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GREEK LYRIC  
THE NEW SCHOOL OF POETRY  
AND  
ANONYMOUS SONGS AND  
HYMNS



*Edited and translated by*  
DAVID A. CAMPBELL

# GREEK LYRIC

V

THE NEW SCHOOL OF POETRY  
AND

ANONYMOUS SONGS AND HYMNS

藏 书 章  
EDITED AND TRANSLATED BY

DAVID A. CAMPBELL



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## GREEK LYRIC

V

LCL 144

Cynthia

*ἀρχὰ καὶ τέρμα*

## PREFACE

This final volume includes the fragments, mainly dithyrambic, of the 'New School' of poets who composed in the late fifth and early fourth centuries, together with folk songs, drinking songs (scolia) and other anonymous pieces.

I wish to record my gratitude for a research grant awarded by the Social Sciences and Humanities Research Council of Canada. I should like also to thank Michael Chase, John Fitch, Michael Haslam and John Oleson for their help, the Librarian and staff of the McPherson Library, University of Victoria, for obtaining rare books and periodicals, Philippa Goold for performing her editorial work with great care and unfailing cheerfulness, Gary Bisbee for endless patience in setting a difficult text, and once again A. Nancy Nasser for typing the manuscript.

David A. Campbell

University of Victoria  
July 1992

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## INTRODUCTION

### THE 'NEW SCHOOL' OF POETRY

'I DO not sing the ancient songs, for my new ones are better. . . . Let the ancient Muse depart!' Timotheus' declaration of independence (fr. 796) is our clearest statement of the programme of the 'new poets' whose lyrics held the field from the mid-fifth to the mid-fourth century. It finds its parallels in Comedy: Strepsiades in the *Clouds* (423 B.C.) wanted his son to sing Simonides' song about the shearing of the Ram (fr. 507), but his son refused and called Simonides a bad poet; old-style education, commended by the Just Argument, prescribed songs like 'Pallas, sacker of cities, the grim' (see Lamprocles 735 = Stesichorus 274) or 'A far-travelling shout of the lyre' (adesp. 948) rather than the contemporary 'twists' favoured by Phrynis and the like (Phrynis test. 2). The comic poets made the new composers the butt of many jokes; in particular, Pherecrates in his *Cheiron* provided an amusing list of offenders against Music (fr. 155 K.-A.: see the testimonia of the various poets): he names four, perhaps five, of them in a sequence which purports to represent both chronological order and an

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increase in viciousness: Melanippides, Cinesias, Phrynis, Timotheus, worst of them all, and perhaps Philoxenus (see Timotheus test. 1 n. 4). The jokes are based on the musical innovations of the poets: the increased number of notes on the cithara, due either to a greater number of strings, twelve on the instruments of Melanippides and Timotheus, or in the case of Phrynis to the use of a device for the rapid altering of pitch; the associated *kampai*, 'twists' or 'bends', modulations from one *harmonia* to another, ascribed to Cinesias, Phrynis and Timotheus (or Philoxenus); and the 'ant-runs' of Timotheus, which were probably his wandering melodies.

The poets also altered the triadic structure of the dithyramb, for which see Bacchylides 15–17, 19, by introducing *anabolai*, long solo-songs, in place of passages with strophic responsion: see Melanippides test. 4, Cinesias test. 2 n. 6. This was perhaps intended to add greater realism and variety; Bacchylides himself had composed his *Theseus* (18) in which Aegeus answered a chorus or chorus-leader, but his poem is in four strophes of identical metre. The Cyclops of Philoxenus wore a costume and sang a solo to the cithara (frr. 819, 820), although the dithyramb was traditionally a choral song accompanied by the pipes; see D. F. Sutton, 'Dithyramb as *Δρᾶμα*', *Quaderni Urbinati di Cultura Classica* 13 (1983) 37 ff.

Our most extensive example of the new poetry

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comes not from a dithyramb but from a nome of Timotheus, *The Persians*. Although the nome differed completely from the dithyramb in its performance, being sung by a soloist to his cithara accompaniment, its language was no different. Many of the new poets composed both nomes and dithyrambs—Melanippides, Phrynis, Timotheus and Philoxenus—and it is not always possible to ascribe a given fragment to one genre or the other. The poets' diction was florid. They relished the compound words which were a feature of earlier choral poetry: a drowning Persian can address the sea as 'gadfly-crazed ancient-hate, unfaithful darling of the dash-racing wind' (Timotheus 791.79 ff.), or the Cyclops his beloved Galatea as 'fair-faced, golden-tressed, Grace-voiced offshoot of the Loves' (Philox. 821). Novelties abound: 'the emerald-haired sea' (791.31), 'mantic, frantic, Bacchic, fanatic' Artemis (778 (b)), 'the flashing-winged breath' of Athena (Telestes 805 (c). 2). Periphrasis is in vogue: wine and water are 'the blood of the Bacchic god' and 'the fresh-flowing tears of the Nymphs' (Tim. 780. 4 f.), oars are 'firwood arms' or 'the sailing device of the noisy pine' or 'the ship's mountain feet' (791. 5 f., 12 f., 90 f.). The aim was to excite and astonish.

Only occasionally do we have firm facts about the lives of the poets. It will be noted that with the exception of Cinesias they were not born in Athens. Melanippides of Melos was the forerunner, according to Pherecrates. His dates are in dispute: the

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*Suda* lists two poets of the same name, grandfather and grandson, each the son of Criton and each a dithyrambic poet, and such duplication is suspect although not impossible. If we grant him a long life, we can accept almost all of the testimony: born in 520/516 (test. 1), he won his first dithyrambic victory in Athens in 494/3 (test. 2); he spent some time at the court of Perdiccas of Macedonia, who ruled from c. 450 to c. 413 (test. 1), and he is called a contemporary of Thucydides, who was born c. 460 (test. 3); but he will scarcely have bought Philoxenus at some time after 424 (Philox. test. 1). Plutarch implies that Perdiccas' successor Archelaus was also his patron, but perhaps he confused the two rulers. Melanippides was famous for his dithyramps, and his musical innovations, the *anabolai* or arias (test. 4) and the ornate pipe-music (test. 6), must have been associated with them; but Pherecrates shows that he developed the twelve-stringed cithara also (test. 6), and his lament for the Python (see test. 5 with n. 2) may have been a nome. His poetic language is traditional enough; Xenophon reports that one of Socrates' contemporaries had warm praise for the dithyramps (test. 7), and Plutarch likewise mentions him in exalted company (test. 9).

Cinesias was well known in Athens from at least 414 (Aristophanes, *Birds*: test. 2) till 392 (*Eccles.*: test. 4 n. 1). Like his father (test. 11 n. 2), he was a target of the comic poets, not only for the words and music of his dithyramps but for his physical appear-

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ance: he was tall and skinny, walked with a limp and seemed to be at death's door. Pherecrates included him in his catalogue of the debauchers of Music, Aristophanes mocked him in at least four plays (*Birds*, *Frogs*, *Eccles.*, *Gerytades*: Cinesias, the distraught husband in *Lysistrata*, owes his presence there to his name, which suggests sexual activity), Plato made fun of his appearance (test. 8), and Strattis devoted a whole comedy to him. He took part in political life: he was said to have abolished the system of *choregiai* about the end of the Peloponnesian War (test. 5), and he brought forward a motion in the *boule* in 393 (test. 10 n.1). His impiety is alleged by Aristophanes (test. 4) and by the orator Lysias (test. 7). Pherecrates makes fun of his 'exharmonic twists' and the shapelessness of his music (test. 1), and Aristophanes mocks his *anabolai*, 'arias' (test. 2). The parody in *Birds* fastens on his compound epithets and his lack of substance—he is associated with air, clouds, wind, flight and feathers. Plato reports the view of Socrates and Callicles that he thought only of pleasing his audience, not of improving them (test. 11).

Phrynīs of Mytilene was famous for his new-style nomos and won the prize for cithara-singing in Athens in 446/5 (test. 2). His instrument had more strings than the traditional seven (testt. 1 n. 5, 5, 6), and he used a device, the *strobilos*, to effect modulation from one *harmonia* to another (test. 1): both Aristophanes (test. 2) and Pherecrates (test. 1)

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allude to his 'twists' (cf. test. 4).

We are better informed about Timotheus of Miletus than about the other new musicians. He was the foremost among them, the most distinguished or the most outrageous according to one's viewpoint, and it is fortunate that a papyrus find provided 240 lines of his nome, *The Persians* (fr. 791), most of them clearly legible. The *Parian Marble* says that he was 90 when he died at a date between 366/5 and 357/6, and if the *Suda* is correct in linking him with Philip II of Macedon (test. 2), the date will be 359 or later, and he will have been born soon after 450. He exulted in a victory (in cithara-singing, presumably) over his older contemporary Phrynis (fr. 820); but Aristotle put the victory in perspective when he said that without Phrynis there would have been no Timotheus (Phrynis test. 3). Euripides gave him encouragement and composed the prelude to *The Persians* (test. 6) with which he won a victory, perhaps between 412 and 408 (see S. E. Bassett, *Classical Philology* 26 (1931) 153 ff.). Like his predecessors he used a cithara with extra strings, ten, eleven or twelve (fr. 791. 230, testt. 1, 2, 7), and Pherecrates may have mocked his 'twists' (test. 1 n. 4: cf. test. 10) as well as his 'ant-runs'. His earliest nomes were said to have been composed in hexameters (test. 9); *The Persians* had a hexameter prelude, the work of Euripides (fr. 788), but the main body of the poem is in a variety of metres, mostly free iambs

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but with aeolic sequences (see Page's analysis in *P.M.G.* and M. L. West, *Zeitschrift für Papyrologie und Epigraphik* 45 (1982) 1 ff.); Dionysius of Halicarnassus and Hephaestion noted the license of his versification (testt. 10, 11). In addition to nomes he composed eighteen dithyrambs (test. 2), and he may have made innovations in the pipe-music which accompanied them (test. 12). His popularity endured: his dithyramb *Elpenor* was performed in Athens in 319 (fr. 779), *The Persians* at Nemea in 207 (fr. 788), and other nomes in Arcadia and elsewhere in the second century B.C. (testt. 13, 14).

Philoxenus of Cythera is the last important figure in the group. He was born in 435/4 and died in 380/79 (test. 2). He is said to have been a slave and to have had Melanippides as his second owner (test. 1). He spent time in Syracuse, where he had an uneasy relationship with the tyrant Dionysius (testt. 3, 4), and he died in Ephesus (test. 1). He was famous for his dithyrambs and for his experimental composition (test. 5, frs. 819, 820, 826, Timotheus test. 10). Like his predecessors he indulged in *kampai*, 'twists' or modulations (test. 12, Timotheus test. 1 nn. 4, 5); yet Philodemus saw his style as Pindaric (test. 7). Unusually for a dithyrambic poet he won high praise from a comic poet, Antiphanes, soon after his death (test. 12).

We have dates for three other dithyrambic poets: Telestes of Selinus won the Athenian contest in 402/1, Polyidus of Selymbria at a date between



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399/8 and 380/79, and Stesichorus II of Himera in 370/69 or 369/68.

## SCOLIA

Athenaeus (test. 3) preserves twenty-five examples of 'the well-known Attic scolia' (884–908) together with the song of the Cretan Hybrias (909) which 'some authorities call a scolion' and Aristotle's poem for Hermeias (842), which is alleged to be a unique kind of scolion. He presents the Attic scolia anonymously, but in his prefatory remarks he speaks of their antiquity and refers also to the praise won by Alcaeus, Anacreon and Praxilla for their scolia. Other authorities ascribe 890 to Simonides among others; 891 is part of a poem by Alcaeus; the Harmodius song (see 893) is attributed to an unknown Callistratus; 897 is variously ascribed to Alcaeus, Sappho and Praxilla, and 903 is also ascribed to Praxilla. Scolia are known from other sources: Athenaeus in a different context says that Pythermus of Teos, who may have belonged to the sixth century B.C., composed scolia (910); the scholiast on *Lysistrata* refers to Pindar's scolia (912), the scholiast on *Wasps* to scolia by Simonides and Stesichorus (test. 1).

The Attic scolia are all short pieces, two or four lines long. The first seven, the four Harmodius poems and the Leipsydriion lament (907: cf. 911) show the same metrical pattern, four brief lines of