγκῃ σὺν τ' ἐνιπήσι μόγισ
 45 ἔστερξεν ὦν ἅπαντα κἀπονήσατο
 ἀρεστά· τόφρα δ' ἐσθίει μὲν ἐν μυχῶ
 προνύξ προῆμαρ, ἐσθίει δ' ἐπ' ἐσχάρῃ.
 ὁμῶς δὲ καὶ πρὸς ἔργον ἀφροδίσιον
 ἐλθόντ' ἐταῖρον ὄντινῶν ἐδέξατο.
- 50 τὴν δ' ἐκ γαλῆς, δύστηνον οἰζυρὸν γένος·
 κείνη γὰρ οὔ τι καλὸν οὐδ' ἐπίμερον
 πρόσεστιν οὐδὲ τερπνὸν οὐδ' ἐράσμιον.
 εὐνῆς δ' ἀληνῆς ἐστὶν ἀφροδισίης,
 τὸν δ' ἄνδρα τὸν παρεόντα ναυσίῃ διδοῖ.
 55 κλέπτουσα δ' ἔρδει πολλὰ γείτονας κακά,
 ἄθυστα δ' ἱρὰ πολλάκις κατεσθίει.
- τὴν δ' ἵππος ἀβρῆ χαιτέεσσ' ἐγείνατο,
 ἢ δούλι' ἔργα καὶ δύνῃ περιτρέπει,
 60 κοῦτ' ἂν μύλης ψαύσειεν, οὔτε κόσκινον
 ἄρειεν, οὔτε κόπρον ἐξ οἴκου βάλοι,
 οὔτε πρὸς ἵπνὸν ἀσβόλην ἀλεομένη
 ἵζοιτ'. ἀνάγκῃ δ' ἄνδρα ποιεῖται φίλον·
 λούται δὲ πάσης ἡμέρης ἄπο ρύπου
 65 δῖς, ἄλλοτε τρίς, καὶ μύροις ἀλείφεται,
 αἰεὶ δὲ χαίτην ἐκτενισμένην φορεῖ
 βαθείαν, ἀνθέμοισιν ἐσκιασμένην.
 καλὸν μὲν ὦν θέημα τοιαύτη γυνὴ
 ἄλλοισι, τῷ δ' ἔχοντι γίνεται κακόν,
 ἢν μή τις ἢ τύραννος ἢ σκηπτούχος ἦ,
 70 ὅστις τοιοῦτοις θυμὸν ἀγλαΐζεται.

SEMONIDES

Another is from an ash-coloured (?) ass that is the object of repeated blows. When forced and berated she with difficulty consents to everything and does acceptable work. But meanwhile all day and all night she eats in an inner room and eats at the hearth. And similarly with regard to lovemaking she accepts any companion who comes along.⁵

Another is from the weasel, a wretched and sorry creature, since there is nothing associated with her that is fair, desirable, pleasing or lovable. She is mad for the bed of love, but she turns the stomach of the man who is at her side. She does much harm to her neighbours by her thieving and she often eats up sacrifices left unburned.

Another a dainty, long-maned mare engendered. She pushes servile tasks and trouble onto others, and she wouldn't touch a millstone, lift a sieve, throw dung out of the house, or sit by the oven since she avoids soot. And she forces a man to be her lover.⁶ Twice every day, sometimes three times, she washes the dirt off her and anoints herself with scents, and she always wears her hair combed out and long, shaded with flowers. Such a woman is a beautiful sight to others, but for the man who has her as wife she is a plague, unless he is some tyrant or sceptre bearer whose heart delights in such things.

⁵ The meaning seems to be that her appetite for sex is as strong as her appetite for food and is equally indiscriminating.

⁶ I.e., a man cannot resist her beauty, however much he may disapprove of her behaviour. According to some the sentence is ironical: "and she makes a man the friend of Necessity."

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- τὴν δ' ἐκ πιθήκων· τοῦτο δὴ διακριδὸν
 Ζεὺς ἀνδράσιν μέγιστον ὤπασεν κακόν.
 αἴσχιστα μὲν πρόσωπα· τοιαύτη γυνή
 εἶσιw δι' ἄσθεος πᾶσιν ἀνθρώποις γέλως·
 75 ἐπ' αὐχένα βραχεῖα· κινεῖται μόγις·
 ἄπυγος, αὐτόκωλος. ἅ τάλας ἀνὴρ
 ὅστις κακὸν τοιοῦτον ἀγκαλίζεται.
 δῆνεα δὲ πάντα καὶ τρόπους ἐπίσταται
 ὥσπερ πίθηκος· οὐδέ οἱ γέλως μέλει
 80 οὐδ' ἄν τιν' εὖ ἔρξειεν, ἀλλὰ τοῦτ' ὄρᾳ
 καὶ τοῦτο πᾶσαν ἡμέρην βουλευέται,
 ὅκωσ τι κῶς μέγιστον ἔρξειεν κακόν.
 τὴν δ' ἐκ μελίσσης· τὴν τις εὐτυχεῖ λαβῶν·
 κείνη γὰρ οἷη μῶμος οὐ προσιζάνει,
 85 θάλλει δ' ὑπ' αὐτῆς κἀπαέξεται βίος,
 φίλη δὲ σὺν φιλέοντι γηράσκει πόσει
 τεκοῦσα καλὸν κῶνομάκλυτον γένος.
 κἀριπρεπῆς μὲν ἐν γυναιξὶ γίνεται
 πάσησι, θεῖη δ' ἀμφιδέδρομεν χάρις.
 90 οὐδ' ἐν γυναιξὶν ἦδεται καθημένη
 ὅκου λέγουσιν ἀφροδισίους λόγους.
 τοίας γυναικας ἀνδράσιν χαρίζεται
 Ζεὺς τὰς ἀρίστας καὶ πολυφραδεστάτας·
 95 τὰ δ' ἄλλα φύλα ταῦτα μηχανῆ Διὸς
 ἔστιw τε πάντα καὶ παρ' ἀνδράσιν μένει.
 Ζεὺς γὰρ μέγιστον τοῦτ' ἐποίησεν κακόν,
 γυναικας· ἦν τι καὶ δοκέωσιν ὠφελεῖν
 ἔχοντι, τῶ μάλιστα γίνεται κακόν·

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Another is from a monkey. This is absolutely the worst plague that Zeus has given to men. Her face is extremely ugly; such a woman is an object of laughter to everyone as she goes through the town. She is short of neck, moves awkwardly, has no rump, and is all legs. Ah, pity the man who embraces such a plague. She knows every trick and scheme, just like a monkey. Being laughed at doesn't bother her and she wouldn't do anyone a good turn, but she has her eyes on and plots every day how she can do the greatest harm possible.

Another is from the bee. The one who gets her is lucky, since on her alone blame does not settle. Under her management his livelihood flourishes and increases, and she grows old in love with a loving husband, the mother of a handsome and distinguished family. She stands out among all women and a divine grace surrounds her. She takes no pleasure in sitting among women in places where they talk about sex. Such women are the best and the most sensible whom Zeus bestows as a favour on men.

But by the contrivance of Zeus all these other species exist and remain among men. For the greatest plague that Zeus has created is this—women; if they seem to be of some benefit to the one who has them, to him especially do they turn out to be a

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- 100 οὐ γάρ κοτ' εὐφρων ἡμέρην διέρχεται
 ἅπασαν, ὅστις σὺν γυναικὶ †πέλεται,
 οὐδ' αἶψα Λιμὸν οἰκίης ἀπόσεται,
 ἐχθρὸν συνοικητήρα, δυσμενέα θεῶν.
 ἀνὴρ δ' ὅταν μάλιστα θυμηδεῖν δοκῆ
 κατ' οἶκον, ἢ θεοῦ μοῖραν ἢ ἀνθρώπου χάριν,
 105 εὐροῦσα μῶμον ἐς μάχην κορύσσεται.
 ὄκον γυνή γάρ ἐστιν οὐδ' ἐς οἰκίην
 ξεῖνον μολόντα προφρόνως δεκοῖατο.
 ἦτις δέ τοι μάλιστα σωφρονεῖν δοκεῖ,
 αὕτη μέγιστα τυγχάνει λωβωμένη
 110 κεκηνότος γὰρ ἀνδρός, οἱ δὲ γείτονες
 χαίρουσ' ὀρώντες καὶ τόν, ὡς ἀμαρτάνει.
 τὴν ἣν δ' ἕκαστος αἰνέσει μεμνημένος
 γυναικα, τὴν δὲ τοῦτέρου μωμήσεται
 ἴσῃν δ' ἔχοντες μοῖραν οὐ γνώσκομεν.
 115 Ζεὺς γὰρ μέγιστον τοῦτ' ἐποίησεν κακόν,
 καὶ δεσμὸν ἀμφέθηκεν ἄρρηκτον πέδην,
 ἐξ οὗ τε τοὺς μὲν Ἀΐδης ἐδέξατο
 γυναικὸς εἶνεκ' ἀμφιδηριωμένους.

cf. Ath. 5.179d (v. 56), Ael. H.A. 16.24 (vv. 57-70), Ael. H.A. 11.36 (v. 64)

5 ἄπλυτος codd., corr. Valckenaer 6 εἰμένη codd., corr. Trincavelli 18 μυθεύμενος codd., corr. Fick 19 εἰμένη codd., corr. Trincavelli 20 αἰονήν West 25 χ' ὅταν cod. S, κοῦτ' ἂν codd. MA, κοῦδ' ἦν Schneidewin, κῶταν Ahrens
 26 ἄσσον codd., corr. Jacobsohn 29 μὲν codd., corr. Valckenaer 30 λώϊον codd., corr. Gesner

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plague. For whoever lives (?) with a woman never goes through a whole day in good spirits, nor will he quickly thrust from the house Hunger, a hostile housemate, enemy of the gods. And whenever a man seems to be especially enjoying himself in his home, either through divine dispensation or the kindness of men, she finds fault and puts on her helmet for battle. For where there is a woman, men may not readily welcome even a stranger who has come to the house.⁷ I tell you, the woman who seems most respectable, she's the very one who commits the greatest outrage. For while her husband stands open-mouthed,⁸ the neighbours delight in seeing how he too is mistaken. Each man will be mindful to praise his own wife, but will find fault with another's. We do not realize that we have an equal lot. For this is the greatest plague that Zeus has created, and he has placed round us in bondage fetters unbreakable, ever since Hades received those who fought on account of a woman.⁹

⁷ I.e., let alone a neighbour. ⁸ An open mouth can denote lack of attention (through carelessness he does not notice how she behaves) or gullibility (he is so naïve that her behaviour leaves him incredulous) or a strong desire (he is so infatuated with her that he is blind to her real nature).

⁹ Generally assumed to be Helen. Many treat the poem as incomplete, assuming that at least one *τοὺς δέ* followed. This is possible, but not obligatory.

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- 40 φορευμένη codd., corr. Fick 42 [ὄργην] φνὴν δὲ
 πόντος <ἄλλοτ' > ἀλλοίην Renehan, alii alia 43 τε τεφρῆς
 Meineke, τεφρῆς τε Brunck 45 ὦν codd., corr. Gesner καὶ
 πον- codd., corr. Ahrens 49 ὄντινούν codd., corr. Bergk
 54 παρόντα codd., corr. Renner διδεῖ et δίδει codd., corr.
 Trincavelli 57 χαιτάεσσ' Aelian., χαιτείης Stob. cod.
 S, χαιτήεις codd. MA, corr. Meineke 61 ἀλευμένη codd.,
 corr. Fick 65 ἀεὶ codd., corr. Hertel 67 οὔν codd.,
 corr. Brunck 76 ἀνόκωλος Haupt 82 τί χ' ὡς codd.,
 corr. West, τιν' ὡς Meineke 86 φιλεῦντι codd., corr. Fick
 87 κοῦν- codd., corr. Smyth 95 μενεί Bergk 97 δοκῶσιν
 codd., corr. Ahrens 102 θεόν Grotius 106 οἰκίαν
 codd., corr. Koeler 107 μολῶντα codd., corr. Trincavelli
 δεχ- codd., corr. Schneidewin 116 πέδη(ι) codd.,
 (κᾶρρηκτον) πέδην Crusius, πέδης Koeler (+ ἀρρήκτου Bothe)

8 Ath. 7.299c

Σιμωνίδης δ' ἐν ἰάμβοις·

ὥσπερ ἔγγελυς κατὰ γλοιοῦ

9 Pergit Ath.

καὶ τὴν αἰτιατικὴν·

ἔρωδιὸς γὰρ ἔγγελυν Μαιανδρίην
 τρίορχον εὐρῶν ἐσθίουτ' ἀπείλετο.

2 ἀφείλετο cod., corr. Fick

SEMONIDES

8 Athenaeus, *Scholars at Dinner*

And Semonides in his iambs:

like an eel¹ down in the slime

¹ Athenaeus cites this passage and the next in his discussion of the declension of the word for eel. For possible explanations of the fragment see *Phoenix* 33 (1979) 22-23.

9 Athenaeus continues

And the accusative:

For a heron found a buzzard eating a Maeandrian
eel¹ and took it away.

¹ Eels from the river Maeander in Caria were a prized delicacy.

IAMBIC POETRY

10 Schol. Eur. *Phoen.* 207 (i.277.17 Schwartz), “κατενάσθην”

τινὲς ἀντὶ τοῦ κατανασθήσομαι καὶ Σιμωνίδης ἰάμβοις

<× - ̅ -> τί ταῦτα διὰ μακρῶν λόγων
ἀνέδραμον;

ἀντὶ τοῦ ἀναδραμεῖν μέλλω.

10a Herennius Philo, *de diversis verborum significationibus* (p. 186 Palmieri, 73 Nickau, Ammonius)

κομᾶν τοῦ γαυριᾶν διαφέρει. <κομᾶν γὰρ> ἐπὶ τινι ἔλεγον οἱ ἀρχαῖοι, φησὶ Τρύφων (fr. novum), τὸ δὲ νῦν κομᾶν κουριᾶν, ὡς Σιμωνίδης ἐν πρώτῳ ἰάμβῳ·

καὶ μήτ' ἄλουτος γαυρία σύ, μήτ' ὕδωρ
θαύμαζε, μηδὲ κουρία γενειάδα,
μηδὲ ρύπῳ χιτῶνος ἔντυε χροῖα.

(Herenn.) <κομᾶν γὰρ> suppl. Nickau, <κομᾶν μὲν τὸ γαυριᾶν> Palmieri κουριᾶν, ὡς West (κυρίως cod.), κυρίως <τὸ κουριᾶν> Palmieri (Sem.) 1 καὶ μήτ' ἀλλ' οὕτως γὰρ ἂν εἶ μεθ' ὕδωρ cod., corr. West 2 κούρη cod., corr. West 3 μηδὲ ρύποχίτων ἔση ἔν τε χώρα cod., corr. West, ρύπο<υ> χιτῶνα ἔσσοι ἐν χροῖ Palmieri

10 Scholiast on Euripides, *Phoenissae* ("I dwelled")

According to some this is equivalent to 'I shall dwell.' And Semonides says in his iambs

Why did I recount this with a lengthy discourse?

which is equivalent to 'I am going to recount.'¹

¹ Without a context we cannot comment on the scholiast's explanation of the aorist. The text is disputed on metrical grounds, but if printed as two verses (so Pellizer-Tedeschi following West's suggestion), the caesura is restored. The resolved iambus (-a διὰ) is not found elsewhere in Semonides, but it occurs in other early iambographers.

10a Herennius Philo, *On the Different Meanings of Words*

κομᾶν differs from γαυριᾶν.¹ For in ancient times, according to Tryphon,² <κομᾶν meant 'to put on airs'> over something, but now κομᾶν has the meaning of κουριᾶν 'to need a haircut,' as in the first book of Semonides' iambs:

Don't take pride in being unwashed, don't stand in awe of water, don't let your beard need trimming, and don't deck out your body in a filthy tunic.

¹ γαυριᾶν is presumably an error for κουριᾶν. See West, *Maia* 20 (1968) 196. ² A grammarian of the time of Augustus.

IAMBIC POETRY

11 Ath. 2.57d = Eust. in Hom. *Od.* 11.299 (1686.51)

“ὦεα” δὲ ἔφη Ἐπίχαρμος (fr. 152 Kaibel), “ὦεα χανὸς
κάλεκτορίδων πετεηνῶν.” Σιμωνίδης ἐν δευτέρῳ ἰάμ-
βων·

οἶόν τε χηνὸς ὦεον Μαιανδρίου.

12 Choerob. *can.* (i.267.10 Hilgard) = Herodian.
(ii.626.30 Lentz)

ἰκτινος ἢ εὐθειᾶ . . . τούτου ἢ γενικὴ ἰκτίνου, ὡς παρὰ
Σιμωνίδη·

σπλάγχχ' ἀμπέχοντες αὐτίκ' ἰκτίνου δίκην.

ἀμφέποντες Bergk

13

<× -> τὸ δ' ἡμῖν ἔρπετον παρέπτατο
τὸ ζῶϊον κάκιστον ἔκτῃται βίου.

Et. Gen. (p. 28 Calame) = *Et. Mag.* 413.20 = *Zon.* (p. 967
T.; hinc Herodian. ii.516.7 Lentz)

ζῶιον . . . γράφεται δὲ διὰ τοῦ ι, ἐπειδὴ εὔρηται κατὰ
διάστασιν, ὡς παρὰ Σιμωνίδη· φησὶ γὰρ “τὸ δ' ἡμῖν
ἔρπετον παρέπτατο ζῶϊον κάκιστον.”

SEMONIDES

11 Athenaeus, *Scholars at Dinner*

Epicharmus said ᾠέα (for φά), "eggs of a goose and winged hens." Cf. Semonides in the second book of his iambics:

like the egg of a Maeandrian goose

12 Choeroboscus, *On the Canons of Theodosius*

The nominative is ἴκτινος . . . its genitive ἰκτίνου, as in Semonides:

straightway embracing¹ the entrails like a kite

¹ Perhaps a colourful way of describing the greedy seizure of entrails, but many adopt Bergk's emendation, "being busy with."

13

and there flew to us that beetle¹ which among (all) creatures leads the worst way of life

¹ The scarab or dung beetle. Some assume a fable is being related.

Etymologicum Genuinum

ζῶιον: it is written with an iota, since it occurs with diaeresis, as in Semonides. For he says τὸ δ'—κάκιστον.

IAMBIC POETRY

Schol. T Hom. *Il.* 18.407b (iv.515 Erbse), “ζωάγρια”

χαριστήρια τοῦ εἰς τὸ ζῆν ἤχθαι. μετὰ δὲ τοῦ <ι>, ἐπεὶ καὶ Σιμωνίδης φησὶ “τὸ ζώϊον κάκιστον κέκτεται βίον,” περὶ τοῦ κανθάρου.

1 ἡμῖν libri, corr. West 2 ζώϊον Etym., ζῶον schol.
Hom., corr. Bekker κέκτεται schol., corr. Bekker

14 Galen. in Hippocr. *epid.* 6.2.1 (CMG v.10.2(2) p. 60.8)

διὸ καὶ τὴν δευτέραν συλλαβὴν τοῦ “στενυγρῶσαι” ψιλοῦντας, οὐ δασύνοντας, ἀναγνωστέον ἐστίν· οὐ γὰρ ἔγκειται τὸ ὑγρὸν ἐν τῇ λέξει, καθάπερ ἂν τις οἰθείη μὴ γινώσκων ὑπὸ τῶν Ἰώνων τὸ στενὸν ὀνομάζεσθαι στενυγρόν· ἀλλὰ τούτο <υ> γε μαρτύριόν ἐστιν αὐταρκες τὸ παρὰ τῷ Σιμωνίδῃ γεγραμμένον ἐν τοῖσδε τοῖς ἔπεσιν·

οὐκ ἂν τις οὕτω δασκίους ἐν οὔρεσιν
ἀνὴρ λέοντ’ ἔδεισεν οὐδὲ πάρδαλιν
μοῦνος στενυγρῆ συμπεσῶν ἐν ἀτραπῷ.

cf. Galen. in Hippocr. *de artic.* (xviii(1).411 Kühn)

1 οὕτω τις *de artic.* 3 στενυγρῷ συντυχῶν *de artic.*

15 Ath. 3.106d

κουρίδας δὲ τὰς καρίδας εἶρηκε Σώφρων ἐν Γυναικείois (fr. 26 Kaibel) . . . Ἐπίχαρμος δ’ ἐν Γᾶ καὶ Θαλάσσᾳ (fr. 31 Kaibel), ἐν δὲ Λόγῳ καὶ Λογίᾳ (fr. 89)

SEMONIDES

Scholiast on Homer, *Iliad* ("reward for a life saved")

Thank-offerings for one's life. The word has an iota, since Semonides says τὸ ζῳῖον—βίον, concerning the beetle.

14 Galen on Hippocrates, *Epidemics*

Therefore one must read the second syllable of στεννυγρῶσαι with a smooth, not rough breathing. For ὑγρόν is not part of the word, as might be thought if one did not realize that στενόν ('narrow') is called στεννυγρόν by the Ionians. But there is self-sufficient evidence of this in what has been written by Semonides in the following verses:

a man who all alone met up with a lion or a leopard
on a narrow path in the shadowy mountains would
not have been so afraid

15 Athenaeus, *Scholars at Dinner*

Sophron in *Women's Mimes* called καρῖδες κουρῖδες as did Epicharmus in *Land and Sea*, but in *Logos and Logina*

IAMBIC POETRY

διὰ τοῦ ω εἶρηκεν . . . Σιμωνίδης δέ·

θύννοισι τευθίς, κωβιοῖσι κωρίδες.

16 Clem. *Paed.* 2.8.64.3-4

τούτων δὲ τῶν μύρων ἄπειροι διαφοραί, βρένθειον καὶ
μετάλλιον καὶ βασιλείον, πλαγγόνιον τε καὶ ψάγδας
Αἰγύπτιος. Σιμωνίδης δὲ ἐν τοῖς ἰάμβοις οὐκ αἰδεῖται
λέγων·

κάλειφόμην μύροισι καὶ θνώμασιν
καὶ βακκάρη· καὶ γάρ τις ἔμπορος παρήν.

cf. Ath. 15.690c

1 κήλ- et ἦλ- Ath. θυμιάμασιν Clem. 2 βάκκαριν
Clem.

17 *Et. Gen.* (p. 40 Calame) = *Et. Mag.* 633.58

ὀρσοθύρη· θυρίς δι' ἧς εἰς ὑπερῶον ὑπάρχει ἀνάβασις
. . . λέγει δὲ καὶ Σιμωνίδης κακοσχόλως·

καὶ τῆς ὀπισθεν ὀρσοθύρης < > ἠλσάμην.

κατ' Hemsterhuys ὀρσοθυρίδος Sylburg, ὀρθύρης Bergk,
alii alia <δι>ηλσάμην Lobeck

SEMONIDES

he used the form with omega, as did Semonides:

for tunny squid, for gudgeons shrimps¹

¹ The point of the collocation is unknown. Perhaps one creature is a meal for the other.

16 Clement of Alexandria, *The Schoolmaster*

And of these unguents there are countless varieties, *brentheion*, *metallion*, *basileion*, *plangonion*, and Egyptian *psagdas*.¹ And Semonides does not blush at saying in his iambs:

and I was anointing myself² with unguents and scents and *baccaris*;³ for in fact a merchant was present

¹ Passages in which these various unguents occur are cited by Athenaeus 15.690d-691a. ² It cannot be determined whether the speaker is a woman (*hetaera*?) or the poet himself.

³ A Lydian unguent made from hazelwort.

17 *Etymologicum Genuinum* and *Magnum*

ὄροθύρη: a little door which gives access to an upper storey . . . Semonides gives a vulgar meaning to the word:

and I drove through (?) the back door¹

¹ The 'back door' is no doubt the anus, but the text is highly uncertain. *ὄροθύρης* is suspect on metrical and other grounds (see West, *Studies* 179).

IAMBIC POETRY

18 *Et. Gen.* (pp. 22-23 Calame) = *Et. Mag.* 270.44 = *Zon.*
(p. 539 T.)

διασανλούμενος· ἀβρυνόμενος καὶ διαθρυπτόμενος
... παρὰ τὸν σαῦλον τὸν τρυφερόν καὶ γαῦρον. Σιμωνί-
δης ἐν ἰάμβοις·

καὶ σαῦλα βαίνων ἵππος ὧς †κορωνίτης.

κορωνιᾶς, -ιᾶ dub. West, alii alia

19 *Pollux* 2.65

σκνιπὸν δὲ τὸν ἀμυδρῶς βλέποντα Σιμωνίδης ὁ ἰαμ-
βοποιός·

ἢ τυφλὸς ἢ τις σκνιπὸς ἢ μέγα βλέπων.

μόγισ pro μέγα West, alii alia

20 *Schol. Hom. Od.* 14.435, “τὴν μὲν ἴαν Νύμφησι”

ὧς ποιμενικοῖς προστάταις καὶ Σιμωνίδης θύειν
αὐτούς φησι Νύμφαις καὶ

Μαιάδος τόκῳ·

οὔτοι γὰρ ἀνδρῶν αἰμ’ ἔχουσι ποιμένων.

cf. *Eust. ad loc.* (1766.2)

1 θύουσι Νύμφαις τῷ τε suppl. *Barnes* (ἦδὲ *Ahrens*)

SEMONIDES

18 *Etymologicum Genuinum*

διασανλούμενος: putting on airs and having an affected manner . . . from σαῦλος which means effeminate and haughty. Cf. Semonides in iambs:

with mincing gait and arched neck like a horse's¹

¹ Cf. Anac. fr. 452, 458 *PMG*. Whatever the correct reading of the last word is, the fragment presumably describes a man who puts on airs.

19 Pollux, *Vocabulary*

σκιυπός is used by the iambic poet Semonides of one who has weak eyesight:

one who is blind or has weak eyesight or sees well

20 Scholiast on Homer, *Odyssey* ("one portion for the Nymphs")

as guardians of shepherds. And Semonides says that they sacrifice to the Nymphs and

to the son of Maia;
for they¹ have in their care the race of shepherds

¹ I.e., the Nymphs and Hermes. I have followed the explanation of Eustathius, but according to West 'they' are those sacrificing: "for they are of shepherd stock."

IAMBIC POETRY

21 Strabo 13.2.6

τὰς δὲ δυσφημίας τῶν ὀνομάτων φεύγοντές τινες ἐν-
ταῦθα μὲν (sc. Πορδοσελήνη) Ποροσελήνην δεῖν
λέγειν φασίν, τὸ δὲ Ἀσπόρδηνον ὄρος τὸ περὶ Πέρ-
γαμον, τραχὺ καὶ λυπρὸν ὄν, Ἀσπόρηνον, καὶ τὸ ἱερὸν
τὸ ἐνταῦθα τῆς Μητρὸς τῶν θεῶν Ἀσπορηνηῆς. τί οὖν
φήσομεν τὴν πόρδαλι καὶ τὸν Σαπέρδην καὶ τὸν
Περδίκκαν; <ἀλλὰ ἕτερον σημαίνει, ὅπερ> (add. West)
καὶ τὸ Σιμωνίδου

(a) σὺν πορδακοῖσιν ἐκπεσόντες εἴμασιν,

ἀντὶ τοῦ διαβρόχοις, καὶ ἐν τῇ ἀρχαίᾳ πον κωμωδία
(Ar. Pax 1148) “πορδακὸν τὸ χωρίον” τὸ λιμνάζον.

Schol. Ar. ad loc. (p. 164 Holwerda)

παρδακὸν (ita codd. Ar.) δὲ δίνυρον· οὕτω γὰρ καὶ
Ἀρχίλοχος, “παρδακὸν δ’ ἐπέισιον” (fr. 40), καὶ παρὰ
Σιμωνίδῃ τῷ Ἀμοργίῳ·

(b) σὺν παρδακοῖσιν εἴμασιν σεσαγμένοις

παρδακῆσιν schol. Ar. ἱμάσιν libri utrimque, corr. Toup
et Tyrwhitt σεσαγμένοι Welcker

SEMONIDES

21 Strabo, *Geography*

So as to avoid the indecency of the names some state that one ought to say here Poroselene (for Pordoselene), and Asporenon for Aspordenon, the rugged and wretched mountain round Pergamum, and that the temple there belongs to the Aspirene Mother of the Gods. What then shall we say of *pordalis* ('leopard') and Saperdes and Perdiccas?¹ <But a different meaning> is found in Semonides

(a) cast forth (on the shore?) with *pordakoisin* clothing,

instead of sodden, and somewhere in early comedy "the area is *pordakon*," i.e., marshy.

Scholiast on Aristophanes, *Peace*

pardakon means wet; so too in Archilochus (fr. 40) and in Semonides of Amorgos:

(b) weighed down by sodden clothing²

¹ The point of what precedes is that such changes avoid the roots *pord-* and *perd-* which occur in words denoting the act of farting. Although Strabo mentions only the roots *pord-* and *perd-*, he seems to imply that *pard-* could also be considered indecent, since all three roots occur in the various tenses of *πέρδομαι*, 'fart.'

² Many, probably correctly, treat (a) and (b) as one fragment, reading (with Welcker) *σὺν παρδακοῖσιν ἐκπεσόντες εἴμασιν / σεσαγμένοι*, "cast forth weighed down by sodden clothing." It seems likely that the correct form of the adjective is *pardakos*.

IAMBIC POETRY

22 Ath. 14.658b

(τυρὸς Τρομικὸς) οὐ καὶ Σιμωνίδης μνημονεύει ἐν
 ἰάμβῳ οὐ ἢ ἀρχή

<ἦ> πολλὰ μὲν δὴ προυκπονέαι, Τηλέμβροτε,
 γράφων

23

ἐνταῦθα μὲν τοι τυρὸς ἐξ Ἀχαΐης
 Τρομίλιος θαυμαστός, ὃν κατήγαγον.

ἦ (22) add. Hemsterhuys προεκπονῆ cod., προυκ- Fick,
 -έαι Hiller

24 Ath. 14.659d-f

οὐδὲν οὖν ἦν παράδοξον εἰ καὶ θυτικῆς ἦσαν ἔμπειροι
 οἱ παλαιότεροι μάγειροι. προίσταντο γοῦν καὶ γάμων
 καὶ θυσιῶν . . . καὶ παρὰ Σιμωνίδῃ δέ φησιν ἕτερος
 (μάγειρος).

κῶς <ῦν> ἀπεῦσα κῶς ἐμίστυλα κρέα
 ἱρωστί· καὶ γὰρ οὐ κακῶς ἐπίσταμαι.

1 χως ἄφευσα χως cod., κῶς . . . κῶς Schneidewin <ῦν>
 add. Bergk ἄπευσα Fick, corr. Hiller 2 εἰδῶς· τί cod.,
 corr. Hecker

SEMONIDES

22 Athenaeus, *Scholars at Dinner*

(Tromilian cheese) which Semonides mentions in the iambic poem whose beginning is

Much indeed is the work you do in advance, Telem-
brotus,

where he writes

23

here, take note, is wonderful Tromilian cheese from
Achaëa, which I brought back

24 Athenaeus, *Scholars at Dinner*

There's nothing surprising, therefore, if the cooks of old
were skilled in the art of divining. At any rate they man-
aged both weddings and sacrifices . . . and another cook
says in Semonides:

and how I singed off the hair of a pig and how I cut
up the meat in the manner prescribed by ritual; for
in fact I'm quite knowledgeable in that

IAMBIC POETRY

25 Ath. 10.424c

καλοῦνται δὲ (οἱ κύαθοι) καὶ ἀρυστήρες καὶ ἀρύστιχοι. Σιμωνίδης·

ἔδωκεν οὐδείς οὐδ' ἀρυστήρα τρυγός.

26 Ath. 11.460b

ποτήρια δὲ πρῶτον οἶδα ὀνομάσαντα τὸν Ἀμόργιον ποιητὴν Σιμωνίδην ἐν ἰάμβοις οὕτως·

ἀπὸ τράπεζαν εἶλε ἴνιν ποτήρια.

καὶ pro ἴνιν Meineke, εἶλεν ἢ dub. West, alii alia

27 Schol. Hom. *Il.* 2.219 (i.230 Erbse), “φοξός”

εἴρηται ἀπὸ τῶν κεραμικῶν ἀγγείων, τῶν ἐν τῇ καμίνῳ ἀπὸ τοῦ φωτὸς ἀπωξυμένων, καθά φησι καὶ Σιμωνίδης·

αὕτη δὲ φοξὴ χεῖλος Ἀργεῖη κύλιξ.

cf. Apoll. Soph. (p. 164.19 Bekker), *Et. Gen.* (p. 46 Calame), *Et. Mag.* 798.17, *Et. Gud.* (col. 560.20 Sturz), Zon. (p. 1817 T.), Epimer. in Hom. (p. 720.18 Dyck), *Orion etym.* (col. 159.12 Sturz), Ath. 11.480cd, Eust. in Hom. *Il.* 2.219 (i.316.1 V. d. Valk)

φοξὴ χεῖλος Vat. gr. 28 (schol. Hom.), Apoll. Soph. (χειρὸς), φοξίχειλος schol. Hom. primarii, *Et. Gen.*, *Et. Mag.*, Ath., Eust., φοξύχειλος *Et. Gud.*, φοξόχειλος Zon.

SEMONIDES

25 Athenaeus, *Scholars at Dinner*

κύαθοι ('ladles') are also called ἀρυστήρες and ἀρύστικοι. Cf. Semonides:

no one gave even a ladleful of dregs

26 Athenaeus, *Scholars at Dinner*

I know that the term ποτήρια was first used by the poet Semonides of Amorgos in his iambs as follows:

(s)he cleared away the table . . . cups

27 Scholiast on Homer, *Iliad* ("pointed")

The word is said of vessels made from pottery which have been brought to a point in the kiln from the fire, as Semonides says:

this is an Argive cup with tapered lip¹

¹ Some prefer the reading φοξίχειλος, but the meaning will be the same.

IAMBIC POETRY

28 Schol. Ar. *Ach.* 740 (p. 97 Wilson), “τὰς ὄπλὰς τῶν χοιρίων”

οὐ μόνον Ἀριστοφάνης ἐπὶ τῶν χοίρων τὰς ὄπλὰς εἴρηκεν, ἀλλὰ καὶ Σιμωνίδης ὁμοίως ἐπὶ χοίρου·

ὄπλὰς ἐκίνει τῶν ὀπισθίων ποδῶν.

29 Bergk = 514 *PMG*

30 *Et. Gen.* (Miller, *Mélanges* 82) = *Et. Mag.* 250.18

δαύω· τὸ καίω, παρὰ Σιμωνίδη·

μηρίων δεδαυμένων.

παρὰ τὸ δαίω, τροπή τοῦ ι εἰς υ.

31a *Et. Gen.* (p. 26 Calame)

ἔπληντ' ἀλλήλησι. ἐκ τοῦ *πλῶ τοῦ σημαίνοντος τὸ πλησιάζω. ὁ παρακείμενος πέπληκα, λέγεται δὲ καὶ πέπλακα· ὁ παθητικὸς πέπλημαι πέπληται, καὶ παρὰ Σιμωνίδη πεπλήαται·

τὰ δ' ἄλλα πεπλέαται ξύλα.

cf. *Et. Mag.* 367.37, Zon. (p. 850 T.)

πεπλήαται *Et. Gen.* et *Et. Mag.*, corr. Renner

31b Schol. Lyc. 634 (p. 212.16 Scheer), “σισυρνοδύται”

σίσυρνα δὲ παχὺ περιβόλαιον ἢ δερμάτινον ἱμάτιον,

SEMONIDES

28 Scholiast on Aristophanes, *Acharnians* (“the hooves of the pigs”)

Not only does Aristophanes use ὀπλαί (‘hooves’) with regard to pigs, but so does Semonides:

it moved the hooves of its back feet¹

¹ Perhaps said of a pig being sacrificed. Cf. fr. 24.

30 *Etymologicum Genuinum and Magnum*

δαύω means ‘burn’ in Semonides:

of burnt thigh bones

Equivalent to δαίω (‘burn’), with iota changed to upsilon.

31a *Etymologicum Genuinum*

They (sc. shields) came near one another (*Il.* 4.449). From *πλω meaning ‘come near.’ The perfect is πέπληκα and also πέπλακα, the passive πέπλημαι πέπληται and in Semonides πεπλήγεται:

and the other wood has come near (the fire?)

31b Scholiast on Lycophron (“wearers of leather coats”)

σίσυρνα is a thick mantle or leather coat, the so-called

IAMBIC POETRY

ἡ λεγομένη γούννα, ἦντινα Σιμωνίδης ὑποκοριστικῶς
εἶπε “σίσυν παχείαν.”

παχείην et παχείαν codd., corr. Bergk

32 Schol. AB Hom. *Il.* 13.103

ἦῖα δὲ τὰ βρώματα, οὐ τὰ ἐν οἴκῳ δὲ ἐσθιόμενα, ἀλλὰ
τὰ ἐν ὁδῷ καὶ πλῶ. “δεῦτε φίλοι, ἦῖα φερώμεθα” (*Od.*
2.410). Σιμωνίδης.

33 Hesych.

κάρκαρα· τούλα ὁ διήτω† καὶ τὰ ποικίλα τῇ ὄψει καὶ
τέπιτυρά† παρὰ Σιμωνίδη (-δει cod., corr. Musurus).
ἔνιοι τοὺς μάνδρας.

34 Suet. *de blasph.* (pp. 53-54 Taillardat)

Κέρκωπες οἱ πανούργοι ἀπατηλοί . . . καὶ κερκωπία
ἡ ἀπάτη κατὰ τὸν Σιμωνίδην.

35 Antiattic. (*Anecd. Gr.* i.105.3 Bekker)

κορδύλη· τὸ ἔπαρμα. Σιμωνίδης δευτέρῳ.

SEMONIDES

γούννα, which Semonides used in diminutive form
a thick leather coat

32 Scholiast on Homer, *Iliad*

ἤϊα are victuals, not those eaten at home, but on a journey or voyage. "Come here, friends, let us carry the provisions" (*Od.* 2.410). Cf. Semonides.¹

¹ The citation has not been preserved, but clearly some form of the word was contained in it. The poet is probably the iambographer, since the word is also found in Arch. fr. 79.1, with long iota as sometimes in Homer.

33 Hesychius, *Lexicon*

The gloss is too corrupt to be translated. If Musurus' emendation of ἐπιτυρά to πίτυρα is accepted, it seems that Semonides (or the lyric poet) used κάρκαρα with the meaning 'bran.'

34 Suetonius, *On Defamatory Words*

Κέρκωπες are deceitful scoundrels . . . and κερκωπία means 'deceit' in Semonides.¹

¹ Perhaps the lyric poet.

35 Anti-Atticist

κορδύλη means a 'swelling.'¹ Cf. Semonides in his second book.

¹ According to the scholiast on Arist. *Clouds* 10 κορδύλη is properly a swelling on the head as the result of a blow.

36 Phot. *lex.* (i.355 Naber)

κύβηβον· Κρατῖνος Θράτταις (fr. 87 K.-A.) τὸν θεοφόρητον. Ἴωνες δὲ τὸν μητραγύρτην καὶ γάλλον νῦν καλούμενον· οὕτως Σιμωνίδης.

37 Harpocr. (pp. 178 sq. Keaney)

Μυσῶν λείαν· Δημοσθένης ἐν τῷ ὑπὲρ Κτησιφῶντος (18.72). παροιμία τίς ἐστίν οὕτω λεγομένη, ἣν φησι Δήμων ἐν α' περὶ παροιμιῶν τὴν ἀρχὴν λαβεῖν ἀπὸ τῶν καταδραμόντων ἀστυγειόνων τε καὶ ληστῶν τὴν Μυσίαν κατὰ τὴν Τηλέφου τοῦ βασιλέως ἀποδημίαν (FGrHist 327 F 4). κέχρηται δὲ τῇ παροιμίᾳ ἄλλοι τε καὶ Στράττις ἐν Μηδείᾳ (fr. 36 K.-A.) καὶ Σιμωνίδης ἐν ἰάμβοις.

38 *Et. Gud.* (col. 408.40 Sturz)

νήστης· οὕτως εἴρηται παρὰ Σιμωνίδη. παρὰ τὸ ἔδω . . . τὸ ἐσθίω, οὗ ὁ μέλλον *ἔσω, *ἔστής, καὶ μετὰ τοῦ νε στερητικοῦ *νεέστης, οὗ παρώνυμον νήστης. οὕτως Ἑρωδιανὸς ἐν ἐπιμερισμοῖς (i.xxxi Lentz).

39 *Et. Mag.* 764.25

τρασιά· παρὰ τὸ τέρωσ τὸ ξηραίνω, τερσιά, καὶ ταρσιά, ὡς παρὰ Σιμωνίδη, καὶ καθ' ὑπέρθεσιν τρασιά.

cf. Hesych. ταρσίην· τὴν τρασιάν

SEMONIDES

36 Photius, *Lexicon*

κύβηβος is said of one possessed by a god in Cratinus, *Thracian Women*. But the Ionians use the word of what is now called *μητραγύρτης* ('begging priest of Cybele') and *γάλλος* ('priest of Cybele' or 'eunuch'). So Semonides.

37 Harpocration, *Lexicon of the Ten Attic Orators*

Booty of the Mysians. Demosthenes in his speech *On behalf of Ctesiphon*. There is a proverb in this form which Demon, in Book I of his *On Proverbs*, says originated from the raids into Mysia by the neighbouring peoples and robbers during the absence of king Telephus. Others use the proverb, including Strattis in *Medea* and Semonides in his iambs.¹

¹ The proverb, said of anything that can be plundered with impunity, is frequently cited (see West ad loc.). Presumably Semonides used the Ionic form *λητή(ν)*, as Hoffmann proposed.

38 *Etymologicum Gudianum*

νήστης: so in Semonides. It is from *ἔδω* ('eat') ... *ἔσθίω*, whose future is **ἔσω*, **ἔστης*, and with the privative *νε*, **νεέστης*, the by-form of which is *νήστης* ('one who fasts'). So Herodian in *Parsings*.

39 *Etymologicum Magnum*

τρασιά: from *τέρσω* meaning 'dry' we get *τερσιά*, and *ταρσιά* as in Semonides, and by transposition *τρασιά* ('crate for drying figs').¹

¹ Semonides would have used the Ionic form *ταρσιή*, but Hesychius' gloss need not mean that it occurred in the accusative.

IAMBIC POETRY

40 Orion *etym.* (col. 168.9 Sturz)

ψηνὸς ὁ φαλακρὸς ἔρηται. Σιμωνίδης.

41 Zenob. Ath. 3.70 cod. A, ed. Kugéas apud O. Crusius, *Paroemiographica, Sitz.-Ber. bay. Ak.* 1910 (4), p. 23 (= *Corp. Paroem. Suppl.* [1961] V)

ὁ Λέσβιος Πρύλις· ταύτη καθ' ὁμοίωσιν Σιμωνίδης κέχρηται

†έν εὐδετέω† ὥσπερ Λέσβιος Πρύλις.

δοκεῖ δὲ ὁ Πρύλις Ἑρμοῦ παῖς γενέσθαι καὶ μάντις. ὀνομάζουσι δὲ αὐτόν τινες Πυρσόν.

cf. *Paroem. Gr.* i.327.18 L.-S.

ἐνεύδεται(ε) Crusius, ἐν δευτέρῳ Pellizer (libro altero frag. tribuens)

42 Stob. 2.1.10

Σιμωνίδου

ῥεῖα θεοὶ κλέπτουσιν ἀνθρώπων νόον.

SEMONIDES

40 Orion, *Lexicon*

ψηνός means 'bald headed.' Cf. Semonides.

41 Zenobius, *Proverbs*

The Lesbian Prylis. Semonides used this proverbial expression in a comparison:

. . . like Lesbian Prylis

It seems that Prylis was the son of Hermes and a seer.¹ Some call him Pyrsus.

¹ According to Lycophron 219 and the scholia ad loc., Agamemnon sailed off to Lesbos and Prylis revealed to him the stratagem of the wooden horse.

42 Stobaeus, *Anthology*

From Semonides:

Gods easily deceive the mind of mortals.¹

¹ Attribution to Semonides has been doubted or denied by many (it is Sim. fr. 525 *PMG*), but the only cause for suspicion is the choriambic anaclysis in the first metron and this has been adequately defended, both here and in fr. 1.4, by R. Renehan, *HSCP* 87 (1983) 5-11.

IAMBIC POETRY

Dubium

43 Ar. Pax 697-699

Τρ. ἐκ τοῦ Σοφοκλέους γίγνεται Σιμωνίδης.

Ερ. Σιμωνίδης; πῶς;

Τρ. ὅτι γέρων ὦν καὶ σαπρὸς
κέρδους ἕκατι κὰν ἐπὶ ῥιπὸς πλέοι.

Schol. ad loc. (p. 108 Holwerda)

χαριέντως πάνν τῷ αὐτῷ λόγῳ διέσυρε τῆς β' τοῦ
ιαμβοποιουῦ καὶ μέμνηται ὅτι σμικρολόγος ἦν. ὅθεν
Ξενοφάνης "κίμβικα" αὐτὸν προσαγορεύει (Xenoph.
fr. 21 West).

SEMONIDES

Doubtful Work

43 Aristophanes, *Peace*

Trygaeus: He's changing from Sophocles to Simonides.

Hermes: Simonides? How so?

Trygaeus: Because now that he's old and decayed, he'd even sail on a mat of wickerwork for the sake of profit.

Scholiast on the passage

Aristophanes very elegantly ridiculed Simonides with the same words of the second book of the iambic poet and records that Simonides was miserly. Hence Xenophanes calls him a skinflint.¹

¹ E. Pellizer, *QUCC* n.s. 9 (1981) 47-51, argues that the scholiast is attributing *Peace* 699 to Semonides, since Simonides is never called an iambic poet. This appears as fr. 4 in the edition of Semonides by Pellizer and Tedeschi, with κέρδους ἕκατι emended to κέρδεος ἕκητι. Holwerda's edition of the scholia prints τοὺς δύο for τῆς β', but Pellizer informs me that the latter is the correct reading. Holwerda assumes a lacuna in front of μέμνηται and West supplies Χαμαιλέων on the basis of Athenaeus 656d.

HIPPONAX

TESTIMONIA

Chronology

1 Plin. *NH* 36.4.11

fuerat in Chio insula Melas sculptor, dein filius eius Micciades ac deinde nepos Archermus, cuius filii Bupalus et Athenis vel clarissimi in ea scientia fuere Hipponactis poetae aetate, quem certum est LX Olympiade fuisse.

2 Ps.-Plut. *de musica* 6.1133d

ἔνιοι δὲ πλανώμενοι νομίζουσι κατὰ τὸν <αὐτὸν> χρόνον Τερπάνδρῳ Ἰππώνακτα γεγονέναι. φαίνεται δ' Ἰππώνακτος καὶ Περικλείτος ὦν πρεσβύτερος.

¹ See n. 1 on Arch. test. 9. ² A Lesbian cithara singer who won at the Carneia in Sparta c. 600 (Lasserre, *Plutarque, De la musique* p. 34).

³ On Hipponax's date see also Arch. test. 6 and Sem. test. 3.

HIPPONAX

TESTIMONIA

Chronology

1 Pliny, *Natural History*

There lived in the island of Chios a sculptor Melas who was succeeded by his son Micciades and his grandson Archer-mus;¹ the latter's sons, Bupalus and Athenis, had the very greatest fame in that art (i.e., sculpture) at the time of the poet Hipponax who was clearly alive in the 60th Olympiad (540-537).²

¹ Archermus and his father Micciades had their names inscribed on the pedestal of a statue (now lost) in Delos, dated to c. 550-530. See Hansen, *CEG* I no. 425. ² The Parian Marble, although only partially preserved at the mention of Hipponax, dates the poet to 541-540 according to Jacoby, *Das Marmor Parium* p. 171.

2 Pseudo-Plutarch, *On Music*

Some erroneously think that Hipponax lived at the same time as Terpander.¹ But even Periclitus² was clearly older than Hipponax.³

IAMBIC POETRY

Life and Physique

3 *Suda* (ii.665.16 Adler)

Ἰππῶναξ· Πυθέω καὶ μητρὸς Πρώτιδος, Ἐφέσιος, ἰαμβογράφος· ὤκησε δὲ Κλαζομενὰς ὑπὸ τῶν τυράνων Ἀθηναγόρα καὶ Κωμᾶ ἐξελαθείς. γράφει δὲ πρὸς Βούπαλον καὶ Ἀθηνῶν ἀγαλματοποιούς, ὅτι αὐτοῦ εἰκόνας πρὸς ὕβριν εἰργάσαντο.

4 *Plin. NH* 36.4.12

Hipponacti notabilis foeditas vultus erat; quamobrem imaginem eius lascivia iocosam hi proposuere ridentium circulis, quod Hipponax indignatus destrinxit amaritudinem carminum in tantum ut credatur aliquis ad laqueum eos compulisse; quod falsum est, complura enim in finitimis insulis simulacra postea fecere, sicut in Delo, quibus subiecerunt carmen, non vitibus tantum censi Chion sed et operibus Archermi filiorum.

HIPPONAX

Life and Physique

3 *Suda*

Hipponax, son of Pytheas¹ and Protis, from Ephesus, an iambic poet. Banished by the tyrants Athenagoras and Comas, he settled in Clazomenae. He wrote against the sculptors Bupalus and Athenis,² because they made insulting likenesses of him.

¹ It may be significant that in Herodas 1.76 *Metriche* gives Pytheas as her father, since Herodas was obviously indebted to Hipponax and actually names him in 8.78. ² On Athenis see also *Arch. test.* 30. In contrast to Bupalus, who figures prominently in the remains of Hipponax's poetry, there is only one reference to Athenis (*fr.* 70.11).

4 Pliny, *Natural History*

The face of Hipponax was notoriously ugly; on account of this they¹ impudently exhibited a humorous likeness of him to a circle of laughing spectators. In anger at this Hipponax unsheathed such bitter verses that some believe he drove them to the noose.² This is untrue, since later they made several statues in neighbouring islands, for example in Delos,³ and set under them verses to the effect that Chios was to be celebrated not only for its vines, but also for the works of the sons of Archermus.

¹ I.e., the sculptors Bupalus and Athenis, sons of Archermus.

² Presumably on the analogy of Lycambes and his daughters (*Arch. testt.* 19-32).

³ See n. 1 on test. 1.

IAMBIC POETRY

- 5 Ath. 12.552c-d; hinc Eust. in Hom. *Il.* 23.844 (iv.847.55 V.d.Valk)

Μητρόδωρος δ' ὁ Σκήψιος (*FGrHist* 184 F 6) ἐν δευτέρῳ
Περὶ ἀλειπτικῆς Ἰππώνακτα τὸν ποιητὴν οὐ μόνον
μικρὸν γενέσθαι τὸ σῶμα, ἀλλὰ καὶ λεπτόν, ἀκρό-
τονον δ' οὕτως ὡς πρὸς τοῖς ἄλλοις καὶ κενὴν λήκυθον
βάλλειν μέγιστόν τι διάστημα, τῶν ἐλαφρῶν σωμα-
των διὰ τὸ μὴ δύνασθαι τὸν ἀέρα τέμνειν οὐκ ἐχόντων
βιαίαν τὴν φοράν.

The Verdict of Antiquity

- 6 Callim. fr. 191.1-4 Pf.

Ἀκούσαθ' Ἰππώνακτος· οὐ γὰρ ἄλλ' ἤκω
ἐκ τῶν ὄκου βούν κολλύβου πιπρήσκουσιν,
φέρων ἴαμβον οὐ μάχην αἰείδοντα
τὴν Βουπάλειον [

- 7 Theocr. *epig.* 19 Gow = *HE* 3430-33 (*Anth. Pal.* 13.3)

ὁ μουσοποιὸς ἐνθάδ' Ἰππώναξ κέεται.
εἰ μὲν πονηρός, μὴ προσέρχου τῷ τύμβῳ·
εἰ δ' ἔσσι κρήγυός τε καὶ παρὰ χρηστῶν,
θαρσέων καθίζου, κῆν θέλῃς ἀπόβριζον.

HIPPONAX

5 Athenaeus, *Scholars at Dinner*

Metrodorus of Scepsis¹ in the second book of his *On the Art of Training* says that the poet Hipponax was not only small of body but also thin² and yet was so muscular that in addition to other feats he threw even an empty oil flask a very great distance,³ although light objects because of their inability to cleave the air do not have a strong momentum.

¹ A philosopher and rhetorician, born c. 160 B.C.

² Aelian (*VH* 10.6) also records that Hipponax was small and thin, but adds that he was ugly (*αισχρος*). ³ R. M. Rosen, *Eikasmos* 1 (1990) 11-15, suggests that this anecdote is based on a poem of Hipponax which "illustrated the unreliability of physical appearance as a judge of reality" and that his model was the Euryalus-Odysseus scene in *Od.* 8.158-90.

The Verdict of Antiquity

6 Callimachus, *Iambi*

Listen to Hipponax, for it is I in fact who have come¹ from the place where they sell an ox for a penny,² bearing iambs that do not sing of the fight with Bupalus.

¹ See n. 1 on fr. 1.

² I.e., from Hades.

7 Theocritus, *Epigrams*

Here lies the poet Hipponax. If you are a scoundrel, do not approach the tomb; but if you are honest and from worthy stock, sit down in confidence and, if you like, fall asleep.

IAMBIC POETRY

8 *Anth. Pal.* 7.405 = GP 2861-66 (Φιλίππου)

ὦ ξεῖνε, φεῦγε τὸν χαλαζεπῆ τάφον
τὸν φρικτὸν Ἰππώνακτος, οὗ τε χά τέφρα
ιαμβιάζει Βουπάλειον ἐς στύγος,
μή πως ἐγείρης σφῆκα τὸν κοιμώμενον,
ὅς οὐδ' ἐν Ἄιδῃ νῦν κεκοίμηκεν χόλον,
σκάζουσι μέτροις ὀρθὰ τοξεύσας ἔπη.

9 *Anth. Pal.* 7.408 = HE 2325-30 (Λεωνίδα)

ἀτρέμα τὸν τύμβον παραμείβετε, μή τὸν ἐν ὕπνῳ
πικρὸν ἐγείρητε σφῆκ' ἀναπαυόμενον·
ἄρτι γὰρ Ἰππώνακτος ὁ καὶ τοκεῶνε βαύξας
ἄρτι κεκοίμηται θυμὸς ἐν ἡσυχίῃ.
ἀλλὰ προμηθήσασθε· τὰ γὰρ πεπυρωμένα κείνου
ρήματα πημαίνειν οἶδε καὶ εἰν Ἄιδῃ.

10 *Anth. Pal.* 7.536 = HE 76-81 (Ἀλκαίου)

οὐδὲ θανὼν ὁ πρέσβυς ἐῷ ἐπιέτροφε τύμβῳ
βότρυν ἀπ' οἰνάνθης ἡμερον, ἀλλὰ βάτον
καὶ πνιγόεσσαν ἄχερδον ἀποστύφουσαν ὀδιτῶν
χείλεα καὶ δίψει καρφαλέον φάρυγα.
ἀλλὰ τις Ἰππώνακτος ἐπὴν παρὰ σῆμα νέηται,
εὐχέσθω κνώσσειν εὐμενέοντα νέκυν.

HIPPONAX

8 *Palatine Anthology* (Philip of Thessaloniki)

Stranger, flee from the grave with its hailstorm of verses, the frightful grave of Hipponax, whose very ashes utter invective to vent his hatred of Bupalus, lest somehow you arouse the sleeping wasp who has not even now in Hades put to sleep his anger, he who shot forth his words straight to the mark in limping meter.

9 *Palatine Anthology* (Leonidas of Tarentum)

Go quietly past the tomb, lest you arouse the bitter wasp who is resting. For the wrath of Hipponax that snarled even at his parents has just been stilled in peace. But take care, since his fiery verses know how to injure even in Hades.

10 *Palatine Anthology* (Alcaeus of Messene)

Even after his death the old man does not rear upon his tomb cultivated clusters of grapes from the vine, but brambles and the choking wild pear that constricts the lips of travellers and their throat parched with thirst. But whenever anyone goes past the tomb of Hipponax, let him pray that his corpse be kindly disposed and sleep.

11 Pseudacronis schol. (i.404 Keller) ad Hor. *epod.* 6.14
(v. Arch. test. 25)

Hipponactem significat qui Bupali filiam nuptum petiit et pro deformitate contemptus est. illud tamen verius volunt fuisse: Bupalum pictorem fuisse apud Clazomenas, civitatem Asiae. hic Hipponactem quendam poetam deformem pro risu pinxit: quo ille furore commotus tali eum carmine perculit ut se laqueo suspenderet. unde nunc similis carminis vim maledico minatur Horatius.

Meter

12 Demetr. *de eloc.* 301

καὶ ὥσπερ τὸ διαλελυμένον σχῆμα δεινότητα ποιεῖ, ὡς προλέλεκται, οὕτω ποιήσῃ ἢ διαλελυμένη ὅλως σύνθεσις. σημεῖον δὲ καὶ τὸ Ἰππώνακτος. λοιδορῆσαι γὰρ βουλόμενος τοὺς ἐχθροὺς ἔθραυσεν τὸ μέτρον καὶ ἐποίησεν χωλὸν ἀντὶ εὐθέος καὶ ἄρρυθμον, τουτέστι δεινότητι πρέπον καὶ λοιδορία· τὸ γὰρ ἔρρυθμον καὶ εὐήκοον ἐγκωμίους ἀνὰ πρέποι μᾶλλον ἢ ψόγοις.

13 Hephaest. *Ench.* 5.4 (p. 17.1 Consbruch)

ἔστιν ἐπίσημον ἐν τοῖς ἀκαταλήκτοις καὶ τὸ χωλὸν καλούμενον, ὅπερ τινὲς μὲν Ἰππώνακτος, τινὲς δὲ Ἄνανιον εὐρημά φασι, διαφέρει δὲ τοῦ ὀρθοῦ, ἧ̄ ἐκεῖνο μὲν τὸν τελευταῖον ἱαμβον ἔχει ἢ πυρρίχιον διὰ τὴν

HIPPONAX

11 Pseudo-Acron on Horace, *Epodes*

He means Hipponax who sought the daughter of Bupalus in marriage and was scorned because of his ugly features. But people are of the opinion that the following is closer to the truth, that Bupalus, a painter in Clazomenae, a city in Asia, painted a certain poet Hipponax as ugly in order to rouse laughter. The latter, incensed by this, assailed him with such verses that he hanged himself.¹ Whence now Horace threatens an evildoer with the violence of similar poetry.

¹ See n. 2 on test. 4. See also Arch. test. 31.

Meter

12 Demetrius, *On Style*

And just as the disjointed form of speech produces a vigorous effect, as has already been said, so will disjointed composition in general. The poetry of Hipponax provides an example. In his desire to abuse his enemies he shattered the meter, making it lame instead of straightforward, and unrhythmical, i.e., suitable for vigorous abuse, since what is rhythmical and pleasing to the ear would be more suitable for words of praise than blame.

13 Hephaestion, *Handbook of Meters*

Worthy of mention among the acatalectic (iambic) meters is also the one called 'lame,' an invention of Hipponax according to some, of Ananius according to others. It differs from the straight (i.e., pure iambic) meter, which has as its last foot an iambus or a pyrrhic because of the indif-

IAMBIC POETRY

ἀδιάφορον, τοῦτο δὲ ἢ σπονδείον ἢ τροχαῖον. Quae sequuntur v. ad fr. 84.17.

FRAGMENTA

1 Iuba Artigraphus ap. Rufinum, *comm. in metra Terent.*
(vi.562.19 Keil)

est autem proceritatis eiusdem versus qui unius pedis differentia nomen amittit. nam quod sexto loco . . . non iambus sed spondeus vel trochaeus accipitur et a longa syllaba incipit, claudum carmen facit et choliambus nominatur, ut est:

ὦ Κλαζομένιοι, Βούπαλος κατέκτεινεν.

ἀκούσαθ' Ἰππώνακτος, οὐ γὰρ ἄλλ' ἤκω (Callim. fr. 191.1 Pf.)

cf. Mar. Plot. Sac. (vi.522.15 Keil)

κάτεινε et κάθηνε Plot., unde <τε> κάθηνης Bergk

2 Tzetz. *Chil.* 10.370-374 (pp. 402 sq. Leone)

περὶ τῶν Μιλησίων μὲν ἔφαν πολλοὶ ἐρίων
περὶ ἐρίων Κοραξῶν ἐν πρώτῳ δὲ ἰάμβῳ
Ἰππώναξ οὕτως εἶρηκε μέτρῳ χωλῶν ἰάμβων·

Κοραξικὸν μὲν ἡμφιεσμένη λῶπος.

HIPPONAX

ferent (final syllable), by having a spondee or trochee (in this position).

See also Arch. fr. 223, Arch. test. 61, and Anan. test. 2.

FRAGMENTS

1 Juba in Rufinus, *Commentary on the Meters of Terence*

But there is a verse of the same length (as the iambic trimeter) which differs in one foot and so loses its name. For because a spondee or a trochee rather than an iambus is admitted in the sixth position . . . and begins with a long syllable, this makes the poem lame and it is called a choliambus, such as:

People of Clazomenae, Bupalus has killed

Listen to Hipponax, for it is I in fact who have come.¹

¹ Plotius cites the verses in reverse order and some follow him, treating them as contiguous. Critics disagree on whether Callimachus might have taken over his fr. 191.1 intact from Hipponax. See Degani, *Studi* 241-43, and E. Redondo, *Veleia* 7 (1990) 258-64, who assigns both verses to Hipponax. Hephaestion also cites the verse of Callimachus in conjunction with Hipp. fr. 84.17.

2 Tzetzes, *Chiliads*

Many have mentioned Milesian wool, but Hipponax mentions Coraxian wool in the first book of his iambs, using the choliambic meter as follows:

she clad in a Coraxian mantle

IAMBIC POETRY

τοὺς Κοραξοὺς δὲ καὶ Σινδοὺς ἔθνη τυγχάνειν νόει.

2a Schol. Ap. Rhod. 4.321 (p. 284.5 Wendel)

τὸ δὲ Σίνδοι Ἡρωδιανὸς ἐν τῷ σ' τῆς Καθόλου (i.142.20 Lentz) βαρυντονεῖν φησι δεῖν· τινὲς δὲ ὀξυτονοῦσιν, οὐκ εὖ. καὶ Ἰππῶναξ δὲ μνημονεύει πρώτῳ·

Σινδικὸν διάσφαγμα.

(Schol.) πρώτῳ pro πρὸς τὸ Meineke, probb. Degani et al.

3 Tzetz. in Lyc. 219 (p. 102.16 Scheer)

Μαίας δὲ καὶ Διὸς Ἑρμῆς, ὡς Ὀρφεὺς φησιν ἐν τῇ ἀρχῇ τῶν Λιθικῶν . . . καὶ ὁ Ἰππῶναξ ἐν τῷ κατὰ Βουπάλου πρώτῳ ἰάμβῳ·

ἔβωσε Μαίης παῖδα, Κυλλήνης πάλμυν.

ἐβόησε codd., corr. Dindorf

3a Tzetz. ad *Chil.* 1.147 (p. 547 Leone)

τὸ δὲ Κανδαύλης Λυδικῶς τὸν σκυλοπνίκτην λέγει, ὥσπερ Ἰππῶναξ δείκνυσι γράφων ἰάμβῳ πρώτῳ·

HIPPONAX

Be aware that the Coraxi and Sindi¹ are tribes.

¹ Both are Scythian tribes.

2a Scholiast on Apollonius of Rhodes

In the sixth book of his *Universal Prosody* Herodian says that Σίνδοι should have a paroxytone accent, but some wrongly make it oxytone. Hipponax also mentions the Sindi in his first book:

Sindian fissure¹

¹ Hesychius glosses the same two words with τὸ τῆς γυναικός, 'female genitals.' Similarly Stephanus of Byzantium s.v. Σίνδοι. Some retain πρὸς τὸ of the scholiast, assign it to Hipponax, supply γυμνή δὲ in front of it ("naked up to the Sindian fissure") and combine the line with fr. 2. But see Degani, *Studi* 243 f.

3 Tzetzes on Lycophron

Hermes is the son of Maia and Zeus, as Orpheus says at the beginning of his *On Stones* . . . and Hipponax in his first book of iambs against Bupalus:

he called upon Maia's son, sultan¹ of Cyllene²

¹ πάλμυς is a Lydian word with the general meaning of 'king.' West's 'sultan' catches well the comic tone. ² A mountain in Arcadia where Hermes was born.

3a Tzetzes on *Chiliads*

Candaules is a Lydian word meaning 'dog throttler,' as Hipponax shows when he writes in his first book of iambs:

IAMBIC POETRY

Ἑρμῆ κυνάγχα, Μηιονιστὶ Κανδαῦλα,
φωρῶν ἑταῖρε, δεῦρό μοι σκαπαρδεῦσαι.

fragmento 3 subiunxit Schneidewin 2 τί μοι codd.,
corr. Dübner σκαπερδεῦσαι Meineke, συμμαχῆσαι sscr.

4 Tzetz. *exeg. Il.* A 14 (p. 76.8 Hermann)

ἦν δάφνην οἱ ἱερεῖς τοῦ ἡλίου, ἦτοι μάντις καὶ μάγοι,
οἶος ἦν καὶ ὁ Χρῦσης, στεφανούμενοι ἐπορεύοντο,
καθὼς δηλοῖ καὶ Ἰππῶναξ ἐν τῷ κατὰ Βουπάλου
ιάμβῳ·

Κίκων δ' ὁ πανδάλητος ἄμμορος καύης
†τοιόνδε τι δάφνας κατέχων

4a Hesych.

Κίκων· ὁ Κίκων Ἀμυθάνου ἦν,
οὐδὲν αἴσιον προθεσπίζων.

¹ Amythaon was the father of the seer Melampous and various attempts have been made to emend Hesychius' Ἄ. ἦν so as to incorporate it as a mock patronymic in the fragment (see Degani's fr. 188). The fragment has been plausibly assigned to Hipponax because of the name Cicon (cf. fr. 4, 78.7).

HIPPONAX

Hermes, dog throttler,¹ Candaules in Maeonian,²
companion of thieves, come give me a hand(?).³

¹ So as to overcome guard-dogs. ² Maeonian = Lydian.
Tzetzes' evidence for Candaules as 'dog throttler' is probably based solely on Hipponax and the word may instead be simply a Lydian equivalent of Hermes. ³ Text and meaning of the verb are much disputed. Many see a connection with *σκαπέρδα*, a kind of tug-of-war, and adopt Meineke's emendation. If the verb is cognate with *σκάπτειν* ('dig'), it may allude to the practice of thieves digging through the wall of a house.

4 Tzetzes on Homer, *Iliad*

Laurel which the priests of the sun, i.e., prophets and wise men, like Chryses, wore as a wreath when they walked about, as Hipponax makes clear in his iambics against Bupalus:

Cicon the . . .¹ ill-starred priest²
(with his laurel)

¹ The word *πανδάλητος* is not found elsewhere and has been variously interpreted or emended. It may be a patronymic, 'son of Pandales.' ² *καύης* seems to be a Lydian word for 'priest.' Tzetzes elsewhere glosses it with *λάρος*, a sea bird which often served as a metaphor for greedy or foolish people, presumably suggesting a connection with *κήξ*, another sea bird.

4a Hesychius, *Lexicon*

Cicon: Cicon was the son of Amythaon,¹
prophesying nothing auspicious

IAMBIC POETRY

5 Tzetz. *Chil.* 5.728 sqq. (pp. 196 sq. Leone)

ὁ φαρμακὸς τὸ κάθαρμα τοιοῦτον ἦν τὸ πάλαι.
 ἂν συμφορὰ κατέλαβε πόλιν θεομηνία,
 εἴτ' οὖν λιμὸς εἴτε λοιμὸς εἴτε καὶ βλάβος ἄλλο,
 τὸν πάντων ἀμορφότερον ἦγον ὡς πρὸς θυσίαν
 εἰς καθαρμὸν καὶ φάρμακον πόλεως τῆς νοσοῦσης·
 εἰς τόπον δὲ τὸν πρόσφορον στήσαντες τὴν θυσίαν,
 τυρόν τε δόντες τῇ χειρὶ καὶ μᾶζαν καὶ ἰσχάδας,
 ἐπτάκις τε ραπίσαντες ἐκείνον εἰς τὸ πέος
 σκίλλαις συκαῖς ἀγρίαις τε καὶ ἄλλοις τῶν ἀγρίων,
 τέλος πυρὶ κατέκαιον ἐν ξύλοις τοῖς ἀγρίοις,
 καὶ τὴν σποδὸν εἰς θάλασσαν ἔρραινον εἰς ἀνέμους
 εἰς καθαρμὸν τῆς πόλεως, ὡς ἔφην, τῆς νοσοῦσης . . .
 ὁ δὲ Ἴππῶναξ ἄριστα σύμπαν τὸ ἔθος λέγει

πόλιν καθαίρειν καὶ κράδησι βάλλεσθαι.

6 Pergit Tzetzes

καὶ ἀλλαχοῦ δέ πού φησι πρώτῳ ἰάμβῳ γράφων·

βάλλοντες ἐν χειμῶνι καὶ ραπίζοντες
 κράδησι καὶ σκίλλησιν ὥσπερ φαρμακόν.

1 λειμῶνι Schneidewin

HIPPONAX

5 Tzetzes, *Chiliads*

The *pharmakos* was an ancient form of purification as follows. If a disaster, such as famine or pestilence or some other blight, struck a city because of divine wrath, they led the ugliest man of all as if to a sacrifice in order to purify and cure the city's ills. They set the victim in an appropriate place, put cheese, barley cake and dried figs in his hand, flogged him seven times on his penis with squills, wild fig branches, and other wild plants, and finally burned him on wood from wild trees and scattered his ashes into the sea and winds in order to purify the city of its ills, as I said . . . But Hipponax describes the whole custom¹ best:

to purify the city and to be struck with fig branches

¹ On the ritual see also fr. 118E with n. 1.

6 Tzetzes continues

And somewhere else he says in his first book of iambs:

in winter¹ striking and flogging him with fig branches and squills as though a scapegoat²

¹ Many adopt Schneidewin's emendation ('in a meadow'), perhaps rightly (cf. *Chil.* 5.733 on fr. 5). ² Photius (ii.256 Naber) says that the Ionians lengthen the penultimate syllable in *φαρμακός* and he names Hipponax as proof.

IAMBIC POETRY

7 Pergit Tzetzes

καὶ πάλιν ἄλλοις τόποις δὲ ταῦτά φησι κατ' ἔπος·
 δεῖ δ' αὐτὸν ἐς φαρμακὸν ἐκποιήσασθαι.

8 Pergit Tzetzes

κάφη̄ παρέξειν ἰσχάδας τε καὶ μᾶζαν
 καὶ τυρόν, οἶον ἐσθίουσι φαρμακοί.

1 κάφη (= καὶ ἔφη) Welcker

9 Pergit Tzetzes

πάλαι γὰρ αὐτοὺς προσδέκονται χάσκοντες
 κράδας ἔχοντες ὡς ἔχουσι φαρμακοῖς.

1 προσδέκονται codd., corr. Schneidewin 2 ἔχοντας
 codd., corr. Meursius

10 Pergit Tzetzes

καὶ ἀλλαχοῦ δέ πού φησιν ἐν τῷ αὐτῷ ἰάμβῳ·
 λιμῶ γένηται ξηρός· ἐν δὲ τῷ θυμῶ
 φαρμακὸς ἀχθεὶς ἐπτάκις ραπισθείη.

1 θύμῳ Schneidewin 2 ὁ ante φ. del. Blomfield

HIPPONAX

7 Tzetzes continues

And again in other places he says word for word:

it is necessary to make¹ him into a scapegoat

¹ Translation of the infinitive is doubtful and emendations are numerous (see Degani's fr. 27).

8 Tzetzes continues

and to provide within his grasp dried figs, barley cake and cheese, such as scapegoats eat

9 Tzetzes continues

for they have long been waiting for them,¹ open-mouthed,² holding fig branches as they do for scapegoats

¹ Assumed by some to be the poet's enemies, Bupalus and Athenis. ² I.e., in eager anticipation.

10 Tzetzes continues

And somewhere else he says in the same book of iambs:

(so that?, until?) he become withered from hunger, and led like a scapegoat may he be flogged seven times on his manhood¹

¹ Many adopt Schneidewin's emendation (there is some evidence that *θῦμος* can mean 'penis'), but *θυμῶ* may be an ironic substitute for penis (see Degani's fr. 30).

IAMBIC POETRY

12 Tzetz. ad *Posthom.* 687, "θήπεον"

ἐθαύμαζον. τὸ θέμα θήπω. καὶ Ἴππῶναξ·

τούτοισι θηπέων τοὺς Ἐρυθραίων παῖδας
ὁ μητροκοίτης Βούπαλος σὺν Ἀρήτῃ
‡καὶ ὑφέλξων τὸν δυσώνυμον ἄρτον.‡

1 θήπων codd., corr. ten Brink 2 ὁ ματροκοίτης HV,
οὓς φησι μητροκοίτας L, corr. Masson 3 κνίζων ὑφέλξων
H, καὶ φελίζων L, ὑφέλξων V δαρτόν Masson

13 Ath. 11.495c-d = Eust. in Hom. *Od.* 5.244 (1531.57)

πέλλα ἀγγεῖον σκυφοειδὲς πυθμένα ἔχον πλατύτερον,
εἰς ὃ ἡμελγον τὸ γάλα . . . τοῦτο δὲ Ἴππῶναξ λέγει
πελλίδα·

ἐκ πελλίδος πίνοντες· οὐ γὰρ ἦν αὐτῇ
κύλιξ, ὁ παῖς γὰρ ἐμπροσθὼν κατήραξε,

δῆλον οἶμαι ποιῶν ὅτι ποτήριον μὲν οὐκ ἦν, δι' ἀπο-
ρίαν δὲ κύλικος ἐχρῶντο τῇ πελλίδι.

HIPPONAX

12 Tzetzes on *Posthomerica*

θήπεον means 'they marveled.' The primary form is θήπω. ^ε
Cf. Hipponax:

Bupalus, the mother-fucker with Arete,¹ fooling²
with these words (by these means?) the Ery-
thraeans,³ preparing to draw back⁴ his damnable
foreskin⁵

¹ Presumably the name of Bupalus' mother. ² Tzetzes' explanation of the verb makes little sense here. Hesychius glosses θηπῶν with ἐξαπατῶν ('deceiving'). ³ Erythrae is on the mainland opposite Chios. For a possible sexual allusion in the name, as well as in Βούπαλος = Βού-φάλλος, see R. M. Rosen, *TAPA* 118 (1988) 35-37. ⁴ The future participle is difficult and there are many emendations. ⁵ Translating Masson's emendation.

13 Athenaeus, *Scholars at Dinner*

πέλλα is a cup-shaped vessel with a rather broad base which was used as a milk pail . . . Hipponax calls this πελλίς:

drinking (plural) from a pail; for she had no cup,
since the slave had fallen on it and smashed it,

making it clear, I think, that it was not a drinking cup, but that they used it for lack of a cup.

IAMBIC POETRY

14 Pergit Ath.

καὶ πάλιν·

ἐκ δὲ τῆς πέλλης
ἐπινον· ἄλλοτ' αὐτός, ἄλλοτ' Ἀρήτη
προὔπινον.

15 Choerob. *can.* (i.268.32 Hilgard) = Herodian.
(ii.301.11 et 628.3 Lentz)

ὅτι δὲ καὶ τοῦ τάλας “τάλαντος” ἦν ἡ γενική, δηλοῖ ὁ
Ἰππῶναξ εἰπών·

τί τῷ τάλαντι Βουπάλῳ συνοίκησας;

συνώκησας NC, -οικήσας V, corr. Bergk

16 Herodian. π. μον. λέξ. (ii.924.14 Lentz)

(ἔρωδιός) λέγεται δὲ ἔσθ' ὅτε καὶ τρισυλλάβως, ὥσπερ
καὶ τὸ παρ' Ἰππώνακτι·

ἐγὼ δὲ δεξιῶ παρ' Ἀρήτην
κνεφαῖος ἐλθὼν ῥωδιῶ κατηυλίσθη.

cf. *Epimer. in Hom.* (p. 743.18 Dyck)

1 παρὰ ῥητήρ cod., corr. Schneidewin 2 ῥόδην συν-
υλίσθη *Epimer.*

HIPPONAX

14 Athenaeus continues

And again:

they were drinking from the pail; now he and now
Arete were drinking a toast

15 Choeroboscus, *On the Canons of Theodosius*

And that also the genitive of *τάλας* was *τάλαντος* is clear from Hipponax who says:

Why did you¹ cohabit with the wretched Bupalus?

¹ Perhaps Arete (cf. fr. 12).

16 Herodian, *On Anomalous Words*

Sometimes *ἐρωδιός* is trisyllabic, as the passage in Hipponax shows:

with a heron on the right¹ I went to Arete in the dark
and took up lodging

¹ I.e., as a favourable sign. Several sources associate the heron with Aphrodite.

IAMBIC POETRY

17 *Et. Gen.* λ 156 Adler-Alpers (p. 36 Calame)

λέγεται ἀρσενικῶς καὶ οὐδετέρως, ὁ λύχνος καὶ τὸ
λύχνον. Ἰππῶναξ·

κύψασα γάρ μοι πρὸς τὸ λύχνον Ἀρήτη.

19 Herodian. π. παθῶν ap. *Et. Gen.* A (Reitzenstein,
Index lect. in Acad. Rostock. 1890/91, 7; p. 16 Calame)

ἀσκαρίζειν σημαίνει τὸ κινεῖσθαι. Ἰππῶναξ·

τίς ὀμφαλητόμος σε τὸν διοπλήγα
ἔψησε καπέλουσεν ἀσκαρίζοντα;

20 Choerob. in Hephaest. (p. 199.12 Consbruch)

περὶ δὲ τῶν ἀφώνων ἐστὶν εἰπεῖν ὅτι ἀσθενέστερά εἰσι
μᾶλλον τῶν ἄλλων στοιχείων, καὶ εὐρέθη ποιούντα
σπανίως κοινήν ἐν αὐτοῖς τὸ πτ καὶ τὸ κτ, οἷον παρὰ
τῷ ποιητῇ· “Αἰγυπτίη, τῇ πλείστα φέρει ζείδωρος
ἄρουρα” (*Od.* 4.229). καὶ πάλιν παρὰ Ἰππώνακτι ἐν τῷ
πρώτῳ ἰάμβων (ita Hoffmann pro τῷ τρόπῳ ἰαμβον):

δοκέων ἐκείνον τῇ βακτηρίῃ κόψαι.

ἐκτείνον cod., corr. Hörschelmann, ἰκτῖνον Maas (def.
Medeiros) βακτηρία cod., corr. Hoffmann, βατηρίη Knox

HIPPONAX

17 *Etymologicum Genuinum*

There is both the masculine *λύχνος* and the neuter *λύχνον*. Cf. Hipponax:

for Arete, having stooped over¹ for me towards the lamp²

¹ Probably a reference to the sexual position in which the woman is on her hands and knees or at least bent over.

² The lamp is frequently mentioned in erotic scenes.

19 Herodian, *On Inflexions*

ἀσκαρίζειν means 'to move.' Cf. Hipponax:

What navel-snipper¹ wiped and washed you as you squirmed about, you crack-brained creature?

¹ I.e., midwife.

20 Choeroboscus on Hephaestion

Concerning mute consonants one can say that they are weaker than other consonants, and among them the combinations *πτ* and *κτ* are rarely found making a syllable either long or short, as in Homer: "Of Egypt where the fertile earth produces the greatest number (of medicines)." And again in Hipponax in the first book of his iambics:

thinking to whack him with my (his) stick¹

¹ Many adopt, perhaps rightly, Knox's emendation, primarily on the basis of Herodas 8.60 *τῆ βατηρίῃ κόψω*. But see Degani, *Studi* 245 f.

IAMBIC POETRY

21 Pergit Choerob.

καὶ πάλιν παρὰ τῷ αὐτῷ·

ἡμίεκτον αἰτεῖ τοῦ φάλεω κολάψαι έ.

κολάψαιε cod., dist. West, κολάψασα Knox, alii alia

22 Tzetz. ad π. μέτρων (*Anecd. Ox.* iii.308.19 Cramer)

τὸ μέτρον τὸ Δωρικὸν παρέλευσα λήθη. δέχεται δὲ πλείον τῶν ἄλλων ἰαμβικῶν μέτρων κατὰ τὴν β' χώραν ἢ καὶ δ' ἢ σ' σπονδείον, σπανιάκισ δὲ καὶ δάκτυλον ὡς ἰσόχρονον τῷ σπονδείῳ. Δωρικὸν Ἰππώνακτος·

{καὶ} τὴν ρῖνα καὶ τὴν μύξαν ἑξαράξασα.

καὶ del. Schneidewin

23 Prisc. *de metr. Ter.* (iii.426.22 Keil) ex Heliodoro (quae praecedunt v. ad fr. 35)

in eodem:

τοὺς ἄνδρας τούτους ὀδύνη †πιαλλιρευτιαε†

iste iambus habet in secundo loco spondeum, et in <tertio et in> quarto dactylum.

(Prisc.) <tertio et in> Bergk et Diehl

¹ The end of the citation contains several variant readings (see Degani's fr. 11) and is hopelessly corrupt, but it seems likely that

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21 Choeroboscus continues

And again in the same poet:

he asks eight obols¹ for pecking him² on his prick

¹ According to Pollux 9.62 ἡμίεκτον, lit. 'half a sixth (of a medimnus),' can also signify eight obols. Rather than an initial dactyl, as Choeroboscus assumes, the iota may be consonantalized.

² I have translated West's text, but the reading is highly uncertain. With Knox's emendation the subject is a woman.

22 Tzetzes on *On Meter*

I forgot and omitted the Doric meter. More than other iambic meters it admits a spondee in the second, fourth, or sixth position and rarely a dactyl with the same time units as a spondee. A Dorian verse¹ of Hipponax:

she, bashing her (his?) nose and knocking out the mucus²

¹ It seems that Tzetzes (wrongly) treated the final syllable of μύξαν as long.

² ῥίς can occasionally stand for 'penis' and μύξα for 'wick,' but I doubt that West (*Studies* 143) is right in seeing a connection with fr. 17.

23 Priscian, *On the Meters of Terence*, citing Heliodorus in the same book:

these men pain . . .¹

That iambic verse has a spondee in the second position and a dactyl in the third and fourth.

we have a hexameter or partial hexameter in a choliambic poem (cf. fr. 35).

IAMBIC POETRY

24 Erot. *lex. Hippocr.* σ 10 (p. 77.17 Nachmanson)

σαπρά· σεσηπότα, ὡς καὶ Ἰππῶναξ ἐν πρώτῳ ἰάμβων
(-ω v.l.) φησί·

μυδῶντ' ἤδη

καὶ σαπρόν.

μαδῶντα δὴ codd., corr. et dist. Degani (μυδῶντα iam
Stephanus)

25 Tzetz. *exeg. Il.* A 25 (p. 83.25 Hermann) “ἐπὶ μῦθον
ἔτελλεν”

ὑπερβατόν. ἔστι δὲ καὶ τοῦτο Ἰωνικόν, ὡς φησι καὶ
Ἰππῶναξ·

“ἀπό σ' ὀλέσειεν Ἄρτεμις.”—“σέ δὲ κώπόλλων.”

Sequitur fr. 47. Cf. Tzetz. ad fr. 70.7-8.

26 Ath. 7.304b

Ἰππῶναξ δέ, ὡς Λυσανίας ἐν τοῖς περὶ ἰαμβοποιῶν
παρατίθεται, φησίν·

ὁ μὲν γὰρ αὐτῶν ἡσυχῇ τε καὶ ῥύδην
θύνην τε καὶ μυσσωτὸν ἡμέρας πάσας
δαινύμενος ὥσπερ Λαμφακηγὸς εἰνούχος

HIPPONAX

24 Erotian, *Glossary on Hippocrates*

σαπρά means 'rotted,' as Hipponax says in his first book of iambs:

already clammy and putrid¹

¹ Probably of a corpse.

25 Tzetzes, *Commentary on Iliad* ("laid a command upon him")

Transposition of words (i.e., tmesis). This is also an Ionic practice, since Hipponax says:

"May Artemis damn you"—"And Apollo you."¹

¹ Presumably uttered in turn by a female and a male. Some emend so as to remove the fifth-foot anapaest because Hephaestion (p. 17.5 Consbruch) says that choliambics do not admit a trisyllabic fifth foot. But Tzetzes (*Anecd. Ox.* iii.309.23 Cramer) explicitly refutes him, citing frs. 25, 40 and 42, although he does not realize that synizesis removes the anapaest in the last two.

26 Athenaeus, *Scholars at Dinner*

And Hipponax, as Lysanias¹ mentions in his books on the iambic poets, says:

For one of them, dining at his ease and lavishly every day on tuna and savoury sauce² like a eunuch from Lampsacus,³ ate up his inheritance; as a result

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κατέφαγε δὴ τὸν κλήρον ὥστε χρὴ σκάπτειν
 5 πέτρας {τ'} ὀρείας, σῦκα μέτρια τρώγων
 καὶ κρίθινον κόλλικα, δούλιον χόρτον.

2 μντωτὸν codd., corr. Bergk 4 σκληρόν cod., corr.
 Dalecampius 5 τ' del. Schweighäuser, γ' Marzullo

26a Ath. 14.645c

τοῦ δὲ ἀττανίτου Ἴππῶναξ ἐν τούτοις μνημονεύει·
 οὐκ ἀτταγέας τε καὶ λαγούς καταβρύκων,
 οὐ τηγανίτας σησάμοισι φαρμάσσων,
 οὐδ' ἀττανίτας κηρίοισιν ἐμβάπτων.

cf. Ath. 9.388b (v. 1), Tzetz. (v. ad fr. 70.7-8)

1 αττας Ath. 645c, ἀτταγᾶς 388b, corr. Knox λαγῶς
 645c, λαγούς Tzetzes διατρώγων 388b 2 τηγανίας
 cod., corr. Casaubon

27 Anon. π. βαρβ. καὶ σολοικ. (pp. 177 sq. Valckenaer,
 ed. Ammon.² 1822) = *Anecd. Gr.* ii.177 Villosion =
 anon. Mutin. (ed. Bühler, *MGr* 4 [1969] 11)

σολοίκους δὲ ἔλεγον οἱ παλαιοὶ τοὺς βαρβάρους. ὁ
 γὰρ Ἀνακρέων φησί· “κοίμισον δὲ Ζεῦ σόλοικον
 φθόγγον” (fr. 423 *PMG*). καὶ Ἴππῶναξ·

καὶ τοὺς σολοίκους ἦν λάβωσι περνᾶσι,
 Φρύγας μὲν ἐς Μίλητον ἀλφιτεύσοντας.

cf. Eust. in Hom. *Il.* 2.867 (i.580.2 V.d.Valk)

1 ἵν' ἐθέλουσι Eust. 2 εἰς codd., corr. Bergk

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he has to dig a rocky hillside, munching on cheap⁴
figs and coarse barley bread, fodder for slaves.

¹ An Alexandrian scholar of the 2nd cent. B.C. Athenaeus is here citing passages on the tuna as a delicacy. ² See note 4 on Ananius fr. 5. ³ Lampsacus is a town in the Troad on the Hellespont. Why a eunuch from this area should be mentioned is unclear. ⁴ Or "a few."

26a Athenaeus, *Scholars at Dinner*

And Hipponax mentions the waffle in these verses:

not champin on partridges and hares, not season-
ing pancakes with sesame, and not dipping waffles
in honey¹

¹ Many consider this a continuation of fr. 26, with or without an intervening lacuna.

27 Anonymous, *On Non-Greek Words and Solecisms*

The ancients called barbarians 'soloeci.' For Anacreon says: "Zeus, put to rest solecian speech." And Hipponax says:

and if they catch the soloeci they sell them, Phry-
gians¹ to Miletus to grind barley

¹ Often a generic term for slaves, but in view of μέν the poem probably went on to list at least one other non-Greek race.

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28 Tzetz. ad *Antehom.* 168 (Morelli, *Iliacum carmen* p. 8 + ten Brink, *Philologus* 6 [1851] 36)

παράδειγμα δέ σοι δασέως ἐκτείνοντος ἐξ Ἴππώνακ-
τος ἐν παραθήσῳ, ἐκ τῶν κατὰ Μιμνῆ τοῦ ζωγράφου
χωλιάμβων, τὰ ἐξ ἔθους (v.l. ἐτέρων) παραδείγματα
εἰακώς·

Μιμνῆ κατωμόχανε, μηκέτι γράψης
ὄφιν τριήρεος ἐν πολυζύγῳ τοίχῳ
ἀπ' ἐμβόλου φεύγοντα πρὸς κυβερνήτην·
5 αὕτη γάρ ἐστι συμφορὴ τε καὶ κληδών,
νικύρτα καὶ σάβαννι, τῷ κυβερνήτῃ,
ἣν αὐτὸν ὄφεις τῶντικνήμιον δάκη.

cf. Tzetz. *exeg. Il.* A 273 (Masson, *PP* 5 [1950] 74 sq.), Tzetz.
in *Lyc.* 425 (p. 156.22 Scheer); (v. 6) Tzetz. in *Lyc.* 234 (p. 107.20)
et in *Epist.* I (p. 158.14 Leone)

1 v.l. κατωμήχανε, κακομήχανε, sim. 2 ὄφιν West
4 ἔσται Bergk 5 v.l. σάμ(μ)αννι, σαβαννί,
σάβωνι, σάμαννι: σαρωνί (cf. fr. 82.3) Tarditi coll. Hesych.
σάρων· λάγνος. τινὲς δὲ τὸ γυναικεῖον 6 ὄφεις Bergk
δήκη Tzetz. in *Lyc.* 234 cod. H (cf. *Et. Mag.* 260.56 δήκω τὸ
δάκνω), δάκνη Hermann

29a Phot. *lex.* ined.

χύτραν καὶ Ἴώνων τινές, ὥσπερ Ἀρχίλοχος (fr. 295a).
Ἴππώναξ κύθραν·

ἐβορβόρυξε δ' ὥστε κύθρος ἔτνεος.

ἐβορβόριζεν et ἔτνε cod., corr. West

HIPPONAX

28 Tzetzes on *Antehomerica*

I shall provide you with one example of an aspirate that lengthens [i.e., ὄφλις v. 6] from the choliambics of Hipponax against the painter Mimnes, omitting the customary examples:

Mimnes, you who gape open all the way to the shoulders,¹ don't paint again on a trireme's many-benched side a serpent that runs from the ram to the helmsman; for this is a dangerous omen for the helmsman, you slave born of a slave² and . . .³ if the serpent bites him on the shin.⁴

¹ An hyperbole for εὐρύπρωκτος 'wide-arsed.' ² A translation of Hesychius' gloss νικύρτας· δουλέκδουλος.

³ Neither σάβαννι nor any of the variant readings occurs elsewhere. ⁴ Perhaps a complete poem.

29a Photius, *Lexicon*

χύτραν: also some of the Ionians, such as Archilochus. κύθραν in Hipponax:

(his stomach) gurgled like a pot of soup

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30 Tzetz. ad π. μέτρων (*Anecd. Ox.* iii.308.26 Cramer);
 quae praecedunt v. ad fr. 22

δέχονται καὶ τρισυλλάβους εἰς σ', πλὴν τοὺς ἀπὸ
 βραχείας ἀρχομένους, τὸν χορεῖόν φημι καὶ τὸν ἀνά-
 παιστον, ὡς ὁ Ἰππῶναξ·

οὗ μοι δικαίως μοιχὸς ἀλῶναι δοκεῖ
 Κριτίης ὁ Χίος ἐν †τῷ κατωτικῷ† δούμῳ.

1 δοκέει codd., corr. Fick 2 τῷ κατωτικῷ ut glossema
 secl. Masson δούλῳ codd., corr. Masson

32

Ἐρμῆ, φίλ' Ἐρμῆ, Μαιαδεῦ, Κυλλήνιε,
 ἐπέυχομαί τοι, κάρτα γὰρ κακῶς ριγῶ
 καὶ βαμβαλύζω . . .

5 δὸς χλαῖναν Ἰππῶνακτι καὶ κυπασσίσκον
 καὶ σαμβάλισκα κάσκερίσκα καὶ χρυσοῦ
 στατήρας ἐξήκοντα τούτερου τοίχου.

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30 Tzetzes on *On Meters*

They admit also words of three syllables in the sixth position except for those beginning with a short, I mean the tribrach and the anapaest, as Hipponax shows:

I don't think that Critias the Chian was justly apprehended as an adulterer in the . . . assembly of women¹

¹ *δοῦμος* is a Phrygian word which according to Hesychius s.v. *δοῦλος* (corr. Wackernagel) denotes a gathering of women (*συνέλευσιν τῶν γυναικῶν*). West suggests something like *κατώγειω τῶ* ('underground') for the preceding corruption to account for Tzetzes' citation, *τῶ δούμω* being a trisyllabic word-group.

32

Hermes, dear Hermes, son of Maia, Cyllenian,¹ I pray to you, for I am shivering violently and terribly and my teeth are chattering . . . Give Hipponax a cloak, tunic, sandals, felt shoes² and 60 gold staters³ on the other side.⁴

¹ Cf. fr. 3. ² The force of the diminutives for tunic, sandals and shoes is perhaps to minimize their value for humorous effect. ³ Value unknown. The numeral is presumably generic (cf. fr. 36.3).

⁴ Various interpretations. Perhaps best explained as referring to the other side, i.e., scale pan of the balance. In Tzetzes' text the phrase is glossed with *τοῦ νερτέρου μέρους*, "the lower part" (of the scales?). If this is correct, Hipponax is in effect asking that his accounts be balanced. Or does he hope to dig through to the other side of a wall and steal the objects?

IAMBIC POETRY

Prisc. *de metr. Terent.* (iii.428.24 Keil) ex Heliodoro

Hipponactem etiam ostendit Heliodorus iambos et choliambos confuse protulisse: “Ἐρμῆ—ρίγῶ.” nam *ρίγῶ* spondeus est.

Tzetz. in Lyc. 855 (quae praecedunt v. ad fr. 34)

ἢ χρεία σοι καὶ ἐτέρας μαρτυρίας; ἄκουσον. “ὦ φίλ’ Ἐρμῆ—Κυλλήνιε,” καὶ μετὰ τινά φησιν “δὸς—τοίχου.”

confuse Plut. *Sto. paradox.* 6.1058d

ὁ δ’ ἐκ τῆς Στοᾶς βοῶν μέγα καὶ κεκραγῶς “ἐγὼ μόνος εἰμὶ βασιλεύς, ἐγὼ μόνος εἰμὶ πλούσιος,” ὁρᾶται πολλάκις ἐπ’ ἀλλοτρίαις θύραις λέγων “δὸς χλαῖναν Ἴππώνακτι, κάρτα—βαμβαλύζω.”

1 Ἐρμῆ φίλ’ Prisc., ὦ φίλ’ Tzetzes Μαιαδεῦ Prisc.,
Μαιάδενσος, -δερος, -δος codd. Tzetz. 3 βαμβακύζω
codd. Plut., corr. Schneidewin; cf. fr. adesp. iamb. 60
4 κυπασίσκον codd., corr. Gaisford

34 Tzetz. in Lyc. 855 (p. 277.10 Scheer)

ἀσκέραι δὲ κυρίως τὰ ἐν τοῖς ποσὶ πιλία ἦτοι ἀρτάρια λέγονται. ὦ Λύκοφρον, γίνωσκε ὅτι τὰς μὲν λέξεις ἀπὸ Δισχύλου κλέπτεις, ἐξ Ἴππώνακτος δὲ πλέον. ἐπιλήσμων δὲ ὦν ἢ μὴ νοῶν ταύτας ἄλλην ἄλλως τίθησιν· ἀλλ’ ἀναμνήσω τοῦτον ἐγὼ τὸν σοφὸν ποιητήν. οὐκ οἶσθα, ὦ Λύκαφρον, ὅτι, ὅτε σὺ τὴν Ἴπ-

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Priscian, *On the Meters of Terence*

Heliodorus has shown that Hipponax also produced a mixture of iambic and choliambic lines: "Hermes—I am shivering." For ῥιγῶ is a spondee.

Tzetzes on Lycophron

Or do you need additional proof? Listen. "Dear Hermes—Cyllenian," and after a bit he says "Give—side."

Plutarch, *The Stoics talk more paradoxically than the poets*

The Stoic philosopher, shouting in a loud voice and crying "I alone am king, I alone am rich," is often seen at other people's doors saying "Give a cloak to Hipponax, for I am shivering violently and terribly and my teeth are chattering."

34 Tzetzes on Lycophron

ἀσκέραι properly mean felt shoes or ἀρτάρια. Lycophron, realize that you are stealing words from Aeschylus, but more so from Hipponax. Either from forgetfulness or ignorance of these words he uses another wrongly; but I shall remind this clever poet. You did not know, Lycophron, that

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πώνακτος κατεΐχες βίβλον, κατόπιν σου ἐστηκὼς ἐγὼ
 ἑώρων σε τὰς αὐτοῦ λέξεις ἀναλεγόμενον. καὶ τὸ
 ἀσκέρας δὲ ἐκέισε εὔρηκας, καὶ οὕτω τέθεικας μὴ
 προκ>σχῶν (corr. West) μηδ' εἰς νοῦν ἔχων τὰ ῥή-
 ματα. ἀλλ' ἄκουε πῶς φησιν Ἴππῶναξ, καὶ μάθε
 ὅτι ἀσκέραι οὐ τὰ ὑποδήματα ἀλλὰ πιλία ἦτοι τὰ
 ἀρτάρια λέγονται, ὡς καὶ Ἴππῶναξ·

ἐμοὶ γὰρ οὐκ ἔδωκας οὔτε κω χλαῖναν
 δασείαν ἐν χειμῶνι φάρμακον ῥίγεις,
 οὔτ' ἀσκέρησι τοὺς πόδας δασείησιν
 ἔκρυψας, ὥς μοι μὴ χίμετλα ῥήγνυται.

ἔγνωσ ὅτι διὰ τὸ εἰπεῖν δασείας τὰς ἀσκέρας τὰ
 ἀρτάρια φησιν;

1 χωλεύαν, χωδαίνε, χλαῖναν, τὴν χλαῖναν codd., corr.
 Schneidewin (πω iam Scaliger) 4 μή μοι codd., corr. Har-
 tung caesurae causa ῥήγνυται codd. dett. (ρίγνυται cod.
 H), γίγνηται codd. potiores

35 Prisc. *de metr. Terent.* (iii.426.16 Keil) ex Heliodoro

Heliodorus metricus ait: Ἴππῶναξ πολλὰ παρέβη τῶν
 ὀρισμένων ἐν τοῖς ἰάμβοις, hoc est: Hipponax multa
 praeteriit, id est praetermisit, praefinita in iambis. Hip-
 ponax in primo:

ἐρέω γὰρ οὕτω “Κυλλήνιε Μαιάδος Ἐρμῆ.”

iste enim versus cum sit choliambus, in quarto loco et

HIPPONAX

when you were holding the book of Hipponax I was standing behind you and watching you as you read his words. You found ἀσκέραι there and so you used it, without paying attention or keeping in mind what was being said. But listen to what Hipponax says and know that ἀσκέραι do not mean sandals but felt shoes or ἀρτάρια, as Hipponax shows:

For you haven't yet given me a thick cloak¹ as a remedy against the cold in winter nor have you covered my feet with thick felt shoes, so that my chilblains not burst.

Do you realize that by calling the ἀσκέραι thick he means ἀρτάρια?

¹ A thick cloak was the prize awarded to the victor in the games at Pallene in honour of Hermes (see the proverb cited under Sim. fr. 514 in Campbell's Loeb edition and the app. crit. to Degani's fr. 43). Some, perhaps rightly, combine fr. 32 and 34

35 Priscian, *On the Meters of Terence*, citing Heliodorus Heliodorus the metrician says: "Hipponax overstepped many of the boundaries in his iambs," i.e., Hipponax passed over, that is neglected, many of the limitations in his iambs. Cf. Hipponax in his first book:

for I'll speak thus: "Cyllenian Hermes, son of Maia"¹

For although that verse is a choliambus, it has dactyls in

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quinto habuit dactylos, cum in utroque debuerit a brevi incipiens pes poni.

οὕτω· Κυλλήνιε Putschen (vv.ll. in codicibus: v. Degani fr. 10)

36 Tzetz. in Ar. Pl. 87 (p. 30^b1 Massa Positano)

τυφλὸν δὲ τὸν Πλοῦτόν φησιν ἐξ Ἰππώνακτος τοῦτο σφετερισάμενος. φησὶ γὰρ οὕτως Ἰππώναξ·

ἐμοὶ δὲ Πλούτος—ἔστι γὰρ λίην τυφλός—
 ἐς τῷκί' ἐλθὼν οὐδάμ' εἶπεν “Ἰππώναξ,
 δίδωμί τοι μνέας ἀργύρου τριήκοντα
 καὶ πόλλ' ἔτ' ἄλλα.” δείλαιος γὰρ τὰς φρένας.

1 λίαν cod., corr. Herwerden
 ἀργυρίου cod., corr. Bergk

3 μνᾶς cod., corr. Meister

37 Choerob. in Hephaest. (p. 195.22 Consbruch); quae praecedunt v. ad fr. 43-44

εἶτα πάλιν ὁ αὐτός·

ἐκέλευε βάλλειν καὶ λεύειν Ἰππώνακτα,
 τὴν λευ ἐν τετάρτῳ ποδί· λεύειν δὲ φησιν ἀντὶ τοῦ
 λιθοβολεῖν.

HIPPONAX

the fourth and fifth positions, whereas a foot beginning with a short syllable ought to have been placed in both positions.

¹ Both here and in fr. 23 the mixture of rhythms is for comic effect. We can assume that the surrounding verses were normal choliambics.

36 Tzetzes on Aristophanes, *Plutus*

Aristophanes says that Plutus is blind, borrowing this from Hipponax. For Hipponax speaks as follows:

Wealth—for he is exceedingly blind¹— never came into my house and said: “Hipponax, I’m giving you 30 minas of silver² and much else besides.” For he has a coward’s mind.³

¹ After Aristophanes the blindness of Plutus is a commonplace. ² Value unknown. The numeral is generic as in fr. 32.6. ³ Some take the last phrase to mean that Plutus is dim-witted.

37 Choeroboscus on Hephaestion

Then again the same poet says:

gave orders to pelt and stone Hipponax,

with $\lambda\epsilon\upsilon$ in the fourth foot.¹ He says $\lambda\epsilon\upsilon\epsilon\iota\upsilon$ instead of $\lambda\iota\theta\omicron\beta\omicron\lambda\epsilon\iota\upsilon$ (‘pelt with stones’).

¹ The line is cited to illustrate the correction of the diphthong $\epsilon\upsilon$ in $\lambda\epsilon\upsilon\epsilon\iota\upsilon$, but there may be the same correction in $\acute{\epsilon}\kappa\acute{\epsilon}\lambda\epsilon\upsilon\epsilon$, since initial tribrach is much commoner than an anapaest.

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38 Tzetz. in Lyc. 690 (p. 227.25 Scheer)

ἡ δὲ λέξις ὁ πάλμυς ἐστὶν Ἰώνων, καὶ χρῆται ταύτῃ
Ἰππώναξ λέγων

ὦ Ζεῦ, πάτερ <Ζεῦ>, θεῶν Ὀλυμπίων πάλμυ,
τί μοῦκ ἔδωκας χρυσόν, ἀργύρον †πάλμυ;

1 Ζεῦ alterum add. Meineke

2 πάλμυν codd. PH

39 Tzetz. ad π. μέτρων (*Anecd. Ox.* iii.308.30 Cramer);
praecedat fr. 30

καὶ πάλιν (ita Meineke pro καὶ πᾶ, sim.)·

κακοῖσι δώσω τὴν πολύστονον ψυχὴν,
ἦν μὴ ἀποπέμψης ὡς τάχιστα μοι κριθέων
μέδιμνον, ὡς ἂν ἀλφίτων ποιήσωμαι
κυκεῶνα πίνειν φάρμακον πονηρίας.

3 ἄλφιτον codd. (def. Degani ut dupl. accus.), corr. Bergk

4 πίνων codd., corr. Ahrens

πονηρίας A, πονηρίους BC

38 Tzetzes on Lycophron

The word *πάλμυς* belongs to the Ionians and Hipponax uses it when he says:

Zeus, father Zeus, sultan¹ of the Olympian gods,
why have you not given me gold, . . .^{2?}

¹ See n. 1 on fr. 3. ² The ending, 'sultan of silver,' gives implausible sense and both words have been variously emended. If the last word is an instance of dittography, it may have replaced something totally dissimilar.

39 Tzetzes on *On Meters*

And again:¹

I will surrender my grieving soul to an evil end,² if
you do not send me a bushel of barley as quickly as
you can, so that I may make a potion³ from the
groats to drink as a cure for my suffering.

¹ Tzetzes wrongly assumes that *κριθέων* in v. 2 is trisyllabic.
² Apparently a way of saying that he will lose all hope and commit suicide. ³ On *κυκεών* see R. M. Rosen, *AJP* 108 (1987) 416-26.

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40 Tzetz. ad π. μέτρων (*Anecd. Ox.* iii.308.30 Cramer);
 quae praecedunt v. ad fr. 25 et 42

καὶ πάλιν (ita Meineke pro καὶ πᾶσα).

{Ἀθηνᾶ} Μαλὶς †κονισκε†, καὶ με δεσπότεω
 βεβροῦ
 λαχόντα λίσσομαί σε μὴ ραπίζεσθαι.

1 Ἀθηνᾶ del. Bergk, Ἀθηναίη / Μαλὶς dub. Bergk (prob. Degani)]μισκε sscr. χαιρε A, κοῖς κελαῖρε B, κοῖσκη C, fort. μ' ὄμισκε West δεσπότεα codd., corr. Schneidewin

41 *Et. Gen.* (p. 16 Calame)

δεῖ γνώσκειν ὅτι ἀρειῶ ἀρειᾶ· σημαίνει δὲ τὸ ἀπειλῶ,
 ὡς παρ' Ἰππώνακτι·

καὶ νῦν ἀρειᾶ σύκινόν με ποιῆσαι,
 τουτέστιν ἀπειλεῖ σύκινόν με ποιῆσαι.

cf. *Et. Sym.* cod. V (Gaisford ad *Et. Mag.* 139.36) = Herodian.
 (i.454.11 Lentz)

ἀρειᾶς (et ἀπειλεῖς) *Et. Sym.* (prob. Degani)

42 Tzetz. ad π. μέτρων (*Anecd. Ox.* iii.310.19 Cramer);
 quae praecedunt v. ad fr. 25

καὶ πάλιν (ita Meineke pro καὶ πᾶ).

†τέαρε[. . . .]δεύειε† τὴν ἐπὶ Σμύρνης
 ἔθι διὰ Λυδῶν παρὰ τὸν Ἀττάλεω τύμβον

40 Tzetzes on *On Meters*

And again:¹

O Malis,² help me (?), and since it is my lot to have a demented³ master I beg of you that I not get a beating.

¹ Tzetzes wrongly assumes that *-πότew* is trisyllabic.

² Hesychius glosses *Μαλίς* with *Ἀθηνᾶ* and Malis may be a Lydian goddess identified with Athena. ³ *βεβρός* appears elsewhere only in Hesychius who glosses it with *ψυχρός* ('cold-hearted') and *τετυφωμένος* ('demented').

41 *Etymologicum Genuinum*

It should be realized that *ἀρειῶ* means 'I threaten,' as in Hipponax:

and now he (she?) threatens to make me a weakling¹

¹ *σύνκνον* is literally 'of a fig tree,' but is often glossed with *ἀσθενής* ('weak'), *ἀχρεῖος* ('useless') etc. because of the poor quality of the wood. Without a context its precise significance cannot be determined here.

42 Tzetzes on *On Meters*

And again:¹

...² go along the road to Smyrna through Lydia past the tomb of Attalus³ and the gravestone of Gyges⁴

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καὶ σῆμα Γύγεω καὶ †μεγίστρου† στήλην
καὶ μνήμα Τωτος, Μυτάλιδι πάλμυδος,
5 πρὸς ἥλιον δύνοντα γαστέρα τρέψας.

1 ὄδευε Schneidewin 2 ἰθὺ Knox, rec. West (cf. *Studies*
86) 3 γήγεω codd., corr. Cramer Σεσώστριος
Bergk, rec. West (μεγίστρου ex gloss. μεγάλου ad μυτάλιδι, cf.
Hesych. μυτάλυτα· μεγάλου) 4 τ' ὄτος codd., corr.
Bergk (Τῶτος vel Τωτὸς) Μυταλίδew Masson

43 Choerob. in Hephaest. (p. 195.15 Consbruch)

ὁμοίως καὶ τὴν εν (δίφθογγον) εὐρίσκομεν ποιούσαν
κοινήν, οἶον ἐν τῷ πρώτῳ ἰάμβῳ Ἰππώνακτος ἔνθα
φησί·

μάκαρ ὅτις < > θηρεύει †πρήσας.

τὴν ρευ ἐν τετάρτῳ ποδὶ συνέστειλε.

μάκηρ' ὅτις U, μακάριος ὅστις K, corr. Perrotta <τι>
θηρεύει μὴ τηρήσας e.g. West

44 Pergit Choeroboscus

καὶ πάλιν ὁ αὐτὸς ἐν δευτέρῳ ποδὶ τὴν εν·

καί τοί γ' εὔωνον αὐτὸν εἰ θέλεις δώσω.

καί τι γ' εὔγονον U, καίτοι γ' εὔωνον K, corr. Latte

HIPPONAX

and the column of . . .⁵ and the memorial of Tos,⁶
sultan at Mytalis,⁷ turning your belly towards the
setting sun.

¹ Tzetzes wrongly assumes that *-άλεω* (v. 2) is trisyllabic.

² The poet is giving directions to someone travelling from the interior to Smyrna on the coast. The first word has been variously explained or emended, some treating it as a proper noun. If the second word is emended to *ὄδευε* ('travel'), it will be necessary to read Knox's *ἰθὺ* ('straight') in v. 2.

³ Brother of king Alyattes, the father of Croesus.

⁴ Cf. Arch. fr. 19. The schol. on Nic. *Th.* 633 says that Hipponax mentions the gravestone of Gyges in his first book.

⁵ For the Sesostris of Bergk's emendation cf. Hdt. 2.106.

⁶ Person unknown.

⁷ Place unknown (or with Masson's genitive, person unknown).

43 Choeroboscus on Hephaestion

Similarly we find the diphthong *ευ* treated as either long or short, as in the first book of Hipponax's iambics where he says:

blessed is he who hunts . . .

He has shortened *ρευ* in the fourth foot.

44 Choeroboscus continues

And again the same poet shortens *ευ* in the second foot:

and if you like I'll give him to you cheap

IAMBIC POETRY

- 47 Tzetz. *exeg. Il.* A 25 (p. 84.1 Hermann); quae praecedunt v. ad fr. 25

καὶ ἀλλαχοῦ·

παρ' ᾧ σὺ λευκόπεπλον ἡμέρην μείνας
πρὸς μὲν κυνήσεις τὸν Φλυησίων Ἑρμῆν.

2 κυνήσειν codd., corr. Welcker "Φλυησίων obscurum, cf. Hesych. Φλυήσιος· ὁ Ἑρμῆς, unde possis τὸν Φλυήσιον πάλμυν" West Φλυήσιον < > / Ἑρμῆν Degani

- 48 Ath. 3.78b = Eust. in Hom. *Od.* 24.341 (1964.14 sqq.)

Φερένικος δὲ ὁ ἐποποιός, Ἑρακλεώτης δὲ γένος, ἀπὸ Συκῆς τῆς Ὀξύλου θυγατρὸς προσαγορευθῆναι (τὴν συκῆν). Ὀξύλον γὰρ τὸν Ὀρείου Ἀμαδρναδί τῇ ἀδελφῇ μιγέντα μετ' ἄλλων γεννῆσαι Καρύαν, Βάλανον, Κράνειαν, Μορέαν, Αἴγειρον, Πτελέαν, Ἄμπελον, Συκῆν, καὶ ταύτας Ἀμαδρναδὰς νύμφας καλεῖσθαι καὶ ἀπ' αὐτῶν πολλὰ τῶν δένδρων προσαγορεύεσθαι. ὅθεν καὶ τὸν Ἰππώνακτα φάναι

συκῆν μέλαιναν, ἀμπέλου κασιγνήτην.

μελαίνης dub. Degani, cl. Babr. 19.1 μελαίνης ἀμπέλου

- 49 P. Berol. 12605 (ostr., III a.c.), ed. Wilamowitz, *Sitz.-Ber. preuss. Akad.* (1918) 739 sqq.

ᾧρος· ἐνιαυτός. "ἐννέωροι γὰρ τοί γε" (*Od.* 11.311). Ἰππώνακτος·

HIPPONAX

47 Tzetzes, *Commentary on Iliad*

And elsewhere:

after awaiting at his side the dawn of white-robed
day you will make obeisance to Hermes of the
Phlyesians¹

¹ Not attested elsewhere.

48 Athenaeus, *Scholars at Dinner*

Pherenicus the epic poet and a Heracleot by birth says that the fig tree got its name from Syke, the daughter of Oxylus; for he says that Oxylus, the son of Oreius, had intercourse with his sister Hamadryas and begat among others Carya (hazel), Balanus (walnut), Craneia (cornel), Morea (mulberry), Aegeirus (poplar), Ptelea (elm), Ampelus (vine), and Syke (fig tree), that these are called Hamadryad nymphs, and that many trees got their names from them. Hence, he states, Hipponax spoke of

the black fig tree, sister of the vine¹

¹ For the figure of speech cf. frs. 103.10 and 144 (also Aesch. *Agam.* 494 f., *Septem* 494). Elsewhere it is rare.

49 Potsherd

ᾠρος means 'year.' "For nine years old" (*Od.* 11.311). Cf. Hipponax:

IAMBIC POETRY

πονηρὸς [. . .]οι πάντας
 Ἄσωποδώρον παῖδα κ[

1 πονηρὸς [ῶρους Wilamowitz

50 Strabo 14.1.4 (quae praecedunt v. ad Callini fr. 2-2a)

Σμύρνα δ' ἦν Ἀμαζῶν ἢ κατασχοῦσα τὴν Ἔφεσον, ἀφ' ἧς τοῦνομα καὶ τοῖς ἀνθρώποις καὶ τῇ πόλει, ὡς καὶ ἀπὸ Σισυρβῆς Σισυρβίται τινες τῶν Ἐφεσίων ἐλέγοντο. καὶ τόπος δέ τις τῆς Ἐφέσου Σμύρνα ἐκαλεῖτο, ὡς δηλοῖ Ἰππῶναξ·

οἴκει δ' ὄπισθε τῆς πόλιος ἔν Σμύρνη
 μεταξύ Τρηχέης τε καὶ Λεπρῆς Ἀκτῆς.

ἐκαλεῖτο γὰρ Λεπρὴ μὲν ἀκτὴ ὁ Πριῶν ὁ ὑπερκείμενος τῆς νῦν πόλεως, ἔχων μέρος τοῦ τείχους αὐτῆς· τὰ γοῦν ὄπισθεν τοῦ Πριῶνος κτήματα ἔτι νῦν λέγεται ἐν τῇ Ὀπισθολεπρία. Τραχεῖα δ' ἐκαλεῖτο ἢ ὑπὲρ τὸν Κορησσὸν παρῶρειος. ἢ δὲ πόλις ἦν τὸ παλαιὸν περὶ τὸ Ἀθήναιον τὸ νῦν ἔξω τῆς πόλεως ὃν κατὰ τὴν καλουμένην Ὑπέλαιον ὥστε ἢ Σμύρνα ἦν κατὰ τὸ νῦν γυμνάσιον, ὄπισθεν μὲν τῆς νῦν πόλεως, μεταξύ δὲ Τρηχέης τε καὶ Λεπρῆς Ἀκτῆς.

1 οἴκει codd., corr. Schneidewin ἐπὶ vel ἐν <τῇ> prop.
 West 2 Τρηχέης codd., corr. Knox

HIPPONAX

bad . . . all the son of Asopodorus . . .¹

¹ It must be assumed that Hipponax used some form of *ᾠρος* 'year.' West suggests that the sense may have been: "may misfortune befall the son of Asopodorus all his years."

50 Strabo, *Geography*

Smyrna was an Amazon who took possession of Ephesus and both the people and the city derived their name from her, just as some of the Ephesians were called Sisyrbiteae after Sisyrbē. And also a certain place in Ephesus was called Smyrna, as Hipponax makes clear:

he (she) lived behind the city in Smyrna between Tracheia¹ and Lepra Acte.²

For Lepra Acte was the name given to Prion³ which lies above the present city and contains a portion of the city wall. At any rate the property behind Prion is still to the present day said to be in Opistholepria (Behind Lepra). And the district on the side of the mountain above Coresus was called Tracheia. In ancient times the city was round the Athenaeum which is now outside the city opposite what is called the Hypelaeus, with the result that Smyrna was opposite the present gymnasium, behind the present city, but between Tracheia and Lepra Acte.

¹ Lit., 'Rugged (Height).'

² Lit., 'Scabby Height.'

³ The precise form is uncertain. The MSS of Strabo record both *Πριών* and *Πρηών* and Pausanias 7.5.10 has *Πίων*.

IAMBIC POETRY

51 Harpocr. s.v. μάλθη (p. 169 Keaney)

ὁ μεμαλαγμένος κηρός. Δημοσθένης ἐν τῷ κατὰ Στεφάνου (46.11). Ἴππῶναξ.

ἔπειτα μάλθη τὴν τρόπιν παραχρίσας.

τρόπην et τρόπιν codd.

52 Schol. Plat. *Gorg.* 494b (p. 157 Greene) = Schol. marg. in Olympiod. ad loc. (p. 157.25 Westerink)

χαραδριὸς ὄρνις τις ὃς ἅμα τῷ ἐσθίειν ἐκκρίνει εἰς ὃν ἀποβλέψαντες, ὡς λόγος, οἱ ἰκτεριῶντες ῥᾶον ἀπλλάττονται. ὅθεν καὶ ἐγκρύπτουσι αὐτὸν οἱ πιπράσκοντες, ἵνα μὴ προῖκα ὠφελῶνται οἱ κάμνοντες.

καί μιν καλύπτει μῶν χαραδριὸν περνάς;

ὡς φησιν Ἴππῶναξ.

cf. schol. Ar. *Av.* 266d (p. 47 Holwerda), *Sud.* iv.787.10 Adler

μιν schol. Plat., μὴν schol. Ar. et *Suda* καλύπτῃ
(καλύπτει codd. G et B) *Suda*, καλύπτει schol. Plat. et Ar.,
καλύπτεις Ruhnken, καλύπτει West ὡς pro μῶν schol.
Ar. περνᾶς *Suda*

53 *Et. Gen.* (p. 25 Calame) = *Et. Mag.* 334.1 = *Et. Sym.*
(Gaisford ad *Et. Mag.* 334.1) = Zonaras (p. 706 T.)

ἐμβιβάζαντες· παρὰ Ἴππῶνακτι,

HIPPONAX

51 Harpocration, *Lexicon of the Ten Attic Orators*

μάλθη = softened wax. Cf. Demosthenes *On the Crown* and Hipponax:

then smearing the keel with pitch¹

¹ μάλθη, here only in a nautical context, is presumably a mixture of wax and pitch. The imagery may be sexual: see Henderson 145 f., 164.

52 Scholiast on Plato, *Gorgias*

χαραδριός is a bird which defecates while it eats. If those suffering from jaundice look upon it, as the story goes, they gain relief more easily. Consequently those who sell it keep it covered, so that patients may not derive benefit free of cost.

and he keeps it covered; not selling a plover, is he?

as Hipponax says.

53 *Etymologicum Genuinum*

ἐμβιβάξαντες, in Hipponax,

IAMBIC POETRY

ἀλλ' αὐτίκ' ἀλλήλοισιν ἐμβαβάξαντες,
 ἀντὶ τοῦ ἐμβοήσαντες. ἀπὸ τοῦ βάζω βάξω, *βιβάξω,
 *βιβάξας *βιβάξαντος, καὶ ἐμβιβάξαντες.

ἐμβιβάξαντες Etym., corr. Schneider

54 *Et. Gen.* (p. 35 Calame) = *Et. Mag.* 539.1 (ex Herodiano; ii.803.11 Lentz) = *Et. Gud.* (col. 347.27 Sturz) = *Epimer. in Hom.* (p. 476.72 Dyck) = Zonaras (p. 1258 T.)

καὶ ῥηματικὸν ὄνομα κριγῆ, ὡς παρ' Ἰππώνακτος,
 οἶον

κριγῆ δὲ νεκρῶν ἄγγελός τε καὶ κῆρυξ.

56 Pollux 6.19

καὶ σίφωνα μὲν ὄτω ἐγεύοντο (τὸν νέον οἶνον) Ἰπ-
 πῶναξ εἶρηκεν·

σίφωνι λεπτῷ τοῦπίθημα τετρήνας.

τέτρηνας codd., corr. Salmاسius

57 Pollux 10.75

καὶ ὁ σάκος ἐπὶ τοῦ τρυγοίου εἰρημένος, καὶ ὁ
 ὕλιστήρ. Ἰππῶναξ δέ φησι·

σταΐουσιν ὡσπερ †ἐκ τροποίου† σάκκος.

ἐκ τροποίου, ὡσπερὲι τροπήιον codd., ἐκτροπήιον Sal-
 masius (rec. West)

HIPPONAX

but straightway yammering at one another,
instead of 'shouting.' From *βάζω, βάζω, βιβάζω, βιβά-
ξας βιβάζαντος, and ἐμβιβάζαντες*.¹

¹ The sources have confused the rare *βαβάζω* with the com-
mon *βιβάζω*. Cf. Arch. fr. 297.

54 *Etymologicum Genuinum*

There is also a verbal noun *κριγή*, as in Hipponax:

a screech owl,¹ messenger and herald of the dead

¹ There is disagreement on the accentuation of *κριγη*. It
seems probable from a gloss in Hesychius s.v. that *κρίγη* is a
screech owl and *κριγή* any strident sound. See Degani, *Studi* 257
f. In any event a bird is more appropriate in the context.

56 Pollux, *Vocabulary*

And Hipponax speaks of a siphon with which they tasted
(the new wine):

piercing the lid with a thin pipe¹

¹ Explained by some as sexual imagery (pipe = penis and lid =
vagina or anus), but without a context this is merely a possibility.

57 Pollux, *Vocabulary*

And *σάκος* said of a strainer, also *ύλιστήρ* ('filter'). Hip-
ponax says:

they are dripping as a strainer drips . . .¹

¹ With West's text we have a reference to sour wine which he
treats as "a metaphor for the vaginal secretion" (*Studies* 142).

IAMBIC POETRY

58 Pollux 10.87

ἐν δὲ τοῖς Δημοπράτοις λέκος εὐρίσκομεν, Ἴππώνακ-
τος εἰπόντος

κάλειφα ῥόδινον ἤδὺν καὶ λέκος πυροῦ.

πυρῶν dub. West

59 Erotian. *lex. Hippocr.* φ 19 (p. 92.6 Nachmanson)

καλοῦσι δὲ φῶδας τὰ ἐκ τοῦ πυρὸς γινόμενα (μάλιστα
δὲ ὅταν ἐκ ψύχους ἐν τῷ πυρὶ καθίσωσι) στρογγύλα
ἐπιφλογίσματα . . . καὶ Ἴππώναξ δὲ φησι·

πρὸς τὴν μαρίλην τὰς φοῖδας θερμαίνων
οὐ πάυεται.

cf. Tzetz. in *Ar. Pl.* 535 (p. 130.2 Massa Positano)

1 τὰς φοῖδας Tzetz. (φο- Hoffmann), τοὺς παῖδας codd.
Erot. (πόδας cod. K)

60 Ath. 2.49e

κοκκύμηλα οὖν ἐστὶ ταῦτα· ὧν Ἀρχίλοχος τε (fr. 241)
μέμνηται καὶ Ἴππώναξ·

†στέφανον εἶχον κοκκυμήλων καὶ μίνθης.

<καὶ> στέφανον Gaisford, στέφανον ἔχοντες Bossi

HIPPONAX

58 Pollux, *Vocabulary*

And we find λέκος in *The Goods Confiscated and Sold* and in Hipponax:

and a sweet unguent made from roses and a pan of wheat¹

¹ G. Tedeschi, *MCr* 13/14 (1978/79) 169 f., plausibly suggests that we have here the ingredients for a medical prescription.

59 Erotian, *Glossary to Hippocrates*

They use the word φῶδες of the round inflammations caused from fire (and especially whenever people sit by the fire after being cold) . . . and Hipponax also says:

he doesn't stop warming his blisters by the charcoal embers

60 Athenaeus, *Scholars at Dinner*

These are κοκκύμηλα, mentioned by Archilochus and Hipponax:

I (they?) wore a wreath of plums and mint

IAMBIC POETRY

61 *Et. Gen.* (p. 40 Calame) = *Et. Mag.* 615.12 (versu omisso)

οὐδὸν ἐς λαύρην (*Od.* 22.127 sq.)· τὴν δημοσίαν ὁδόν.
λαύρην δὲ Φιλόξενος (fr. 572 Theodoridis) τὴν ῥύμην
φησί . . . τινὲς δὲ τὸν κοπρῶνα, ὡς Ἴππῶναξ·

ἔκρωζεν <ὡς> κύμινδισ ἐν λαύρη.

<ἐλθὼν ὡς> Bergk, <× -> ἔκρ. <ὡς> Hoffmann ἐν
λαύρη *Et. Gen.* A (-ρη Reitzenstein), ἐς λαύρην B

62 *Et. Gen.* (p. 46 Calame)

χαμεύνιον ἐπὶ τοῦ κραβάτου τάσσεται. Ἴππῶναξ·

ἐν †ταμείῳ τε καὶ χαμευνίῳ γυμνόν.

cf. *Did. lex. Plat.* (Miller, *Mélanges* 402)

ταμείῳ Didymus, μίῳ *Et. Gen.*, φορμίῳ dub. West (cl. fr. 170)

63 D. L. 1.107

μέμνηται δὲ αὐτοῦ καὶ Ἴππῶναξ εἰπών·

καὶ Μύσων, ὃν Ὀπόλλων
ἀνείπεν ἀνδρῶν σωφρονέστατον πάντων.

HIPPONAX

61 *Etymologicum Genuinum*

"Threshold to the street," i.e., to the public road. Philoxenus says that *λαύρη* means 'street' . . . but some say it means 'privy,' as does Hipponax:

(he?) squawked like a *kymindis*¹ in the privy

¹ The bird cannot be securely identified, but seems to be some kind of owl.

62 *Etymologicum Genuinum*

χαμύνιον, a term applied to a mattress. Cf. Hipponax:

naked on a . . . and a mattress

63 Diogenes Laertius, *Lives of the Philosophers*

And Hipponax also mentions him (i.e., Myson). saying:

and Myson¹ whom Apollo proclaimed as the most sensible of all men

¹ A shadowy figure whom Plato (*Prot.* 343a) includes among the Seven Sages. Most of our information about him is derived from Diogenes 1.106-108.

IAMBIC POETRY

64 Stob. 3.29.42

Ἴππώνακτος·

χρόνος δὲ φευγέτω σε μηδὲ εἰς ἀργός.

cf. Append. Vat. 2 nr. 53 Sternbach (Ἴππώναξ ἔφη), Apostol. 18.41d (Δημώνακτος)

65 Tzetz. *exeg. Il.* A 314 (Masson, *PP* 5 [1950] 74), “καὶ εἰς ἄλα λύματ’ ἔβαλλον”

εἰς τὴν θάλασσαν τὸ ἀπολουτήριον ὕδωρ ἔχεον. ἔθος γὰρ ἦν τοῖς διὰ θαλάσσης ἐπὶ θυσίας ἀποιχομένοις οὕτω ποιεῖν, ὡς εἰς θυσίαν δῆθεν τοῦτο τοῦ Ποσειδῶνος ἦτοι τῆς θαλάσσης, καθά φησιν καὶ Ἴππώναξ·

πρύμνης ἀπ’ ἄκρης ἐς θάλασσαν σπένδοντες.

ἄκρας cod., corr. Adrados σπείδοντες cod., corr. Maas

66 Tzetz. *exeg. Il.* A 363 (Masson, *PP* 5 [1950] 74)

καὶ μετὰ ὑποτακτικῶν μορίων οὐχ ὑποτάσσει (ἢ Ἴωνικῇ διάλεκτος), ὡς παρ’ Ἴππώνακτι·

κοῦκ ὡς κύων λαίθαργος ὕστερον τρώγει.

κρυφιοδάκτης post κύων cod., del. Masson ut gloss.
λαίθαργος cod., corr. Masson

HIPPONAX

64 Stobaeus, *Anthology*

From Hipponax:¹

let no time idly slip by you

¹ Rightly denied to Hipponax by most editors, including West and Degani. Perhaps the work of an Alexandrian choliambic poet or of Demonax of Cyprus, a Cynic philosopher (2nd c. A.D.).

65 Tzetzes, *Commentary on Iliad* ("and they threw the offscourings into the sea")

They poured into the sea the water used for washing. For it was the custom of those who went across the sea for a sacrifice to do so, as an offering, I suppose, to Poseidon or the sea, as Hipponax says:

pouring an offering from the tip of the stern into the sea

66 Tzetzes, *Commentary on Iliad*

The Ionic dialect, as in Hipponax, does not use postpositives:

and he does not chew to pieces(?) afterwards like a treacherous dog¹

¹ Meaning obscure.

IAMBIC POETRY

67 *Et. Gen.* (p. 46 Calame)

χάλις· ὁ οἶνος.

ὀλίγα φρονέουσιν οἱ χάλιν πεπωκότες.

cf. Tzetz. in *Lyc.* (p. 199.20 Scheer), in *Hes. Op.* 336 (p. 221.8 Gaisford), in *Ar. Pl.* 435 (p. 109.9 Massa Positano)

φρονοῦσιν testes, corr. Hiller

68 *Stob.* 4.22.35 + *P. Berol.* 9773 verso (*BKT* V(2).130)

Ἰππώνακτος·

δύ ἡμέραι γυναικός εἰσιν ἥδιστα,
ὅταν γαμῆ τις κάκφέρῃ τεθνηκυῖαν.

70 *P. Oxy.* xviii.2174 fr. 1 col. ii (ed. Lobel)

ωσ[

ημε[

ανδ[

ταρσ[

5 φερο[

γρύζουσ' .[

τὸν θεοῖσ[ιν ἐχθρὸν τοῦτον, ὃς κατευδούσης

τῆς μητριὸς ἐσκύλευε τὸν βρύσσον

HIPPONAX

67 *Etymologicum Genuinum*

χάλις is wine.

those who drink wine¹ have few wits about them²

¹ χάλις is presumably a very potent wine, perhaps from Thrace. ² The fragment is attributed to Hipponax in the citations by Tzetzes.

68 Stobaeus, *Anthology*

From Hipponax:

Two days in a woman's life are sweetest, whenever she is married and whenever she is carried out dead.¹

¹ Attribution to Hipponax is rejected by many, but on inadequate grounds.

70 Oxyrhynchus Papyrus (early 2nd c. A.D.)

. . . she grunting (they are grunting?) . . . this god-forsaken fellow who used to despoil his sleeping mother's sea urchin¹. . . blind . . . and crippled . . .

¹ Clearly a metaphor for the genitals. Some prefer "despoiled the sea urchin (of the daughter) while the mother slept," but cf. fr. 12.2.

IAMBIC POETRY

10 τυφλὸν π[
καὶ χλωλὸν [

ᾠθημι κυ[
ἐπ' ἦμισεπ[
ἔστησα.[

Tzetz. *exeg. Il.* A 118 (Masson 72, v. ad fr. 65)

ἀλλ' οἱ Ἴωνες φιλοῦσι τὰ δασέα ὡς τό· (fr. 72.5) καὶ τό·
(fr. 26a.1) καὶ τό· “τὸν θεοῖς—βρύττον” καὶ τό· (fr. 25).
καὶ τί τὸν Ἴππώνακτα νῦν λέγω μόνον; πάντας ψιλω-
τὰς τοὺς Ἴωνας σὺ νόει.

7 θεοῖς cod., corr. Masson 8 ἐσκάλευσε Kassel
βρύττον cod., corr. Masson <κάτω> βρύσσον Gallavotti
12 ἦι vel ἦις

72 P. Oxy. 2174 fr. 3

5 ἐπ' [ἀρμάτων τε καὶ Θρεϊκίων πώλων
λε[υκῶν †οείους κατεγγυστ' Ἴλιον πύργων
ἀπηναρίσθη Ῥήσος, Αἰνειῶν πάλμυς

Tzetz. ad *Hom.* 190 (Schirach, *Tz. carm. Il.* p. 65)

ὁ δὲ Ῥήσος Αἰνειῶν Θράκης ἦν βασιλεύς, υἱὸς Στρώ-
μονος ἢ Ἡιονέος καὶ Τερψιχόρης . . . τοὺς ἵππους δὲ
Ῥήσον Ὀδυσσεὺς καὶ Διομήδης ἐλήσαν, λευκοὺς
ὄντας, ὡς Ὀμηρὸς φησι. (*Il.* 10.437 sqq.) . . . καὶ
Ἴππώναξ: “ἐπ' . . . πάλμυς.”

HIPPONAX

Athenis² . . . I (they?) set up . . .

Tzetzes, *Commentary on Iliad*

But the Ionians smooth aspirated consonants as in fr. 72.5, 26a.1, 70.7-8, and 25. And why do I now speak only of Hipponax? Know that all the Ionians do this.

² A paragraphus and coronis in the margin indicate the beginning of a new poem. Athenis was the brother of Bupalus (see test. 3 n. 2).

72 Same papyrus

. . . (while sleeping near?) the towers of Ilium by his chariot and white Thracian foals Rhesus, sultan of the Aeneians, was despoiled of them . . .

Tzetzes on *Homerica*

Rhesus was king of the Aeneians in Thrace, the son of Strymon or Eioneus and Terpsichore . . . Odysseus and Diomedes carried off Rhesus' horses which were white as Homer says . . . and Hipponax (72.5-7).

IAMBIC POETRY

Tzetz. *exeg. Il. A* 15 (p. 78.1 Hermann)

καὶ ἀντὶ τῶν δασέων ψιλὰ ἐξεφώνουν ὡς ἔχει ἡ ἀρχαία
Ἰωνικὴ, “ἐπιβρύκων” (fr. 104.15) ἀντὶ τοῦ ἐπιβρύχων,
καὶ τὸ “ἐπ’—πῶλων,” καὶ “μεταρμόσας” (fr. 161).

cf. Tzetz. ad fr. 70.7-8, Tzetz. ad Hes. *Op.* 157 (ἐπ’ ἀρμάτων
tantum)

5 Θρηϊκίων Tzetz., corr. Fick 6 Tzetz. ad *Hom. ἰὼν*
κατεγγὺς (cod. L) et καθεύδων ἐγγὺς, unde ἰαύων ἐγγὺς Mayor
7 Αἰνίων ten Brink πάλμυς Schneidewin, παλάμας cod.
M, βασιλεύς HLV

73 P. Oxy. 2174 fr. 4

τῶι πλ[
ὥ]μιξε δ[’ αἵμα καὶ χολὴν ἐτίλησεν·
ἐγὼ δεγ[]οῖ δέ μεο ὀδόντες
5 ἐν ταῖς γ[νάθοισι πάντες <ἐκ>κεκινέαται.
φοιτῶ δ[
δέδοικ’ α[
κείνος δ[
καλῶς· .[

Et. Gen. (p. 39 Calame) = *Et. Mag.* 624.4

ὀμιχεῖν σημαίνει δὲ τὸ οὖρεῖν . . . ἔστι δὲ καὶ
βαρύτονον ῥῆμα, ὀμίχω, ὁ μέλλων ὀμίξω, ὡς παρ’
Ἱππώνακτι, οἷον “ὥμιξεν—ἐτίλησεν.”

HIPPONAX

Tzetzes, *Commentary on Iliad*

And instead of aspirated consonants they pronounced them smooth as does ancient Ionic, ἐπιβρύκων for ἐπιβρύχων and (fr. 72.5) and μεταρμόσας (for μεθαρμόσας).

73 Same papyrus

... he pissed blood and shat bile;¹ but I ... and all the teeth in my jaws have been dislodged.² I roam about ... I am afraid ... (but?) he ... well ...

Etymologicum Genuinum

ὀμιχεῖν means 'to urinate' ... And there is also the uncontracted form ὀμίχω, future ὀμίξω, as, for example, in Hipponax (73.3).

¹ The line is cited in numerous sources (see Degani's fr. 73).

² Degani rejects the insertion of vv. 4-5 here, treating them as a separate fragment (his 132). Instead of 'dislodged' (from blows) perhaps simply 'fallen out' from old age or disease, or if the prefix is incorrectly supplied the verb's literal meaning 'have moved' may be a reference to eating or fear. For other sources of vv. 4-5 see Degani's fr. 132.

IAMBIC POETRY

Epimer. in Hom. (p. 509.37 Dyck)

μεμετρέαται· τοῦτο Ἴωνικόν ἐστιν . . . καὶ παρ' Ἴπ-
πώνακτι· "οἱ δέ—κεκινέαται."

3]μιξεδ[pap., ᾠμιξεν (vel ᾠμηξεν) codd., corr. Diehl
4 μεν codd., corr. Fick 5 ταισγ[pap., τοῖσι codd.
ἐκ- add. Ahrens

74 P. Oxy. 2174 fr. 5

οδυ[

᾽Οδυ[σσε- Lobel

75 P. Oxy. 2174 fr. 6

].ζων φυκι[
]αν αὐτὸν ὅστις εἶ[
]ἐπεὶ τὸν ψωμὸ[ν
]ερεῦσι τὴν γενῆ[ν]

77 P. Oxy. 2174 fr. 8

]υψου.[
].αιηκασ[
]επλωσεν[
]ασιος ὥσπερ βου[
]ντο φρενώλης τ[
]θεν διδάξων γ[
]ο κορσιππ[

5

HIPPONAX

Homeric Parsings

μεμετρέαται ('have been measured'); this is Ionic . . . and in Hipponax (73.3-4).

74 Same papyrus

Apparently a title containing some form of the word Odysseus, and frs. 75 and 77 would suit the context of a poem dealing with the wanderings of Odysseus, presumably in a mock-heroic manner.

75 Same papyrus

. . . seaweed . . . him who . . . after . . . the morsel . . .
they inquire into his lineage . . .

77 Same papyrus

. . . Phaeacians(?) . . . like (Bupalus?) . . . frenzied . . .
(came?) to teach . . . lotus root . . .

2 Φαίακας Lobel
Adrados

4 Βού[παλος Diehl

6 ἦλ]θεν

IAMBIC POETRY

78 P. Oxy. 2174 fr. 9 + 10 + addit. (xix p. 150)

]ομβρ[
]εινος γι[
5 ὥσπερ τραγω[
 ὕ]πέατι καί μιν[
 ὥσπερ Κίκωνα[
]ἔδυσφήμει τε κα.[
].ας μαρίλην ἀνθρ[άκων
10 ...]s δὲ κ[α]ἰ πῦρ οὐκ ἐσέρχε[... π]υρρ[όν
 ἀ]θερίνην ἐς Καβείρ[ων] φοίτε[σκα
 τὸν λ[.]ριῶνα μῆνα κα[ν]θαρο[
 ἐ]λθὼν δ' ἐς οἶκον, συκᾶμιγα δ[ει]π[νήσας,
 καὶ τῶι κιμαίωι τόν[δε] ρίνα φοινίξ[α]s
15 ἐπιπτύσας τρις καὶ τ[
 ἀ]π' ὦν ἐδέψατ' ὡς .[

4 κ[εῖνος Adrados 5 τραγῶ[ν Diehl, τράγω[ν doràs
vel ἀσκούς Miralles 6 suppl. Lobel 7 vel Κίκων α[
 8 in fine πολλήν suppl. Masson e fr. 78a 9 suppl.
Lobel 10 σέλα]s West ἐσέρχε[ται π]υρρ[όν Adrados,
-χε[τ' οὐ π]υρρ[όν West 11 ἀ]θερίνην Lobel, in init. θύων
δ' e.g. West καβιρ[pap., suppl. Adrados (-βεί- Medeiros)
in fine suppl. West 12 Λ[αυ]ριῶνα Bossi
13 δ[ει]π[νήσας West 14 τόν[δε Adrados 16 ἀ]π'
Diehl ἐδέψατ' Scheller (εδεψât' pap.)

HIPPONAX

78 Same papyrus¹

... like ... with an awl and ... like Cicon² ... he used indecent language and ... embers of charcoal ... and he did not approach ... the flaming fire (and offering?) a smelt he would go to the temple of the Cabiri³ throughout the month of ...⁴ dung beetle(s) ... , and going into his house he dined on mulberries, and dyeing this⁵ red at the nose with the juice he spat three times and ... jerked off ...

¹ Although many of the details are obscure, it seems clear that the fragment describes magical procedures to cure impotence. See West, *Studies* 142 f., and Miralles in Miralles-Pòrtulas 9-21.

² Cf. fr. 4, 4a. ³ Divinities somewhat similar to the Dioscuri in their attributions and worshipped especially in Samothrace, Lemnos and Miletus. See also n. on fr. 155b.

⁴ Bossi's supplement, based on fr. 92.10, is highly probable. If correct, Laurion is a parody of the month name Taureon known from several cities in Ionia and a translation might be something like "throughout the month of Bull Shit." ⁵ Presumably his penis, with 'nose' denoting its tip. For the imagery see Henderson 243.

IAMBIC POETRY

78a Erotian. *lex. Hippocr.* μ 24 (p. 61.10 Nachmanson)

μάλλον δὲ ἢ θερμοσποδιὰ μαρίλη λέγεται, ὡς καὶ Ἄριστοφάνης ἐν Ἀχαρνεύσι φησιν· (350 sq.). καὶ Ἴπ-
πῶνάξ φησι·

πολλὴν μαρίλην ἀνθράκων.

79 P. Oxy. 2174 fr. 11 col. i (1-17)

ἀ]λοιᾶσθα[ι
 τῆς] ἀνοϊῆς ταύτη[ς
 τῆ]ν γνάθον παρα.[
 5]ι κηρίνους ἐποι[
]κἀνετίλησε[
]χρυσολαμπέτωι ῥάβδωι
]αν ἐγγυς ἐρμῖνος·
 Ἑρμῆς δ' ἐς Ἴππῶν]ακτος ἀκολουθήσας
 10 το]ῦ κυνὸς τὸν φιλήτην
]ὡς ἔχιδνα συρίζει
]αξ δὲ νυκτὶ βου[
]καὶ κατεφράσθη[
]δευς κατεσκη.[
 15 ἐμερ]μήριξε· τῶι δὲ κ[η]λητ[ῆι
]ς παῦνι, μῦϊαν .[
 ὁ δ' αὐτίκ' ἐλθ]ῶν σὺν τριοῖσι μ[άρτυσιν
 ὄκου τὸν ἔρπιν ὁ σκότος καπηλεύει,
 ἄνθρωπον εὔρε τὴν στέγην ὀφέλλοντα—
 20 οὐ γὰρ παρῆν ὄφελμα—πυθμένι στοιβῆς.

HIPPONAX

78a Erotian, *Glossary to Hippocrates*

But rather hot ashes are called *μαρίλη*, as Aristophanes says in *Acharnians*. And Hipponax says:

many embers of charcoal

79 Same papyrus as for fr. 70-78¹

. . . to be cudgelled . . . of this foolishness . . . (striking²) his jaw . . . made of wax² . . . and he shat upon³ . . . staff gleaming with gold⁴ . . . near the bed post. And Hermes providing an escort to the house of Hipponax . . . the dog-stealer⁵ . . . hisses like a viper . . . (Hipponax deliberating²) at night . . . and devised . . . pondered; and to the charmer . . . small(?),⁶ (like²) a fly⁷ . . . With three witnesses he went at once to the place where the swindler⁸ sells wine⁹ and found a fellow sweeping the room with a stock of thorn, since no broom was at hand.

¹ See West, *Studies* 143 f., for an attempt to explain the sequence of events.

² Probably metaphorical here. Those who are afraid can be described as 'waxen,' i.e., 'soft as wax' or 'pale as wax.'

³ No doubt from fear, as in Arist. *Ach.* 350 f.

⁴ West takes the staff to belong to a seer (Cicon), but the epithet suggests Hermes.

⁵ West prefers "(had kept safe) the burglar from the dog."

⁶ Hesychius glosses *παννί* and *παῦνις* with 'small,' 'big,' 'good' and 'sufficient.' The word does not occur elsewhere.

⁷ With Bossi's supplement 'fly' will describe something of little value.

⁸ The meaning of *σκότος* is uncertain (West renders it as 'bastard'), but Latin *tenebrio*, describing one who works under cover of darkness, is a close parallel.

⁹ An Egyptian word, probably for a wine of poor quality.

IAMBIC POETRY

Et. Gen. (p. 13 Calame)

ἀκολουθήσας: “*Ερμῆς—ἀκολουθήσας,*” ἕκτασις τοῦ
α. οὕτως Ἡρωδιανός (ii.1240 Lentz)

Tzetz. in *Lyc.* 1165 (p. 338.27 Scheer), “ὀφελτρεύσωσι”
σαρώσωσι. σάρων γὰρ καὶ ὄφελμα καὶ ὄφελμος ἢ
σκοῦπα λέγεται. καὶ τοῦτο Ἰππῶνάξ φησιν· “ὁ δ’—
στοιβῆς.”

cf. Eust. in *Hom. Il.* 1.340 (i.178.7 V.d.Valk), Tzetz. in *Lyc.* 579
(p. 199.24 Scheer), Schol. vet. ad loc. (p. 199.18 Scheer), Tzetz. in
Ar. Pl. 435 (p. 109.9 Massa Positano)

2 suppl. Lobel	3 τῆς] Diehl	ταύτη[s Lobel
4 τῆ]ν Diehl	παρακ[ρούσας e.g. West	5 ἐποί[ησε
Lobel	9 δὲ σιμώνακτος <i>Et. Gen.</i> , corr. Lehrs	
10 το]ῦ Lobel	12 Ἰππῶν]αξ Diehl	in fine
βου[λεύων e.g. West	14 Μαία]δεὺς κατέσκηψ[ε Lobel	
15 suppl. Lobel	16 in fine ᾠ[s Bossi	18 ἔρπιν codd., corr. Masson

82 P. Oxy. 2174 fr. 14

]οιον στρυμ[
κυσ]οχήνημι πολλα[
ἔ]βηξε καὶ σαρων[
]ν σελήνην ει[

1 Στρυμ[Lobel	2-3 suppl. Lobel	3 σαρων[ίσας
Diehl		

HIPPONAX

Etymologicum Genuinum

ἀκολουθήσας: (v. 9), with lengthening of the alpha. So Herodian.

Tzetzes on Lycophron

ὀφελτρεύσωσι means 'they will sweep clean.' For a broom is called σάρον and ὄφελμα and ὄφελμος. And Hipponax says (17-20).

82 Same papyrus

... Strymon(?)¹ ... gaping anus(?)² ... coughed and
...³ moon ...

¹ If the next word is correctly translated, a pathic's gaping anus may be compared to the river Strymon, but there is also the word στρύμοξ which Hesychius defines as a piece of wood used for crushing grapes.

² Another definition given by Hesychius is 'pillory for prostitutes,' but κυσός and compounds of it elsewhere designate the anus (Henderson 131).

³ Hesychius defines σάρων as 'lecherous' or 'female genitals,' but both the form of the word here and its meaning are obscure.

84 P. Oxy. 2174 fr. 16 col. ii + addit. (xix p. 150)

.δ' ἦλθεν οἱ[
 .]ειου[.]ακεσ[
 γληχῶνος[
 5 κ]αί μ' εἴρετ' ὄ[
]εῖπασ.[
]κούδιψ[
 ἀλλ' ἐστεγυ[
 χαμαὶ ᾽πιφ[
 10 ἐκδύντες α[
 ἐδάκνομέν τε κάφ[ιλέομεν
 διὰκ θυρέων βλέ[πουτες
 μὴ ἡμεας λάβ[
 γυμνοὺς ἐρυ.[
 15 ἔσπευδε δ' ἦ μ[έν
 ἐγὼ δ' ἐβίνε[ον]τε κα[ὶ
 ἐπ' ἄκρον ἔλκ[ων ὥσπε]ρ ἀλλᾶ[ντα ψύχων,
]κλαίειν κελεύ[ων Βού]παλο[ν
]κ[αί] μ' αὐτίκ' ἐξ[...(.)]σεν ἐκ δεπ[
 20]καὶ δὴ ᾽πὶ τοῖς ἔργοισιν εἴχομ[εν
]ἐγὼ μὲν ὥσπ[ερ ῥ]ῆσιν ἰστι..[
 σφάζειν ὑπέτ[.....]φαλοῦτ[

Hephaest. *Ench.* 5.4

τὸ δὲ χωλὸν οὐ δέχεται τοὺς παραλήγοντας τρισυλ-
 λάβους πόδας, οὔτε δάκτυλον οὔτε πρίβραχυν οὔτε
 ἀνάπαιστον, ἀλλὰ μάλιστα μὲν ἴαμβον, ὅτε καὶ

84 Same papyrus

... (she?) came ... pennyroyal¹ ... and asked me ... saying ... and not ... but ... on the ground ... with our clothes off ... we were biting and kissing(?) ... looking through the doors ... in case we be caught naked ... she was in a hurry² ... and I was fucking ... pulling out to the tip as though drying(?) a sausage³ ... bidding Bupalus go to hell ... and at once she ... me and I(?) ... And after our exertions we had (a rest?). I ... like a wrinkled sail⁴ ...

¹ Perhaps here a metaphor for the pubic area (see Henderson 135). ² Or "she was urging me on." ³ Chosen pre-

sumably because of its resemblance to a penis, but the participle ('drying by exposure to the breeze') is judged inappropriate by many. Knox's supplement is rendered by 'skinning a sausage' in the Supplement to LSJ, not an obvious meaning of the word. See R. M. Rosen, *TAPA* 118 (1988) 38 f. ⁴ Presumably an image for a detumescent penis.

Hephaestion, *Handbook of Meters*

And the choliambic does not admit penultimate feet of three syllables, dactyl, tribrach, or anapaest, but prefers an

IAMBIC POETRY

εὐπρεπές ἐστίν· ἀκούσαθ' Ἰππώνακτος, οὐ γὰρ ἄλλ'
ἦκω" (Callim. fr. 191.1 Pf.)· ἔσθ' ὅτε δὲ καὶ σπονδεῖον,
ὅτε καὶ τραχύτερον γίνεται· "εἰς—ψύχων."

cf. schol. Hephaest. (p. 269.4 Consbruch)

2 in init. ἦ West 5 εἶρεθο[pap., unde εἶρεθ' ὁ Lobel:
corr. Medeiros 11, 12, 15 suppl. West 16 εβείνε[
pap., corr. et suppl. Lobel 17 εἰς codd. Hephaest., ἐπ' pap.,
codd. schol. Hephaest. ψήχων Knox (rec. West)
18 κελεύ[ων West Βού]παλο[ν Lobel 19 ἐξ[έλυ]σεν,
ἐκ δ' ἐπ[λήμυρα e.g. West ("she pushed me out, and I brimmed
over") 20 in fine παύλαν e.g. West 21 ῥ]υσὸν West
ιστίον Masson

85(c) P. Oxy. 2174 fr. 17

2]ἀπαλλαχθείς[3 χλαίνας 8 ἐ]ξειδίφησ[

86 P. Oxy. 2174 fr. 18

2]τιλησας 3 π]εριτρώγων 4 φώλεοί

92 P.S.I. 1089 col. ii, ed. Coppola (5-9 frustula P. Oxy.
2174 fr. 24 + addit. (xix p. 150))

ἡὔδα δὲ λυδίζουσα· "βασκ... κρολεα."
πυγιστί· "τὸν πυγεῶνα παρ[."
καί μοι τὸν ὄρχιν τῆς φαλ[
κ]ράδηι συνηλοίησεν ὥσπ[ερ φαρμακῶι

HIPPONAX

iambus when it is fitting. "Listen to Hipponax, for it is I in fact who have come" (see on fr. 1); but sometimes also a spondee, when it becomes rather harsh (v. 17).

85(c) Same papyrus

2 set free 3 cloak 8 ferreted out

86 Same papyrus

2 shat 3 gnawing round about 4 lairs

92 Papyri¹

She spoke in Lydian: "*Faskati krolel*,"² in Arsish,³
"your arse . . ." and my balls . . . she thrashed with a
fig branch as though (I were a scapegoat) . . . fas-

IAMBIC POETRY

- 5 .].τοῖς διοζίοισιν ἐμπεδ[
καὶ δὴ δυοῖσιν ἐν πόνοις[ι
ἢ τε κράδη με τοὔτέρωθ[εν
ἄνωθεν ἐμπίπτουσα, κ[
παραψιδάζων βολβίτωι[
10 ὦζεν δὲ λαύρη· κάνθαρο[ι δὲ ροιζέοντες
ἦλθον κατ' ὀδμῆν πλέον[ες ἢ πεντήκοντα·
τῶν οἱ μὲν ἐμπίπτουτε[ς
κατέβαλον, οἱ δὲ τοὺς οδ[...]
οἱ δ' ἐμπεσόντες τὰς θύρα[ς
15 τοῦ Πυγέλησι[
..]ρυσσον οἶα[....]αροίμο[
..]ω δ' ἔς υμν[
]εντ[

Tzetz. *exeg.* II. A 273 (Masson, *PP* 5 [1950] 75) de *eu*
Ionico

(fr. 28), καὶ ἀλλαχοῦ· “ὦζεν—πεντήκοντα.”

- 4 suppl. Coppola 5 ἐμπεδ[ωθέντι Knox
8 κ[ἄνωθεν ὁ πρωκτὸς Latte 9 παραψιδάζων Degani
13 ὀδό[ντας ὠξυνον Knox

HIPPONAX

tened securely by forked pieces of wood(?) . . . and (I was caught?) between two torments . . . On the one side the fig branch . . . me, descending from above, (and on the other side my arse?) spattering with shit . . . and my arse-hole stank. Dung beetles came buzzing at the smell, more than fifty of them. Some attacked and struck down(?) . . . , others (whet their teeth?), and others falling upon the doors⁴ . . . of the Arsenal⁵ . . .

Tzetzes, *Commentary on Iliad* (on Ionic *εὔ*)

(fr. 28), and elsewhere (vv. 10-11)

¹ It seems that a Lydian woman is treating Hipponax (for impotence?, cf. fr. 78) by blows from a fig branch (cf. fr. 5-10) and by inserting something into his anus which causes him to defecate. Commentators compare Petronius 138, but the state of the papyrus leaves much in obscurity. Opposite v. 14 there is the numeral 800, i.e., of Book 1 or 2.

² A rendering in the Greek alphabet of something in Lydian. See West, *Studies* 144 f.

³ West's translation of a word modeled on *Δωριστί* ('in Doric'), *Ἰαστί* ('in Ionic') etc.

⁴ Perhaps the dung beetles are attacking three parts of his body. For 'door' as anus see Henderson 199, but the plural is surprising in this sense.

⁵ West's rendering. There seems to be a pun on Pygela, a town inland near Ephesus.

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95 P. Oxy. xxii.2323 + xviii.2174 fr. 27

]ήσαιτο κα[
]κ Βουπάλωι[
]υ Βούπαλον[
5]γοι τὸν κ[
	ἄλ]λος ἄλλοθεν[
	]ελθόντες.[
	]ύσονται τε καλ[
	π]αρεκνημοῦντιο
10	]ων.[]σικ[
	]ηκεβ[
	κ]ατεῖλε[
	]αὐτίκ' εἶρ[
	]ητες ἐγγυ[
15	Βο]υπάλωι κ(,)[

Tzetz. *exeg. Il.* A 17 (p. 79.21 Hermann)

Ἴππῶναξ “παρεκνημοῦντο” φησὶν ἀντὶ τοῦ ἐπορεύοντο.

14 ἐγγυ[*s* Adrados

95a Tzetz. in Lyc. 436 (p. 160.20 Scheer)

ὅτι δὲ ἀγῆς ὁ μυσαρὸς . . . Ἴππῶνάξ φησιν·

ὡς οἱ μὲν †άγει Βουπάλωι κατηρῶντο.

ὡς Gaisford <έν>αγεί vel ἀγεί Fix

95 Oxyrhynchus papyri¹

... Bupalus ... Bupalus ... one from one place, one
 from another ... coming ... they were advancing
 ... seized(?) ... at once ... near by ... Bupalus ...

Tzetzes, *Commentary on Iliad*

Hipponax says *παρεκνημοῦντο* instead of *ἐπορεύοντο*
 ('they advanced').

¹ It seems that a crowd of people have come from different
 directions to inflict some kind of harm on Bupalus (cf. fr. 95a).

95a Tzetzes on Lycophron

Hipponax says that *ἀγής* denotes one who is polluted:

Thus some were calling down curses upon the pol-
 luted Bupalus¹

¹ Some insert this line in fr. 95.15.

IAMBIC POETRY

102 P. Oxy. xviii.2175 fr. 1

	]κωτιλλησ[]
	]ν ἀποπνίξι
	]ννηκεων
	]ν τὸ μήνυτρον
5	ἄ]λλο τι π[ρ]ῆσσε
	]αὐχενοπλήγα
	]ς ἀνθρ[ώ]που
	πυ]κταλίζουσι
	σπονδῆ τε καὶ σπλάγχνοι]σιν ἀγρίης χοίρου
10	]ὔδρον ἐν Δέρνηι
	κ]α[ρ]κίνου συνέτριψε
	]γῆσθαι φιλήτην
	]κατηρῆσθαι
	]φροναπ[
15	]τερην
	]·[[ι]]ν·[.]·[.]·[
	]Κίκων·[.]·[

Ath. 9.375c

χοῖρον δὲ οἱ Ἴωνες καλοῦσιν τὴν θήλειαν, ὡς Ἴπ-
 πῶναξ· "σπονδῆ—χοῖρου." (ἐν σπονδῆ A, corr. Dindorf:
 ἐν <α'> Bergk)

HIPPONAX

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

. . . chatters (wheedles?) . . . throttles² . . . the re-
ward for information . . . was doing something else
. . . struck on the neck³ . . . man . . . they box . . . with
a libation and entrails of a wild sow . . . serpent at
Lerna . . . he crushed the crab . . . thief⁴ . . . to curse
. . . Cicon . . .

Athenaeus, *Scholars at Dinner*

The Ionians call the female pig *χοῖρος*, as in Hipponax
(v. 9).

¹ It is clear that some of the labours of Heracles are being re-
lated, but the connection between them and the seer Cicon (cf.
fr. 4, 4a) is obscure. ² The Nemean lion? ³ Geryon?

⁴ Of Cerberus?

IAMBIC POETRY

103 P. Oxy. 2175 fr. 2

]λάσας τὸν τράχ[ηλον
]ν ἐς Μίλητον ἐξεκ[
]ν νησίδα τερματιζ[
], σφιν κάγορη[] πεπο[
 5] [.]ν οὐκ οἶδ' ηκ[.] ειτ[
], ἦσαντο καὶ δ[.] απρ[
 ἐ]γγὺς τῆς θαλά[σ[σ]η]ς αι[
]ξυς κ[α]ρκίνωι κ[.]ηρα[
]ν ἱερευ[.(.)]ν κοτ[.]κατ[
 10]ἀ[σ]βόλ[ου] κασιγ[υ]νη
 πασ]πα[λ]ηφάγον γ[ρ]όμφιν
]κυνα[

Phot. *lex.* (ii.67 Naber)

πασπάλη· τὸ τυχόν. οἱ δὲ κέγχρον, οἱ δὲ τὰ κέγχρινα
 ἄλευρα. Ἰππῶναξ· “πασπαληφάγον γρόμφιν.”

1 ἀνακ]λάσας Degani τράχ[ηλον Lobel
 2 Λάδη]ν Diehl 4 κάγορη πεπο[ίηται Diehl (“nisi
 καγορη[ι]” West) 7 θαλατ[pap.

104 P. Oxy. 2175 fr. 3 + 4 (xviii p. 184)

10 δακ]τύλους μεταστρέφας·
]ος τε καὶ ῥύδην
]ων δ' αὐτὸν ἀσκαρίζοντα
]ν ἐν τῇ γαστρὶ λάξ ἐνώρουσα·

HIPPONAX

103 Same papyrus

. . . (bending back?) the neck . . . to Miletus . . .
boundary(?) of the islet¹ . . . and an assembly has
been held(?) . . . do(es) not know . . . near the sea . . .
crab . . . sister of soot² . . . millet-fed grunter³ . . .

Photius, *Lexicon*

πασπάλη means a scrap. Some say it is millet, others millet meal. Cf. Hipponax (v. 11).

¹ Perhaps the small island Lade off Miletus. ² Cf. fr. 48 and 144, also 138. Lobel suggests that *μαρίλην* 'charcoal embers' (cf. fr. 59.1, 78.9) preceded. ³ An onomatopoeic word, defined by Aristophanes of Byzantium (fr. 169 Slater), citing Hipponax, as either any sow or an old sow.

104 Same papyrus¹

. . . bending back his fingers . . . and abundantly . . .
him as he squirmed . . . I jumped on his stomach . . .

¹ More than one poem may be represented in these verses.

IAMBIC POETRY

- 15]ις μὴ δοκῆι με λασθαίνειν
]δενν ἐπιβρύκων
]ηιον καταπλ[ί]ξας
 ἐ]ξέδυσσα τὴν χλαῖναν
 πό]δας περιψήσας
 τὴν] θύρην ἐπάκτωσα
- 20]· τὸ πῦρ κατακρύψας
 βακκάρ]ι δὲ τὰς ρίνας
 ἤ]λειφον †ἔστι δ'† ο]ἴηνηπερ Κροῖσος·
]ν Δασκυλείωι
]ξίωινυ[.]ωι[
- 25]μβολα[.]δοντε[ς
]ωίωνα[...]
]π.χ.σκόρ[...]
]λόγων κα[.]κιζ[
]ροσυλασ[
- 30]ανδροσογ[
]ται καθη[.]αι
 ν]ενυχμένωι πρωκτῶ[ι
]ι σημαίνων
]σελλη πόρνη
- 35]ε.αλσιν ἐξορύξειαν[
]ακι ρεψει νήσου
]ες κατὰ κνίσην
]ν κισκυητιμεσγαρ[
]σαμου λοφορρῶγας[
- 40]αιπαλωντ[.]σ..σ.[
]..τατον δι.....[

HIPPONAX

so that he might not have a mind to curse me . . .
gnashing my teeth . . . with legs apart . . . I took off
my cloak . . . wiping my feet clean . . . I barred the
door . . . covering the fire . . . and I anointed my
nostrils with perfume . . . such as Croesus had . . .
Daskyleion² . . . stabbed arse-hole . . . giving a sign
. . . prostitute . . . they dig out . . . island . . . at the
smell of roasted fat . . . with shoulders broken off . . .

² There were several towns in Asia Minor with this name
(see Stephanus of Byzantium s.v.). Perhaps it is here the town in
Bithynia a few miles south of the Propontis.

IAMBIC POETRY

]ν̣τ̣ε̣σ̣εν̣δε̣ξ̣[
]..ν̣ λ̣α̣λ̣α[
]..θ̣λ̣ν̣.ι̣έ̣.[.]ψ̣[
 45]λ̣ος̣ χ̣ο̣ρ̣ω̣ι[.]..[
]τ̣α̣ρ̣α̣ξ̣[ι̣]π̣ο̣ν̣ν[·
 ὁ δ' ἐξολισθῶν ἰκέτευ]ε τὴν κρά[μ]βην
 τὴν ἐπτάφυλλον, ἣν θύεσ]κε Πανδῶρ]η
 Ταργηλίοισιν ἔγκυθρον] πρὸ φαρμακ[οῦ
 50 μέ]τ̣ω̣π̣ον̣ καὶ πλ[ευράς
]ρ̣ιο̣σ̣α̣ν̣σ̣[.]π̣η[

Ath. 15.690a-b

παρὰ πολλοῖς δὲ τῶν κωμωδοποιῶν ὀνομάζεται τι μύρον βάκκαρις· οὗ μνημονεύει καὶ Ἰππῶναξ διὰ τούτων· “βακκάρη—Κροῖσος.”

Ath. 9.370a

μήποτε δὲ ὁ Νίκανδρος μάντιν κέκληκε τὴν κράμβην ἱερὰν οὔσαν, ἐπεὶ καὶ παρ' Ἰππώνακτι ἐν τοῖς ἰάμβοις ἐστὶ τι λεγόμενον τοιοῦτον· “ὁ δ'—φαρμακοῦ.” καὶ Ἀνάγιος δέ φησιν (fr. 4).

10 suppl. Lobel 15 v. Tzetz. ad fr. 70.5
 18-19 suppl. Lobel 22 ἔστι δ' vel ἔσθ' οὔηπερ κρόκ(κ)ος
 codd. 32 suppl. Lobel 48 ἦ θ. πανδῶρη codd., ἦ θ.
 Πανδῶρη Casaubon, ἦν θ. Πανδῶρη Schmidt
 49 θαργελίοισιν, γαργηλ-, γαργιλ- codd., unde Θαργηλίοισιν
 Dalecampius (Ταργ- Schneidewin) ἔκχυτον codd., ἔγχυτον

HIPPONAX

feet-tripping . . . Slipping, he besought the seven-leafed cabbage³ which he used to offer in a pot to Pandora⁴ at the Thargelia in front of(?) the scape-goat . . . forehead and ribs . . .

Athenaeus, *Scholars at Dinner*

A certain perfume is called *bakkaris* by many comic poets. Hipponax also mentions it in these words (vv. 21-22).

Athenaeus, *Scholars at Dinner*

Perhaps Nicander (fr. 85.7 Gow-Schofield) has called the cabbage a prophet because it is sacred, since something of this sort is said in the iambics of Hipponax (vv. 47-49). And Ananius also says (fr. 4).

³ The oath 'by the cabbage' (*καὶ μὰ τὴν κράμβην*) is found in the comic poets (Ath. 9.370b), but its significance is unclear.

⁴ Presumably here a name for the Earth goddess (cf. Arist. *Birds* 971), but the text is uncertain (see Degani, *Studi* 269) and some treat Pandora as a fictitious name for a woman.

Salmasius, ἔγχυτρον Schmidt, ἔγκυθρον West φαρμάκου
cod., corr. Meineke 50 in init. suppl. Lobel, in fine Diehl

IAMBIC POETRY

105 P. Oxy. 2175 fr. 5

3 σελλεαν[6 Βάραγχος ἀρτεμ[8 κ]αὶ
στατῆρας πέν[τε 9 κυνὸς 10 μυσαχνὸν

Et. Gen. β 40 (p. 23.4 Berger, 20.5 Calame); cf. *Et. Mag.* 188.8

“Βάραγχος” Ἰππῶναξ μάλιστα, οἱ γὰρ ἄλλοι Βράγχος Ἰππῶναξ <δὲ> πλεονασμῶ τοῦ α. οὕτως Ἡρωδιανὸς ἐν τοῖς περὶ παθῶν (ii.220.22 Lentz).

3 Σελλέα Diehl (cf. Arch. fr. 183) 6 Callim. fr. 104.31
Pf. (de Brancho) ἀρτεμέας ἐποίησεν cont. Lobel

114a Erotian. *lex. Hippocr.* τ 13 (p. 85.7 Nachmanson)

τράμιν· τὸν ὄρρον, ὄνπερ καὶ ὑποταύριον καλοῦμεν, ὡς καὶ Ἰππῶνάξ φησιν·

†ἔξ τίλλοι τις αὐτοῦ τὴν τράμιν †ὑποργάσαι.

μέμνηται καὶ Ἀρχίλοχος (fr. 283).

ἔξ<άκις> τίλλοι τις αὐτὸν τὴν τράμιν <θ’> ὑποργάσαι
Meineke (-ήσαι ten Brink, -άζοι Sitzler)

114b Eust. in Hom. *Od.* 17.219 (1817.19)

Ἀριστοφάνης γοῦν ὁ γραμματικὸς (fr. 197 Slater) ἐν τῷ περὶ ὀνομασίας ἡλικιῶν, εἰπὼν ὅτι τῶν ἀγρίων ὑῶν τὰ νέα οἱ μὲν κολόβρια οἱ δὲ μολόβρια καλοῦσιν, ἐπάγει

HIPPONAX

105 Same papyrus

. . . Baranchos (restored them?) to health¹ . . . and
five staters . . . of a dog . . . debauched² . . .

Etymologicum Genuinum

Hipponax above all uses the form Baranchos, the others Branchos. Hipponax has a pleonastic alpha. So Herodian in *On Inflexions*.

¹ The seer Branchos was said to have founded the oracle of Apollo at Didyma and to have freed the inhabitants of Miletus from a pestilence. ² Cf. Arch. fr. 209.

114a Erotian, *Lexicon on Hippocrates*

τράμις is what we call the perineum, as Hipponax says:

may someone pluck his anus (and soften it up?)

Archilochus also mentions it.

114b Eustathius on Homer, *Odyssey*

At any rate Aristophanes the grammarian who says in his *On Age Names* that some call the young of wild pigs κολόβρια, others μολόβρια, concludes that Hipponax

IAMBIC POETRY

ὡς καὶ Ἴππῶναξ τὸν ἴδιον υἱὸν μολοβρίτην που λέγει
ἐν τῷ

κρέας ἐκ μολοβρίτεω συνός.

μολοβρίτου Eust., corr. Schneidewin

114c Suet. *de blasph.* (p. 62 Taillardat) = Eust. in Hom.
Od. 18.55 (1837.42)

μεσσηγυδορποχέστης

ὁ μεσοῦντος τοῦ δείπνου πολλάκις ἀποπατῶν, ὅπως
πάλιν ἐπίμπληται ὁ αὐτός.

μεσηγυ- Renner -χέστα Knox

115-118 Epodi

115 P. Argent. 3 fr. 1.16, ed. Reitzenstein

κύμ[ατι] πλα[ζόμ]ενος
5 κὰν Σαλμυδ[ησσ]ῶι γυμνὸν εὐφρονέσ[τατα]
Θρήϊκες ἀκρό[κ]ομοι
λάβοιεν—ἐνθα πόλλ' ἀναπλήσει κακὰ
δούλιον ἄρτον ἔδων—

HIPPONAX

somewhere speaks of his own son¹ as *μολοβρίτης* in
the meat of a young pig

¹ Eustathius' text is no doubt corrupt, with *υἶδν* ('son') an error for *ῥν* ('pig').

114c Suetonius, *On Defamatory Words*

an interprandial pooper¹

Of one who often retires to defecate in the midst of a meal so that he may fill himself up again.

¹ West's translation, which catches well the comic flavour. The word is cited anonymously in Suetonius, but attributed to Hipponax by Eustathius.

115-118 Epodes

The authorship of frs. 115-117 is much disputed, some attributing them to Archilochus, some to Hipponax, and some assigning fr. 115 to Archilochus and 117 to Hipponax (fr. 116 is omitted here, since no complete word is preserved).

115 Strasburg papyrus

...¹ drifting about on the wave. And at Salmydessus² may the top-knotted Thracians give him naked a most kindly reception—there he will have full measure of a multitude of woes, eating the bread of slaves—stiff from cold. As he comes out from the

IAMBIC POETRY

- 10 ρίγει πεπηγότη' αὐτόν· ἐκ δὲ τοῦ χυκρόου
 φυκία πόλλ' ἐπιχέροι,
 κροτέοι δ' ὀδόντας, ὡς [κ]ύων ἐπὶ στόμα
 κείμενος ἀκρασίη
 ἄκρον παρὰ ῥηγγίνα κυμα
 ταῦτ' ἐθέλοισ' ἄν ιδεῖν,
 15 ὅς μ' ἠδίκησε, λ[ά]ξ δ' ἐφ' ὀρκίοις ἔβη,
 τὸ πρὶν ἑταῖρος [έ]ών.

4 κύμ[ατι] Reitzenstein, κύμ[ασει] Cantarella
 5 εὐφρονέσ[τατα Diels, alii alia 7 ἐνθαναπλήσει pap.,
 sscr. πο]λλαπλαπλήσε[ικα]κα, ἀναπλήσαι West 9 χνου
 pap., corr. Masson 10 ἐπέχοι Reitzenstein, probb. West
 alii, επιχοι leg. Schwartz, corr. Masson 15 ἐπ' Blass
 ὀρκίοις Reitzenstein, ὀρκίσις Diehl

117 P. Argent. 3 fr. 2

- ἢ χλαῖν[α]αστινη[
 κυρτον ε[.....]φιλεῖς
 ἀγχοῦ καθῆσθαι· ταῦτα δ' Ἴππῶνα[ξ ὀ -
 5 ο]ἶδεν ἄριστα βροτῶν,
 οἶ]δεν δὲ κἀρίφαντος· ἂ μάκαρ ὄτ[ις
 μηδαμά κώ σ' εἶδε
 τ[ρ[ά]γου πνέοντα φῶρα· τῶι χυτρεῖ [δὲ νῦν
 Αἰσχυλίδηι πολέμει·
 10 ἐκεῖνος ἡμερσέ[ν σε]ης,
 πᾶς δὲ πέφηνε δό[λος].

4 Ἴππῶνα[ξ Reitzenstein, -α[κτίδης Maas 8 τ[ρ[ά]γου

HIPPONAX

foam may he vomit much seaweed and may his teeth chatter while he lies on his face like a dog at the edge of the surf, his strength spent, . . . This is what I'd like him to experience, who treated me unjustly by trampling on his oaths, he who was formerly my friend.

¹ Only three letters of what precedes are preserved.

² On the southwest coast of the Black Sea. For more details see J. P. Stronk, "Wreckage at Salmydessos," *Talanta* 18-19 (1986-87) 63-75.

117 Same papyrus

. . . the cloak¹ . . . fishing basket(?)² . . . you are in the habit of sitting nearby. Hipponax . . . knows this better than anyone and so does Ariphantus.³ Ah, blessed is he who has never yet seen you, you thief with the stench of a goat(?). Now wage war with the potter Aeschylides. He robbed (you?) of . . . and all your deceit has been revealed.

¹ Perhaps stolen by the thief of v. 8. ² If accented κύρ-
τον, but probably 'hunchbacked' if accented κυρτόν. ³ Ap-
parently a friend of Hipponax rather than the name of the thief.

Diehl, γ]ρ[άσ]ου Wilamowitz fin. suppl. Reitzenstein
10 -έ[ν σε Blass τῆς ἀπαρτί]ης West 11 Diels

IAMBIC POETRY

118 P. Oxy. xviii.2176, ed. Lobel

a ᾠ Σάνν', ἐπειδὴ ρίνα θεό[συλιν]εις
καὶ γαστρὸς οὐ κατακρα[τεῖς,
τοῦς μοι παράσχες, ᾠ[]ν'
σύν τοί τι βουλευῆσαι θέ[λω

b λαιμᾶι δέ σοι τὸ |χεῖ|λος ὡς |ἐρωι|διοῦ

c τὸν] βρα[χίονας
καὶ τὸ]ν τράχ[ηλον
κα[μῆ σε γαστρίη[

d πρῶτον μὲν ἐκδὺς νε.]

e]αὐλήσει δέ σοι
Κίκων τὸ Κωδάλογ [μέλος

b Schol. Nic. Th. 470, "μαιμώσσω" (p. 191 Crugnola)

. . . γράφεται καὶ λαιμώσσω ἀντὶ τοῦ πεινῶν, ὡς
Ἰππῶναξ "λαιμᾶ δέ σου χεῖλος ὡς ἐρωδίου."

HIPPONAX

118 *Oxyrhynchus papyrus* (2nd c. A.D.)

The order of the lemmata and of the fragments of the commentary is disputed. For the former I have adopted the order in which Degani prints them (his fr. 129), since this agrees with the commentary, and my text of both lemmata and commentary is essentially that of Degani. Degani's apparatus and Slings' study should be consulted for supplements. Those scraps which contain little or nothing intelligible have been omitted.

a O Sannus, since you (sport?) a sacrilegious nose¹
and have no control over your appetite, lend me
your ear, O . . . , I want to give you some advice

b your beak is as ravenous as a heron's

c your arms and neck (are wasted?) . . . see that
you don't (get?) colic

d first strip . . .

e Cicon² will pipe for you the tune of Codalus

b Scholiast on Nicander, *Theriaca* ("being very eager")

. . . *λαιμώσσω* is also written [i.e., is a variant reading],
the equivalent of *πεινώ* ('being hungry') as in Hipponax
("your beak—heron's")

IAMBIC POETRY

e Ath. 14.624b

διὸ καὶ τοὺς παρὰ τοῖς Ἑλλησιν ἀυλητὰς Φρυγίους
καὶ δουλοπρεπεῖς τὰς προσηγορίας ἔχειν, οἷός ἐστιν
ὁ παρὰ Ἀλκμᾶνι (fr. 109 PMGF, 206 Calame) Σάμβας
καὶ Ἄδων καὶ Τῆλος, παρὰ δὲ Ἰππώνακτι Κί<κ>ων
καὶ Κώδαλος, καὶ Βάβυς, ἐφ' ᾧ καὶ ἡ παροιμία ἐπὶ
τῶν αἰεὶ πρὸς τὸ χεῖρον ἀυλούντων, "κάκιον ἢ Βάβυς
ἀυλεῖ."

a	1	θεό[συλιν	Lobel	φορέ]εις	Luppe	2	fin.
		Lobel	b	λαιμώσσων, λαιμώσσει, λαιμῶ	codd., corr.		
		Schneidewin	c	1,2 suppl. Lobel	2	fin.	ἐφθίσαι
		suppl. West		3 fin. λάβη	Snell, Lobel	e	2 fin. Latte

Commentarii fragmenta

A (fr. 1 col. i + fr. 9, cf. P. Oxy. xix p. 153)

"ὦ Σάνν', ἐπειδὴ ρίνα θεό[συλιν
εις, καὶ γαστρὸς οὐ κατακρα[τεῖς]· κύρι-
ο]ν ὄνομα ὁ Σάννος, ὦ<κι> λαιδορ[εῖται
πεποιήσθαι φασιν παρὰ τῆ[ν] σαννάδα.

5 Κρ[ῆτ]ας δὲ τὰς ἀγρίας αἰγας λέγειν σαν-
νάδας φη]σὶν Πολέμων ἐν τοῖς Πρὸς
'Αντίγονον κα]ὶ Ἀδαῖον τὰς δὲ αἰγας ἐπι-
]ποπλήκτους εἶναι καιναῖ
]καὶ ἐν τῷ βίῳ το[ὺ]ς εὐή-
10 θεις]μεν[... ἀ]λλ' οὐδὲ του
]ν "ὦ Σά[ν]ν', ἐπειδὴ ρίνα

HIPPONAX

e Athenaeus, *Scholars at Dinner*

For this reason pipers among the Greeks have names that are Phrygian and appropriate to slaves. Examples are *Sambas in Alcman and Adon* and *Telus* and in *Hipponax Cicon* and *Codalus* and *Babys* who gave rise to the proverb said of those whose pipe-playing always gets worse, "he pipes worse than Babys."

¹ Perhaps his penis (see n. 5 on fr. 78), but it's not clear why it would be called "sacrilegious." *Slings* (pp. 84 f.) suggests that *Sannus* is "one who steals food from altars," but then mention of his nose seems strange.

² See fr. 4, 4a, 78.7. Presumably both the piping and the tune are of poor quality.

Fragments of the Commentary

A

"O *Sannus*, since you (sport?) a sacrilegious nose and have no control over your appetite." *Sannus* is a proper name as a term of abuse. (Some?) say that it is derived from *sannas* ('wild goat'). *Polemon* in his *Address to Antigonus and Idaeus*¹ says that the *Cre-tans* call wild goats *sannades*; and . . . that goats are stupid(?) . . . and in (everyday) life simpletons (are so called?)² . . . "O *Sannus*, since you (sport?) a sacri-

IAMBIC POETRY

- θεόσυλιν]ς τοῦς μοι παράσχεις, ὦ
]ν σύν τοί τι βουλευσαι θέ-
 λω·]ς τήν ἱερόσυλιν ῥίνα
 15]ννε[.]ακοντος αὐτοῦ
]ν ἀπό παν-
]ν τάχα δε
]νετομε

B (fr. 3 + 5 + 4, cf. P. Oxy. xviii p. 184)

- “]λαιμᾶι δέ σοι τὸ
 χεῖ]λος ὡς [έρω]διοῦ”. [ἀπό] τοῦ λαιμοῦ ωσαν
 ...].σει[.]ε λέγε[ι. ἀρπ]ακτικὸν δὲ τὸ
 5 ὄρνεο]ν ὃ ἐρωδιό[ς, ὄθεν] κ[αὶ] τοῖς περὶ τὸν Ὀ-
 δυ[σση]ῶ ἐν τ[ῆι] νυκτ[ηγρ]εσῖαι Ἀθηνᾶ ἐπι-
 πέμπ[ε]ι τ[οῦτο]ν τὸν [οἰ]ωνὸν ἀρπασομέ-
 νοις δηλονότι γα[
 να ὥσπερ καὶ γει[
 10 ἐρωδιόν. Παλ(αμῆδης) γρά[φει
 εὔ. “ὡς ἐρωδιῶ” ω[
 ος ἐκτιθεῖς τα[.
 καθηγησαμεν[
 νησον ταύτην[

C (fr. 1 col. ii)

τοῦς]
 βρα[χίονας καὶ τὸ]ν τράχ[ηλον
 κα[.....] μῆ σε γαστρίη [ὑ -”· στρό-

HIPPONAX

legious nose, lend me your ear, O . . . ; I want to give you some advice." . . . the sacrilegious nose . . .

¹ Polemon of Ilium (2nd c. B.C.) ascribed the invention of epic parody to Hipponax (see on fr. 128) and wrote against the art historians Antigonus and Adaeus. ² That Sannus is a nickname for an idiot is substantiated by Aristophanes of Byzantium (fr. 1 Slater).

B

. . . "your beak is as ravenous as a heron's"; he derives 'is ravenous' from the word for gullet . . . The heron is a rapacious bird and hence Athena sent this bird to Odysseus and his companion [i.e., Diomedes] who were about to go on a raiding expedition during the night¹ . . . like . . . heron. Palamedes² writes . . . (not?) well. "A heron's" . . . set forth(?) . . . this island(?)³ . . .

¹ A reference to *Iliad* 10.274 ff. ² According to the *Suda* s.v., Palamedes of Elea (date uncertain) was a grammarian who, among other things, was a collector of words (*ὀνοματολόγος*). ³ If 'island' is the correct reading, as seems likely, there may be a reference to the island called Diomedea where Diomedes' companions were said to have been turned into herons. See D'A. W. Thompson, *A Glossary of Greek Birds*, pp. 88-91.

C

. . . your arms and neck (are wasted?) . . . See that you don't (get?) colic." (He means?) a twisting of the

IAMBIC POETRY

- 5 φο[.....γ]αστρὸς ἀλγηδ.[
 μοι συνεχόμενοι εἰώθασ[ι
 τὴν γαστέρα εἰς ἀπόδ<ε>ξιζιν[νενε-
 κρῶσθαι. ἴδε σου, φησίν, τοὺς β[ραχίονας
 καὶ τὸν τράχηλον ὅτι ἐφθιν[
- 10 καὶ κατεσθίεις καὶ μὴ σε κατα[
 μός. “πρῶτον μὲν ἐκδὺς νε.[”· παραι-
 νεῖ αὐτῷ πρῶτον χειρονομ[ήσαντι τὸ
 φάρμακον πιεῖν· ραιδίως γὰρ ο[ὔτως τὸ
 φάρμακον ποιεῖν καὶ ἀναδοθ[
- 15 “αὐλήσει δέ σοι Κίκων τὸ Κωδά[λου μέλος”·
 σκευ[άσα]ι δὲ τὸν Κίκωνα κ[

D (fr. 6)

-]ς χηραμὸν . ποιοι
- ἱπνοὶ κ]αίονται· λέγει δὲ τὰς καμί-
 5 νους. ἱπ]νὸς δὲ ἀπὸ τοῦ ἐξιποῦν
 τὸ συνεστρ]αμμέν[ο]ν ἐν τῷ στατὶ ὕ-
 δωρ].ν δι]τουλη ἦ[.] φησιν
]εσθαι χ.ορ.[..
- 10]ε γυναικ[ο]π[ί]πην· λ[
]ώματα, τὰ ἐναπολ[ειφ-
 θέντα τῷ κλι]βάνωι περικαύμα-
 τα φλυκτ]αίνας, οὓς ἔνιοι ἀττ[α-
 ράγους καλοῦσιν].[..]νισ[.]αρα[.]η[

HIPPONAX

bowels and stomach pain . . . those afflicted with . . . are in the habit of . . . their stomach as proof of its (their?) deathlike state. See, he says, how your arms and neck are wasted (even though?) you eat up,¹ and see to it that you don't . . . "First strip . . ."; he advises him first to do hand exercises and drink the medicine, for in this way the medicine works more readily and is spread throughout the body. "Cicon will pipe for you the tune of Codalus." To get ready Cicon . . .

¹ It seems that, in spite of the glutton's voracious appetite, he is becoming emaciated. West, *Studies* 147, compares Erysichthon in Callim. *Hymn* 6.88-93.

D¹

. . . hole . . . *ipnoi* are being fired up. By this he means ovens. *Ipnos* is derived from squeezing out (*exipoun*) the water that has collected in dough . . . he says . . . ogler of women² . . . the charred remains left in the oven . . . blisters which some call *ataragoi*³ . . .

¹ Presumably a commentary on a different poem. ² Apparently a continuation of the etymological discussion of *ipnos*.

³ The name given to the blister-like protrusions on the top of baked bread. See Degani, *Studi* 274 f.

IAMBIC POETRY

E (fr. 2 + 8 + Addenda + P. Oxy. x.1233 fr. 29; cf. P. Oxy. xviii p. 185, xix p. 153)

τρ[ιτα]ῖον ἐκ κήρυ[κο]ς ἀσμε[ν...]έ μιν

Commentarii fragmentum

ἀντοὺς ἐπὶ χρόνο[ν.....] ἕως τ[ὸ
 σ]ῶμα ψύχεται· νῦν δ[ὲ ἐ]πὶ ἄμμον θα-
 λα]σσίαν ἐ[κ]βάλλουσι. “τρ[ιτα]ῖον ἐκ κήρυ-
 5 κο]ς ἀσμε[ν...]έ μιν”· πρ[ο] αὐτὰ τὰ ἀνδρ[
 [. . .] ἦν] ἐγκεν αὐτ[ὸ]ν τριταῖον
]ν προ[σ]κηρυ-
]το κὰν τοῖς
]νημος δαρ-
 10 ἐ]κ κήρυκος ἐ-
]ομοῖον τῶι
]ταινησαν
]ντες ἄσσον
]γράφου-
 15 σι ἐ]γὺς τῆς θα-
 λάσσης].ω...ε
 ἐκβά]λλουσι
].πατήρ
],ς διασκευ-
 20]ν νεκρὸν ἐ-
]αιωι ὀστέωι
]. Ἄρ[ι]στοφά-
 ν]πολ[.]ανδρει
].λονων

HIPPONAX

E¹

on the third day at the hands of the herald (and?)
gladly him . . .

Commentary

. . . them for a time . . . until the body grows cold;
and now they cast it forth on the sand of the sea.
“On the third day at the hands of the herald (and?)
gladly him.” (To?) the very . . . he [i.e., the herald?]
brought him on the third day . . . also in the . . . at
the hands of the herald . . . (dis)similar to the . . .
nearer,² they write . . . near the sea . . . they cast forth
. . . father . . . corpse . . . bone . . . Aristophanes³ . . .
common burial place(?) . . .

¹ It seems clear from the commentary that the poem dealt with the *pharmakos* or scapegoat ritual, on which see Slings 89-91, and cf. fr. 5-10. ² Possibly a quotation from Hipponax.

³ Presumably the grammarian Aristophanes of Byzantium.

IAMBIC POETRY

118a Pollux 10.18

τοῦνομα δὲ ἢ ἀπαρτία ἔστι μὲν Ἰωνικόν, ὠνομασ-
μένων οὕτω παρ' αὐτοῖς τῶν κούφων σκευῶν ἃ ἔστι
παραρτήσασθαι . . . εἰ μέντοι ἐν βιβλίῳ τινὶ τοῦνομα
τὴν ἀπαρτίαν εὐρεῖν ἐθέλοις, . . . , εὐρήσεις ἔν τε τῷ
δευτέρῳ τῶν Ἰππώνακτος ἰάμβων,

ἀκήρατον δὲ τὴν ἀπαρτίην ἔχει,

καὶ παρὰ Θεοφράστῳ ἐν τῷ δεκάτῳ Νόμων.

ἀπαρτίαν codd., corr. Bergk

119 Hephaest. Ench. 5.3 (p. 16.16 Consbruch)

καταληκτικὸν . . . τετράμετρον [sc. ἰαμβικὸν] δὲ οἶον
τὸ Ἰππώνακτος·

εἴ μοι γένοιτο παρθένος καλή τε καὶ τέρεια.

120-127 Tetrametri

120 Suda i.487.10 Adler

Βούπαλος· ὄνομα. Ἀριστοφάνης· “εἰ νῆ Δία τις τὰς
γνάθους τούτων δις ἢ τρίς ἔκοψεν ὥσπερ Βουπάλου,

HIPPONAX

118a Pollux, *Vocabulary*

The word ἀπαρτία is Ionic, the name given by the Ionians to light utensils which can be fastened at one's side . . . If however you should wish to find the word ἀπαρτία in a book, . . . , you will find it in the second book¹ of Hipponax's iambs,

he has his utensils undamaged,²

and in the tenth book of Theophrastus' *Laws*.

¹ Only here and in fr. 142 is book 2 explicitly given as a source.

² Masson, whose enumeration West followed, assigned the line to the epodes because it is a pure trimeter, but there are several examples of such verses among the choliambics.

119 Hephaestion, *Handbook of Meters*

An example of the iambic tetrameter catalectic is the line of Hipponax:

If only I might have a maiden who is both beautiful
and tender¹

¹ Perhaps a contamination of Arch. fr. 118 and 196a.6. Since Hephaestion tends to quote from the beginning of a poem, this may be its first verse.

120-127 Trochaic Tetrameters

120 *Suda*

Bupalus, a name. Cf. Aristophanes: "By Zeus, if anyone had struck their jaws two or three times like that of Bu-

IAMBIC POETRY

φωνὴν ἂν οὐκ εἶχον" (*Lys.* 360 sq.). παρὰ τῷ Ἴππώνακτι
(τὸ Ἴππωνάκτειον Degani)

λάβετέ μεο ταϊμάτια, κόψω Βουπάλου τὸν
ὀφθαλμόν.

cf. *Sud.* iii.155.24 Adler

μοῦ codd., corr. Fick θοιμάτιον codd., corr. Schnei-
dewin Βουπάλω *Suda* iii.155, rec. West

121 Erotian. *lex. Hippocr.* a 31 (p. 15.8 Nachmanson)

ἀμφιδέξιος· Βακχείος φησιν ἀμφοτεροδέξιος, ὡς ἀμ-
φήκης ὁ ἀμφοτέρωθεν ἠκονημένος. σαφὲς δ' αὐτὸ
ποιεῖ Εὐριπίδης ἐν Ἴππολύτῳ (780) λέγων "ἀμφιδέξιον
σίδηρον" ἀντὶ τοῦ ἐκατέρωθεν τέμνοντα. ὁ δὲ Ἴπ-
ποκράτης (*Aph.* 7.43) οὐκ ἐπὶ τοῦ ἀμφήκους ἀλλ' ἐπὶ
τοῦ εὐχρήστου τίθεται κατὰ ἀμφότερα τὰ μέρη.
διδάσκει δὲ καὶ ὁ ποιητής, τὸ μὴ καθ' ἓν μόνον μέρος
εὐχρηστον περιδέξιον λέγων (*Il.* 21.163). ὁμοίως καὶ ὁ
Ἴππώναξ φησιν·

ἀμφιδέξιος γάρ εἰμι κοῦκ ἀμαρτάνω κόπτων.

cf. Galen. in *Hippocr. Aph.* (xviii(1).147 sq. Kühn) et *lex. Hip-
pocr.* (xix.78 K.)

καὶ οὐχ codd., corr. ten Brink κόπτων om. Gal.
utroque loco

HIPPONAX

palus, they wouldn't have any voice." It is a parody of Hipponax,

take my cloak, I'll hit Bupalus in the eye¹

¹ Combined by many with fr. 121, perhaps rightly.

121 Erotian, *Lexicon on Hippocrates*

amphidexios. Bacchius says *amphoterodexios*, with the meaning 'two-edged,' i.e., sharp on both sides. Euripides clearly does this in *Hippolytus* when he speaks of an "*amphidexios* sword" instead of a sword that cuts on both sides. In Hippocrates it does not mean 'two-edged' but having ready use of limbs on both sides. And the poet [i.e., Homer] proves this when he uses *peridexios* of what is not readily useful in one part only. Similarly Hipponax says:

for I have two right hands and I don't miss with my punches

IAMBIC POETRY

122 Hephaest. *Ench.* 6.2 (p. 18.16 Consbruch); praecedit Arch. fr. 88

τοῦτο δὲ τὸ τετράμετρον [sc. τὸ καταληκτικὸν] γίνεται καὶ χωλόν, τοῦ παρατελεύτου ποδὸς σπονδείου γενομένου, οἷόν ἐστι καὶ τὸ

Μητροτίμω δηῦτέ με χρῆ τῶ σκότῳ δικάζεσθαι.

cf. schol. p. 271.13 Consbruch, Io. Sicel. in Hermog. *Rhet. Gr.* vi.240.13 Walz

Μητρόδημε et κολάζεσθαι Io. Sicel.

123 Strabo 14.1.12

ἐκ Πριήνης δὲ ἦν Βίας, εἷς τῶν ἑπτὰ σοφῶν, περὶ οὗ φησιν οὕτως Ἴππῶναξ·

καὶ δικάζεσθαι Βίαντος τοῦ Πριηνέως κρέσσον.

cf. Diog. Laert. 1.84, *Sudam* i.470.19, ii.93.21 Adler

δικάσασθαι Strabo Πριηνέος Diog. cod. B κρέσσον Strabo, Diog. B^{ac}, κρείσσον Diog., κρείσσων *Suda* (rec. Degani)

124 Sext. Emp. *adv. math.* 1.275

ἔχοι δ' ἂν τινα, φασίν, [ἢ γραμματικῆ] ἑξαιρέτως καὶ ταῖς τῶν μανθανόντων αὐτὴν πατρίσιν ἀναγκαῖα. Λεβεδίων γοῦν διαφερομένων πρὸς τοὺς ἀστυγείτονας περὶ Καμανδωλοῦ ὁ γραμματικὸς τὸ Ἴππωνάκτειον παραθέμενος ἐνίκα·

HIPPONAX

122 Hephaestion, *Handbook of Meters*

This catalectic tetrameter also occurs in 'limping' form, with the penultimate foot becoming a spondee, as in

Once again I must take the swindler¹ Metrotimus²
to court³

¹ See n. 8 on fr. 79.

² Treated by some as a fictitious name ironically alluding to the *μητροκοίτης* Bupalus of fr. 12.2.

³ Although cited anonymously, the verse is commonly assigned to Hipponax because the same infinitive occurs in fr. 123 and because a Metrotime appears in the choliambics of Herodas 3.

123 Strabo, *Geography*

Bias, one of the Seven Sages, came from Priene. Hipponax speaks about him as follows:

and to have a better judge than Bias of Priene¹

¹ Joined by some to fr. 122. Bias appears also in Callimachus fr. 191.73 Pf., a poem which begins with an address to Hipponax (see fr. 1 above).

124 Sextus Empiricus, *Against the Professors*

And grammar, they say, can contain some things which are especially necessary for the countries of those who learn it. At any rate when the Lebedians were quarreling with their neighbours over Camandolus, the grammarian won the day by citing the verse from Hipponax:

IAMBIC POETRY

μηδὲ μοιμύλλειν Λεβεδίην ἰσχάδ' ἐκ
Καμανδωλοῦ.

μοι μὴ λαλέει(ν) codd., corr. Meineke ex Hesych. μοιμύλλειν
θηλάζειν, ἐσθίειν Καμανδωδοῦ in test. et v.l. in versu

125 Strabo 8.3.8

καὶ τὸ Βουπράσιον μὲν δὴ μέρος ἦν τῆς Ἥλιδος,
ποιητικῶ δέ τινα σχήματι συγκαταλέγειν τὸ μέρος τῷ
ὄλφ φασι τὸν Ὅμηρον ὡς τὸ "ἀν' Ἑλλάδα καὶ μέσον
Ἄργος" (Il. 2.615) . . . χρῶνται δὲ καὶ οἱ νεώτεροι,
Ἴππῶναξ μὲν·

Κυπρίων βέκος φαγοῦσι κάμαθουσίων πυρῶν

—Κύπριοι γὰρ καὶ οἱ Ἀμαθούσιοι—καὶ Ἄλκμᾶν δέ
(fr. 55 PMGF, 121 Calame).

καὶ Ἄμ. codd., corr. Hermann

127 Hesych.

Κυβήβη· ἡ μήτηρ τῶν θεῶν, καὶ ἡ Ἀφροδίτη . . . <ὕπὸ
Λυδῶν> (suppl. ten Brink e Phot. i.355 Naber) ἢ (del.
Degani) καὶ Φρυγῶν. παρ' ὃ καὶ Ἴππῶνάξ φησι·

καὶ Διὸς κούρη Κυβήβη καὶ Θρεϊκίη Βενδῖς.

ἄλλοι δὲ Ἄρτεμιν.

διόσκουρος κυβήκη cod., corr. Bergk θρηϊκή βένδιν
cod., corr. Bergk (Θρε- Fick)

HIPPONAX

and not to suck on a Lebedian dried fig¹ from
Camandolus²

¹ Probably = vagina (see nn. on Arch. fr. 250, 251.4 and Henderson 22), especially if Bartalucci, *Maia* 16 (1964) 248, is right in analysing *μοιμύλλειν* as both 'suck' and 'fuck, I pray' (*μοιμύλλειν*). ² Site unknown, but presumably in the territory of Lebedos which lay between Teos and Colophon.

125 Strabo, *Geography*

And although Buprasium was a part of Elis, they say that by a kind of poetic figure Homer includes the part with the whole, in "throughout Greece and the middle of Argos" . . . And more recent poets also use the figure, as for example Hipponax:

those who ate the bread¹ of Cyprian and Amathusian wheat

—for the Amathusians are also Cyprians—and Alcman.

¹ A Phrygian word according to Herodotus 2.2.

127 Hesychius, *Lexicon*

Cybebe: the Mother of the Gods, and identified with Aphrodite by the Lydians and Phrygians. Compare what Hipponax says:

and the daughter of Zeus, Cybebe, and Thracian Bendis.

Others identify her with Artemis.

IAMBIC POETRY

128-129a Hexametri

128 Ath. 15.698b

Πολέμων δ' ἐν τῷ δωδεκάτῳ τῶν πρὸς Τίμαιον περὶ τῶν τὰς παρωδίας γεγραφότων ιστορῶν τάδε γράφει "καὶ τὸν Βοιωτὸν δὲ καὶ τὸν Εὐβοιοῦν τοὺς τὰς παρωδίας γράψαντας λογίους ἂν φήσαιμι διὰ τὸ παίζειν ἀμφιδεξίως καὶ τῶν προγενεστέρων ποιητῶν ὑπερέχειν ἐπιγεγονότας. εὐρετὴν μὲν οὖν τοῦ γένους Ἴππωνακτα φατέον τὸν ἰαμβοποιόν. λέγει γὰρ οὗτος ἐν τοῖς ἑξαμέτροις·

Μοῦσά μοι Εὐρυμεδοντιάδεω τὴν ποντοχάρυβδιν,
τὴν ἐγγαστριμάχαιραν, ὃς ἐσθίει οὐ κατὰ κόσμον,
ἔννεφ¹, ὅπως ψηφίδι <κακῆ> κακὸν οἶτον ὄληται
βουλῆ δημοσίῃ παρὰ θιν' ἀλὸς ἀτρυγέτιο.

1 Εὐρυμεδοντιάδεα A (rec. West), corr. Wilamowitz
3 κακῆ suppl. Musurus, κακὸς Cobet, κακῶς Kalinka
ὀλεῖται Cobet (rec. West)

¹ See n. 1 on fr. 118A. ² On this topic see Athenaeus 15.698a-699c and especially Degani's introduction (pp. 5-36) to his *Poesia parodica greca* (Bologna 1982). ³ Boeotus of

HIPPONAX

128-129a Dactylic Hexameters

128 Athenaeus, *Scholars at Dinner*

Polemon,¹ inquiring into the composers of parody,² writes as follows in the twelfth book of his *Address to Timaeus*: "I should say that both Boeotus and Euboeus³ who composed parodies are skilled in words because they play with double meanings and, although born later, outstrip the poets who preceded them. It must be said, however, that the iambic poet Hipponax was the founder of the genre.⁴ For he speaks as follows in hexameters:

Tell me, Muse,⁵ of the sea swallowing,⁶ the stomach carving⁷ of Eurymedontiades⁸ who eats in no orderly manner, so that through a baneful vote determined by the people he may die a wretched death along the shore of the undraining(?) sea.⁹

Syracuse and Euboeus of Paros wrote in the 4th c. B.C. Almost nothing has survived.

⁴ Arist. *Poetics* 1448a12 calls Hegemon of Thasos (5th c.) the founder of parody, but by this he means that Hegemon made parody a profession.

⁵ The first of several epic parodies in the poem. For the opening cf. *Hymn to Aphrodite* 1.

⁶ Literally 'the sea-Charybdis,' i.e., his drinking is compared to the famous whirlpool which "sucks up the dark water" (*Od.* 12.104).

⁷ Literally 'the knife-in-the-stomach,' i.e., he does not take the time to cut up food before eating it, relying on his stomach to perform the function of a knife.

⁸ There was a Eurymedon, king of the Giants (*Od.* 7.58 f.), but it is unclear what relevance, if any, this has for identifying the patronymic.

⁹ It seems that Hipponax is alluding to the *pharmakos* ritual (cf. fr. 5). For an excellent discussion of the poem see Degani, *Studi* 187-205, 216-225.

IAMBIC POETRY

129 Gramm. in cod. Voss. gr. Q 20 (Reitzenstein, *Geschichte der gr. Etymologica* 367)

οἱ δὲ Ἴωνες αὐτῆν [sc. τὴν αἰτιατικὴν] εἰς τὴν οὐν
ἐποίουν, Σαπφοῦν καὶ Λητοῦν, ὡς δηλοῦσιν αἱ χρή-
σεις . . . ὁμοίως καὶ παρ' Ἰππώνακτι·

πῶς παρὰ Κυψοῦν ἦλθε.

129a Suet. π. παιδιῶν (p. 65 Taillardat)

σκιράφεια δ' ἐκάλουν τὰ κυβευτήρια· ὅθεν καὶ τοὺς
πανούργους σκιράφους ἐκάλουν Ἰππωνάξ τε καὶ ἑτε-
ροί, ἀπὸ τῆς ἐν τοῖς σκιραφείοις δηλονότι ῥαδιουρ-
γίας.

Eust. in Hom. *Od.* 1.107 (1397.24)

καὶ ὅτι ἐσπουδάζετο ἡ κυβεία, οὐ μόνον παρὰ Σικε-
λοῖς, ἀλλὰ καὶ Ἀθηναίοις, οἱ καὶ ἐν ἱεροῖς ἀθροίζόμε-
νοι ἐκύβευον, καὶ μάλιστα ἐν τῷ τῆς Σκιράδος
Ἀθηνᾶς τῷ ἐπὶ Σκίρω. ἀφ' οὗ καὶ τὰ ἄλλα κυβευτήρια
σκιράφεια ὠνομάζετο. ἐξ ὧν καὶ πάντα τὰ πανουργή-
ματα διὰ τὴν ἐν σκιραφείοις ῥαδιουργίαν σκίραφοι
ἐκαλοῦντο. Ἰππωνάξ·

τί με σκιράφοις ἀτιτάλλεις;

HIPPONAX

129 Anonymous Grammarian

The Ionians formed the accusative (of feminine nouns ending in $-\omega$) in $-\ουν$, e.g. $\Sigmaαφφούν$ and $\Lambda\etaτοούν$, as the usage shows . . . Similarly also in Hipponax:

how he came to Cypso¹

¹ Perhaps a parody of Καλυψοῦν (Calypso) with obscene intent (cf. fr. 17 with n. 1 and Arch. fr. 45). The same word may be present in fr. 77.1. Some treat the fragment as interrogative.

129a Suetonius, *On Greek Games*

They used to call dicing places *skirapheia*. Clearly because of the trickery that went on in them Hipponax and others called tricksters *skiraphoi*.

Eustathius on Homer, *Odyssey*

And they say that dice playing was taken seriously not only by the Sicilians but also by the Athenians who gathered together and played dice even in temples, and especially in the temple of Athena Skiras in the district Skiron. As a result other dicing places were called *skirapheia* and all acts of trickery were called *skiraphoi* because of the trickery in the *skirapheia*. Cf. Hipponax:

why do you raise me on trickery?¹

¹ Of the two meanings, trickster and trickery, given by the sources, the latter seems more appropriate for the fragment.

IAMBIC POETRY

130 Hesych.

ἄβδης· μᾶστιξ παρ' Ἰππώνακτι.

131 Hesych.

Ἄγχαλέη· τόπον ὄνομα παρ' Ἰππώνακτι.

132 Eust. in Hom. *Od.* 12.281 (1721.62)

ὅτι δὲ τὸ ἀδῶ ἀδήσω καὶ αὐτόχρημα τὸ ἤδεσθαι δηλοῖ
ποτε, δῆλον ἀπὸ χρήσεως Ἰππώνακτος, ἣν Ἡρα-
κλείδης προφέρει, εἰπόντος

ἄδηκε βουλή,

ἤγουν ἤρεσκε τὸ βούλευμα.

133 Io. Philop. *τονικὰ παραγγέλματα* (p. 38.11 Dindorf;
hinc Herodian. i.511.6 Lentz)

τὰ εἰς ας μὴ παραληγόμενα τῷ εὖ σὺν ἀμεταβόλῳ
ὀξύνεται . . . τὸ δὲ ἄλλως παρ' Ἰππώνακτι <προ>πα-
ροξύνεται, ἀπὸ τοῦ ἄλλως πλεονάσαν τὸ α.

HIPPONAX

130 Hesychius, *Lexicon*

ἄβδης, 'whip,' occurs in Hipponax.

131 Hesychius, *Lexicon*

Ἄρχαλέη, the name of a place¹ in Hipponax.

¹ Unidentified and hence often emended (see fr. 149 Degani)

132 Eustathius on Homer, *Odyssey*

That ἀδῶ ἀδήσω and in fact ἤδεσθαι explain it (i.e., ἀδηκότας) is clear from the usage of Hipponax (cited by Heraclides¹) who said

the plan pleased,²

i.e., the resolution was pleasing.

¹ A grammarian from Miletus (1st c. A.D.). ² The perfect of ἀνδάνω, formed apparently from the aorist infinitive ἀδεῖν as though it were a present.

133 Ioannes Philoponus, *Rules of Accentuation*

Words ending in -ας which do not have ε in the penultimate syllable are oxytone without any change . . . But ἄλιας in Hipponax is proparoxytone since it is from ἄλις ('in abundance') with pleonastic α.

IAMBIC POETRY

134 Orion, *etym.* col. 30.14 Sturz

ἀλίβας· ὁ νεκρός, παρὰ τὸ λιβάδα καὶ ὑγρότητα μὴ ἔχειν. ἔστι παρ' Ἰππώνακτι καὶ ἐπὶ τοῦ ὄξους.

cf. *Et. Gen.* a 489, *Et. Sym.* a 592, *Et. Mag.* a 847 L.-L., etc.

135 ἀνασεισίφαλλος

135a ἀνασυρτόλις

135b βορβορόπη

Eust. in Hom. *Il.* 23.775 (iv.835.13 V.d.Valk)

ἐνταῦθα δὲ οὐκ ἄκαιρον εἰπεῖν καὶ ὅτι στόμα τὸ οὕτως ἀποπτύον ὄνθον λεχθείη ἂν καὶ βορβόρου ὀπή, ὅπερ κατὰ παλαιὰν ἱστορίαν συνθεῖς ὁ βαρύγλωστος Ἰππῶναξ “βορβορόπη” ὑβρισε γυναῖκά τινα, σκώπτων ἐκείνην εἰς τὸ παιδογόνον ὡς ἀκάθαρτον. ὃς καὶ “ἀνασεισίφαλλον” ἄλλην τινα διέσυρεν, ὡς ἀνασειούσαν, φασί, τὸν φάλγητα.

HIPPONAX

134 Orion, *Etymologicum*

ἀλίβας is 'corpse,' from lack of λιβάς ('moisture') and wetness. In Hipponax¹ it also means 'vinegar.'

¹ Probably Hipponax is an error for Callimachus, since the etymological lexica cite the latter (fr. 216 Pf.) for the meaning 'vinegar' (i.e., dead wine?). Or perhaps Callim. fr. 216, ἔβηξαν οἶον (οἶνον codd., corr., Bentley) ἀλίβαντα πίνοντες, "they coughed as though drinking vinegar," should be assigned to Hipponax.

135 cock-shaker

135a self-exposer

135b opening of filth¹

Eustathius on Homer, *Iliad*

Here it is not inappropriate to say that a mouth that spits out in this way might be described as an opening of dung and filth, a combination which according to ancient information the bitter-tongued Hipponax formed when he insultingly called a woman 'opening of filth,' jeering at her for her impure child-bearing. He also tore to pieces another woman, calling her a 'cock-shaker.'

¹ βορβορόπη is the form given by Eustathius. Other sources give -ώπη, -όπισ, -όκη, -ωπός. By 'opening' Hipponax is referring to the vagina. For a full treatment of the other testimonia on these three words see frs. 151, 152, 158 Degani.

IAMBIC POETRY

Suda iii.429.15 Adler

Ἴππῶναξ δὲ “βορβορόπιν” ὡς ἀκάθαρτον ταύτην φησίν, ἀπὸ τοῦ βορβόρου, καὶ “ἀνασυρτό{πο}λιν” ἀπὸ τοῦ ἀνασύρεσθαι.

135c Eust. in Hom. *Il.* 9.129 (ii.678.2 V.d.Valk)

Ἀντιφάνης δέ, φασί, “κασωρίτιν” ἔφη τὴν ἐπὶ τέγουσ προεστῶσαν (fr. 310 K.-A.). οὕτω δὲ καὶ Ἴππῶναξ.

136 Antiattic. in Bekker, *Anecd. Gr.* i.82.13

ἀνδριάντα· τὸν λίθινον ἔφη Ἴππῶναξ Βούπαλον <τὸν> (suppl. Diehl) ἀγαλματοποιόν.

137 *Et. Gen.* (p. 14 Calame) = *Et. Mag.* 99.14

ἀναρριχᾶσθαι . . . εὐρίσκεται καὶ χωρὶς τῆς ἀν συλλαβῆς παρ’ Ἴππώνακτι, ἀρριχῶμαι. οὕτως Ἡρωδιανὸς ἐν τῷ περὶ παθῶν (ii.387.5 Lentz, cf. 475.27)

138 Phryn. *praep. soph.* p. 28.1 von Borries (Bekker, *Anecd. Gr.* i.17.22)

ἄσβολος· θηλυκῶς λέγουσιν, Ἴππῶναξ δὲ ἀρσεικῶς. τινὲς δὲ καὶ τὴν ἀσβόλην.

HIPPONAX

*Suda*²

Hipponax calls her 'opening of filth' as of one who is impure, from βόρβωρος 'filth,' and 'self-exposer' from ἀνασύρεσθαι 'to pull up one's clothes.'

² In what immediately precedes the *Suda* cited Arch. fr. 207-209.

135c Eustathius on Homer, *Iliad*

They say that Antiphanes called a prostitute in a brothel *kasoritis*. So also Hipponax.

136 Anti-Atticist

Hipponax called the sculptor Bupalus a statue made of stone.¹

¹ It is unclear whether 'statue made of stone' (i.e., blockhead?) or only 'statue' is to be attributed to Hipponax.

137 *Etymologicum Genuinum* and *Magnum*

ἀναρριχᾶσθαι: it is found also without the syllable *αν* in Hipponax, ἀρριχῶμαι 'I clamber up with hands and feet.' So Herodian in *On the Modification of Words*.

138 Phrynichus, *Sophistic Preparation*

ἄσβωλος 'soot' is feminine, but masculine in Hipponax.¹ Some use the form ἄσβόλη.

¹ Perhaps a reference to fr. 103.10, but the gender there cannot be determined.

IAMBIC POETRY

138a Phot. β 68

βαρεία χείρ· Ἴππῶναξ τὴν δεξιάν.

139 Hesych.

βασαγικόρος· ὁ θᾶσσον συνουσιάζων παρὰ Ἴππώ-
νακτι.

140 Antiattic. in Bekker, *Anecd. Gr.* i.85.20

βατταρίζειν Ἴππῶναξ.

141 Hesych.

βεβρενθυμένον παρὰ Ἴππώνακτι ὀργιζόμενον.

βεβρενθόμενον cod., corr. (dub.) Alberti, βρενθόμενον
Dindorf

142 Antiattic. in Bekker, *Anecd. Gr.* i.85.23

βίκος· Ἴππῶναξ δευτέρῳ. Ἡρόδοτος πρώτῳ (194).

βίκος pro βίκος Dindorf

HIPPONAX

138a Photius, *Lexicon*

βαρέια χεῖρ ('heavy hand'): Hipponax uses it of the right hand.¹

¹ A surprising gloss. More natural is Hesychius' gloss of the same two words as *μυιφόνος* 'bloodthirsty.'

139 Hesychius, *Lexicon*

*βασαγικόρος*¹ is used by Hipponax of one who is quick (too quick?) to have sexual intercourse.

¹ The word is not found elsewhere and various emendations have been suggested (see fr. 154 Degani). Some postulate a Lydian origin, comparing fr. 92.1.

140 Anti-Atticist

βατταρίζειν ('to stammer') is found in Hipponax.¹

¹ For a detailed study of this and related words see O. Masson, *Glotta* 54 (1976) 84-98.

141 Hesychius, *Lexicon*

βεβρενθυμένον meaning 'angry' is found in Hipponax.¹

¹ Degani (fr. 156) prefers Dindorf's emendation, since only the present and imperfect of this verb are attested elsewhere.

142 Anti-Atticist

βίκος occurs in the second book of Hipponax and the first book of Herodotus.¹

¹ The word, perhaps of Egyptian origin, is used to describe various kinds of containers for liquids or food (see fr. 16 Degani).

IAMBIC POETRY

143 Diog. Laert. 4.58

γεγόνασι δὲ Βίωνες δέκα . . . δέκατος ἀγαλματοποιὸς
Κλαζομένιος ἢ Χίος, οὗ μέμνηται καὶ Ἴππῶναξ.

144 *Et. Gen.* β 178 = *Et. Sym.* β 151 (pp. 95-96 Berger) =
Et. Mag. 204.28 (hinc Herodian. ii.282.7, 482.32
Lentz) = Zonaras (p. 401 T.)

βόλιτον· βόλβιτον δὲ Ἴωνες, οἳ τε ἄλλοι καὶ Ἴπ-
πῶναξ, οἶον

βολβίτου κασιγνήτην.

144a Tzetz. *Chil.* 13.636

καὶ δούλος δὲ τῷ ποιητῇ κλήσιω ὑπήρχε Βύκκων.

Tzetz. ad loc. (p. 602 Leone)

βύκκων δὲ ὁ βρύχων ἦτοι ὁ ὄνος παρά τε Λυδοῖς καὶ
τοῖς κατ' Ἐφεσον Ἴωσι λέγεται.

145 Ath. 9.374e

(δέλφαξ) ἐπὶ δὲ τῶν θηλειῶν τοῦνομα τάττει Ἀριστο-
φάνης Ταγηνισταῖς (fr. 520.6 K.-A.) . . . καὶ Ἴππῶναξ δ'
ἔφη·

†ὡς† Ἐφεσίη δέλφαξ.

ὡσ<περ> vel ὡς <ἀν> Meineke, ὡς <. . .> E. Welcker

HIPPONAX

143 Diogenes Laertius, *Lives of the Philosophers*

There were ten named Bion . . . The tenth was a sculptor from Clazomenae or Chios, mentioned by Hipponax.

144 *Etymologicum Genuinum, Symeonis, Magnum, Zonaras*

βόλιτον: the Ionians, including Hipponax, use the form βόλβιτον, as in

sister of cow manure¹

¹ For the figure cf. fr. 48 and 103.10.

144a Tzetzes, *Chiliads*

And also the poet [Homer] had a slave named Bycon.

Tzetzes ad loc.

βύκκων is used by the Lydians and the Ionians in Ephesus of one who eats greedily(?) or of an ass.¹

¹ It is only a possibility that the word occurred in Hipponax.

145 Athenaeus, *Scholars at Dinner*

Aristophanes in *The Broilers* treats δέλφαξ as feminine . . . And also Hipponax said:

(like?) an Ephesian sow¹

¹ With reference to a woman?

IAMBIC POETRY

146 Hesych.

ἐμβάφιον· ὀξύβαφον παρ' Ἰππώνακτι.

146a Hesych.

“ἐμπεδῆς <δὲ> γαμόρος <ἔ>μαρψεν Ἄιδης” (Trag. adesp. 208 K.-Sn.). ἐμπεδον ἔλεγον τὸν Ἄιδην, ὡς Ἰππῶναξ, ἀντὶ τοῦ ἐν πέδῳ καὶ χθόνιος.

ἀντίον τοῦ οὖν ἐμπέδου χθόνιος cod., corr. West (ἀντὶ iam Heinsius), ἀντὶ τοῦ ὀ (vel ὦν) ἐν πέδῳ, χθόνιος Degani (fr. 159)

146b Phot. *lex.* i.241 Naber

ἐκμψίουσα τροφὰς διδοῦσα χόνδρου, καὶ τὰ ἐψητά. Αἰσχύλος ἐν Τροφοῖς (fr. 246b Radt). “βιοτήν αὐξιμον ἐκμψίουσα.” Ἰππῶναξ.

ἐψιοῦσα cod., corr. Lobeck

147 Suet. *de blasph.* (p. 63 Taillardat)

παρ' Ἰππώνακτι δὲ καὶ “ἐπτάδουλος.”

Ex eodem fonte Eust. in Hom. *Il.* 8.488 (ii.623.9 V.d.Valk); praecedat Arch. fr. 228

Ἰππῶναξ δὲ τὸν τρία ὑπεραναβὰς ἀριθμὸν “ἐπτάδουλον” ἔφη τινά.

HIPPONAX

146 Hesychius, *Lexicon*

ἐμβάφιον is used by Hipponax¹ of a saucer for vinegar.

¹ Perhaps an error for Hippocrates, since the same gloss appears in Galen, *Lexicon to Hippocrates* (xix.97 Kühn).

146a Hesychius, *Lexicon*

“Hades the landowner under the earth seized.” They called Hades ἔμπεδος, as did Hipponax, instead of ‘in the ground’ and ‘under the ground.’

146b Photius, *Lexicon*

ἐκμψίουσα: giving food consisting of gruel, and what is boiled. Cf. Aeschylus in *Nurses* (of Dionysus): “feeding gruel as growth-promoting sustenance.” So Hipponax.¹

¹ Presumably only ἐμφιούσα (or some form of the verb) is to be attributed to Hipponax. The *vox nihili* ἐψιούσα is generally emended on the basis of Hesychius’ ἐμφιούσα (ἐμφιούσα corr. Lobeck): ἐρέγματα διδούσα, i.e., ‘giving crushed grain.’

147 Suetonius, *On Defamatory Words*

And in Hipponax there is also ἐπτάδουλος.

Eustathius on Homer, *Iliad*

And Hipponax, exceeding the number three, called someone ἐπτάδουλος.

IAMBIC POETRY

Eust. in Hom. *Od.* 5.306 (1542.49)

τρίδουλος . . . Ἴππῶναξ δὲ ὑπεραναβὰς τοῦτό φησιν·

ἀφέω τοῦτον

τὸν ἐπτάδουλον;

148 *Suda* i.344.22 Adler

ἄρρεν· καὶ ἄρρενικῶς καὶ ἡμίανδρος καὶ ἡμιγύναιξ
καὶ διγενῆς καὶ θηλυδρίας καὶ ἔρμαφρόδιτος καὶ ἴθρις
. . . Ἴππῶναξ δὲ ἡμίανδρον, τὸν οἶον ἡμιγύναικα.

148a *Pollux* 4.169 = 10.113

κύπρον δὲ τὸ οὕτω καλούμενον μέτρον εὔροις ἂν παρ'
Ἀλκαίῳ ἐν δευτέρῳ μελῶν (fr. 417A Voigt). καὶ
ἡμίκυπρον παρ' Ἴππώνακτι ἐν τῷ πρώτῳ τῶν ἰάμβων.

149 *Hesych.*

θεύτιν (θεῶτιν Bergk, θευτίν Smyth)· †σκαράδιν. † Ἴπ-
πῶναξ.

HIPPONAX

Eustathius on Homer, *Odyssey*

τρίδουλος ('thrice a slave') . . . and Hipponax, exceeding this, says:

Am I to excuse this sevenfold slave?¹

¹ Since this sentence occurs in Herodas 5.74, some consider Hipponax an error for Herodas, but it is possible that Hipponax also used the word *ἐπτάδουλος*.

148 *Suda*

male: and in the manner of a male and half-man and half-woman and of doubtful sex and effeminate and hermaphrodite and eunuch . . . and Hipponax calls

half-man

one who is, as it were, half-woman.

148a Pollux, *Vocabulary*

You can find the measure called 'cyprus' in the second book of Alcaeus' lyric poems, the

half-cyprus

in the first book of Hipponax's iambs.¹

¹ The 'cyprus' is said to have been a grain measure used by those in the Pontic area. Hesychius s.v. *ἡμίκυπρον* defines it as half a medimnus, i.e., about 25 litres as an Attic measure.

149 Hesychius, *Lexicon*

A corrupt gloss on the word for 'squid.'

IAMBIC POETRY

150 Pollux 10.184

κάνναι δὲ πλεγμάτιόν τι ἐστίν . . . , τὸν μέντοι ταύτας
πλέκοντα †καννηνοποιὸν† Ἴππῶναξ κέκληκεν.

ita CLB, καννακοποιὸν A, ὁ ποιῶν FS, κανητοποιὸν Bergk

151a 'Diogen.' 5.69 (*Paroem. Gr.* i.264.13 L.-S.)

Κωδάλου χοῖνιξ· ἐπὶ τῶν μεγάλους μέτροις κεχρη-
μένων.

151b Erotian. fr. 17 (p. 103 Nachmanson)

κοχώνην οἱ μὲν τὸ ἱερὸν ὀστούν, οἱ δὲ τὰς κοτύλας
τῶν ἰσχύων, ἐξ ὧν ἐστὶν Ἀριστοφάνης ὁ γραμματικός
(fr. 341 Slater). Γλαυκίας δὲ καὶ Ἴσχομάχος καὶ Ἴπ-
πῶναξ τὰ ἰσχία.

152 Hesych.

κραδησίτης· φαρμακός, ὁ ταῖς κράδαις βαλλόμενος.

HIPPONAX

150 Pollux, *Vocabulary*

κάνναι are a kind of wickerwork . . . Hipponax called one who plaits them a

maker of reed mats¹

¹ The precise form of the word is uncertain, but the meaning is reasonably clear.

151a Pseudo-Diogenianus, *Proverbs*

A 'choenix' of Codalus:¹ of those who use large measures.

¹ A 'choenix' was a dry measure, 1/48 of an Attic medimnus (see n. on fr. 148a). Codalus is named in fr. 118e, but that is no guarantee that the proverb was used by Hipponax.

151b Erotian, *Lexicon on Hippocrates*

Some take κοχώνη to mean the tail bone, others (among them Aristophanes the grammarian) the sockets of the hip joints. Glaucias, Ischomachus and Hipponax¹ take it to mean the haunches.

¹ Almost certainly not the poet. Perhaps the grammarian mentioned by Athenaeus 11.480f or an error for the medical writer Hippon (see Degani's edition p. 186).

152 Hesychius, *Lexicon*

καρδησίτης: scapegoat, one struck by fig branches.¹

¹ Attribution to Hipponax is suggested by frs. 5, 6, 9, 92.4 and 92.7.

IAMBIC POETRY

153 Ps.-Plut. *de musica* 8.1133f

καὶ ἄλλος δ' ἐστὶν ἀρχαῖος νόμος καλούμενος Κρα-
δίας, ὃν φησιν Ἰππῶναξ Μίμνερμον αὐλήσαι. ἐν
ἀρχῇ γὰρ ἐλεγεία μεμελοποιημένα οἱ αὐλωδοὶ ἤδον.

Hesych.

κραδῆς νόμος· νόμον τινὰ ἐπαυλοῦσι τοῖς ἐκπε-
πομένοις φαρμακοῖς, κράδαις καὶ θρίοις ἐπιραβδι-
ζομένοις.

154 Prisc. *Inst.* 7.7 (ii.289.5 Keil)

nec mirum, cum Graecorum quoque poetae similiter in-
veniantur protulisse vocativos in supra dicta terminatione.
Ἀνακρέων ἤλιε καλλιλαμπέτη (fr. 451 PMG) posuit pro
καλλιλαμπέτα. Ἰππῶναξ·

εὐήθες κρίτη

pro κρίτα.

ενητες, ευντες, ευγες, ειτυτες, ειγυτες codd., corr. Krehl
καριτη et καριτα codd., corr. Putschen

155 Herodian. π. καθολ. προσφδ. in cod. Vind. hist. gr.
10 f. 5^v (ed. H. Hunger, *JÖByzG* 16 [1967] 23)

κρεκύδειλος ὄνομα προπαροξύνεται ἐπὶ τοῦ (σαύ)ρου
τιθέμενον παρὰ τοῖς Ἰωσιν, ὥσπερ παρ' Ἰππώνακτι

HIPPONAX

153 Pseudo-Plutarch, *On Music*

And there is also another ancient melody called Cradias,¹ which Hipponax says Mimnermus performed on the pipe. For in the beginning singers to the pipe sang elegies set to music.

Hesychius, *Lexicon*

κραδίης νόμος: a melody they pipe over those escorted out as scapegoats, whipped with fig branches and fig leaves.

¹ Literally, 'melody of the fig branch.'

154 Priscian, *Grammar*

Nor is it surprising, since Greek poets are also found to lengthen vocatives in the same way with the above-mentioned termination. Cf. Anacreon: "fair-shining sun," with καλλιλαμπέτη instead of καλλιλαμπέτα. Cf. Hipponax:

simple-minded judge,
with κρίτη for κρίτα.

155 Herodian, *On General Accentuation*

The noun κρεκύδειλος, applied to the lizard by the Ionians as by Hipponax, has the proparoxytone accent:

IAMBIC POETRY

κατέπιεν ὥσπερ κρεκύδειλος ἐν λαύρῃ.

(Herod.) του τ. . (.)ρου τιθεμενου cod., suppl. et corr. West
(Hipp.) κατέπιεν West, κατείρπεν (= καθείρπεν) Tsopanakis
κερκύδιλος West (metri causa)

155a Pergit Herodianus

καὶ ἐν ἑτέροις·

ἢ κρεκύδειλον ἢ πίθηκον.

κερκύδιλον West (metri causa)

155b Pergit Herodianus

προπερισπάται τὸ Κασμίλος παρ' Ἰππώνακτι . . .
τοιούτο (-ω cod., corr. West) δὲ καὶ τὸ Καδμίλος·

οὐ γὰρ μὰ τὸν Καδμίλον

156 Tzetz. in Lyc. 1170 (p. 339.15 Scheer), "στερρὰν κύβηλιν"

ὁ Ἰππώναξ Κύβηλιν τὴν Ἑραν λέγει, παρὰ τὸ ἐν
Κυβέλλα πόλει Φρυγίας τιμᾶσθαι.

156a Hesych.

κυλλήβην †κολοβόντα. οἱ δὲ κέρατα κολόβια† παρ'
Ἰππώνακτι

cf. eundem κυληβίς· κολοβή·

HIPPONAX

drank like a lizard in a privy¹

¹ So West (cf. fr. 61) who assumes the lizard is drinking urine (*Studies* 149), but such a simile does not seem very appropriate.

155a Herodian continues

And elsewhere:

either a lizard or an ape

155b Herodian continues

Κασμίλος has a circumflex on the penultimate syllable in Hipponax . . . So too Καδμίλος:

no, by Cadmilus¹

¹ Ascription to Hipponax is uncertain, but Herodian may have found both spellings (Κασ- and Καδ-) in the source he was using. For these and other spellings see Pfeiffer on Callim. fr. 723. The figure is often identified with Hermes and associated with the mysteries at Samothrace.

156 Tzetzes on Lycophron, "hard axe"

Hipponax calls Rhea Cybelis,¹ from her being honoured in Cybella, a city in Phrygia.

¹ It is possible that Tzetzes was misled by Lycophron's κύβηλιν ('axe') to record Κύβηλιν rather than Κυβελίιν. Both spellings are attested (see fr. 167 Degani).

156a Hesychius, *Lexicon*

A highly corrupt gloss on an unknown word which may itself be corrupt. A reference to docked horns is possible.

IAMBIC POETRY

157 Schol. Nic. *Alex.* 465b (p. 163 Geymonat), “λαγοῖο”
 τοῦ θαλασσίου λαγωῦ, ὅς ἐστιν εἶδος ἰχθύος, καὶ
 Ἴππῶναξ μνημονεύει. ἔστι δὲ καὶ τὴν μὲν ἀσθένειαν
 ἀφρῶ παραπλήσιος, μέλας δὲ τὴν ἐπιφάνειαν, θανά-
 σιμος δὲ βρωθείς.

158 *Erim. in Hom.*, p. 473.71 Dyck (hinc Lentz,
 Herodian. i.108.6)

τὸ λαὸς ἄτρεπτος ἔμεινε παρ’ Ὀμήρῳ, καίτοι τῇ μετα-
 γενεστέρα Ἰάδι τραπέν·

ληὸν ἀθρήσας.

Ἴππῶναξ.

159 Cyril. *lex.*, *Anecd. Par.* iv.185.30 Cramer (cf. W.
 Bühler, *Hermes* 96 [1968] 233 n. 2)

λῖς ὁ λέων, καὶ λῖς ἡ γενική, ὡς κῖς, κῖός, ὡς Ἴπ-
 πῶναξ.

160 Hesych.

μανλιστήριον· παρ’ Ἴππώνακτι, Λύδιον †λέμισμα†
 λεπτόν τι.

νόμισμα Palmerius

HIPPONAX

157 Scholiast on Nicander, *Alexipharmaca* ("hare")

The sea hare, which is a kind of fish. Hipponax mentions it.¹ It has the weakness of foam, is dark in appearance, and deadly when eaten.

¹ Hipponax would have used some form of λαγός (cf. fr. 26a.1).

158 *Homeric Parsings*

The word λαός did not undergo change (i.e., to ληός) in Homer, but in later Ionic it did. Cf. Hipponax:

looking at the people

159 Cyril, *Lexicon*

λίς = λέων ('lion') and the genitive is λιός, like κίς ('weevil'), genitive κιοός, as in Hipponax.¹

¹ It is unclear which word was used by Hipponax, or in which case.

160 Hesychius, *Lexicon*

μανλιστήριον: in Hipponax. It is a Lydian coin(?) of little value.¹

¹ μανλιστήριον can also mean 'brothel,' but here it seems to be 'prostitute's fee.' Good discussion in Masson's edition (pp. 178 f.).

IAMBIC POETRY

161 Tzetz. *exeg. Il.* (v. ad fr. 72.5)

μεταρμόσας

162 Pollux 2.188

γόνατος δὲ τὸ μὲν τῷ τοῦ μηροῦ τέλει συνηρμοσμένον κνήμης κεφαλῇ, τὸ δὲ ἔξωθεν ἐπικείμενον πλατὺ καὶ περιφερὲς ὄστούν, ὥσπερ φράγμα τοῦ γόνατος, ἐπιγονατὶς τε καὶ κόγχη καὶ κόγχος καὶ μύλη, κατὰ δὲ Ἰπποκράτην (μοχλ. I, ii.245.13 Kühlewein) ἐπιμυλὶς, κατὰ δὲ Ἰππώνακτα μυλακρίς.

163 Pollux 4.79

τὸ δὲ νηγίατον (sc. μέλος) ἔστι μὲν Φρύγιον, Ἰππώναξ δὲ αὐτοῦ μνημονεύει.

164 Tzetz. in Lyc. 1162 (p. 338.19 Scheer)

τὸ δὲ “παπταλώμεναι” ἀδεία Λυκοφρονεία ἐλέχθη. Ἰππώνακτος γάρ ἐστιν ἡ λέξις, καὶ δηλοῖ τὸ περιβλέπουσαι· ἀλλ’ ἐκεῖνος παμφαλῆσαι τὸ ἰδεῖν λέγει, οὐ παπταλῆσαι ὥσπερ νῦν φησιν οὗτος.

Schol. Ap. Rhod. 2.123-129e, “πόλλ’ ἐπιπαμφαλόκωντες>

πολλὰ ἐπιβλέποντες καὶ μετ’ ἐνθουσιασμοῦ παμφαλῶν γὰρ τὸ μετὰ πτοιήσεως ἐπιβλέπειν. κέχρηται δὲ τῇ λέξει καὶ Ἰππώναξ καὶ Ἀνακρέων (fr. 482 PMG).

HIPPONAX

161 Tzetzes, *Commentary on Iliad*

μεταρμόσας (for μεθαρμόσας)

making a change¹

¹ It is not clear from Tzetzes whether he found the word in Hipponax.

162 Pollux, *Vocabulary*

The part of the knee that is joined to the end of the thigh bone is the top of the shin bone, and the part that lies outside is a broad and curved bone, a defence as it were for the knee, the knee cap, called ἐπιμυλῖς by Hippocrates, μυλακρίς by Hipponax.

163 Pollux, *Vocabulary*

The νηγίατος¹ song, mentioned by Hipponax, is Phrygian.

¹ Presumably a dirge in view of the Latin *nenia*. See J. A. C. Greppin, *AJP* 108 (1987) 487-90.

164 Tzetzes on Lycophron

παπταλώμεναι was said by Lycophron with his typical excess. For the word occurs in Hipponax and means 'to look around,' but he used παμφαλῆσαι 'to see,' not παπταλῆσαι as Lycophron now does.

Scholiast on Apollonius of Rhodes ("often glancing over")

Often looking at in an ecstatic manner. For παμφαλᾶν means 'to gaze excitedly.' Hipponax and Anacreon used the word.

IAMBIC POETRY

165 Phot. *lex.* ii.137 Naber

ῥυφείν τὸ ῥοφείν Ἰωνες. οὕτως Ἰππῶναξ.

165a *Et. Gud.* i.199.16 de Stefani

ἀρμαλιά . . . ἢ παρὰ τὸ αἶρω . . . ὡς δὲ καθαίρω
καθαρμός, σαίρω σαρμός παρὰ Ἰππῶνακτι.

165b *Ar. Pax* 481-483

ἔλκουσιν δ' ὅμως / γλισχρότατα σαρκάζοντες ὥσπερ
κυνίδια. /—ὕπὸ τοῦ γε λιμοῦ νῆ Δί' ἐξολωλότες.

Schol. ad loc. (pp. 78 sq. Holwerda)

σαρκάζοντες· ἦτοι ἐξισχνούμενοι καὶ ἡττονηκότες καὶ
διὰ τὸν λιμὸν ἔλκοντες μόλις . . . καλῶς δ' ἂν ἔχοι
τοῦτο τηρῆσαι πρὸς τὸ Ἰππωνάκτειον οὕτως ἔχον,

†σαρκοκύνων λιμόν

οὐ γάρ ἐστι τῶν σαρκῶν, ὥσπερ ἀξιούσι τῶν ἐξηγη-
σαμένων τινές· παντάπασι γὰρ ἂν εἴη αὐτὸ ὑπεναν-
τίον ἑαυτῷ. ἔργον γὰρ τοῦ λιμοῦ οὐ σάρκας ἐμποιεῖν,
ἀλλὰ τοῦναντίον ἀπισχνοῦν τὰ σώματα καὶ τῶν
σαρκῶν παραιρεῖσθαι τὸν ὄγκον.

σαρκῶν . . . <ὡς> κύων λιμῷ tent. West

HIPPONAX

165 Photius, *Lexicon*

ῥυφέειν: Ionic for ῥοφέειν ('to gulp down'). So Hipponax.

165a *Etymologicum Gudianum*

ἀρμαλιά ('food') . . . Or from αἴρω ('raise up') . . . like καθαρμός from καθαίρω, and σαρμός ('sweepings') in Hipponax from σαίρω ('sweep').

165b Aristophanes, *Peace*

"And yet they are pulling with much tenacity, their mouths open like puppies."—"Yes, by Zeus, because they are perishing from hunger."

Scholiast on the passage

σαρκάζοντες: i.e., wasting away and exhausted and pulling with difficulty because of hunger . . . And one can clearly see that this is the meaning from Hipponax,

. . . hunger

For it is not from the word for flesh (σάρκος), as some commentators claim. This would give exactly the opposite meaning, since the action of hunger is not to produce flesh, but the opposite, i.e., to dry out the body and to reduce the size of the flesh.¹

¹ It seems from the scholiast that Hipponax used a form of σαρκάω (not σαρκόω 'to make fleshy'), but it is unlikely that it could mean 'waste away.' Another scholiast on the passage explains σαρκάζοντες as ὑποσηρότες ('open-mouthed') and Hesychius glosses σαρκῶν in a similar way (σησηρός).

IAMBIC POETRY

166 Ath. 7.324a; hinc Eust. in Hom. *Il.* 23.31 (iv.676.16 V.d.Valk)

Ἴππώνακτος δὲ ἐν τοῖς ἰάμβοις εἰπόντος

σηπίης ὑπόσφαγμα,

οἱ ἐξηγησάμενοι ἀπέδωκαν τὸ τῆς σηπίας μέλαν· ἔστι δὲ τὸ ὑπόσφαγμα, ὡς Ἐρασίστρατος φησιν ἐν Ὀψαρτυτικῶ, ὑπότριμμα.

167 Eust. in Hom. *Od.* 17.455 (1828.9); v. ad Arch. fr. 250

συκοτραγίδης

168 Ath. 2.69d

Ἴππώνακτα δὲ τετρακίνην τὴν θρίδακα καλεῖν Πάμφιλος ἐν Γλώσσαις φησί (fr. xxxiv Schmidt), Κλείταρχος δὲ Φρύγας οὕτω καλεῖν.

169 Ath. 7.327b

(ὕκης) Ἐρμιππος δὲ ὁ Σμυρναῖος ἐν τοῖς περὶ Ἴππώνακτος (fr. 93 Wehrli) ὕκην ἀκούει τὴν ἰουλίδα· εἶναι δὲ αὐτὴν δυσθήρατον, διὸ καὶ Φιλίταν φάναι “οὐδ’ ὕκης ἰχθὺς ἔσχατος ἐξέφυγε” (fr. 20 Powell).

HIPPONAX

166 Athenaeus, *Scholars at Dinner*

When Hipponax in his iambics spoke of

the cuttle fish's ὑπόσφαγμα,

commentators explained ὑπόσφαγμα as the cuttle fish's ink. But, as Erasistratus says in his *Cookbook*, it is a kind of stew.¹

¹ Athenaeus goes on to cite Erasistratus' explanation of ὑπόσφαγμα as a mixture of cooked meat, blood, honey, cheese, salt, cummin, silphium, and vinegar.

167 Eustathius on Homer, *Odyssey*

son of a fig eater¹

¹ See note on Arch. fr. 250.

168 Athenaeus, *Scholars at Dinner*

Pamphilus in his *Glosses* says that Hipponax called lettuce τετρακίνη, and Clitarchus says that it was a word used by the Phrygians.

169 Athenaeus, *Scholars at Dinner*

Hermippus of Smyrna in his *On Hipponax* understands ὕκης¹ to be the rainbow wrasse. He says that it is hard to catch, as a result of which Philitas says: "not even the last *hyces* fish escaped."

¹ It is a reasonable assumption that the word occurred in Hipponax.

IAMBIC POETRY

170 Schol. Plat. *Lys.* 206e (p. 457 Greene)

φορμίον δὲ πλέγμα τι ψιαθῶδες παρ' Ἰππώνακτι.

171 Pollux 2.152 (de compositis a χειρο-)

χειροπέδας Ἡρόδοτος (Ἡρώδας Bossi) εἴρηκεν, Ἰπ-
πώναξ δὲ χειρόχωλον τὸν τὴν χεῖρα πεπηρωμένον.

172 *Suda* iv.797.10 Adler

χελιδόνων φάρμακον·

παρ' Ἰππώνακτι τὸ φίλτρον τὸ διαπινόμενον (δια-
γινόμενον cod., corr. Degani) ἐπειδὴν χελιδόνα πρῶτόν
τις ἴδη.

172a Cyril. *lex.* in cod. Matr. Univ. Z-22.116 (cf. M.
Naoumides, *GRBS* 9 [1968] 276)

χιλιάγρα· ζωύφιον, ὡς Ἰππώναξ, καὶ νόμισμα.

173 Pollux 10.99

ἐν δὲ τῷ πρώτῳ τῶν Ἰππώνακτος ἰάμβων εἴρηται
χυτροπόδιον, ὥσπερ καὶ παρ' Ἡσιόδῳ (*Op.* 748) “μηδ'
ἀπὸ χυτροπόδων ἀνεπιρρέκτων ἀνελόντα.” ἀλλὰ τοῦτο
μὲν ἕτερόν τι δηλοῖ.

HIPPONAX

170 Scholiast on Plato, *Lysis*

φορμίον is a plaited rush mat in Hipponax.

171 Pollux, *Vocabulary* (on compounds of χειρο- 'hand')

Herodotus (Herodas?) used the word 'handcuffs' and Hipponax used χειρόχωλος of one whose hand is maimed.

172 *Suda*

a remedy against swallows

In Hipponax the charm that is drunk whenever the first swallow is seen.¹

¹ Perhaps because the sight of a swallow could portend misfortune. So Degani, *Studi* 287-89, who discusses the passage in detail.

172a Cyril, *Lexicon*

χιλιάγρα: a little animal,¹ as in Hipponax, and a coin.

¹ If the word means literally 'with a thousand claws,' Naoumides' identification with the centipede is appropriate.

173 Pollux, *Vocabulary*

In the first book of Hipponax's iambics *κυθροπόδιον*¹ ('little pot') is mentioned, as in Hesiod, "and do not take from unconsecrated pots." But this signifies something different.²

¹ In Hipponax the form would be *κυθροπόδιον* (so Renner), as in fr. 29a. ² I.e., different from the other meaning of the word, 'stand for a pot.'

IAMBIC POETRY

174 Tzetz. in *Ar. Ran.* 516 (p. 840.7 Koster), “κάρτι
παρατετιλμένοι”

νεοξυρέϊς τὸν δορίαλον, τὸ{ν} μύρτον, τὸν χοῖρον, τὸν
κύσθον, καὶ ὅσα τοιαῦτα ὁ Σώφρων καὶ ὁ Ἰππῶναξ
καὶ ἕτεροι λέγουσι.

175-181 *Metra Varia*

175 Hephaest. *Ench.* 10.2 (p. 32.18 Consbruch)

δίμετρον δὲ ὑπερκατάληκτον (ἀντισπαστικὸν) τὸ καλού-
μενον Σαπφικὸν ἐννεασύλλαβον ἢ Ἰππωνάκτειον,
οἶον

καὶ κνίσση τινὰ θυμῆσας.

176 Mar. Plot. *Sac. ars gramm.* 3.4 (vi.523.3 Keil)

duplex clodum hipponactium trimetrum acatalectum fit
hoc modo, cum tertii pedis quattuor syllabae sint longae,
ut est exemplum hoc:

HIPPONAX

174 Tzetzes on Aristophanes, *Frogs* ("freshly depilated")

Newly shaved as to the *δορίαλος*,¹ *μύρτον*, *χοῖρος*, *κύσθος*,² and all such expressions used by Sophron, Hipponax,³ and others.

¹ The spelling given by the source (other spellings are *δορίαλος*, *δορύαλλος*, *δόριλλος*).

² All four words are colloquialisms for the vagina.

³ None of these words is found in the remains of Sophron and it is unclear whether Tzetzes meant that they were all found in Hipponax.

175-181 Various Meters

These fragments are cited as examples of Hipponactean meters, but those cited in Greek need not be actual quotations from Hipponax. For frs. 178-181 I merely reproduce the metrical schemes deduced by West from the sources.

175 Hephaestion, *Handbook of Meters*

And the (antispastic) dimeter hypercatalectic called Sapphic nine-syllable or Hipponactean, such as

and fumigating someone with the steam from burnt fat¹

¹ Translation uncertain because of the fragment's brevity and lack of context.

176 Marius Plotius Sacerdos, *Grammar*

The doubly lame hipponactean trimeter acatalectic¹ is composed in this way, since the four syllables of the third foot are long, as in this example:

IAMBIC POETRY

†αναβιος† πλάνητι προσπταίων κώλω.

αναβιοςπδδνητιρροσπταιωνκωλω A, αναβιοσιταδηντιρ-
ροσπιλιονκωλω B ἀνόλβιος πλάνητι Bergk, προσπ-
ταίων Putschen

177 Mar. Plot. Sac. *ars gramm.* 3.4 (vi.525.5 Keil)

tetrametrum clodum brachycatalectum, quod et episcazon trimetrum nuncupatur, fit hoc modo, cum quartus pes debens esse tetrasyllabus duas habeat syllabas, ideo brachycatalectus; clodus propterea, quod ipsum pedem novissimum disyllabum debens habere iambum habeat spondeum:

Ἐρμῆ μάκαρ, <ὄς καὶ> κάτυπνον οἶδας
ἐγρήσσειν.

<ὄς καὶ> West, <σὺ γὰρ> Schneidewin post Meineke (τὸ γὰρ)

178 Servius (iv.458.18 Keil)

x - ̄ - x - ̄ - ̄ - -

179 Servius (iv.464.5 Keil)

x - ̄ ̄ - -

180 Marius Plotius Sacerdos (vi.523.10 Keil)

x - - - ̄ - ̄ - x - - -

181 Marius Plotius Sacerdos (vi.540.12 Keil)

x - ̄ - -

HIPPONAX

. . . stumbling with wandering foot

¹ The so-called ischiorrhagic, but the diphthong of *προσπ-
ταίων* may be short by correption.

177 Marius Plotius Sacerdos, *Grammar*

The brachycatalectic lame tetrameter, which is also called the episcazon (limping) trimeter, is composed in this way, since the fourth foot which ought to have four syllables has two, i.e., is brachycatalectic; it is lame because it has a spondee in the last foot when it ought to have an iambus:

Blessed Hermes, (you who) know how to awake¹ the
sleeper

¹ If *ἐγρήσσειν* here has a unique transitive force. Perhaps the poet went on to state 'and to put to sleep the wakeful,' as in *Iliad* 24.343 f.

IAMBIC POETRY

182 Stob. 4.22.123/124 = Arsenius, *Paroem. Gr.* ii.338.29
L.-S.

Ἰππώνακτος·

γάμος κράτιστός ἐστιν ἀνδρὶ σώφρονι
τρόπον γυναικὸς χρηστὸν ἔδνον λαμβάνειν·
αὕτη γὰρ ἢ προῖξ οἰκίαν σφίξει μόνη.
ὅστις δὲ †τρυφερῶς† τὴν γυναικ' ἄγει λαβῶν
< >
συνεργὸν οὗτος ἀντὶ δεσποίνης ἔχει
εὖνον, βεβαίαν εἰς ἅπαντα τὸν βίον.

2 ἔνδον codd., corr. Haupt
τρυφῶσαν (δὲ delete) Meineke
Meineke

4 τρυφερὰν Bergk,
lac. post v. 4 posuit

183 Choerob. ad Hephaest. 3.1 (p. 214.8 Consbruch)

Ἰαμβος . . . εἴρηται ἦτοι ἀπὸ Ἰάμβης τῆς Κελεοῦ
θεραπαίνης, ἣτις τὴν Δήμητρα λυπουμένην ἠνάγκασε
γελάσαι γέλοιόν τι εἰπούσα, τῷ ῥυθμῷ τούτου τοῦ
ποδὸς αὐτομάτως χρησαμένη. ἢ ἀπὸ Ἰάμβης τινὸς
έτέρας, γραός, ἣ Ἰππώναξ ὁ ἰαμβοποιὸς παρὰ θάλασσαν
ἔρια πλυνούση συντυχῶν ἤκουσε τῆς σκάφης
ἐφαψάμενος, ἐφ' ἧς ἔπλυνεν ἡ γραῦς,

ἄνθρωπε, ἄπελθε, τὴν σκάφην ἀνατρέπεις.

καὶ συλλαβῶν τὸ ῥηθὲν οὕτως ὠνόμασε τὸ μέτρον.

HIPPONAX

182 Stobaeus, *Anthology*

From Hipponax:¹

The best marriage for a sensible man is to get a woman's good character as a wedding gift; for this dowry alone preserves the household. But (and?) whoever gets and marries(?) a spoiled(?) wife, . . . he has a well-disposed helpmate instead of a tyrant, steadfast for ever.

¹ Almost all have rightly treated these verses as spurious. Meter and language suggest a poet of New Comedy, perhaps one whose name resembled that of Hipponax.

183 Choeroboscus on Hesperia

Iambus . . . derived its name either from Iambe, Celeus' maidservant, who compelled the grieving Demeter to laugh by saying something in jest and spontaneously using the rhythm of this meter, or from some other Iambe, an old woman, whom Hipponax the iambic poet met as she was washing wool by the sea and heard her say, as he touched the trough at which the old woman was washing,

Sir, be gone, you are upsetting the trough.

And grasping what had been said he named the meter after

IAMBIC POETRY

ἄλλοι δὲ περὶ τοῦ χωλιάμβου τὴν ἱστορίαν ταύτην
ἀναφέρουσι, γράφοντες τὸ τέλος τοῦ στίχου
τὴν σκάφην ἀνατρέψεις.

HIPPONAX

her. But others refer this narrative to the choliambus, writing as the end of the line

you will upset the trough.¹

¹ C. G. Brown, *Hermes* 116 (1988) 478-81, and R. M. Rosen, *AJP* 109 (1988) 174-79, have shown that the verse, in either its iambic or choliambic form, could have come from a poem of Hipponax, perhaps containing a poetic initiation scene (cf. Arch. test. 3). R. L. Fowler, *ICS* 15 (1990) 1-22, adds two more (partially corrupt) verses from the MS cited by Consbruch on p. 214. For other testimonia in which the verse is cited see 21a-d in Degani's edition.

ANANIUS

TESTIMONIA

1 Tzetz. in Lyc. (ii.18 Scheer)

ἀριπρεπεῖς δὲ ἰαμβογράφοι Ἀνανίας, Ἀρχίλοχος, Ἴπ-
πῶναξ.

2 Tractatus Harleianus (p. 16 Studemund)

τὸ οὖν παλαιὸν ἰαμβικὸν διαιρεῖται εἰς τὸ κωμικόν, τὸ
τραγικόν, τὸ σατυρικόν, τὸ Ἴππωνάκτειον τὸ καὶ
χωλόν, τὸ τοῦ Ἀνανίου τὸ καὶ ἰσχιορρωγικόν . . . τοῦ
δὲ Ἴππωνακτείου (sc. γνώρισμα) τὸ δέχεσθαι ἐν τῇ
ἔκτῃ χώρᾳ σπονδείον ἢ τροχαῖον διὸ καὶ χωλαίνειν
δοκεῖ κατὰ τὴν βάσιν, ὑπερκατάληκτον ταύτην ἔχον.
τοῦ δὲ Ἀνανίου τὸ ἀπὸ τοῦ τετάρτου ποδὸς μέχρι
τέλους πέντε συλλαβὰς ἔχειν καὶ ταύτας μακράς. διὸ
καὶ ἰσχιορρωγικὸν ὁ στίχος οὗτος λέγεται διὰ τὸ μὴ

ANANIUS

TESTIMONIA

1 Tzetzes on Lycophron

The most distinguished iambic writers are Ananius,¹ Archilochus and Hipponax.

¹ Only Tzetzes and the source for fr. 1 record Ἀνανίας rather than Ἀνάβιος as the poet's name and the latter has been adopted throughout in my translation. The spelling Ἀνανίας may have resulted from an erroneous interpretation of the genitive Ἀνανίου or been influenced by the New Testament where there are three named Ananias. Tzetzes is the only source to include Ananius instead of Semonides as one of the three early iambographers.

2 Anonymous Grammarian

The iambic meter of old is divided into comic, tragic, satyric, Hipponactean which is also called 'lame,' that of Ananius which is also called 'broken-hipped' . . . The admittance of a spondee or trochee in the sixth position is the mark of the Hipponactean, and therefore it seems to be lame in its movement, since this is hypercatalectic.¹ The mark of Ananius is the presence of five long syllables from the fourth foot to the end, and therefore this line is called ischiorrhogic ('broken-hipped') because it does not suffer

IAMBIC POETRY

κατὰ τὸ τέλος πάσχειν τὴν χώλανσιν, ὡς ὁ τοῦ Ἴπ-
πώνακτος, ἀλλ' ἀνωτέρω ἀπὸ τῆς τετάρτης χώρας.

FRAGMENTA

I-4 Trimetri

1

Ἄπολλον, ὅς που Δῆλον ἢ Πυθῶν' ἔχεις
ἢ Νάξον ἢ Μίλητον ἢ θείην Κλάρον,
ἵκεο καθ' ἱρὸν ἢ Σκύθας ἀφίξεαι.

cf. Tzetz. in Ar. *Ran.* 659a (p. 874 Koster)

2 θείαν codd., corr. Meineke 3 ἵκου codd., corr.
Meineke ἱέρ' cod. V, ἱερὸν Θ, ἱερῶν Tzetztes, ἱρὸν Degani

Ar. *Ran.* 659-61

ΔΙΟΝ. Ἄπολλον—ὅς που Δῆλον ἢ Πυθῶν' ἔχεις.
ΞΑ. ἤλγησεν οὐκ ἤκουσας; ΔΙΟΝ. οὐκ ἔγωγ', ἐπεὶ
ἴαμβον Ἴππώνακτος ἀνεμνησκόμην.

ANANIUS

lameness at the end, as does the line of Hipponax, but farther back from the fourth position.²

¹ The term should mean that the line contains an extra syllable at the end, but that makes little sense here. ² Similar comments are made by Tzetzes, *On Metres* (*Anecd. Ox.* iii.309 Cramer). Of the nine iambic trimeters of Ananius that are extant, three (fr. 1) are pure iambic, three are lame (choliambic), and three are ischiorrhogic (fr. 2 and fr. 3.2-3). Of the many more trimeters of Hipponax about 15 are ischiorrhogic and about 10 pure. It seems, therefore, that Ananius was in fact fonder of the ischiorrhogic than Hipponax. A dispute whether Hipponax or Ananius invented the choliambic is recorded in Hipp. test. 13.

FRAGMENTS

1-4 Trimeters

1

Apollo, you who are perhaps residing in Delos or Pytho or Naxos or Miletus or holy Clarus,¹ come to your temple or² you will end up among the Scythians.³

Aristophanes, *Frogs*

Dionysus. Apollo—you who are perhaps residing in Delos or Pytho.

Xanthus. He felt pain. Didn't you hear?

Dionysus. It wasn't I, since I was recalling an iambic line of Hipponax.

IAMBIC POETRY

Schol. ad loc.

ὡς ἀλγήσας καὶ συγκεχυμένος οὐκ οἶδε τί λέγει, ἐπεὶ οὐχ Ἴππώνακτος ἀλλ' Ἀνανίου. ἐπιφέρει δὲ ὁ Ἀνανίας αὐτῷ· “ἦ Νάξον—ἀφίξεις.”

2 Ath. 14.625c

φασὶ δὲ Πύθερμον τὸν Τήιον ἐν τῷ γένει τῆς ἀρμονίας {αὐτοῦ} τούτῳ ποιῆσαι σκολιὰ (σκαϊὰ codd., corr. Casaubon) μέλη, καὶ διὰ τὸ εἶναι τὸν ποιητὴν Ἰωνικὸν Ἰαστὶ κληθῆναι τὴν ἀρμονίαν. οὗτός ἐστι Πύθερμος οὗ μνημονεύει Ἀνάσιος <ἦ> Ἴππώναξ ἐν τοῖς ἰάμβοις· <“—”. καὶ> ἐν ἄλλῳ οὕτως·

χρυσὸν λέγει Πύθερμος ὡς οὐδὲν τᾶλλα.

λέγει δὲ οὕτως ὁ Πύθερμος (fr. 910 PMG): “οὐδὲν ἦν ἄρα τᾶλλα πλὴν ὁ χρυσός.”

ANANIUS

Scholia on the passage

Because of his pain and confusion he doesn't know what he is saying, since the line is not from Hipponax but from Ananius.⁴ And Ananius adds to it (vv. 2-3).

¹ All important places where Apollo was worshipped. For the purpose of such lists see A. W. Bulloch, *Callimachus, The Fifth Hymn* (Cambridge 1985) 167.

² The words "to your temple or" translate a text that is far from certain.

³ Perhaps a jocular reference to the risk of being scalped by the Scythians.

⁴ West (ad loc.) suggests that the confusion may have arisen from the poems of Ananius being included in a collection of the works of Hipponax, a much more famous and apparently more prolific poet. There is a similar confusion in fr. 2 and 3.

2 Athenaeus, *Scholars at Dinner*

They say that Pythermus of Teos composed lyric scholia in this kind of tuning and that it was called Ionian because the poet came from Ionia. This is the Pythermus whom Ananius or Hipponax¹ mentions in iambs: < citation lost >. And in another passage as follows:

Pythermus says of gold that everything else is nothing.

And Pythermus' words² are as follows: "everything else after all is nothing except for gold."

¹ See n. 4 on fr. 1.

² No other citation of Pythermus has been preserved.

IAMBIC POETRY

3 Ath. 3.78f

καὶ Ἀνάγιος δὲ ὁ ἰαμβοποιὸς ἔφη·

εἴ τις καθείρξει χρυσὸν ἐν δόμοις πολλὴν
καὶ σῦκα βαιὰ καὶ δὺ' ἢ τρεῖς ἀνθρώπους,
γνοίη χ' ὅσῳ τὰ σῦκα τοῦ χρυσοῦ κρέσσῳ.

cf. Stob. 4.33.12

1 καθείρξει Stob. 3 γνώη σχάσοντας Stob., unde
γνοίης χ' ὅσον τὰ Schneidewin, fort. recte

4 Ath. 9.370b

καὶ Ἀνάγιος δέ φησι·

καὶ σὲ πολλὸν ἀνθρώπων
ἐγὼ φιλέω μάλιστα, ναὶ μὰ τὴν κράμβην.

Tetrametri

5 Ath. 7.282ab

ἀνθίας· κάλλιχθους. τούτου μέμνηται Ἐπίχαρμος ἐν
Ἑβας γάμῳ (fr. 38 Kaibel): “καὶ σκιφίας χρομίος θ',
<ὄς> ἐν τῷ ἡρι καττὸν Ἀνάγιον / ἰχθύων πάντων
ἄριστος, ἀνθίας δὲ χείματι.” λέγει δὲ Ἀνάγιος οὕτως·

ἔαρι μὲν χρομίος ἄριστος, ἀνθίας δὲ χειμῶνι
τῶν καλῶν δ' ὄψων ἄριστον καρὶς ἐκ συκῆς φύλλου.
ἡδὺ δ' ἐσθίειν χιμαίρης φθινοπωρισμῷ κρέας·

ANANIUS

3 Athenaeus, *Scholars at Dinner*

And the iambic poet Ananius said:

If one were to shut up in a room much gold, a few figs, and two or three people, he would recognize how much superior figs are to gold.¹

¹ Some assume, perhaps rightly, that fr. 2 and 3 came from the same poem. For the general thought of fr. 3 cf. Achaeus fr. 25 Snell: "barley-bread is worth more to a hungry man than gold and ivory." Stobaeus assigns the fragment to Hipponax. See n. 4 on fr. 1.

4 Athenaeus, *Scholars at Dinner*

And Ananius says:

I love you by far the most of all people, by the cabbage¹

¹ For what precedes see on Hipponax fr. 104.47-49.

Trochaic Tetrameters

5 Athenaeus, *Scholars at Dinner*

Anthias¹ or beauty fish. Epicharmus mentions this in *The Marriage of Hebe*: "and skiphias and chromios, which according to Ananius is the best of all fish in spring, whereas the anthias is best in winter." And Ananius speaks as follows:

In spring the chromios is best, in winter the anthias, but the best of fine delicacies is karis taken from² a fig leaf. Sweet it is to eat the flesh of a she-goat in

IAMBIC POETRY

- 5 δέλφακος δ' ὅταν τραπέωσιν καὶ πατέωσιν ἐσθίειν,
καὶ κυνῶν αὐτῇ τόθ' ὄρη καὶ λαγῶν κάλωπέκων.
οἶος αὖθ', ὅταν θέρος τ' ἦ κήχεται βαβράζωσιν·
εἶτα δ' ἐστὶν ἐκ θαλάσσης θύννος, οὐ κακὸν βρῶμα,
ἀλλὰ πᾶσιν ἰχθύεσσιν ἐμπρεπῆς ἐν μυσσωτῶ.
βούς δὲ πιανθείς, δοκέω μὲν, καὶ μεσέων νυκτῶν
ἠδὺς
10 κῆμέρης.

τῶν τοῦ Ἀνανίου πλεόνων ἐμνημόνευσα, νομίζων καὶ
τούτων ὑποθήκας τοῖς λάγνοις <ἠδέως> (add. West)
ταύτας ἐκτεθήσεσθαι.

1 ἀνθίας codd., corr. Schneidewin 3 χιμέρης A, corr.
Heringa φθινοπωρισμῶ susp. West 6 αὖθ' Her-
inga, αὐτοετ' A 8 μυττωτῶ codd., corr. Schneidewin

Incerti Generis

6 Schol. Hom. *Il.* 7.76 (P.Oxy. 1087.22 sqq.); v. ad Arch.
fr. 264

τὸ “σωλῆνος” π[α]ρ' Ἀνανίωι.

autumn, and that of a pig when they turn and tread the grapes, and then this is the season for dog fish, sea hare and fox shark.³ Next (it is sweet to eat the flesh) of a sheep when it is summer and the cicadas are shrill. And then from the sea there is tuna, no mean food, but one that stands out among all fish in a savoury sauce.⁴ But a fattened ox, I think, is sweet in the middle of the night and in daytime.

I have cited the verses of Ananius at some length, considering that it will give pleasure to the lecherous to have even these admonitions set forth.

¹ For details on the various fish see D'A. W. Thompson, *A Glossary of Greek Fishes* s.vv. Anthias is not securely identified, skiphias is the Doric form of xiphias, 'swordfish,' chromios is "celebrated for its grunting voice . . . and for its acute hearing," and karis is "a small crustacean," prawn or shrimp. ² I.e., 'served on.'

³ It seems unlikely that these three fish were all eaten, since the sea hare or sea slug was poisonous, although it was said to serve various medicinal purposes as an ointment.

⁴ Mentioned in conjunction with tuna also in Hipponax fr. 26.2. Its main ingredients were cheese, leeks, garlic, honey, and vinegar.

Uncertain Classification

6 Scholiast on Homer, *Iliad*

σωληῆνος (for σωλήν) in Ananius.¹

¹ I.e., the nominative σωληῆνος is derived from σωλήνος, genitive of σωλήν. See on Arch. fr. 264. Without a context the meaning of the word cannot be determined. In Arch. fr. 46 it means 'pipe,' perhaps as a metaphor, but in Epicharmus (fr. 42) it is a type of shellfish and in view of the introduction to fr. 5 above, this may be the likelier meaning here.

SUSARION

I

ἀκούετε λεῷ· Σουσαρίων λέγει τάδε
υἱὸς Φιλίνου Μεγαρόθεν Τριποδίσκιος.
κακὸν γυναικες· ἀλλ' ὅμως, ᾧ δημόται,
οὐκ ἔστιν οἰκεῖν οἰκίαν ἄνευ κακοῦ.
καὶ γὰρ τὸ γῆμαι καὶ τὸ μὴ γῆμαι κακόν.

Stob. 4.22.68. (vv. 1+3-5); Tzetz. prol. in Ar. (p. 26.78 Koster), vv. 1-4

τῆς οὖν κωμωδίας τῆς καλουμένης πρώτης πρώτος καὶ
εὐρετῆς γέγονεν ὁ Μεγαρεὺς Σουσαρίων ὁ Τριποδί-
σκιος, υἱὸς ᾧν Φιλίνου, ὃς φαύλη γυναικὶ συνοικῶν
ἀπολιπούση αὐτὸν Διονυσίων ἡγμένων εἰσελθὼν εἰς
τὸ θέατρον τὰ τέσσαρα ἰαμβεῖα ταυτὶ ἀνεφθέγγετο, ἃ
μόνα τῶν ἐκείνου συγγραμμάτων ἐφεύρηται, τῶν ἄλ-
λων ἀπάντων ἠφανισμένων· “ἀκούετε—κακοῦ.” οὕτως
ἡ πρώτη κωμωδία τὸ σκῶμμα εἶχεν ἀπαρακάλυπτον.

cf. schol. Dion. Thr. (p. 19.4 Hilgard), Ioan. Diac. in Hermog.
(Rabe, *RhM* 63 [1908] 149), Tzetz. π. κωμωδίας (p. 39.18 Kos-
ter), Tzetz. schol. π. ποιητῶν (p. 88 Koster), Diom. (*Gramm. Lat.*
i.488.23)

I λεῷς Stob., Ioan. Diac., schol. Dion., Tzetz. π. κωμ.

SUSARION

1

Listen, people. These are the words of Susarion, son of Philinus, from Tripodeske in Megara. Women are a bane: but nevertheless it's not possible to live in a household without bane. For to marry or not to marry, either is baneful.¹

Tzetzes, *Introduction to Aristophanes*

The first poet and inventor of the so-called first comedy was Susarion of Tripodeske in Megara, the son of Philinus. Married to a bad wife who had left him, he entered the theatre at the festival of Dionysus and uttered these four iambic verses, which alone of his compositions have survived, all the others having disappeared: (vv. 1-4). Thus the first comedy had undisguised scurrility.

¹ I agree with West that whatever role Susarion actually had in the early history of comedy, these verses are not from a comedy. The Parian Marble (*FGrHist* 239 A 39) dates Susarion to a year between 581/80 and 562/61. For additional testimonia see West or *Poetae Comici Graeci* vii.661-63.

2 om. Stob., Diom.

Φιλίννου Tzetz. prol. in Ar.

4 εὔρειν Ioan. Diac., Tzetz. prol. in Ar. et schol. π. ποιητῶν,

Diom.

5 habet Stob. solus

HERMIPPUS

I-3 Trimetri

1 Schol. Ar. Pl. 701 (p. 162 Massa Positano), "Ἰασώ"

ἐπεὶ καὶ Ἑρμιππος ἐν τῷ πρώτῳ ἰάμβῳ τῶν τριμέτρων Ἀσκληπιοῦ καὶ Λαμπετίας τῆς Ἡλίου λέγει Μαχάονα καὶ Ποδαλείριον καὶ Ἰασὼ καὶ Πανάκειαν καὶ Αἴγλην νεωτάτην. ἔνιοι δὲ προστιθέασιν Ἰανίσκον καὶ Ἀλεξήγορα.

2 Ath. 3.76c

λευκερινεὸς δέ τι εἶδός ἐστι συκῆς, καὶ ἴσως αὕτη ἐστὶν ἢ τὰ λευκὰ σύκα φέρουσα. μνημονεύει δὲ αὐτῆς Ἑρμιππος ἐν ἰάμβοις οὕτως·

τὰς λευκερινεὼς δὲ χωρὶς ἰσχάδας.

λευκερινεὼ vel -ῶν (gen. sing. / pl.) tent. West

HERMIPPUS

Hermippus is best known as an Athenian comic poet active in the latter part of the fifth century. For this aspect of his career see the 10 testimonia and 94 fragments in vol. 5, pp. 561-604, of Poetae Comici Graeci.

1-3 Iambic Trimeters

1 Scholiast on Aristophanes, *Plutus* ("Iaso")

For Hermippus says in the first iambic poem of his trimeters that the children of Asclepius and Lampetia, daughter of Helius, were Machaon, Podalirius, Iaso, Panacea, and as the youngest Aegle. Some add Ianiscus and Alexenor.

2 Athenaeus, *Scholars at Dinner*

λευκερινεός is a kind of fig tree, and this is perhaps the one that produces white figs. Hermippus mentions it in his iambs as follows:

and separately the dried white figs

IAMBIC POETRY

3 Schol. Ar. Av. 1149b (p. 176 Holwerda), "ὑπαγωγή"

ὁ ὑπαγωγεύς, ὡς τινες, σιδηροῦν τι οἶον πτυίδιον ᾧ
 χρῶνται οἱ κοιαταί· οἱ δὲ ἐργαλείον οἰκοδομικόν, ᾧ
 ἀπευθύνουσι τὰς πλίνθους πρὸς ἀλλήλας· τινὲς δὲ
 αὐτὸ παράξυστον καλοῦσιν. εἰ μὴ ἄρα πηλόν τινα
 ὑπαγωγήα καλοῦσιν. τοιοῦτον γάρ τι καὶ Ἑρμιππος
 ἐν τοῖς τριμέτροις ἐμφανίζει·

ξύνεστι γὰρ δὴ δεσμκίλῳ μὲν οὐδενί,
 †τοῖσι δ' ὑπαγωγεύσι τοῖς ἑαυτοῦ τρόποις.†

1 δεσμῶ codd., corr. Bergk 2 τούτοισι et αὐτοῦ
 Meineke, μόνοισι Bergk

4-6 Tetrametri

4 Ath. 11.461e

κυλικηγορήσων ἔρχομαι, οὐ τῶν Κυλικράνων εἰς
 ὑπάρχων, οὓς χλευάζων Ἑρμιππος ὁ κωμωδοποιὸς ἐν
 τοῖς ἰάμβοις φησίν·

εἰς τὸ Κυλικράνων βαδίζων σπληνόπεδον
 ἀφικόμην·
 εἶδον οὖν τὴν Ἡράκλειαν, καὶ μάλ' ὠραίαν
 πόλιν.

Quae sequuntur v. ad Scythinum test. 3.

HERMIPPUS

3 Scholiast on Aristophanes, *Birds*

According to some the *ὑπαγωγεύς*¹ is like a little iron winnowing-shovel which plasterers use. Others say it is a house-building tool whereby they keep the bricks in a straight line with one another. And some call it a *παράξυστον*, unless the *ὑπαγωγεύς* is a kind of clay (mortar), as Hermippus makes clear in his trimeters:

for he(?) is held together without any fastening (but only with the mortar of his own habits?)

¹ See Dunbar on *Birds* (pp. 602 f.) for a detailed treatment of the word.

4-6 Trochaic Tetrameters

4 Athenaeus, *Scholars at Dinner*

I am going to give a talk over cups, not as one of the Cylicranians¹ whom the comic poet Hermippus mocks in his iambs:

On my journey I came to the spleen-land² of the Cylicranians; and so I saw Heracleia,³ a very beautiful city.

¹ Intended as a pun on *cylix* 'cup' ("Cup-heads"). Athenaeus goes on to cite several authorities on the name of this people.

² Presumably a pun, but the force of it is obscure. Various emendations have been suggested.

³ At the foot of Mt Oeta in southern Thessaly. See Scythinus test. 3.

IAMBIC POETRY

5 Schol. Ar. *Vesp.* 1169 (pp. 184 sq. Koster), “διασαλακώνισον”

ἀβρύνθητι καὶ διαθρύφθητι . . . ὁμοίως δ’ ἐστὶ καὶ παρ’ Ἑρμίπῳ ἐν τοῖς τετραμέτροις·

ὕστερον δ’ †αὐτὸν στρατηγὸν οὓς ἀνειλωτημένην†
καὶ κασαλβάζουσαν εἶδον καὶ
σεσαλακωνισμένην.

1 αὐτὸν et αὐτὴν codd., αὐτὴν στρατηγῶν οὓσαν εἰλωτισμένην Meineke, αὐτὴν στρατηγόν, ὡς ἀν εἰλωτισμένην Koster

6 Schol. Ar. *Av.* 304 (p. 56 Holwerda), “κεβλήπυρις”

μήποτε οὐχ ἔν ἐστιν ἀλλὰ δύο, φησὶν ὁ Σύμμαχος.
καὶ γὰρ ἐν τοῖς Καλλιμάχου (fr. 422 Pf.) ἀναγέγραπται
κέβλη . . . Ἑρμίππου τετραμέτροις,

καὶ Θεμιστοκλέα †τὸν πρῶνός τις ὦν†,

κεβλήπυρίς τις ὀνομάζεται, ὥστε ἐνθάδε ἢ ἐκεῖ ἡμάρτηται τὸ ἐν παρὰ τῇ γραφῇ.

5 Scholiast on Aristophanes, *Wasps*

διασαλακώνισον, i.e., 'put on airs' . . . The word is similarly used by Hermippus in his tetrameters:

and (but?) afterwards . . .¹ I saw her playing the harlot and strutting about

¹ With ἀντήν and Meineke's emendation at the end of v. 1 we have an unattested verb (but see the *Suda*, iii.74.17 Adler) which would represent the woman (or the city Heraclea if Meineke is right in joining fr. 5 to fr. 4) as acting like a helot (a Spartan serf). For an attractive analysis of the fragment see R. M. Rosen, *Old Comedy and the Iambographic Tradition* (Atlanta 1988) 10-11.

6 Scholiast on Aristophanes, *Birds*

According to Symmachus,¹ κεβλήπυρις² is not one word but two (i.e., κέβλη and πυρίς). For in Callimachus κέβλη is written³ . . . (But?) in the tetrameters of Hermippus,

and Themistocles . . . ,

a κεβλήπυρις is named,⁴ so that one or the other is a mistake in writing.

¹ An early commentator on Aristophanes (1st-2nd c. A.D.).

² Presumably a bird with a fiery-red head. Dunbar in her commentary on Ar. *Birds* (pp. 252 f.) discusses at length both the form of the word and the bird's identification, preferring Woodchat Shrike. She also suggests that Hermippus "linked Themistokles and κεβλήπυρις simply because he was the red-haired son of an allegedly Thracian mother."

³ Passage not preserved.

⁴ It seems that Hermippus is being contrasted with Callimachus and that he used the longer form, but no emendation is convincing.

IAMBIC POETRY

7-8 *Incerti Generis*

7 Ath. 15.667d

ὅτι δὲ ἄθλον προύκειτο τῷ εὖ προεμένῳ τὸν κότταβον
. . . , Ἐρμιππὸς τε ἐν τοῖς ἰάμβοις.

8 Ath. 15.700d

Ἐρμιππος δὲ ὁ κωμωδοποιὸς ἐν ἰάμβοις τὸ στρα-
τιωτικὸν λυχναῖον σύνθετον οὕτως ὀνομάζει.

9 P. Oxy. xiii.1611 fr. 1, col. v, 119

κ[αὶ Πλά]των φησὶν ἐν τ[ῷ] Μέ[νωνι] (94c) οὕτως· [“ὅτι
Θου]κιδίδης δύο [υἱὲς ἔθρε]ψεν, Μελησία[ν καὶ
Στέ]φανον· τούτου[ς ἐπαίδεν]σεν.” καὶ Ἐρμιπ[πος ὁ
ποι]ητὴς ἐν ἰάμβ[ῳ]

HERMIPPUS

7-8 *Uncertain Classification*

7 Athenaeus, *Scholars at Dinner*

That a prize was offered for a skilful tossing of the cottabus¹ . . . , and Hermippus in his iambics.

¹ The cottabus in its various forms involved basically the throwing of wine drops at a target and the player often dedicated his toss to someone with a view to amorous success. For further details see Athenaeus 11.487d-e, 15.665a-69e, and F. Lissarrague, *The Aesthetics of the Greek Banquet* (Princeton 1987) 80-86.

8 Athenaeus, *Scholars at Dinner*

The comic poet Hermippus in his iambics thus calls the military lampstand a compound.¹

¹ Sense unclear. Perhaps Athenaeus means that Hermippus described the lampstand as constructed from several components.

9 *Oxyrhynchus papyrus* (early 3rd c. A.D.)

And Plato speaks as follows in the *Meno*: "that Thucydides raised two sons, Melesias and Stephanus; he educated them." And Hermippus the poet in iambics (an iambic poem?) . . .

SCYTHINUS

TESTIMONIA

1 St. Byz. (pp. 619 sq. Meineke)

Τέως· πόλις Ἰωνίας . . . ἀφ' οὗ Πρωταγόρας Τήϊος καὶ Σκυθῖνος ὁ ἰάμβων ποιητῆς Τήϊος.

2 Diog. Laert. 9.16

Ἰερώνυμος δέ (fr. 46 Wehrli) φησι καὶ Σκυθῖνον τὸν τῶν ἰάμβων ποιητὴν ἐπιβαλέσθαι τὸν ἐκείνου (sc. Ἡρακλείτου) λόγον διὰ μέτρου ἐκβαλεῖν.

3 Ath. 11.461e (quae praecedunt v. ad Hermipp. fr. 4)

Ἡρακλεῶται δ' εἰσὶν οὗτοι οἱ ὑπὸ τῇ Οἴτη κατοικοῦντες, ὡς φησι Νίκανδρος ὁ Θυατειρηνός (FGrHist 343 F 12), ὀνομασθῆναι φάσκων αὐτοὺς ἀπὸ τινος Κύλικος γένος Λυδοῦ, ἐνὸς τῶν Ἡρακλεῖ συστρατευσαμένων. μνημονεύει δ' αὐτῶν καὶ Σκυθῖνος ὁ Τήϊος (FGrHist 13 F 1) ἐν τῇ ἐπιγραφομένῃ Ἱστορίῃ λέγων οὕτως· “Ἡρακλῆς λαβὼν Εὐρυτον καὶ τὸν υἱὸν ἔκτεινε φόρους

SCYTHINUS

TESTIMONIA

1 Stephanus of Byzantium, *Lexicon of Place Names*

Teos, a city in Ionia . . . From it came Protagoras of Teos and the iambic poet Scythinus of Teos.

2 Diogenes Laertius, *Lives of the Philosophers*

Hieronimus says that Scythinus, the iambic poet, undertook to put forth in verse the discourse of Heraclitus.¹

¹ Diogenes proceeds to quote two epigrams on this topic (= *Anth. Pal.* 7.128, 9.540) and two more are attributed to Scythinus in the *Palatine Anthology* (12.22, 12.232), but all are judged spurious.

3 Athenaeus, *Scholars at Dinner*

The people of Heracleia are those who dwell at the foot of Oeta, as Nicander of Thyateira says, asserting that they derived their name from a certain Cylix, a Lydian native, one of those who joined with Heracles on his expedition. Scythinus of Teos also mentions them in his work entitled *Inquiry*, speaking as follows: "Heracles captured and killed Eurytus and his son when they were exacting tribute

IAMBIC POETRY

πρήσσοντας παρ' Εὐβοέων. <καὶ> Κυλικρῆνας ἐξ-
επόρθησε ληξομένους καὶ αὐτόθι πόλιν ἐδείματο
Ἡράκλειαν τὴν Τρηχινίαν καλεομένην.”

FRAGMENTUM

I Plut. *de Pyth. orac.* 16.402a

ὕστερον μέντοι (οἱ Μεγαρεῖς) πλήκτρον ἀνέθηκαν τῷ
θεῷ χρυσοῦν, ἐπιστήσαντες ὡς ἔοικε Σκυθίνῳ λέγοντι
περὶ τῆς λύρας ἦν

ἁρμόζεται

Ζηνὸς εὐειδῆς Ἀπόλλων, πᾶσαν ἀρχὴν καὶ τέλος
συλλαβῶν, ἔχει δὲ λαμπρὸν πλήκτρον ἡλίου
φάος.

SCYTHINUS

from the Euboeans. He also sacked the Cylicranians who were engaged in plunder and built there Heracleia called the Trachinian.”

FRAGMENT

I Plutarch, *The Oracle at Delphi*

Later, however, the Megarians dedicated to the god a golden plectrum, paying attention as it seems to the words of Scythinus concerning the lyre which

Zeus's son, comely Apollo, who comprehends every beginning and end, tunes, and he has the bright light of the sun as his plectrum

I have omitted the corrupt fr. 2 preserved in Stobaeus 1.8.43 and attributed to Scythinus' On Nature. It seems to be a prose version of trochaic tetrameters, which West partially restores.

DIPHILUS

TESTIMONIUM

I Schol. ad Arist. *Nubes* 96d (p. 31 Holwerda)

πρῶτον μὲν γὰρ Δίφιλος εἰς Βοΐδαν τὸν φιλόσοφον
ὀλόκληρον συνέταξε ποίημα, δι' οὗ τοῦκτ' εἰς δουλείαν
ἐρυπαίνετο <ὁ> φιλόσοφος· οὐ διὰ τοῦτο δὲ ἐχθρὸς ἦν.
ἔπειτα Εὐπόλις, εἰ καὶ δι' ὀλίγων ἐμνήσθη Σωκράτους,
μᾶλλον ἢ Ἀριστοφάνης ἐν ὄλαις ταῖς Νεφέλαις αὐτοῦ
καθήψατο.

DIPHILUS

Test. 1 suggests that Diphilus is older than, or at least contemporary with, the 5th-century comic poet Eupolis, but, as West ad loc. remarks, a Theseis in choliambics (fr. 1) is unlikely before the Hellenistic period unless it is "ludicra." Either then the Diphilus of test. 1 is different from the Diphilus of fr. 1 or fr. 1 is from a poem that might be similar to the Margites attributed to Homer. G. A. Gerhard, Phoenix von Kolophon (Leipzig 1909) 215, tentatively identifies this Diphilus as the Diphilus named by Diogenes Laertius 7.161 as a pupil of the philosopher Ariston (3rd c. B.C.).

TESTIMONIUM

I Scholiast on Aristophanes, *Clouds*

For first Diphilus composed an entire poem against the philosopher Boidas,¹ in the course of which the philosopher was abused as a slave, though he was not for this reason an enemy. And second Eupolis, even if he mentioned Socrates in (only) a few places, attacked him more than Aristophanes did in the whole of the *Clouds*.

¹ Identity and date unknown.

IAMBIC POETRY

FRAGMENTA

1a Schol. ad Pind. *Ol.* 10.83b (i.332.10 Dr.), “*ἀν’ ἵπποισι δὲ τέτρασιν ἀπὸ Μαντινέας Σᾶμ(ος) Ἀλιρροθίου*”

Σῆμον δέ τινα νῦν νενικηκέναι ἄρματι, ὡς φησι Δίφιλος ὁ τὴν Θησηίδα ποιήσας ἔν τιμι ἰάμβῳ (vv. II. ἰάμφ, ἰαμβείῳ) οὕτω·

στρέψας δὲ πώλους ὡς ὁ Μαντινεὺς Σῆμος,
ὅς πρῶτος ἄρματ’ ἤλασεν παρ’ Ἀλφειῷ.

1 τρέψας, τρέψαν codd., corr. Bergk

1b Id. 83a (i.331.26 Dr.)

παρατίθεται δὲ καὶ τὸν γράφοντα τὴν Θησηίδα μαρτυροῦντα τῷ ἥρωι τὴν τοῦ ἄρματος ἠμιοχεντικὴν ἀρετήν·

στρωφᾶς δὲ πώλους ὡς ὁ Μαντινεὺς ἥρω.

στρωφᾶς, στρωφάσων, στροφᾶς, στροφαὶ codd.
Σῆμος pro ἥρω cod. B

DIPHILUS
FRAGMENTS

1a Scholiast on Pindar, *Olympian* 10 ("Samos¹ from Mantinea, the son of Halirrhothius, won the prize in the four-horse chariot race")

A certain Semus had won with the chariot, as Diphilus, the author of a *Theseis*, says in the following iambics:

You wheeled (wheeling?) the horses like Semus
from Mantinea who was the first to drive a chariot
beside the Alpheus.²

1b Scholiast on the same passage

He (Aristodemus?) cites as evidence the author of a *Theseis* who attests to the hero's skill in driving the chariot:

You keep wheeling the horses like the hero³ from
Mantinea

¹ The name of one of the first victors at the Olympic games, according to Pindar. Mantinea is in Arcadia. In one version Halirrhothius is the son of Poseidon, in another the grandson of Aeolus.

² The river at the site of the Olympic games. ³ Possibly an error for Semus. The scholia on the Pindaric passage, only parts of which are quoted here, contain much that is confusing and contradictory.

PANARCES

I Plat. *Resp.* 5.479b-c

“τοῖς ἐν ταῖς ἐστιάσεσιν,” ἔφη, “ἐπαμφοτερίζουσιν ἔοικε καὶ τῷ τῶν παίδων αἰνίγματι τῷ περὶ τοῦ εὐνούχου τῆς βολῆς πέρι τῆς νυκτερίδος, ᾧ καὶ ἐφ’ οὗ αὐτὸν αὐτὴν αἰνίττονται βαλεῖν.”

Schol. ad loc. (p. 235 Greene)

Κλεάρχου γριφὸς (fr. 95 Wehrli)

- (a) αἰνός τις ἐστὶν ὡς ἀνὴρ τε κοῦκ ἀνὴρ
ὄρνιθα κοῦκ ὄρνιθ’ ἰδὼν τε κοῦκ ἰδὼν
ἐπὶ ξύλου τε κοῦ ξύλου καθημένην
λίθῳ τε κοῦ λίθῳ βάλοι τε κοῦ βάλοι.

ἄλλως·

- (b) ἄνθρωπος οὐκ ἄνθρωπος, ἄνθρωπος δ’ ὅμως,
ὄρνιθα κοῦκ ὄρνιθα, †ὄρνιθα δ’ ὅμως†,
ἐπὶ ξύλου τε κοῦ ξύλου καθημένην
λίθῳ βαλὼν τε κοῦ λίθῳ διώλεσεν.

νυκτερίδα ὁ εὐνούχος νάρθηκος κισήρει.

PANARCES

1 Plato, *Republic*

“It is like ambiguous statements at banquets,” he said, “and like the children’s riddle about the eunuch and his throwing at the bat; they riddle about what he pelted it with and on what it was sitting.”

Scholiast on the passage

A riddle recorded by Clearchus:

(a) There is a riddle that a man who is not a man saw and did not see a bird which was not a bird sitting on wood which was not wood struck and did not strike it with a stone which was not a stone.

Another version:

(b) A man who is not a man, but yet a man, killed a bird which was not a bird . . . , sitting on wood which was not wood, having struck it with a stone which was not a stone.

(Solution) bat (v. 2), eunuch (v. 1), fennel (v. 3), pumice (v. 4)

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cf. Tryph. *De tropis* 4 (*Rhet. Gr.* iii.194.15 Spengel), Ps.-Choerob. (ibid. iii.253.18), David. (*Comm. in Arist. Gr.* xviii(2). 42.10), Eust. in *Il.* 8.252 (ii.580.12 V.d.Valk)

(a) 3 *καθημένην τε καὶ οὐ καθημένην* omnes praeter Davidem 4 *βάλει . . . βάλει* Tryphon (b) 4 *βαλῶν*
με κοῦ λίθῳ schol. Plat., *τε κοῦ λίθῳ βαλῶν* David

Ath. 10.452c

καὶ τὸ Πανάρκους δέ ἐστι τοιοῦτον, ὡς φησι Κλέαρχος ἐν τῷ περὶ γρίφων, ὅτι βάλοι ξύλῳ τε καὶ οὐ ξύλῳ καθημένην ὄρνιθα καὶ οὐκ ὄρνιθα ἀνὴρ τε καὶ οὐκ ἀνὴρ λίθῳ τε καὶ οὐ λίθῳ· τούτων γάρ ἐστι τὸ μὲν νάρθηξ, τὸ δὲ νυκτερίς, τὸ δὲ εὐνούχος, τὸ δὲ κίσσηρις. καὶ Πλάτων δὲ ἐν πέμπτῳ Νόμων μνημονεύει τοὺς τῶν τεχνυδρίων φιλοσόφους τοῖς ἐν ταῖς ἐστιάσεσιν ἔφη ἐπαμφοτερίζουσιν εὐοικέναι κτλ.

Athenaeus, *Scholars at Dinner*

And there is also a similar riddle by Panarces, as Clearchus says in *On Riddles*, that a man who was not a man struck a bird which was not a bird, sitting on wood which was not wood, with a stone which was not a stone. The solution to this is eunuch, bat, fennel, and pumice. And Plato also mentions it in the fifth book of the *Laws*;¹ he said that philosophers of petty crafts are like those who propound ambiguities at banquets etc.²

¹ An error for *Republic*. ² Tryphon expands upon the riddle in version (a) by explaining that the man missed because his vision was poor. The ambiguity in *βάλοι* is that the verb can mean both 'throw at' and 'strike.'

ADESPOTA IAMBICA

1-35 Trimetri Recti

1 Heracl. Lemb. π. πολιτειῶν (p. 24.22 Dilts)

τὴν δὲ πολιτείαν τῶν Σαμίων Συλοσῶν ἠρήμωσεν· ἀφ'
οὗ καὶ ἡ παροιμία·

ἔκητι Συλοσῶντος εὐρυχωρίη.

2 Cic. *ad Att.* 6.3.1

tu autem abes longe gentium,

πολλὰ δ' ἐν μεταιχμίῳ
Νότος κυλίνδει κύματ' εὐρέης ἀλός.

2 εὐρέης Lobel

3 Strabo 14.1.30

καὶ ἡ Τέως δὲ ἐπὶ χερρονήσῳ ἴδρυνται, λιμένα ἔχουσα.
ἐνθένδε ἐστὶν Ἀνακρέων ὁ μελοποιός, ἐφ' οὗ Τήιοι τὴν

ANONYMOUS

1-35 Iambic Trimeters

1 Heraclides Lembus, *On Constitutions*

Syloson laid waste the state of the Samians and from this there arose the proverb:

By the will of Syloson there is wide open space.¹

¹ The same proverb is recorded by Strabo 14.1.17 who states that after Polycrates, tyrant of Samos, was murdered by the Persians (c. 522), Darius installed Polycrates' brother Syloson as tyrant. According to Strabo the proverb arose from Syloson's ruling so harshly that the state suffered from a lack of men.

2 Cicero, *Letters to Atticus*

but you are in a far distant land,

and in the intervening space the South Wind rolls
many a wave of the wide sea

3 Strabo, *Geography*

Teos too is situated on a peninsula and has a harbour. From there came the lyric poet Anacreon in whose day the

IAMBIC POETRY

πόλιν ἐκλιπόντες εἰς Ἄβδηρα ἀπόκησαν Θρακίαν
 πόλιν, οὐ φέροντες τὴν τῶν Περσῶν ὕβριν· ἀφ' οὗ καὶ
 τοῦτ' εἴρηται·

Ἄβδηρα, καλὴ Τητίων ἀποικίη.

ἀποικία codd., corr. Meineke

4 *Et. Gen.* (p. 21 Calame) = *Et. Mag.* 230.57, ex
Herodiano (ii.266.7 Lentz)

ἔστι δὲ πρώτη καὶ δευτέρα συζυγία τὸ γηρᾶς,
 ὥσπερ τὸ πιμπλᾶς, οἶον πιμπλῶ πιμπλᾶς καὶ πιμπλῶ
 πιμπλείς, οἶον “ἴτὰς Ῥαδάμανθους πιμπλεῖν βίαν†” (fr.
 adesp. 969 *PMG*). οὕτως οὖν καὶ γηρῶ γηρᾶς . . . καὶ
 γηρῶ γηρεῖς . . . ἢ μετοχῇ γηρείς,

γηρεῖς ἐν οἰκίοισι.

Quae sequuntur v. ad Xenoph. fr. 9.

οἰκέοισι *Et. Gen.*, οἰκέουσι *Et. Mag.*, corr. Sylburg

5 Iuba Artigraphus ap. Rufinum (*Gramm. Lat.* vi.561.11
 Keil)

iamborum itaque exempla quae maxime frequentata sunt
 subdidi: πάτερ Λυκάμβα, ποῖον ἐφράσω τόδε; (Arch. fr.
 172.1). Δαναὸς ὁ πεντήκοντα θυγατέρων πατήρ (Eur.
Archel. fr. 1.1 Austin).

Ξάνθη παλαιῇ γρηκῖ, πολλῆσιν φίλῃ.

ADESPOTA IAMBICA

Teians abandoned their city and migrated to Abdera in Thrace, since they could not endure the insolence of the Persians; hence there arose the following verse:

Abdera, fair colony of the Teians¹

¹ Crusius assigned both fr. 1 and fr. 3 to Anacreon.

4 *Etymologicum Genuinum* and *Magnum*

The verb $\gamma\eta\rho\hat{\omega}$ (2nd sing. $\gamma\eta\rho\hat{\alpha}\varsigma$), 'grow old,' belongs to both the first and the second conjugation, like $\pi\mu\pi\lambda\hat{\omega}$, 'fill,' which has both $\pi\mu\pi\lambda\hat{\alpha}\varsigma$ and $\pi\mu\pi\lambda\hat{\epsilon}\iota\varsigma$, as in (fragment corrupt). Similarly then $\gamma\eta\rho\hat{\omega}$ which has both $\gamma\eta\rho\hat{\alpha}\varsigma$. . . and $\gamma\eta\rho\hat{\epsilon}\iota\varsigma$. . . the participle is $\gamma\eta\rho\hat{\epsilon}\iota\varsigma$:

growing old in the house¹

¹ R. Stark, *RhM* 99 (1956) 173-75, assigns the fragment to Alcaeus, with Aeolic accentuation $\gamma\acute{\eta}\rho\epsilon\iota\varsigma$.

5 Juba in Rufinus, *The Meters of Terence*

Accordingly I have supplied the examples most commonly found of iambic verses: "Father, Lycambes, what did you mean by this?" "Danaus the father of fifty daughters."

to Xanthe, aged crone, dear to many women

6 Hesych.

× - Πριηπίδος τε τῆς πρὸ Βοσπόρου

πόλεως Ἑλλησποντιακῆς, <ἦν> τὸν Πρίαπον τὸν Διούσου καὶ Περκώτης (περικότης cod.) φασὶν οἰκίσαι.

7-34 P. Oxy. xxii.2318

35 P. Oxy. xxii.2320, ed. Lobel

].....: νεῖδ. καλὸν.[
]ἀκρ[ο]β[η]μάτιζε καὶ βι[
]ασ.ε...τοις.α.[.]..[
]..... με.α[
 5]μ.τ.....[
]ν ἄρα κάσεβέως εἶργα[σμέν-
]ευ Φιλάνθη τεύξε[
]νεκείνη γ' ἀνδρὸς ἧ' ἐρινύω[ν
]ἦ τό γ' αὐτὸς ἴσθι. πολλά τοι κακά[
 10]σσα θεοσύλησιw ἀνδράσιw θ[εοὶ
 διδοῦσιw, ὅ]στις περὶ φίλους ἀμαρτ[άνηι.
 ἀλλ' οὐδέ]πω τις ἄλλος οὔτε μητέρα[
 προδοῦς] μέγ' εὔρε κέρδος οὐδ' ἀδελφ[εήν].
 ἔξει σ' ἀμοι]βή. ταῦτ' [ἐ]γὼ μαντεύο[μαι
 15]μ' αὐτῆς μῆλ' ἐπισφάζει[

6 Hesychius, *Lexicon*

and of Priapis which faces the Bosphorus,
a city on the Hellespont which they say was settled by
Priapus, son of Dionysus and Percote.¹

¹ Strabo 13.1.12, in his account of the city Priapus, states that the god was worshipped there and was said to be the son of Dionysus and a nymph. Homer (*Iliad* 2.835) mentions a place called Percote, which was on the Hellespont west of Priapus.

7-34 Scraps of papyrus too mutilated to be translated

35 Oxyrhynchus papyrus (early 3rd c. A.D.)

. . . strut¹ and . . . Philanthe will meet with (retribution?) for impious deeds . . . of a man or the Furies . . . know this on your own; many in truth are the evils which the gods (give) to sacrilegious men, if one wrongs his friends. (Not) yet has anyone else found great profit from (betraying) a mother or sister. Requital (will get you). This is my prophecy. (Even if you?) slaughter sheep . . . of her . . . relent-

¹ If Hesychius' gloss refers to this passage, the verb is imperative. The fragment could be the work of Archilochus.

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]μοῖρα νηλεῆ[ς] κιχῆ[σεται
οὐ μ]αλάξεις θυμὸν οὐδεκ[
οὐδὲ]ν εἴουσαν αἰτίην ἀπώλεσα[ς
]αῦτ[.] καιλαοισιν ἀνδα[ν-

2 Hesych. ἀκροβημάτιζε· ἐπ' ἄκροις τοῖς βήμασιν ἴστασο

6-7 εἶργα[σμένων / . . . τεύξε[ται τιμωρίας e.g. West
10 θ[εοὶ Peek 11-14 initia suppl. West 12 οὐδέ]πω
Lobel 14 ἀμοι]βή Lobel 15-16 κεί πάνθ' ἄ]μ'
αὐτῆς μῆλ' ἐπισφάζει[ς γάμφ, / πάντως σε] e.g. West
17 κ[αρδίην Peek 18 εὔσαν pap., corr. West

36-38 Tetrametri

36 Plut. *de cohib. ira* 9.457c

τοὺς δ' ἠπίως καὶ λείως ὀμιλοῦντας ὄργαις κάλλιστα
μὲν ἀκούσματα κάλλιστα δὲ θεάματα ποιούμενος
ἄρχομαι καταφρονεῖν τῶν λεγόντων “ἄνδρ' ἠδίκησας,
ἄνδρ' ἀνεκτέον τόδε;” (Trag. adesp. 382 K.-S.) καὶ

βαῖνε λὰξ ἐπὶ τραχήλου, βαῖνε καὶ πέλα χθονί,
καὶ τᾶλλα παροξυντικὰ κτλ.

37 Plut. *non posse suav. viv. sec. Epic.* 21.1101f

ἐν δὲ πομπαῖς καὶ θυσίαις οὐ μόνον “γέρων καὶ
γρηῦς” οὐδὲ πένης καὶ ιδιώτης, ἀλλὰ καὶ

ADESPOTA IAMBICA

less fate will catch up with (you) . . . You will (not) soften the mind or the (heart?) . . . you have ruined a woman who is in no way culpable . . .

36-38 Trochaic Tetrameters

36 Plutarch, *On the control of anger*

As for those who deal with anger in a mild and gentle way I offer examples which are very beautiful to hear and to view, and I begin by scorning those who say "it was a man you wronged, a man; is this to be borne?" and

trample his neck (their necks) underfoot, trample and bring him (them) to the ground

and other provocative statements etc.

37 Plutarch, *A pleasant life is impossible according to Epicurus*

But in processions and at sacrifices not only "an old man and an old woman"¹ or one who is poor and of low station, but also

IAMBIC POETRY

παχυσκελῆς ἀλετρις πρὸς μύλην κινουμένη
καὶ οἰκότριβες καὶ θήτες ὑπὸ γήθους καὶ χαρμοσύνης
ἀναφέρονται.

καὶ potest poetae addi

38 P. Oxy. xxii.2317, ed. Lobel

....] ἐπικροτέων[
..]εἰ βαμβάλυζε· πολλ[ὰ
5 καὶ τὸ μὲν φυγεῖν ὅταν δῆ[
ἀνδράσιν κείνοις χολωθεῖ[ς
δυσμενέων κομῆτα παιδ[
οὔ σε τοῦτ' ἤισχυεν οὐδεν[.
ὡς ἀπ' εὐεργέα τινάξας ἐτρ[άπησ
10 καὶ γὰρ ἀλκιμωτέρους σέο κατα[
ταῦτ' ἐπηβόλη[σ]ε· θεοὺς γὰρ οὐκ ἐνίκ[ησεν
βροτός·
ἀλλ' ὀτεύνεκεν πρὸ πάντων εκ[
ἥλθεσ ἐκπλ[...]ς ἐφ' ὑγρά κύματ['] εὐρέης ἀλὸς
ἀδρυφής, οὐ[...]νσε[.....]ε κλει[
15 ἀλλαπαρθε[.....]δεμ[.
[... π[όλι]ν π[.....]ναγν[

3 [ὀδόντας suppl. Peek
παίδ[ων Latte et Peek
pap., corr. West
fin. Lobel

7 Κομῆτα Peek
9 ἐτρ[άπη]σ Peek
11 fin. Peek
13 ἐκπλ[εύσα]ς Peek

ADESPOTA IAMBICA

a stout-legged woman grinding grain, being
screwed² against the millstone,

and house-born slaves and hired labourers have their spir-
its lifted in joyful delight.

¹ Words from two anonymous hexameters which Plutarch has just quoted. ² This seems more probable than a reference to her moving about as she grinds the grain.

38 Oxyrhynchus papyrus (2nd c. A.D.)¹

. . . with chattering (teeth) . . . he shivered; many . . .
and as for flight whenever . . . in anger at those men
. . . ; you with the long hair, of enemy . . . this brought
no shame on you, that you got rid of your well-made
. . . and were put to flight . . . In fact these . . . have
seized braver men than you; no (mortal) wins out
over the gods. But that (because?) before all . . . you
went (sailing?) over the broad sea's watery waves
unscathed . . . city . . .

¹ The speaker is assuring someone who fled from battle that there is no disgrace in this and that better men have done the same, but little else is clear. V. 9 reminds us of Arch. fr. 5 and the author may be Archilochus.

IAMBIC POETRY

39-48 *Trimetri vel Tetrametri*

39 'Longinus' *de subl.* 34.4

ἀλλ' ἐπειδήπερ, οἶμαι, τὰ μὲν θατέρου καλά, καὶ εἰ
πολλά, ὅμως ἀμεγέθη,

καρδίῃ νήφοντος ἀργά,

καὶ τὸν ἀκροατὴν ἡρεμεῖν ἐῶντα—οὐδεὶς γοῦν Ὑπερ-
εἶδην ἀναγιγνώσκων φοβεῖται—ὁ δὲ κτλ.

39a Ath. 3.126f

... ἵνα μὴ λέγῃς

ἄκικύς εἰμι κῶλιγοδρανέω

40 St. Byz. (p. 22.3 Meineke)

ἀγρός, τὸ χωρίον . . . καὶ συνθέτως ἄγροικος καὶ
ἀγροῖκος, ἀφ' ὧν παρώνυμον τὸ ἀγροικηρός, ὡς
σιγηρός, καὶ

ἀγροικηρὴν φύσιν

41-48 P. Oxy. 2324, 2325, 2328

ADESPOTA IAMBICA

39-48 *Trimeters or Tetrameters*

39 'Longinus,' *On the Sublime*

But whereas in my opinion Hyperides' fine points, even if numerous, nevertheless lack grandeur,

inert in the heart of a sober man,¹

and allow the listener to remain calm—no one at any rate is frightened while reading Hyperides—Demosthenes etc.

¹ D. A. Russell in his edition of 'Longinus' ad loc. suggests that the author may be Anacreon. For the thought cf. Plut. *de garrul.* 4.503f: τὸ γὰρ ἐν τῇ καρδίᾳ τοῦ νήφοντος ἐπὶ τῆς γλώττης ἐστὶ τοῦ μεθύοντος, ὡς οἱ παροιμιαζόμενοι φασιν, "for what is in the heart of one who is sober is on the tongue of one who is drunk, as those who are given to proverbs say."

39a Athenaeus, *Scholars at Dinner*

. . . so that you may not say

I am feeble and have little strength

40 Stephanus of Byzantium, *Lexicon of Place Names*

ἄγρός, place . . . And in composite form ἄγροικος ('boorish') and ἀγροῖκος ('dwelling in the country'), from which is derived ἀγροικηρός, like σιγηρός ('silent'),

a rustic (boorish?) nature

41-48 Scraps of papyrus too mutilated to be translated.

Frr. 43-48 contain glosses on some iambic poet.

IAMBIC POETRY

49-53 *Trimetri Claudii*

49 Arist. *de part. anim.* 3.10.673a17

περὶ δὲ Ἀρκαδίαν οὕτω τὸ τοιοῦτον διεπίστευσαν
ὥστε καὶ κρίσιν ἐποίησαντο περὶ τινος τῶν ἐγχωρίων.
τοῦ γὰρ ἱερέως τοῦ Ὀπλοσμίου Διὸς ἀποθανόντος,
ὑφ' ὅτου δὲ δὴ ἀδήλως, ἔφασάν τινες ἀκούσαι τῆς κε-
φαλῆς ἀποκεκομμένης λεγούσης πολλάκις

ἐπ' ἀνδρὸς ἀνδρα Κερκιδᾶς ἀπέκτεινεν.

διὸ καὶ ζητήσαντες ᾧ ὄνομα ἦν ἐν τῷ τόπῳ Κερκιδᾶς,
ἔκριναν.

50 Io. Alex. *τονικὰ παραγγέλματα* (p. 32.23 Dindorf)

καὶ τὸ βαύ κατὰ μίμησιν κυνὸς ὀξύνεται

× - ◡ “βαύ βαύ” καὶ κυνὸς φωνὴν ἰείς.

ἐξ οὗ καὶ τὸ βαύζω ῥῆμα.

ἰείς pro ἴεις Dindorf καὶ—ἴεις; alteri personae dat
Knox

49 Aristotle, *On Parts of Animals*

In Arcadia they so firmly believed this sort of thing¹ that they actually brought to trial one of the local inhabitants. When a priest of Zeus Hoplosmios² had been killed and it was unclear who had done it, some said that they had heard the head, after it had been cut off, repeating again and again

Cercidas has killed man after man.³

And so they searched for one bearing the name Cercidas and brought him to trial.

¹ I.e., that a head can speak after being cut off. ² Presumably Zeus In Armour. The cult is attested only in Arcadia.

³ The first two words of the fragment are often deemed corrupt. West suggests *ἀνανδρος*, with *μ'* supplied before the verb: "the cowardly Cercidas has killed me a man." All that one actually expects is *Κερκιδᾶς μ' ἀπέκτεινεν*, "Cercidas has killed me."

50 John of Alexandria, *Rules of Accentuation*

And the word *βαύ* in imitation of a dog is accented oxytone:

"bow wow" and emitting the sound of a dog

Hence the verb *βαύζω* 'bark.'

IAMBIC POETRY

- 51 Schol. *B in Hom. *Il.* 9.539 (ii.515 Erbse apparatus),
“χλούνην”

οἱ μὲν ἀφριστήν, χλουδεῖν γὰρ τὸ ἀφρίζειν τινὲς
Δωριέων ἔλεγον. ἄλλοι δὲ κακοῦργον, καὶ γὰρ τῶν
ἀρχαίων ἰαμβοποιῶν τινα φάναι·

ἀνήρ ὄδ' < > ἐσπέρης καθεύδοντα
ἀπ' ὧν ἔδυσε < > χλούνην

2 ἄπουν ἔδησε cod., corr. Hermann (οῦν), Schneidewin

- 52 Schol. Ar. *Av.* 704 (p. 111 Holwerda), “καὶ τοῖσιν
ἐρώσι σύνεσμεν”

Σύμμαχος διὰ τὸ τοὺς ἐραστὰς ὄρνιθας <τοὺς> (add.
West) εὐγενεῖς χαρίζεσθαι τοῖς ἐρωμένοις. Δίδυμος δέ,
ἐπεὶ ἡ σίττη καὶ εἴ τι τοιοῦτον ὄρνεον δεξιὰ πρὸς
ἔρωτας φαίνεται·

ἐγὼ μὲν, ὦ Λεύκιππε, δεξιῇ σίττη.

cf. *Sud.* i.63.11 Adler

ἐρώμεν tent. West ὡς schol. λευκίππη schol., *Suda*,
corr. Bentley δεξιῇ (-ὰ *Suda*) σίττη libri, corr. Meineke

- 53 Phot. *lex.* (ii.33 Naber)

ὁ τὸν †πατέρα εὐρῶν χαλκοῦ χρεία†.

ὁ τὸν κυσὸν τρωθεῖς
†ἦδη αἰσώπου† μάλιστα τοῦ κράνουσ χρεία

2 ἦδεις ὄπου Dobree χρεῖη Bergk

51 Scholiast on Homer, *Iliad*

Some explain χλούνης as the 'foamer,' since some of the Dorians said χλουδεῖν for ἀφρίζειν ('to foam'). Others explain it as 'villain,' since they say that one of the old iambic poets says:

this fellow . . . while (I?) was sleeping in the evening
stripped (me?) . . . the villain¹

¹ Several assign the fragment to Hipponax (see Degani's fr. 191). In the Homeric passage χλούνης is an epithet of a wild boar, but its meaning is much disputed. In the lacuna preceding 'villain' perhaps something like 'but they caught' has been lost.

52 Scholiast on Aristophanes, *Birds* ("and we associate with lovers")

According to Symmachus because lovers give fine-bred birds to their beloveds. According to Didymus because the nuthatch and other such birds seem to be a lucky omen for love:

I (am in love?) with(?) a lucky nuthatch, Leucippus¹

¹ Attributed by some to Hipponax (see Degani's fr. 192).

53 Photius, *Lexicon*

(source corrupt)

you(?), the one wounded¹ in the rump, (you know where there is?) special need of a helmet

¹ In all probability 'wounded' here means 'sexually penetrated,' as in Eubulus fr. 106.4 K.-A.

IAMBIC POETRY

54-55 *Trimetri vel Tetrametri Claudi*

54 *Epimerismi (Anecd. Ox. ii.371.19 Cramer)*

ζῶον ἐν πυρὶ σκαῖρον·

ἡ σαλαμάνδρα, ἣτις ζῶόν ἐστιν ὡσεὶ σαύρας τὸ μέγεθος ἢ μικροῦ κροκοδύλου χερσαίου· ἔστιν δὲ ψυχρότατον ὑπερφυῶς, ὥστε καὶ ἐν πυρὶ εἰσερχόμενον τὴν μὲν φλόγα σβέννυται, αὐτὸ δὲ μὴ κατακαίεσθαι.

55 Zenob. 2.29 (iv.224 Bühler) = *Paroem. Gr.* i.90.5 = Schol. Plat. *Leg.* 968e (p. 379 Greene)

“ἡ τρὶς ἕξ ἢ τρεῖς κύβοι.” κεῖται ἡ παροιμία παρὰ Φερεκράτει ἐν τοῖς Μυρμηκανθρώποις (fr. 129 K.-A.) . . . τοὺς δὲ κύβους τοὺς τοιούτους οἱ Ἴωνες καλοῦσιν οἶνας, καὶ τὴν παροιμίαν οὕτως ἐκφέρουσι·

ἡ τρὶς ἕξ ἢ τρεῖς οἶνας

οἶναι Salmasius (ex εἶναι Zenob.)

55a-57 *Epodi*

55a Ostr. Edfu 326

ἔπος δ' ἐφώνησεν τόδε·
“σὸν τὸ κράτος βασιλεῦ.”

ADESPOTA IAMBICA

54-55 *Choliambic Trimeters or Tetrameters*

54 *Parsings*

an animal dancing in the fire

The salamander, which is a creature the size of a lizard or small desert monitor. It is extremely cold so that it quenches fire upon entry,¹ but is not itself burned.

¹ This is also reported by Aristotle, *HA* 5.552b16.

55 Zenobius, *Proverbs*

“Either treble six or treble one.” The proverb occurs in Pherecrates, *The Ant Men* . . . The Ionians call such dice οἶναι and they express the proverb as follows:

either treble six or treble one¹

¹ I.e., the highest or lowest score and so a proverb for ‘all or nothing.’

55a-57 *Epodes*

55a Potsherd

And this is what he said:

“Yours is the power, O king.”¹

¹ See West, *ZPE* 32 (1978) 1-5 and 91 (1992) 8-9. The potsherd contains an unmetrical third line σὸν τὸ κράτος Ἱέραξ, “yours is the power, Hierax,” which West suggests may be a reference to “the power behind the throne,” perhaps to the general Hierax who served Ptolemy Euergetes II c. 140 B.C. The first two lines may be from an animal fable of Archilochus.

IAMBIC POETRY

56 Schol. Aesch. PV 400d (p. 132 Herington), “ρέος”
ρέυμα, παρὰ τὸ ρέω, ρέος, ὡς κλέπτω κλέπος”

οἴχεται

τὸ κλέπος αὐτὸς ἔχων.

57 Suda (iii.443.13 Adler)

ναὶ ναὶ μὰ μήκωνος χλόην

ὄρκος ἐπὶ χλευασμῶ.

ADESPOTA IAMBICA

56 Scholiast on Aeschylus, *Prometheus Bound*

ῥέος = ῥεῦμα ('stream'), from ῥέω ('flow'), like κλέπος from κλέπτω ('steal'):

he's gone off with the loot for himself¹

¹ Recorded also in *SH* fr. 1158. West compares Hipponax fr. 117 for the meter and subject matter.

57 *Suda*

yes, yes, by the poppy shoot,
a mocking oath.