

**UNIVERSIDADE FEDERAL DE MINAS GERAIS
FACULDADE DE FILOSOFIA E CIÊNCIAS HUMANAS
PROGRAMA DE PÓS-GRADUAÇÃO EM HISTÓRIA**

ÍVINA SILVA GUIMARÃES

DO DIVINO AO MORTAL
VARIAÇÕES NAS REPRESENTAÇÕES DAS MUSAS NA
LITERATURA GREGA DOS PERÍODOS ARCAICO E CLÁSSICO

Belo Horizonte
2021

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VARIAÇÕES NAS REPRESENTAÇÕES DAS MUSAS NA
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Dissertação apresentada ao Programa de Pós-Graduação em História da Universidade Federal de Minas Gerais, como requisito parcial à obtenção do título de Mestre em História.

Linha de pesquisa: História Social da Cultura

Orientador: Prof. Dr. Rafael Scopacasa

Belo Horizonte
2021

907.2 G963d 2021	<p>Guimarães, Ívina Silva.</p> <p>Do divino ao mortal [manuscrito] : variações nas representações das Musas na literatura grega dos períodos arcaico e clássico / Ívina Silva Guimarães. - 2021.</p> <p>356 f.</p> <p>Orientador: Rafael Scopacasa.</p> <p>Dissertação (mestrado) - Universidade Federal de Minas Gerais, Faculdade de Filosofia e Ciências Humanas.</p> <p>Inclui bibliografia.</p> <p>1.História – Teses. 2. Literatura – Grécia antiga - Teses. I. Scopacasa, Rafael . II. Federal de Minas Gerais. Faculdade de Filosofia e Ciências Humanas. III. Título.</p>
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Ficha catalográfica elaborada por Vilma Carvalho de Souza - Bibliotecária - CRB-6/1390



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FOLHA DE APROVAÇÃO

"DO DIVINO AO MORTAL: Variações nas representações das Musas na literatura grega dos períodos arcaico e clássico"

Ívina Silva Guimarães

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Belo Horizonte, 11 de janeiro de 2021.



Documento assinado eletronicamente por **Rafael Scopacasa, Coordenador(a) de curso de pós-graduação**, em 12/01/2021, às 09:07, conforme horário oficial de Brasília, com fundamento no art. 5º do [Decreto nº 10.543, de 13 de novembro de 2020](#).



Documento assinado eletronicamente por **Lorena Lopes da Costa, Usuário Externo**, em 12/01/2021, às 09:42, conforme horário oficial de Brasília, com fundamento no art. 5º do [Decreto nº 10.543, de 13 de novembro de 2020](#).



Documento assinado eletronicamente por **Jacyntho Jose Lins Brandao, Servidor aposentado**, em 12/01/2021, às 17:38, conforme horário oficial de Brasília, com fundamento no art. 5º do [Decreto nº 10.543, de 13 de novembro de 2020](#).



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Para meus pais Uarlei e Merinice,
minhas divindades inspiradoras.

AGRADECIMENTOS

Aos meus pais Merinice e Uarlei, por todo apoio incondicional. Obrigada mamãe pelo amor e carinho infinitos, pelos longos abraços nos momentos de aflição, pelos colos nos momentos turbulentos, pelas horas de ligações nos momentos de solidão. Por sempre me receber em casa com um sorriso sincero, por me forçar a continuar quando eu fraquejei. Bela, eu te amo. Obrigada papai pelo incentivo e confiança em mim e na minha capacidade, por ser meu companheiro de filmes e nerdices, por me dar meu primeiro livro (Harry Potter, claro), por me mimar sempre que eu precisei (e até quando não precisava), por sempre se preocupar comigo, e pelo apoio financeiro sem o qual eu não teria conseguido prosseguir nessa jornada.

À minha irmã, por ser minha melhor amiga, por me acalmar quando a ansiedade se tornava maior que a convicção, por sempre colocar meus pés no chão, por me ouvir com interesse quando eu ficava empolgada ao descobrir alguma coisa nova da pesquisa, pelo vídeos e memes de gatinhos que melhoram tudo, e por sempre deixar os momentos mais leves.

Ao meu querido orientador, Prof. Dr. Rafael Scopacasa. Sou grata pela orientação tão dedicada e por me ensinar tanto durante o percurso do mestrado. Agradeço também pelas trocas de ideias, pela compreensão com os prazos atrasados e com os imprevistos da vida, e por se empolgar junto comigo com as descobertas e com o tema da nossa pesquisa. Afirmo com convicção que essa pesquisa se concretizou graças ao seu apoio.

À Luiza por ser uma amiga perfeita em todos os sentidos. Muito obrigada pela sua amizade desde a graduação e no percurso do mestrado, por ter estado sempre do meu lado, me escutado, me acalmado, mostrado minha capacidade, e por ter me ajudado nas correções da dissertação. Mas o mais importante, obrigada pelas conversas triviais, pelos nossos almoços de quinta-feira, pelas saídas pra extravasar, por sempre ser tão alto astral, e pela nossa “pose” registrada. Sua energia me recarrega e você foi parte fundamental desse trabalho.

À Maria, por nunca me deixar sozinha quando eu precisei, por ser minha companheira nas horas difíceis e nas divertidas, por ser uma vizinha incrível, por vir me socorrer independente da hora do dia, pelos elogios sinceros, pelas noites de vinho, pelas sessões de cinema, por sempre animar pedir *comfort food*, e por me viciar em Cabernet Sauvignon. Agradeço também às aulas de francês pela nossa amizade. Seu apoio foi essencial nessa jornada.

À Wanessa, minha melhor amiga de infância, por sempre se preocupar comigo, por ouvir meus desabaços, pelos conselhos preciosos e precisos, pelos choques de realidade, pelos melhores abraços, por ser tão divertida.

À Paola, minha amiga desde quando ela nasceu. Obrigada por acompanhar minha jornada, por me incentivar, por mostrar que eu era capaz, por me fazer sentir orgulho pelo caminho já trilhado, e por me dar esperança quanto ao amanhã.

Aos meus primos, Gelsner, Felipe, Vitor, Gessyca, Laura, Gesio, e em especial à Carol. Obrigada por serem amigos tão incríveis, pelas tardes de domingo, pelos momentos não tão sãos, pelos *primos nights*. E à Carol por ser minha psicóloga (informal) particular, por me ouvir e aconselhar, por compartilhar dos meus medos e anseios, por se preocupar comigo e acompanhar a “novela” fielmente durante todos esses anos.

Aos meus avós Luzia e Basílio, e aos meus tios e tias, por serem um exemplo de união. Em especial aos meus padrinhos Lourdes e Gilberto por todo carinho.

À Thaís e à Camila, pela amizade incondicional, por estarem do meu lado, por cuidarem de mim e por sempre comemorar minhas conquistas.

Ao Arthur, meu monstrinho preferido. Obrigada por nunca sair da minha vida.

À Talita, minha companheira de troca de figurinhas dessa experiência única que é o mestrado. Obrigada pelas conversas e por revisar meu capítulo. Sua ajuda foi essencial.

Aos amigos que fiz no HOTS, pelos momentos incríveis e memoráveis que tornaram essa jornada mais leve.

À Raquel e ao Guilherme, presentes que a graduação me deu e amigos para a vida toda.

Aos amigos da graduação 2012/1 e aos colegas da salinha da pós, pelas pausas do café e por indicar caminhos acadêmicos.

Ao Prof. Dr. José Antonio Dabdab Trabulsi, por ter despertado o meu interesse pela Grécia Antiga logo no primeiro período da graduação. É com muito carinho que me lembro da sensação de ansiedade pelas aulas semanais de História Antiga e da admiração crescente pela história grega. Agradeço por ser um exemplo do papel fundamental que um professor pode exercer na vida dos estudantes, por me indicar os caminhos para a minha formação acadêmica e por ter aceitado orientar minha monografia sobre as Musas.

Ao Prof. Dr. Antonio Orlando D. Lopes, por ter me concedido a oportunidade de participar de uma Iniciação Científica, que acabou despertando minha paixão pelas Musas. A sua orientação foi essencial para o crescimento do meu interesse pelo tema.

Obrigada à Profa. Dra. Lorena Lopes por aceitar participar da minha banca de qualificação e de defesa do mestrado. Mas principalmente, obrigada pela amizade e por toda ajuda desde o momento que eu decidi começar essa jornada. Agradeço por contribuir com minha pesquisa desde quando ela era apenas uma sementinha.

Ao Prof. Dr. Jacyntho Brandão, por compor a minha banca de qualificação e de defesa da dissertação, pelos trabalhos publicados que foram tão importantes no desenvolvimento da minha pesquisa e por ser uma inspiração como helenista.

Meus mais sinceros agradecimentos ao Programa de Pós-Graduação em História da Universidade Federal de Minas Gerais, por me conceder a oportunidade de desenvolver minha pesquisa. E agradeço à Capes por me conceder uma bolsa de estudos durante o mestrado. É graças a instituições financeiras como a Capes, a Fapemig e o CNPq que inúmeros estudantes e pesquisadores são capazes de contribuir com o crescimento científico do Brasil. Em tempos tão sombrios, investimentos na educação são a luz de esperança no meio da escuridão.

Por último, agradeço às Musas, minhas eternas companheiras e deusas inspiradoras.

Ó musas, com o vosso alto engenho, ajudai-me;
ó memória, que escreveste o que vi,
que se prove aqui a tua fidelidade.
- Dante Alighieri

Palavras na minha não tão humilde opinião são nossa inesgotável fonte de magia.
- J. K. Rowling- Harry Potter

RESUMO

O presente trabalho propõe apresentar e analisar aspectos das representações das Musas nas obras literárias dos períodos arcaico e clássico da Grécia Antiga. Um dos intuitos do estudo é compreender as apropriações das deusas e as variações nas suas funções e imagem, de acordo com cada época, gênero literário ou vertente de pensamento. Para tal, as aparições das Musas na literatura encontram-se mapeadas de acordo com categorias que contribuem para uma certa definição da identidade das Musas. As categorias criadas são: Nomenclatura, Atributos Visuais e Auditivos, Invocações, Funções, e Locais Associados. A partir da apresentação das fontes classificadas nas diferentes categorias, tais dados são analisados tendo em vista as permanências e variações entre as obras e autores selecionados. Ao final, são elaboradas hipóteses que procuram responder algumas das questões desenvolvidas no decorrer da pesquisa. Dentre os aspectos que se destacam na análise das fontes, a variação nas caracterizações visuais e auditivas, e nas funções atribuídas às Musas chamam a atenção devido ao seu teor diversificado. Situadas em obras e autores de diferentes períodos históricos e gêneros literários distintos, tais variações apontam possíveis mudanças nas práticas sociais e culturais da Grécia arcaica e clássica.

Palavras-chave: Musas. Grécia Antiga. Literatura grega.

ABSTRACT

The current work proposes to present and analyze aspects of the Muses' representations in the literary works of the archaic and classical periods of ancient Greece. One of the purposes of the study is to understand the appropriations of the goddesses and the variations in their functions and image according to each epoch, literary genre or aspect of thought. For achieving this goal, the appearances of the Muses in literature are mapped according to categories that contribute to a certain definition of the Muses' identity. The categories created are: Nomenclature, Visual and Auditory Attributes, Invocation, Functions, and Associated Places. From the presentation of the sources classified in the different categories, such data are analyzed in view of the permanences and variations between the selected works and authors. At the end, hypotheses are elaborated that seek to answer some of the questions developed during the research. Among the aspects that highlight in the analysis of sources, the variation in visual and auditory characterizations, and in the functions assigned to the Muses draw attention due to their diverse content. Founded on works and authors from different historical periods and literary genres, such variations point to possible changes in the social and cultural practices of archaic and classical Greece.

Keywords: Muses. Ancient Greece. Greek literature.

SUMÁRIO

INTRODUÇÃO	14
OBJETIVOS, QUESTÕES E MÉTODOS	17
1 DESCOBRINDO AS MUSAS: ALGUMAS TENDÊNCIAS NO ESTUDO DAS MUSAS NA CULTURA E SOCIEDADE GREGAS	20
1.1 ORIGEM DAS MUSAS	21
1.2 AS MUSAS NA EPOPEIA.....	28
1.3 A RELAÇÃO ENTRE AS MUSAS E OS AEDOS/POETAS NA EPOPEIA	33
1.4 AS MUSAS ALÉM DA EPOPEIA HOMÉRICA E HESIÓDICA: CONSIDERAÇÕES PRELIMINARES	36
1.5 CONCLUSÃO	38
2 MAPEAMENTO DE CARACTERIZAÇÕES DAS MUSAS	40
2.1 INTRODUÇÃO	40
2.2 NOMENCLATURAS	42
2.2.1 Uma pluralidade de nomes	42
2.2.2 Musas, simplesmente.....	48
2.3 ATRIBUTOS VISUAIS E AUDITIVOS	54
2.3.1 Voz e canto	54
2.3.2 Atributos visuais.....	59
2.4 INVOCAÇÕES	68
2.5 FUNÇÕES.....	78
2.5.1 Voz e canto	79
2.5.2 Dança.....	85
2.5.3 Narrativa.....	87
2.5.4 Prazer e esquecimento dos males	88
2.5.5 Glória ou esquecimento.....	90
2.5.6 Conhecimento.....	94
2.5.7 As Musas que ouvem	96

2.6 LOCAIS ASSOCIADOS	97
2.7 CONCLUSÃO	103
3 AS MUSAS VARIÁVEIS	104
3.1 INTRODUÇÃO	104
3.2 VARIAÇÕES NOS NOMES E NO NÚMERO DAS MUSAS.....	104
3.2.1 O caso de Calíope.....	109
3.2.2 Homônimos	111
3.3 VARIAÇÕES NAS CARACTERÍSTICAS VISUAIS E AUDITIVAS ATRIBUÍDAS ÀS MUSAS	112
3.4 VARIAÇÕES NAS INVOCAÇÕES ÀS MUSAS	115
3.4.1 Homero e Hesíodo.....	116
3.4.2 Alcman, Safo, Estesícoro	122
3.4.3 Sólon.....	124
3.4.4 Simônides	124
3.4.5 Píndaro.....	126
3.4.6 Baquílides	127
3.4.7 Aristófanes.....	128
3.4.8 Platão	130
3.5 HIPÓTESES SOBRE AS VARIAÇÕES NAS CARACTERIZAÇÕES DAS MUSAS	130
CONSIDERAÇÕES FINAIS	136
REFERÊNCIAS BIBLIOGRÁFICAS	139
APÊNDICE: BANCO DE DADOS.....	148
ANEXO: LISTAS L'ANNÉE PHILOLOGIQUE.....	343

INTRODUÇÃO

A figura das divindades denominadas Musas se faz constantemente presente no imaginário da sociedade grega antiga. Os gregos atribuíam às Musas o resgate da memória de grandes feitos e de grandes homens, de um passado às vezes longínquo, repleto de glórias e riquezas. Entre o fim da sociedade palaciana micênica da Idade do Bronze (c. 1200 a.C.) e o chamado “renascimento” do século VIII a.C., acredita-se que a escrita era inexistente na Grécia. Nesse contexto, a poesia oral se tornou um importante instrumento de conservação de memórias culturais e identidades de grupo no mundo grego. A poesia era um dos principais meios responsáveis por recordar e reutilizar as tradições. Logo, a narrativa poética levava, intrínseca a si, a incumbência de preservar e transmitir a visão de mundo e consciência da própria história dessa sociedade.

As Musas estão presentes em diversas obras da literatura grega antiga, sendo amplamente reverenciadas e homenageadas. Sua importância resultou em diferentes tipos de cultos dedicados a elas – tais como sacrifícios animais, libações e concursos poéticos – e sua representatividade ainda é foco de inúmeros trabalhos entre estudiosos contemporâneos. Seu papel de destaque nas obras dos autores canônicos Homero e Hesíodo, evidencia a importância ininterrupta do estudo acerca da figura das Musas. Divindades que sabem de tudo que foi, do que é e do que será, e inspiração para as criações dos homens, as Musas ocuparam uma parte valorosa na cultura e sociedade helênica.

Deusas inspiradoras, as Musas foram criadas e são encontradas unicamente na mitologia grega. Ao que parece, não há em outras religiões ou mitologias divindades correspondentes a elas,¹ mas a sua imagem permanece amplamente conhecida pela sociedade ocidental e profundamente pesquisada por estudiosos na contemporaneidade. As Musas são figuras de imensa importância no mundo das artes e na cultura da Grécia Antiga, mas sua influência ultrapassa o universo da antiguidade grega. A constante presença das Musas em produções acadêmicas e nas esferas de cunho cultural, permite pensar na relevância do papel desempenhado pelas deusas na construção cultural da sociedade ocidental dos séculos XX e XXI. Enquanto representações femininas, filhas do líder do panteão grego e ícones dos principais instrumentos da esfera artística, as Musas foram memoradas, reinterpretadas e reutilizadas em diferentes épocas da Grécia Antiga e em períodos históricos posteriores.

¹ WEST, 2007, p.94.

A presente pesquisa irá dedicar-se ao estudo das Musas e suas representações culturais na sociedade grega antiga. Isto é, a proposta é identificar e analisar de que forma essas deusas eram representadas, imaginadas e/ou caracterizadas na literatura grega antiga dos períodos arcaico e clássico – com especial atenção à maneira como tais questões vêm sendo tratadas por estudiosos contemporâneos, identificando as principais abordagens e possíveis lacunas historiográficas. O termo “representações” empregado no presente estudo remete ao sentido de “descrição” ou “caracterização” literária, utilizado por estudiosos da religião grega, como o pesquisador Jan Bremmer.² Ainda que o termo “representações” abarque diferentes significados e formas de uso mais complexas (tal como o conceito utilizado pelo historiador Roger Chartier),³ sua definição mais simples (aqui entendida como “caracterização”) atende às necessidades deste trabalho.

As epopeias constituem a fonte primordial para estudiosos da antiguidade que se dedicam a análise da formação sociocultural dessa singular sociedade grega antiga. São numerosos os estudos contemporâneos relativos às Musas na epopeia grega, tendo Homero e Hesíodo como uma das principais fontes de conhecimento sobre essas divindades, e sobre a maneira como elas eram imaginadas. Não existe consenso entre os estudiosos helenistas quanto a datação dos poemas homéricos *Ilíada* e *Odisseia*, mas conclusões a esse respeito tendem a oscilar entre o final do século VIII e o século VI a.C.⁴ Já os textos hesiódicos – *Teogonia* e *Os trabalhos e os dias* – podem ser situados com um pouco mais de certeza no âmbito do século VII a.C. A esse século e o seguinte (VI a.C.) pertencem outros autores que também fazem referências às Musas, como Arquíloco, Alcman, Sólon, Safo, entre outros/as. Junto de Homero e Hesíodo, esses são autores imprescindíveis para o entendimento de como as Musas eram representadas e imaginadas na sociedade grega arcaica – além de serem fontes da qual beberam outros renomados autores gregos de séculos posteriores.

A presença das Musas, porém, transcende o período arcaico e o gênero da epopeia.⁵ As deusas são invocadas e aclamadas em diferentes gêneros literários documentados em períodos posteriores a Homero e Hesíodo. As Musas transitam desde as odes de vitória de Píndaro e Baquírides, até a comédia de Aristófanes e a tragédia de Eurípides, onde são invocadas e louvadas:

Μοῦσα χορῶν ἱερῶν: ἐπίβηθι καὶ ἔλθ' ἐπὶ τέρψιν ἀοιδᾶς ἐμᾶς,

² BREMMER, 2020, p.102-125.

³ CHARTIER, 1988.

⁴ MORAES, 2009, p.12.

⁵ Ver Apêndice.

τὸν πολὺν ὀψομένη λαῶν.⁶

καὶ νῦν ἐπ' εὐτυχοῦντι Τρωϊκῶι στρατῶι
ἦκω πορεύουσ' ἄνδρα σοι μέγαν φίλον,
τῆς ὕμνοποιοῦ παῖδα Θρήικιον θεᾶς
[Μούσης· πατρὸς δὲ Στρυμόνος κικλήσκειται].⁷

εὐθὺν' ἐπὶ τοῦτον, ἄγε, Μοῖσα, οὔρον ἐπέων
εὐκλέα. παροιχομένων γὰρ ἀνέρων
ἀοιδαὶ καὶ λόγοι τὰ καλά σφιν ἔργ' ἐκόμισαν,
Βασσίδαισιν ἅ τ' οὐ σπανίζει.⁸

λευκώλενε Καλλιόπα,
στᾶσον εὐποίητον ἄρμα
αὐτοῦ: Δία τε Κρονίδα
ὕμνησον Ὀλύμπιον ἀρχαγὸν θεῶν,
τόν τ' ἀκαμαντορόαν
Ἄλφεόν, Πέλοπός τε βίαν,
καὶ Πίσαν, ἐνθ' ὁ κλεεννὸς
ποσσι νικάσας δρόμῳ
ἦλθ]εν Φερένικος ἐς εὐπύργους Συρακόσ-
σας Ἴερωι φέρων
εὐδ]αιμονίας πέταλον.
χρῆ δ' ἀλαθείας χάριν
αἰνεῖν, φθόνον ἀμφοτέραισιν
χερσὶν ἀπωσάμενον,
εἴ τις εὖ πράσσοι βροτῶν.⁹

As Musas são mencionadas em numerosas obras do período clássico e transitam entre diferentes gêneros literários e artísticos, como a comédia, a tragédia, os epinícios, os ditirambos, a filosofia e a poesia lírica e iâmbica. O banco de dados criado para a presente pesquisa¹⁰ revela o caráter altamente diversificado e complexo das referências às Musas nesses gêneros literários, para além da poesia épica do período arcaico (ou anterior).

O período clássico (c.500/480-338 a.C.) é abundantemente estudado por pesquisadores contemporâneos no que diz respeito a uma série de temas e questões caras aos estudos clássicos e à história antiga – tais como a filosofia, a democracia e o drama.¹¹ Foi um período marcado

⁶ ARISTÓFANES. *As Rãs*, v.675.-676 “Musa, dá início aos coros sagrados, vem trazer beleza ao nosso canto”. Trad. Silva, 2014.

⁷ EURÍPIDES. *Reso*, v.649-652. “[Fala de Atena] Agora à tropa troiana de boa sorte / venho te conduzindo grande amigo / filho trácio da Deusa que faz hinos / Musa, e tem nome do pai Estrímon”. Trad. Torrano, 2012.

⁸ PÍNDARO. *Odes Neméias*, ode 6, v.29-32 (Perseus). “Come, Muse, give a straight course to the glorious wind of song for this man. [30] For when men pass away songs and stories preserve their fine deeds for them, and there is no shortage of these in the house of the Bassids”. Trad. Svarlien, 1990.

⁹ BAQUÍLIDES. *Epinícios*, ode 5, v.176-190 (Perseus). “White-armed Calliope, stop your well-made chariot right there. Sing of the Olympian ruler of the gods, Zeus son of Cronus, [180] and the untiring stream of the Alpheus, and the strength of Pelops, and Pisa, where glorious Pherenicus won victory in the race with his feet, and returned to Syracuse with its fine towers, [185] bringing to Hieron the leaf of good fortune. For the sake of truth we must give praise, pushing away envy with both hands, [190] if any mortal man does well”. Trad. Svarlien, 1991.

¹⁰ Ver Apêndice.

¹¹ Para uma discussão dos marcos históricos que caracterizam o início do período clássico, ver OSBORNE, 2009, p.331-335.

pelo florescimento de gêneros como a comédia, tragédia, e os hinos de vitória, assim como pela filosofia e historiografia. Grandes nomes advêm dessa época, entre eles Platão, Baquíides, Píndaro, Eurípides e Aristófanes fazem referências às Musas, embora de maneiras diferentes entre si, e em relação a autores mais antigos. Concomitantemente, observam-se algumas continuidades e sobrevivências interessantes, que atravessam os séculos e os acontecimentos históricos cruciais que são normalmente tomados como marcos divisórios entre os períodos arcaico e clássico – como por exemplo as guerras persas de 490 e 480 a.C.

OBJETIVOS, QUESTÕES E MÉTODOS

De maneira geral, o presente trabalho pretende contribuir com a elucidação de alguns aspectos da representação das Musas na literatura grega antiga – com especial atenção para com gêneros literários além da poesia épica propriamente dita. *A priori*, serão estudados alguns aspectos da importância culturalmente construída e atribuída a essas divindades na literatura grega, tendo como recorte temporal os períodos arcaico (c.800-500 a.C.) e clássico (c.500-300 a.C.).¹² O estudo terá como foco os tipos de trabalhos e de sorte que eram pedidos às Musas, além da presença dessas divindades na sociedade grega, tais como seu papel de deusas inspiradoras e guardiãs da memória. O objetivo é contribuir para a compreensão das concepções das Musas, a partir das variações e permanências na maneira como elas eram representadas por autores gregos dos períodos arcaico e clássico.

É imprescindível compreender que as Musas retratadas por Homero e Hesíodo possuem algumas diferenças aparentemente marcantes em relação às Musas encontradas em outros gêneros literários, e em textos que datam de períodos posteriores. As transformações ocorridas na cultura e sociedade gregas entre c.800 e 300 a.C. provocam questionamentos pertinentes às Musas. Sobretudo no que se refere às variações na maneira como elas foram imaginadas e representadas durante esse intervalo cronológico.

No presente trabalho, serão destacadas e discutidas as seguintes categorias principais de variações nas caracterizações das Musas na literatura grega arcaica e clássica:

- 1) Variações na nomenclatura e no número das Musas: mencionadas ora no singular como uma única “Musa”, ora no plural como um coletivo, e ora ainda como seres individualizados com nomes próprios.

¹² Sobre a periodização, ver HALL, 2006, p.41 (sobre como há uma visão consensual entre os historiadores de situar o início do “período arcaico” no século VIII a.C. em vista do desenvolvimento da polis); ver também OSBORNE, 2009.

- 2) Variações nos atributos auditivos e visuais das Musas: as caracterizações variam entre uma ênfase nos atributos auditivos e de canto, e uma ênfase nos atributos visuais, como cor do cabelo e dos olhos, e adereços pessoais.
- 3) Variações no tipo de invocação às Musas e nas funções atribuídas a elas: as Musas são invocadas de diversas maneiras e para diversas finalidades, como auxílio mnemônico, fonte de inspiração poética e garantia de veracidade do relato e/ou canto do poeta; mas também como ouvinte do poeta e de seu canto, ou como concessora de certas habilidades discursivas e estéticas das quais o poeta possui liberdade de fazer uso caso queira.

Ao identificar e analisar essas e outras variações nas caracterizações das Musas, duas questões gerais destacaram-se e guiaram as reflexões sobre as fontes:

- a) Até que ponto as variações nas caracterizações das Musas na literatura grega antiga já são discutidas na bibliografia acadêmica contemporânea (e, mais especificamente, na historiografia), e quais são as principais conclusões formuladas até agora a respeito dessas variações?
- b) Em que medida as diferentes representações das Musas ao longo desse amplo intervalo cronológico indicam *variações* ou *mudanças* na maneira como as Musas eram concebidas?

O caráter incompleto do corpus literário grego que sobreviveu aos dias de hoje – assim como a natureza fragmentária de muitos textos literários gregos individuais – dificultam bastante a identificação de mudanças históricas na caracterização das Musas na literatura grega antiga. Por exemplo: entre os autores do período clássico, encontramos algumas instâncias em que as Musas parecem ser representadas de maneiras significativamente diversas daquelas de textos anteriores do período arcaico. Em um fragmento de Sólon e na comédia *As Rãs* de Aristófanes, as Musas aparecem não como cantoras, ou como fonte de inspiração, ou ainda para conceder conhecimento para o canto do poeta; mas como *público ouvinte* do canto de outrem.¹³ Como saber em que medida a imagem das Musas como ouvintes trata-se de uma peculiaridade de Sólon e Aristófanes, ou se tal concepção já existia antes, mas não está documentada nos textos que chegaram até nós?

A partir das questões acima, a realização da pesquisa segue a seguinte metodologia: Primeiramente, serão mapeadas as maneiras como as Musas foram representadas em autores do período arcaico e clássico, através de dois expedientes correlacionados. O que envolve a criação de um banco de dados¹⁴ contendo o levantamento de trechos em que as Musas são mencionadas (não necessariamente invocadas) nas obras de tais autores gregos.¹⁵ Seguido da identificação de continuidades e variações nas caracterizações literárias das Musas que se destacam.¹⁶ Tal

¹³ SÓLON. *Fragmento 13*, v.1; ARISTÓFANES. *As Rãs*, v.874.

¹⁴ Ver Apêndice.

¹⁵ Ver Capítulo 2 *Mapeamento de caracterizações das Musas*.

¹⁶ Ver Capítulo 2 *Mapeamento de caracterizações das Musas*.

procedimento permite discernir as diferenças ou variações significativas na representação das Musas, a partir dos trechos levantados e incluídos no banco de dados, e no exame da bibliografia secundária. Por último, serão apresentadas hipóteses que podem ajudar a explicar e compreender algumas das variações detectadas. Tais hipóteses servirão de base para estudos futuros sobre o tema. Elas também sustentarão as conclusões apresentadas nas considerações finais do presente trabalho.

Ao mesmo tempo, foi consultada uma bibliografia contemporânea (dentro e fora da historiografia) a respeito das Musas na literatura grega arcaica e clássica – com o intuito de identificar debates, questões, hipóteses e abordagens já existentes no que se refere ao tema tratado no presente trabalho.¹⁷

¹⁷ Ver abaixo, Capítulo 1 *Descobrimo as Musas*.

1 DESCOBRINDO AS MUSAS: ALGUMAS TENDÊNCIAS NO ESTUDO DAS MUSAS NA CULTURA E SOCIEDADE GREGAS

A questão das Musas na literatura grega antiga foi extensamente pesquisada e debatida entre especialistas de várias áreas de conhecimento, tais como história antiga, estudos clássicos, filologia clássica, filosofia e teoria literária. Estudar as Musas é como mergulhar num oceano literário repleto de poesia, comédia, drama e canções, mas também de estudos críticos modernos feitos a partir de uma variedade de perspectivas teóricas e metodológicas. Presentes em obras de grandes autores da antiguidade grega, as deusas tornaram-se uma importante parcela da história das artes e da literatura. Suas aparições e invocações abrem espaço para inúmeras possibilidades de pesquisa em diferentes campos do saber.

Devido à permanência do interesse no estudo das Musas na atualidade, é imprescindível para o presente trabalho uma apreciação da bibliografia contemporânea acerca das deusas. Há uma série de estudos que tratam a maneira como as Musas são invocadas e imaginadas entre os autores antigos que as mencionam. Também existem diversos estudiosos modernos que investigam as aparentes transformações da figura das Musas ao longo dos séculos da história grega antiga. Uma apreciação desses trabalhos contemporâneos é fundamental para que a contribuição pretendida do presente trabalho seja contextualizada.

Tendo em vista a necessidade de iniciar a pesquisa com uma análise dos debates, questões e abordagens existentes sobre o tema das Musas na literatura grega arcaica e clássica, foi realizado um levantamento bibliográfico a partir do site *L'Année Philologique*.¹⁸ A listagem de dados bibliográficos sobre o mundo grego arcaico e clássico foi a principal ferramenta empregada para fazer um levantamento sistemático da bibliografia acadêmica contemporânea acerca das Musas. Foram abarcadas diferentes áreas de conhecimento, tais como estudos clássicos, filologia clássica, história e arqueologia. Utilizou-se as seguintes palavras-chave: “Musas”, “história regional e geografia histórica”; “Musas e outros”; “Musas, poética e drama”; “Musas, prosa e historiografia”.¹⁹ O levantamento bibliográfico foi complementado de maneira importante através de uma pesquisa bibliográfica nos acervos das bibliotecas da UFMG, utilizando como base as mesmas palavras-chave.

A apreciação da bibliografia levantada para o presente trabalho revelou uma significativa tendência nos temas e recortes relacionados às Musas.²⁰ A maioria dos estudiosos

¹⁸ Ver Anexo.

¹⁹ Ver Anexo com as listas.

²⁰ O recorte temporal utilizado foi dos séculos XX e XXI, com ênfase em autores que tratam dos períodos arcaico

contemporâneos encontrados dedica-se à pesquisa das deusas na poesia épica, com ênfase em Homero, Hesíodo e nos *Hinos Homéricos*, este último sendo aparentemente o menos frequente. A partir de tais pesquisas, foi possível identificar três temas gerais que parecem ser mais recorrentes entre os estudiosos contemporâneos, sempre tendo em vista as Musas como tema principal:²¹

1. Origem das Musas;
2. As Musas na epopeia;
3. A relação entre as Musas e os *aedos*/poetas na epopeia.

Ao comparar a ocorrência desses temas na amostra da bibliografia contemporânea levantada, é notável o domínio do estudo acerca do período arcaico sobre os outros momentos da história grega. Estudiosos como JAA Torrano, Jacyntho Brandão e Luis Krausz, dedicam-se a temas-chaves como a origem das deusas e sua relação com os *aedos* e a poesia, tendo as epopeias de Homero, Hesíodo e os *Hinos Homéricos* como principais fontes em seus estudos. Outros pesquisadores, tais como Alexandre S. Moraes, André Malta e Eric Havelock, também escrevem sob a mesma perspectiva do período arcaico, mas utilizam as Musas como elemento adicional em seus trabalhos, e não como objeto primário de seus estudos.

Dos autores consultados, uma parte se destina ao estudo das Musas para além das epopeias do período arcaico. Ao propor a construção de um panorama das deusas, tendo como cerne o período clássico ou a junção dos diferentes momentos da história grega, os estudiosos Boris Maslov, Deborah Boedeker, Elizabeth Minchin, Eva Stehle, Graham Wheeler, Gregory Nagy, Robert Fowler e Tomasz Mojsik trabalham com o foco analítico direcionado a gêneros literários que excedem a poesia épica arcaica.

1.1 ORIGENS DAS MUSAS

A presença das Musas em parte considerável dos gêneros poéticos desde o período arcaico confirma que é antiga a associação dessa divindade com a poesia. Hesíodo é o primeiro autor conhecido a nomear e distinguir cada uma das Musas, legando a Calíope o lugar de destaque entre suas irmãs. Sendo filhas da Memória e de Zeus, a quantidade de vezes em que Zeus se deitou com a Memória, resultou igualmente na quantidade de filhas que a Memória pariu:

e clássico da Grécia Antiga.

²¹ Os temas abaixo não estão ordenados de acordo com frequência de aparição nos autores selecionados.

τὰς ἐν Πιερίῃ Κρονίδῃ τέκε πατρὶ μιγεῖσα
 Μνημοσύνη, γουνοῖσιν Ἐλευθῆρος μεδέουσα,
 λησμοσύνην τε κακῶν ἄμπαυμά τε μερμηράων.
 ἑννέα γάρ οἱ νυκτὸς ἐμίσγετο μητίετα Ζεὺς
 νόσφιν ἀπ' ἀθανάτων ἱερὸν λέχος εἰσαναβαίνων:
 ἀλλ' ὅτε δὴ ῥ' ἐνιαυτὸς ἔην, περὶ δ' ἔτραπον ὄραι
 μηνῶν φθινόντων, περὶ δ' ἤματα πόλλ' ἔτελέσθη,
 ἦ δ' ἔτεκ' ἑννέα κούρας ὁμόφρονας, ἦσιν ἀοιδὴ
 μέμβλεται ἐν στήθεσσι, ἀκηδέα θυμὸν ἐχούσας,
 τυτθὸν ἀπ' ἀκροτάτης κορυφῆς νιφόεντος Ὀλύμπου.²²

Já em Homero não encontramos nenhuma menção referente à mãe das Musas, nem o nome de cada deusa. Nas obras homéricas, o poeta se refere às deusas ora no singular, ora no plural, distinguindo-as enquanto nove entidades apenas uma vez, no funeral de Aquiles:

μηῖνιν ἄειδε θεὰ Πηληϊάδεω Ἀχιλῆος²³

ὧς τότε μὲν πρόπαν ἦμαρ ἐς ἡέλιον καταδύντα
 δαίνυντ', οὐδέ τι θυμὸς ἐδέυετο δαιτὸς εἴσης,
 οὐ μὲν φόρμιγγος περικαλλέος ἦν ἔχ' Ἀπόλλων,
 Μουσάων θ' αἰ ἄειδον ἀμειβόμεναι ὅπι καλῆ.²⁴

τίς τὰρ τῶν ὄχ' ἄριστος ἔην σύ μοι ἔννεπε Μοῦσα
 αὐτῶν ἠδ' ἵππων, οἱ ἅμ' Ἀτρεΐδῃσιν ἔποντο.²⁵

Μοῦσαι δ' ἑννέα πᾶσαι ἀμειβόμεναι ὅπι καλῆ
 θρήνεον: ἔνθα κεν οὐ τιν' ἀδάκρυτόν γ' ἐνόησας
 Ἀργείων: τοῖον γὰρ ὑπώρορε Μοῦσα λίγεια.²⁶

William Smith revela que originalmente as Musas eram consideradas ninfas de fontes inspiradoras, onde eram adoradas sob diferentes nomes.²⁷ Existem várias versões sobre a origem e quantidade das Musas, visto que parece não haver consenso quanto a genealogia das

²² HESÍODO. *Teogonia*, v.53-62 (Perseus). “A elas, na Piéria unida ao pai, filho de Crono, pariu / Memória, dirigente das ladeiras de Eleuteros, / como esquecimento de males e suspensão de afãs. / Por nove noites com ela uniu-se o astuto Zeus / longe dos imortais, no sacro leito subindo; / mas quando o ano chegou, e as estações deram a volta, / os meses finando, e muitos dias passaram, / ela gerou nove filhas concordes, que do canto / no peito se ocupam com ânimo sem aflição, / perto do mais alto pico do Olimpo nevoso: / lá têm reluzentes pistas de dança e belas moradas”. Trad. Werner, 2013.

²³ HOMERO. *Iliada*, canto I, v.1. “Canta, ó deusa, a cólera de Aquiles, o Pelida”. Trad. Lourenço, 2013.

²⁴ HOMERO. *Iliada*, canto I, v.601-604. “Por todo o dia então, até o pôr do sol, / juntos banquetearam-se; de seu quinhão / nenhum privou-se, nem da lira multilinda / de Apolo, nem das Musas, alternando vozes”. Trad. Campos, 2002.

²⁵ HOMERO. *Iliada*, canto II, v.761-762. “Mas entre eles quem era o melhor diz-me agora tu, ó Musa / entre homens e cavalos, que seguiram com os dois Atridas”. Trad. Lourenço, 2013.

²⁶ HOMERO. *Odisseia*, canto XXIV, v.60-62. “As nove Musas, todas elas, entoaram com bela voz o treno / antifonal: não terias visto qualquer Aqueu que não chorasse, / de tal forma lhes comoveu o espírito a Musa de límpido canto”. Trad. Lourenço, 2011.

²⁷ SMITH, 1848. Sobre as Musas serem consideradas ninfas, ver: Schol. ad Theocrit. 7.92; Hesych. s. v. Νύμφη; Steph. Byz. s. v. Τόρηβος; Serv. ad Virg. Eclog. 7.21.

deusas entre os gregos antigos. Smith apresenta a origem das deusas enquanto filhas de Pieros e uma ninfa Pimpleiana, a qual Cícero chamava de Antíope. Também menciona versões em que as Musas são filhas de Apolo, ou de Zeus com Plusia, ou ainda, de Zeus com Moneta (provavelmente uma tradução de *Μνημοσύνη* ou *Μνήμη*), na qual elas são chamadas de “Mnemonides”.²⁸ Ademais, existe a variante em que as Musas são consideradas filhas de Zeus com “Minerva”, e por fim, filhas de Éter e Gaia.²⁹

Luis Krausz apresenta parte dos fragmentos de Álcman, na qual o poeta trata de duas genealogias das Musas.³⁰ Uma as identifica como filhas de Zeus, a outra como filhas de Urano e Gaia. Mimnermo e Aristarco também consideravam as Musas filhas de Urano e Gaia. Pausânias fala de duas tradições quanto aos nomes, quantidade e local de culto das Musas.³¹ Pausânias atribui o Hélicon como local sagrado e nomeia três Musas: *Μελέτην* (“Prática”), *Μνήμη* (“Memória”) e *Αοιδήν* (“Canto”). Em seguida, fala de outra tradição em que as Musas são conhecidas enquanto nove.

ταῦτα μὲν δὴ ἔχοντά ἐστιν οὕτω, θῦσαι δὲ ἐν Ἑλικῶνι Μούσαις πρώτους καὶ ἐπονομάσαι τὸ ὄρος ἱερὸν εἶναι Μουσῶν Ἐφιάλτην καὶ Ἦτον λέγουσιν, οἰκίσαι δὲ αὐτοὺς καὶ Ἄσκηρην: καὶ δὴ καὶ Ἥγησίνοιο ἐπὶ τῷδε ἐν τῇ Ἀτθίδι ἐποίησεν, “Ἄσκηρ δ’ αὖ παρέλεκτο Ποσειδάων ἐνοσίχθων,
ἢ δὴ οἱ τέκε παῖδα περιπλομένων ἐνιαυτῶν
Οἴοκλον, ὃς πρῶτος μετ’ Ἀλωέος ἔκτισε παίδων
Ἄσκηρην, ἢ θ’ Ἑλικῶνος ἔχει πόδα πιδακόμεντα.
[2] [...] οἱ δὲ τοῦ Ἀλωέος παῖδες ἀριθμὸν τε Μούσας ἐνόμισαν εἶναι τρεῖς καὶ ὀνόματα αὐταῖς ἔθεντο Μελέτην καὶ Μνήμη καὶ Αοιδήν.
[3] χρόνῳ δὲ ὕστερόν φασι Πίερον Μακεδόνα, ἀφ’ οὗ καὶ Μακεδόσιν ὀνόμασαι τὸ ὄρος, τοῦτον ἐλθόντα ἐς Θεσπιάς ἐννέα τε Μούσας καταστήσασθαι καὶ τὰ ὀνόματα τὰ νῦν μεταθέσθαι σφίσι. ταῦτα δὲ ἐνόμιζεν οὕτως ὁ Πίερος ἢ σοφώτερά οἱ εἶναι φανέντα ἢ κατὰ τι μάντευμα ἢ παρά του διδαχθεῖς τῶν Θρακῶν”³²

Marcel Detienne comenta a versão das três Musas de Pausânias.³³ Cada deusa corresponderia a um aspecto essencial da função poética: a musa *Μελέτην* seria a disciplina, a

²⁸ OVIDIO. *Metamorfoses*, livro 5 *apud* SMITH, 1848.

²⁹ Sobre tais origens das Musas ver: Isid. Orig. 3.14, e Hygin. Fab. Praef. *apud* SMITH, 1848.

³⁰ KRAUSZ, 2007.

³¹ Ver Pausânias livro 9, capítulo 29.

³² PAUSÂNIAS. *Description of Greece*, livro 9, capítulo 29 (Perseus). “The first to sacrifice on Helicon to the Muses and to call the mountain sacred to the Muses were, they say, Ephialtes and Otus, who also founded Ascrea. To this also Hegesinus alludes in his poem Atthis: —‘And again with Ascrea lay Poseidon Earth-shaker, / Who when the year revolved bore him a son Oeoclus, / who first with the children of Aloeus founded / Ascrea, which lies at the foot of Helicon, rich in springs.’ [2] [...] The sons of Aloeus held that the Muses were three in number, and gave them the names of Melete (Practice), Mneme (Memory) and Aoede (Song). [3] But they say that afterwards Pierus, a Macedonian, after whom the mountain in Macedonia was named, came to Thespieae and established nine Muses, changing their names to the present ones. Pierus was of this opinion either because it seemed to him wiser, or because an oracle so ordered, or having so learned from one of the Thracians”. Trad. Jones, 1918.

³³ DETIENNE, 1988, p.15-32.

concentração, a atenção e o exercício mental, características estas indispensáveis ao aprendizado do *aedo*. *Μνήμη* estaria relacionada à recitação e à improvisação. E por último, *Ἀοιδή* seria o resultado das funções de suas irmãs, isto é, o poema terminado. *Μυσαίο* (Museu) também afirmava existir duas gerações de Musas, as mais antigas do reinado de Cronos, em número de três, e as nove mais jovens do reinado de Zeus.³⁴ Tal como salienta Krausz, “Considerá-las filhas de Urano e Gaia aponta para a antiguidade da crença nas Musas, enquanto vê-las como filhas de Zeus e da Memória aponta para sua importância no sentido do mundo estabelecido pelo filho de Cronos, que elas sempre estão prontas a comemorar”.³⁵

Como pôde ser visto, são vários os nomes atribuídos às Musas ao longo da história antiga. Smith apresenta algumas outras nomenclaturas dessas deusas, como *Πολυμάθεια*, nome de uma das três Musas reconhecidas em Sicília.³⁶ Em Delfos (talvez durante um certo período de tempo), seus nomes correspondiam aos acordes *Νεάτη* (“mais baixo”), *Μέση* (“do meio”) e *Υπάτη* (“mais alto”) da lira.³⁷ Enquanto as três filhas de Apolo, seus nomes seriam *Κηφισώ* (“Cefiso”), *Ἀπολλωνίς* (“Apolonis”) e *Βορυσθενίς* (“Borístenes”).³⁸ Segundo Cícero, as quatro Musas filhas de Zeus e Plusia chamavam-se *Ἀρχή* (“Arché”), *Μελέτη* (“Melete”), *Ἀοιδή* (“Aoidé”) e *Θελξινόη* (“Thelxinoe”).³⁹ *Ἀρχή* seria o princípio e a origem, tão procurados pelo canto do *aedo*, já *Θελξινόη* seria o encantamento exercido pela palavra cantada. Como as sete Musas filhas de Pieros, seus nomes seriam *Νειλώ* (“Neilos”), *Τριτώνη* (“Tritone”), *Ἀσωπό* (“Asopos”), *Ἑπτάπορα* (“Heptapora”), *Ἀχελωίς* (“Aquelois”), *Τιποπλώ* (“Tipoplos”) e *Ροδία* (“Rhodia”).⁴⁰ Por fim, Smith menciona uma versão reconhecida em Atenas, na qual as Musas eram oito no total.⁴¹ Por outro lado, Krausz aponta a teoria de Robert Graves, na qual uma única deusa estava na origem de todas as divindades femininas, uma Musa original, posteriormente dividida em três entidades que representavam os três aspectos da lua, que depois se dividiu em nove divindades.⁴² Apesar dos vários nomes e quantidades atribuídos às Musas ao longo do tempo, a genealogia apresentada por Hesíodo parece ter sido a mais difundida na Grécia. Segundo o poeta, as nove Musas eram *Κλειώ*, *Εὐτέρπη*, *Θάλεια*, *Μελπομένη*, *Τερψιχόρη*, *Ἐρατώ*, *Πολύμνια*, *Οὐρανίη* e *Καλλιόπη*.⁴³

³⁴ KRAUSZ, 2007.

³⁵ KRAUSZ, 2007, p.157.

³⁶ Plut. Sympos. 9.14 *apud* Smith, 1848.

³⁷ Plut. l.c. *apud* Smith, 1848.

³⁸ Tzetz. l.c.; Arnob. 3.37; Serv. ad Virg. Eclog. 7.21; Diod. 4.7 *apud* Smith, 1848.

³⁹ Cic., Arnob., Tzetz. ll. cc.; Serv. ad Aen. 1.12 *apud* Smith, 1848.

⁴⁰ Tzetz. Arnob. Ll. Cc *apud* Smith, 1848.

⁴¹ Arnob. L.c.; Serv. Ad Aen. 1.12; Plat. De Re Publ. P. 116 *apud* Smith, 1848.

⁴² KRAUSZ, 2007, p.107.

⁴³ HESÍODO. *Teogonia*, v.76-79. Em português: Calíope, Clío, Érato, Euterpe, Melpômene, Polímnia, Tália, Terpsícore e Urânia.

ταῦτ' ἄρα Μοῦσαι ἄειδον, Ὀλύμπια δώματ' ἔχουσαι,
 ἑννέα θυγατέρες μεγάλου Διὸς ἐκγεγαυῖαι,
 Κλειώ τ' Εὐτέρπη τε Θάλειά τε Μελπομένη τε
 Τερψιχόρη τ' Ἐρατώ τε Πολύμνιά τ' Οὐρανίη τε
 Καλλιόπη θ': ἧ δὲ προφερεστάτη ἐστὶν ἀπασέων.
 ἦ γὰρ καὶ βασιλεῦσιν ἅμ' αἰδοίοισιν ὀπηδεῖ.⁴⁴

De acordo com a teoria de Martin Nilsson,⁴⁵ a crença nas Musas seria anterior a Homero e aos poetas épicos. Nilsson ressalta a antiguidade do termo *Μοῦσα* na língua grega, que comporta grande variedade de formas dialetais (*μοῦσα, μοοσα, μοῖσα*). Boris Maslov⁴⁶ apresenta duas origens diferentes das Musas: a primeira encontrada em um fragmento atribuído a Eumelo, na qual as Musas são consideradas filhas de Apolo.⁴⁷ Já na segunda versão apresentada por Píndaro, as deusas são filhas de Zeus, mas seu nascimento acontece de uma forma bem diferente daquela narrada por Hesíodo: “Zeus asked the other gods if anything was lacking in creation, and they asked him ‘to make some gods who would adorn these great achievements with tales and music’”.⁴⁸ Mesmo na genealogia olimpiana das deusas, podemos associar a origem das Musas com Urano e Gaia, pois *Μνημοσύνη* (a Memória, mãe das Musas) é filha dessas duas entidades, portanto, as Musas seriam descendentes dos titãs Urano e Gaia.

O local de origem das Musas também é objeto de divergências e conjecturas entre os antigos e os contemporâneos. Homero localiza as deusas no monte Olimpo, já Hesíodo as situa no monte Hélicon, enquanto outras teorias associam as Musas a Trácia. Maslov é um dos estudiosos que trabalha com a possibilidade da “origem trácia” das Musas. O autor utiliza a tragédia *Reso* de Eurípides para fundamentar seu argumento, na qual o personagem Reso é um rei trácio, e filho de uma das Musas. A incorporação e difusão das Musas pela Grécia, a partir de uma origem estrangeira, poderia ter sido a responsável por moldar a representação e influência das deusas na cultura grega.

If one is willing to take this argument further, it is even possible to conjecture that the shrinking of the Muses’ sphere of influence could have arisen on Greek soil where they had to compete with the ubiquitous Greek nymphs. If we view the Muses as a cultural import, it also becomes easier to explain the duplication of their function by the Charites (Graces)—presumably, a group of divinities native to Greece and very

⁴⁴ HESÍODO. *Teogonia*, v.75-80. “Isso as Musas cantavam, que têm casas olímpias, / As nove filhas do grande Zeus geradas, / Glória, Aprazível, Festa, Cantarina, / Dançapraz, Saudosa, Muitacançaço, Celeste / E Belavoz: essa é a superior entre todas. / Pois essa também reis respeitados acompanha”. Trad. Werner, 2013.

⁴⁵ NILSSON *apud* KRAUSZ, 2007, p.144.

⁴⁶ MASLOV, 2016b, p.411-446.

⁴⁷ Eumelos, fr.17, Kinkel *apud* MASLOV, 2016b, p.422.

⁴⁸ Ael. Arist. 2.470 = Pind. fr. 31 *apud* MASLOV, 2016b, p.422.

prominent in Archaic poets (particularly Sappho and Pindar), where they tend to occur in the same contexts in which one expects to find the Muses.⁴⁹

A teoria de Maslov pode ser endossada por Krausz, que salienta a justificativa de Estrabão para a duplicidade da morada das Musas. Segundo Estrabão, tal duplicidade deve-se aos trácios, que moravam próximos ao monte Olimpo antes da chegada dos Macedônios, e acabaram por levar o culto às Musas de lá para a região do monte Hélicon.⁵⁰ De acordo com Schachter,⁵¹ as fontes mais antigas estabelecem as Musas na Piéria, ao norte do Olimpo, ou no próprio Olimpo, onde parece ter sido sua primeira morada.

Whereas the Olympian Muses probably represent a construct of a new Panhellenic religion, there are indications (mostly from recurrent toponyms) that the cult of the Heliconian Muses was brought to Boeotia by a group that migrated from Northern Thessaly. Such a migration would present a likely route for the Muses' transfer to central Greece.⁵²

Na cultura grega antiga, por via de regra, as Musas estão conectadas ao mundo das artes. Na *Teogonia* de Hesíodo, cada uma das nove deusas possui o nome referente ao seu encargo. Segundo Flávia Marquetti, as Musas e suas funções são: Calíope musa da poesia, Clio da história, Polímnia da pantomima, Euterpe da flauta, Terpsícore da dança e da poesia ligeira, Érato da lírica coral, Melpômene da tragédia, Tália da comédia e Urânia da astronomia.⁵³ É importante ressaltar, entretanto, que tais associações nem sempre estão presentes nas obras da literatura grega consideradas aqui. Muitas delas parecem ter sido criadas posteriormente, nos períodos helenístico e romano, que ultrapassam o escopo deste trabalho.

A partir do que sobreviveu das fontes literárias gregas, temos acesso a certos encargos atribuídos às Musas dentro da sociedade antiga. Enquanto filhas da Memória e de Zeus, resultado da união e mescla das entidades, as Musas seriam memória, mas não exclusivamente. Como relembra Jacyntho Brandão,⁵⁴ as Musas foram criadas para o *esquecimento dos males e pausa das preocupações*,⁵⁵ seu traço fundamental então não seria lembrar, mas fazer esquecer e fazer cessar. Esse esquecimento não seria total, nem negação da memória, mas seletivo, entregando apenas os males ao esquecimento. Tal traço impõe limites à memória, já que se as Musas fossem apenas memória, sem pausa e esquecimento, poderiam ser entidades letais como

⁴⁹ MASLOV, 2016b, p.440.

⁵⁰ KRAUSZ, 2007, p.105.

⁵¹ SCHACHTER *apud* MASLOV, 2016b, p.438.

⁵² SCHACHTER *apud* MASLOV, 2016b, p.439.

⁵³ MARQUETTI. Musas. *In: Rosa [et al.]*, 2010, p.494.

⁵⁴ BRANDÃO, 2015.

⁵⁵ HESÍODO. *Teogonia*, v.55.

as sereias. Sob essa perspectiva, devido ao seu pai Zeus, as deusas corresponderiam a uma memória organizada, dirigida, com limites impostos. As Musas consistiriam no resultado da mistura entre memória e não-memória, sendo a pausa e o esquecimento traços da heranças de Zeus. Segundo JAA Torrano,⁵⁶ a raiz do poder das Musas reside na possibilidade de decidir pela revelação ou pelo esquecimento, “porque este é o poder que configura o mundo e que em cada momento e em cada situação configura, portanto, todas as possibilidades de existência do homem no mundo assim configurado”.⁵⁷

Para além da memória e do esquecimento, as Musas exercem outras funções na religião grega. Marcel Detienne⁵⁸ trabalha com um contexto de grande prestígio para as deusas: o louvor dos grandes feitos. Nas sociedades antigas em que a proeza guerreira era intensamente valorizada, o poeta (através da sua ligação com as Musas) ocupava um papel de destaque por ser o responsável pelo louvor ou pela censura dos atos dos guerreiros. Detienne utiliza Esparta como exemplo de comunidade marcada pela cultura guerreira. Para o autor, na antiga Esparta as Musas eram de grande importância, pois eram duplamente honradas, “primeiro como protetoras dos flautistas, dos liristas e dos citaristas, já que a música faz parte da educação espartana e que as marchas e encargos militares se fazem ao som da flauta e da lira”.⁵⁹ Segundo, as Musas também teriam sido cultuadas por guerreiros e reis, que ofereciam a elas sacrifícios para que seus atos e façanhas fossem dignos de serem celebrados e transformados em “memória ilustre”. Tomasz Mojsik é outro autor que levanta a discussão acerca dos cultos e sacrifícios realizados por reis espartanos em homenagem às Musas.⁶⁰ Mojsik apresenta passagens de Plutarco nas quais é afirmado o costume de reis espartanos fazerem sacrifícios dedicados às Musas antes de batalhas.

Nas civilizações marcadas pela cultura da guerra, os guerreiros aristocráticos prezavam *κλέος* (“Kléos”) e *κῆδος* (“Kudos”).⁶¹ *Κῆδος* era concedido pelos deuses aos guerreiros escolhidos, uma espécie de graça divina instantânea, enquanto *Κλέος* era a glória transmitida entre os homens através de gerações. Os *aedos*, arautos das Musas, eram os responsáveis pelo *Κλέος* e, conseqüentemente, pelo valor do guerreiro, podendo negar ou conceder a “memória” ao guerreiro. A palavra do *aedo* podia ser tanto benéfica, quanto maléfica. Podia cantar louvor ou censura, sendo que a própria falta de louvor se transforma em um tipo de censura ao

⁵⁶ TORRANO, 2011.

⁵⁷ TORRANO, 2011, p.30.

⁵⁸ DETIENNE, 1988.

⁵⁹ DETIENNE, 1988, p.19.

⁶⁰ Ver MOJSIK, 2011b e MOJSIK, 2013, p.80.

⁶¹ DETIENNE, 1988, p.19.

guerreiro. A censura era considerada nociva e um aspecto negativo do louvor, da mesma forma que o esquecimento ou o silêncio são os opostos da Memória, a mãe das Musas. “São os cantos ilustres que fazem durar a lembrança do mérito, mas poucos chegam a obtê-los’. Pela potência de sua palavra, o poeta faz de um simples mortal 'o igual de um Rei', conferindo-lhe o Ser, a Realidade”.⁶² Dessa forma, aquilo que não é louvado seria esquecido, e acabaria por encontrar a noite e a morte.

Torrano destaca outra esfera da personalidade das Musas,⁶³ ligada à persuasão, sedução, beleza e ao apelo sexual. Em sua morada no Olimpo, as divindades iniciam o coro e a festa, acompanhadas das *Χάριτές* (“Graças”) e do *Ἴμερος* (“Desejo”), com suas vozes amáveis.⁶⁴ O canto se inicia com o nome das Musas, sem a invocação a elas não seria possível o canto começar, pois as deusas encarnam no seu próprio nome, o nome é seu ser, e elas se pronunciam quando seu nome é falado. De acordo com Torrano, a força e a presença das deusas são o que assegura sentido, força, direção e presença ao canto, não são a voz, nem a habilidade humana do *aedo*, os responsáveis. Eric Havelock⁶⁵ também apresenta tal lado da personalidade das Musas, destacando a relação da poesia com prazer, erotismo, desejo, sexualidade, sensações essas que remeteriam ao nome de cada musa.

1.2 AS MUSAS NA EPOPEIA

As Musas podem ser encontradas em numerosas passagens de textos da antiguidade grega, mas um dos autores mais conhecidos e estudados, tanto pelos gregos antigos, quanto por autores contemporâneos, certamente é Homero. As obras *Iliada* e *Odisseia* são patrimônio do povo heleno, e foram utilizadas como fonte para a compreensão da história e do passado dos gregos tanto na antiguidade quanto nos dias de hoje. De acordo com Gustavo Oliveira,⁶⁶ a relevância dos poemas homéricos reside, em parte, na transmissão de histórias, mitos e episódios protagonizados por deuses e heróis, responsáveis por contribuir com a formação e ordenação do mundo e da idade heroica da Grécia.⁶⁷ Diferente de Hesíodo, Homero não parece se preocupar em escrever sobre a criação do cosmos, particularidade essa que não diminui seu lugar como referência em deuses e mitologia. Sua escrita sobre o passado heroico e mitológico

⁶² DETIENNE, 1988, p.20.

⁶³ TORRANO, 2011.

⁶⁴ HESÍODO. *Teogonia*, v.64-67.

⁶⁵ HAVELOCK, 1996.

⁶⁶ OLIVEIRA, 2015.

⁶⁷ OLIVEIRA, 2015, p.43.

era vista entre os antigos como verdade histórica e parte real da trajetória helena.⁶⁸ Os gregos viam em Homero a fonte na qual podiam descobrir e conhecer seu passado heroico, divino e esplendoroso, repleto de grandes homens e grandes feitos. Tais elementos serviram como alicerces para a construção do imaginário de um povo heleno forte e glorioso destinado à magnitude e à superioridade frente a outros povos. Como ressalta Oliveira, “essa tradição [heroica] representa, portanto, uma visão de um povo a respeito de seu passado heroico. Mais do que a visão acerca do passado apenas, a tradição diz respeito à transmissão dessa visão”.⁶⁹ É inegável a contribuição de Homero e Hesíodo para a construção do panteão olímpico. As descrições dos deuses, genealogias e suas ações enquanto personagens, serviram para que as gerações gregas posteriores conhecessem e propagassem parte da própria cultura.

Na poesia arcaica, o passado e o presente parecem ser inacessíveis ao homem comum, transformando os *aedos* nos únicos capazes de narrar o que já aconteceu por estarem em contato com as Musas. Segundo Krausz, pela narrativa estar tão distante da realidade imediata, os ouvintes ficam num estado de encantamento e leve transe (“*Theiktéria*”), que se combina com a beleza dos versos e com a habilidade do *aedo* com a lira.⁷⁰ Em Homero, o canto dos *aedos* parece ter duas funções principais: proporcionar distração e divertimento, e promover o esquecimento dos problemas e das limitações da vida humana. Há também uma terceira função implícita: a preservação e propagação da memória dos feitos dos homens e deuses.⁷¹

O próêmio da *Iliada* traz diversas características interessantes e dignas de estudos aprofundados. Seja analisando um único termo, seja a estrutura completa do próêmio, são inúmeras as possibilidades de pesquisa que resultam de um trecho tão “curto”. A primeira invocação à Musa acontece logo no primeiro verso, quando Homero menciona a deusa a fim de começar o canto:

μηνιν ἄειδε θεὰ Πηληϊάδεω Ἀχιλῆος⁷²

Hesíodo por sua vez, não é menos relevante que Homero em relação a prestígio ou importância quando pensamos na literatura grega, e em especial, nas Musas. O próêmio da *Teogonia* de Hesíodo é essencial em qualquer estudo aprofundado acerca da figura das deusas.

⁶⁸ Segundo Oliveira, passado heroico e mitológico referem-se ao mundo descrito nos poemas homéricos. Ver OLIVEIRA, 2015, p.38.

⁶⁹ OLIVEIRA, 2015, p.43.

⁷⁰ KRAUSZ, 2007, p.78.

⁷¹ KRAUSZ, 2007.

⁷² HOMERO. *Iliada*, canto I, v.1. “Canta, ó deusa, a cólera de Aquiles, o Pelida”. Trad. Lourenço, 2013.

Considerado um Hino às Musas, no próêmio o poeta escolhe como primeiro tema as divindades fonte e protetoras da própria poesia.

μουσάων Ἑλικωνιάδων ἀρχώμεθ' αἰείδειν,
αἴθ' Ἑλικῶνος ἔχουσιν ὄρος μέγα τε ζαθέον τε
καί τε περὶ κρήνην ἰοειδέα πόσσ' ἀπαλοῖσιν
ὄρχεῦνται καὶ βωμὸν ἐρισθενέος Κρονίωνος.
καί τε λοεσσάμεναι τέρενα χροά Περμησοῖο
ἢ Ἴππου κρήνης ἢ Ὀλμειοῦ ζαθέοιο
ἀκροτάτῳ Ἑλικῶνι χοροὺς ἐνεποιήσαντο
καλοῦς, ἱμερόεντας· ἐπερρώσαντο δὲ ποσσίν.⁷³

Um raciocínio fundamental defendido por JAA Torrano⁷⁴ e outros estudiosos da antiguidade, reside na ideia de que, no imaginário grego da época, sem a invocação às Musas não seria possível o início do canto. Por esse motivo, Hesíodo começa sua narrativa invocando as deusas. Enquanto filhas de *Μνημοσύνη* (“Memória”), uma das funções fundamentais das Musas é o de conservar, sendo a *Teogonia* um poema que conta a origem dos deuses e desempenha o papel de registro dessas histórias. Não é surpresa o próêmio ter início com as divindades que sabem de toda a história do mundo e que exercem a função de lembrar e perpetuar seu saber, além é claro, de serem as deusas de inspiração dos *aedos* e do canto. De acordo com Havelock, a forma como o poema se inicia demonstra uma consciência de Hesíodo sobre seu próprio papel como poeta, e procura definir no próêmio sua profissão.

Eis por que seu Hino às Musas torna-se o primeiro documento que possuímos da concepção que o menestrel grego tem de si mesmo e do seu papel na sociedade, do tipo de coisa que se esperava que ele dissesse e do tipo de atuação que deveria ter ao dizê-la.⁷⁵

Ao enfatizar seu papel e seu método, Hesíodo passa a definir o conteúdo e objetivo da poesia. Na narrativa da sua iniciação, Hesíodo sutilmente insere os deuses Apolo e Hermes no processo:

ὣς ἔφασαν κοῦραι μεγάλου Διὸς ἀρτιπέπαι:
καί μοι σκῆπτρον ἔδον δάφνης ἐριθιλέος ὄζον
δρέψασαι, θηητόν· ἐνέπνευσαν δέ μοι αὐδὴν
θέσπιν, ἵνα κλείομι τά τ' ἐσόμενα πρό τ' ἐόντα.
καί μ' ἐκέλονθ' ὑμνεῖν μακάρων γένος αἰὲν ἔόντων,

⁷³ HESÍODO. *Teogonia*, v.1-8, “Pel as Musas do Hélicon começemos a cantar, / elas que o Hélicon ocupam, monte grande, numinoso, / em volta de fonte violácea com pés macios / dançam, e do altar do mui possante filho de Crono; / tendo a pele delicada no Permesse banhado, / na fonte do Cavallo ou no Olmeio numinoso, / no cimo do Hélicon compõem danças corais / belas, desejavaeis, e fluem com os pés”. Trad. Werner, 2013.

⁷⁴ TORRANO, 2011.

⁷⁵ HAVELOCK, 1996, p.117.

σφᾶς δ' αὐτὰς πρῶτόν τε καὶ ὕστατον αἰὲν ἀείδειν.⁷⁶

O loureiro é considerado a árvore de Apolo, assim a sua presença é pensada como um elemento sutil do culto ao deus, de forma a aproximar as Musas e Apolo.⁷⁷ Alexandre Moraes trabalha com algumas interpretações acerca da simbologia do cetro representado no próêmio da *Teogonia*.⁷⁸ De acordo com Moraes, a presença do cetro pode ser uma tentativa do poeta em vincular o canto do *aedo* também ao deus Apolo, evidenciando que a iniciação dos cantores não é um encargo exclusivo das Musas. A árvore de loureiro é a forma no reino mortal pela qual Apolo se manifesta. Dessa forma, o deus juntamente com as nove deusas seriam os responsáveis pelo dom do canto e da cítara. Moraes também destaca que o cetro de loureiro pode ser associado com o *κηρύκειον* (“Caduceu”) de Hermes, que por sua vez, remete ao bastão que os viajantes empunham. É possível estabelecer um vínculo entre viajantes (os quais possuem Hermes como seu patrono) e *aedos*, já que muitos poetas se tornavam itinerantes no exercício da profissão: “Desta forma, o poeta agrega símbolos das três divindades que partilhavam o canto e a poesia em seus domínios de competência: o cetro de Hermes, feito a partir do loureiro de Apolo, concedido a Hesíodo pelas Musas.”⁷⁹

No próêmio da *Teogonia*, são atribuídas às Musas a fala da *ἀλήθεια* (“verdade”), as palavras poéticas e o louvor das façanhas heroicas. Segundo Jacyntho Brandão,⁸⁰ as Musas conhecem a verdade e a mentira e têm domínio sobre o que falam. Quando dizem mentiras que se passam por verdades (*ψεύδεα*), elas o fazem conscientemente e propositalmente, ao contrário dos mortais comuns que não sabem e mentem por ignorância. Assim como os outros deuses gregos, as Musas falam tão bem de verdades quanto de mentiras em seus discursos, sem perder a razão ou a autoridade. Na *Teogonia*, Hesíodo diz receber seu conhecimento das Musas, que o ensinaram o belo canto e as invoca para contar suas histórias. Hesíodo então canta aquilo que as Musas lhe concederam, da forma que elas lhe deram, incluindo possíveis verdades e mentiras, sendo o poeta um instrumento das vozes das deusas. Para Brandão, as Musas não deixam, de certa forma, de serem poetas, visto que elas transmitem seus conhecimentos aos *aedos*, para que eles cantem as histórias do mundo através da poesia. Cada narrativa, porém, é uma das versões e possibilidades daquilo que as Musas sabem e ensinam. Em outras palavras,

⁷⁶ HESÍODO. *Teogonia*, v.29-34. “Assim falaram as filhas palavra-ajustada do grande Zeus, / e me deram o cetro, galho vicejante de louro, / após o colher, admirável; e sopraram-me voz / inspirada para eu glorificar o que será e foi, / pedindo que cantasse a raça dos ditosos sempre vivos / e a elas mesmas primeiro e por último sempre cantasse”. trad. Christian Werner, 2013.

⁷⁷ MORAES, 2009, p.112.

⁷⁸ MORAES, 2009.

⁷⁹ MORAES, 2009, p.112.

⁸⁰ BRANDÃO, 2015.

o narrador conta sua versão daquilo que teria sido transmitido pelas deusas, não necessariamente aquilo que elas pretendiam transmitir.

André Malta⁸¹ propõe um cuidado especial ao construir interpretações com os versos das Musas transmitidos aos poetas, visto que no final pode-se chegar a um resultado distorcido do real sentido. Nos versos 27 e 28 da *Teogonia*, as Musas afirmam a Hesíodo:

ἴδμεν ψεύδεα πολλὰ λέγειν ἐτύμοισιν ὁμοῖα,
ἴδμεν δ', εὖτ' ἐθέλωμεν, ἀληθέα γηρύσασθαι.⁸²

Os versos parecem ser diretos e definitivos, mas escondem diversas dificuldades. Malta propõe começar a análise dos dois versos pela antítese e pela ambivalência. Os versos tem o mesmo início *ἴδμεν* (“sabemos”), mas se referem a coisas aparentemente opostas: mentira e verdade. Porém, a ideia de semelhança ou igualdade presente no final do primeiro verso aproxima os dois opostos, instaurando a dúvida na relação entre eles. Mas as complicações vão além, as noções de mentira e verdade são as mais evidentes, entretanto, também estão presentes as noções de semelhança e igualdade, de conhecimento, de vontade e de linguagem.

Malta destaca o pensamento de Francis Cornford⁸³ acerca desse assunto: pode-se pensar, a princípio, na mentira como a fala sem conhecimento, e na verdade como presença do conhecimento. Contudo, a palavra das Musas divina e onisciente abrange tanto mentiras quanto verdades. Dessa forma, só seria possível trabalhar com a hipótese da mentira como uma fala sem conhecimento, dentro do âmbito humano, parcial e limitado. Cornford afirma ser “possível aplicar o primeiro verso da fala das Musas (‘sabemos muita mentira dizer semelhante aos fatos’) a Homero e ‘às histórias falsas contadas por seus personagens’”.⁸⁴ Dentro desse raciocínio, a fala das Musas é repartida entre a voz do narrador e as diversas vozes de seus personagens. Pela proposta de Cornford, seria possível pensar que as Musas dizem, conscientemente, mentiras e verdades, mas que dentro da narrativa épica, as verdades seriam atribuídas as falas divinas (do narrador que é a própria Musa e dos personagens divinos), enquanto as mentiras seriam as falas dos mortais (os heróis). Entretanto, é problemático aplicar essa divisão nos poemas homéricos, pois os próprios deuses falam mentiras e os heróis contam histórias tanto falsas, quanto verdadeiras. Malta então propõe que a reflexão seja feita com base no *grau de conhecimento* empregado nas falas dos personagens (tanto verdades, quanto mentiras), ao invés de manter o

⁸¹ MALTA, 2012.

⁸² HESÍODO. *Teogonia*, v.27-28. “Sabemos muita mentira dizer semelhante aos fatos / e sabemos, se queremos, verdades enunciar”. Trad. Malta, 2012.

⁸³ CORNFORD *apud* MALTA, 2012, p.84.

⁸⁴ MALTA, 2012, p.84.

foco em quem está falando.⁸⁵ Dessa forma, verdades ou mentiras podem revelar o saber dos personagens, além de esclarecer as relações entre mortais e deuses dentro da narrativa. Seguindo essa linha de raciocínio, “um personagem pode dizer falsidades ou verdades, porém elas só serão plenamente apreendidas se colocadas em relação ao modo como são ditas, isto é – para retomar os termos hesiódicos –, *sabendo-se/querendo-se*, ou não”.⁸⁶

Ainda sob a perspectiva de Malta, o contraste e oposição entre verdade e mentira, que valoriza a verdade em detrimento da mentira, é um aspecto tradicional da poesia épica e lírica, como é o teatro, a historiografia e a filosofia. Simplificando, temos “a visão de que algo, ou alguém, é falso ou enganoso em relação a determinada realidade, objetiva ou subjetiva, e essa falsidade é depreciada em favor da verdade”.⁸⁷ Muitas vezes esse falso é atribuído a um discurso específico: o poético, que é visto de forma negativa, como um fingimento nocivo. A verdade era então valorizada e estimada, precisando ser mantida longe do que é falso e mentiroso.

Para Marcel Detienne, a *ἀλήθεια* das Musas encontra seu sentido na memória, pois as deusas dizem o que foi, o que é e o que será. Suas palavras então residem no conhecimento de tudo que existe.⁸⁸ Detienne defende que, ao cantar a “verdade”, as Musas levam o mortal para longe de seus problemas, de seu tempo e de seu cotidiano. Nessa medida, enquanto o poeta canta memória, o espectador recebe esquecimento, fazendo com que o esquecimento se torne algo bom e valoroso. Detienne destaca dois tipos de esquecimentos opostos, o “Esquecimento-Morte” e o “Esquecimento-Sono”, enquanto o primeiro condena reis e heróis ao véu do anonimato e da vergonha, o segundo leva os homens comuns a uma realidade gloriosa longe de seus problemas cotidianos.⁸⁹ É necessário ressaltar que existem diferentes interpretações entre os pesquisadores contemporâneos no que diz respeito a *ἀλήθεια* das Musas, e a função do esquecimento atrelada à imagem das deusas. Tal discussão será retomada e melhor desenvolvida ao longo do presente trabalho.

1.3 A RELAÇÃO ENTRE AS MUSAS E OS AEDOS/POETAS NA EPOPEIA

Representantes das Musas no mundo humano, os *aedos* eram os responsáveis por colocar em prática o ofício das deusas. Para além da performance diante de uma plateia, em um

⁸⁵ MALTA, 2012, p.86

⁸⁶ MALTA, 2012, p.86

⁸⁷ MALTA, 2012, p.75.

⁸⁸ DETIENNE, 1988, p.18

⁸⁹ DETIENNE, 1988, p.40.

período marcado pela tradição oral, jazia implícita sob a figura do *aedo* a preservação e a transmissão da memória dos gregos, assim como seus hábitos, costumes, cultos e mitos.

É inegável a existência de uma conexão entre Musas e *aedos*. Para os antigos, o “saber” estava relacionado ao “ver”. Posto isto, as Musas possuíam conhecimento absoluto daquilo que já aconteceu ou que ainda acontecerá, pois viram e presenciaram tudo, enquanto os mortais possuíam conhecimento apenas daquilo que testemunharam.⁹⁰ Como as epopeias arcaicas retratam um passado longínquo e inalcançável, os *aedos* (e por meio deles, as Musas) se tornaram o único elo entre os gregos e seu passado. Ao receber o dom das Musas, o *aedo* era inspirado a cantar sobre deuses, heróis e fatos do passado e do presente.

Ao analisar a tradição poética homérica e hesiódica, é pertinente pensar na relação de dependência entre *aedo* e Musas. Dentro da concepção presente nos épicos homéricos e hesiódicos, o canto do *aedo* não existia sem o conhecimento das deusas, e a palavra das Musas não existia no plano mortal sem a voz dos *aedos*. Os versos de invocação às filhas de *Μνημοσύνη* no início de cada canto, compõem uma marca poética e oral da tradição homérica. Tal marca adquiriu tamanha importância e acabou por se propagar para os cantores e poetas de períodos posteriores. Conforme assume Alexandre Moraes, o *aedo* acreditava que seu conhecimento era concedido pelas Musas. Deste modo, ele afastava de si o conhecimento e se fazia de interlocutor das deusas: “em alguns momentos o poeta parece se abster completamente de sua individualidade para creditar às Musas o real conhecimento do canto”.⁹¹ A conexão privilegiada com seres divinos era um dos elementos que concedia prestígio e respeito para os *aedos* em uma sociedade aristocrática que prezava grandes feitos e glória.

Segundo Ana Gabrecht,⁹² os banquetes homéricos constituíam uma forma da aristocracia se afirmar perante a comunidade. Nesses banquetes eram representados os valores da aristocracia guerreira do período homérico, cercados de carne e vinho em abundância. A elite grega desenvolvia seus relacionamentos e praticava os importantes ritos de hospitalidade, além de celebrar seus feitos e receber as honras devidas. Nesse cenário, competia ao *aedo* celebrar o *κλέος* do herói, imortalizando-o na história e libertando-o do temível esquecimento.

⁹⁰ HOMERO. *Ilíada*, canto II, v.484-493. ““Dizei-me agora, ó Musas que no Olimpo tendes vossas moradas – / pois sois deusas, estais presentes e todas as coisas sabeis, / ao passo que a nós chega apenas a fama e nada sabemos –, / quem foram os comandantes dos Dânaos e seus reis. / A multidão eu não seria capaz de enumerar ou nomear, / nem que tivesse dez línguas, ou então dez bocas, / uma voz indefectível e um coração de bronze, / a não ser que vós, Musas Olímpias, filhas de Zeus detentor da égide, / me lembrásseis todos quantos vieram para debaixo de Ílion. / Enumerarei os comandantes das naus e a ordenação das naus”. Trad. Lourenço, 2013.

⁹¹ MORAES, 2009, p.115.

⁹² GABRECHT, 2011.

Hesíodo foi o primeiro poeta a narrar sua iniciação pelas Musas, entre os autores que temos conhecimento. Para Luis Krausz,⁹³ o dom que Hesíodo recebeu era mágico e instantâneo. Antes mesmo de cantar, as Musas já lhe entregaram um cetro, confiando assim na vastidão de seu próprio poder, e dispensando qualquer preparação. Apenas o dom concedido por elas era o suficiente para transformar Hesíodo em um grande poeta. O papel de Hesíodo ao receber essa dádiva era quase que passivo, pois todo o episódio foi dirigido e ordenado pelas Musas.

Mesmo recebendo seu dom das deusas e invocando-as no início e fim de cada canto, Hesíodo inclui seu nome na *Teogonia*, atribuindo a autoria para si. Ao contrário dos poemas homéricos que em nenhum momento revelam seu autor.

αἶ νύ ποθ' Ἡσίοδον καλὴν ἐδίδαξαν ἀοιδίην,
 ἄρνας ποιμαίνονθ' Ἑλικῶνος ὑπο ζαθέοιο.
 τόνδε δέ με πρότιστα θεαὶ πρὸς μῦθον ἔειπον,
 Μοῦσαι Ὀλυμπιάδες, κοῦραι Διὸς αἰγιόχοιο:
 ποιμένες ἄγραυλοι, κάκ' ἐλέγχεα, γαστέρες οἶον,
 ἴδμεν ψεύδεα πολλὰ λέγειν ἐτύμοισιν ὁμοῖα,
 ἴδμεν δ' εὖτ' ἐθέλωμεν, ἀληθέα γηρύσασθαι.
 ὧς ἔφασαν κοῦραι μεγάλου Διὸς ἀρτιπέπαι:
 καί μοι σκῆπτρον ἔδον δάφνης ἐριθηλέος ὄζον
 δρέψασαι, θηητόν: ἐνέπνευσαν δέ μοι αὐδὴν
 θέσπιν, ἵνα κλείοιμι τὰ τ' ἐσόμενα πρό τ' ἐόντα.
 καί μ' ἐκέλονθ' ὑμνεῖν μακάρων γένος αἰὲν ἐόντων,
 σφῶς δ' αὐτὰς πρῶτόν τε καὶ ὕστατον αἰὲν ἀείδειν.⁹⁴

Ao analisar diversas passagens que retratam o encontro entre *aedo* e Musas, Tomasz Mojsik⁹⁵ defende que o encontro com as deusas resultava numa morte simbólica do homem para então renascer como poeta, bardo ou alguém com o dom da palavra e da música (canto e instrumento). Também renascia com o conhecimento do futuro e de histórias do passado. Os poetas descreviam seus encontros com as Musas para comunicar e validar a criação/mudança de seu status, como se fosse a representação de um rito de passagem.

Thus, the image of a meeting with the Muses has to origin from a need to refer to the symbols the society knows from their own practices, a common code, a way to interpret experiences. In such a situation a poet uses what might be called a language of social communication – he communicates (creates) the change in his status through referring to gestures interpreted as determining shifts in social hierarchy. [...] Which

⁹³ KRAUSZ, 2007.

⁹⁴ HESÍODO. *Teogonia*, v.22-34. “Elas um dia a Hesíodo ensinaram belo canto / quando pastoreava ovelhas ao pé do Hélicon divino. / Esta palavra primeiro disseram-me as Deusas / Musas olímpíades, virgens de Zeus portá-égide: / “Pastores agrestes, vis infâmias e ventres só, / sabemos, se queremos, dar a ouvir revelações”. / Assim falaram as virgens do grande Zeus verídicas, / por cetro deram-me um ramo, a um loureiro viçoso / colhendo-o admirável, e inspiraram-me um canto / divino para que eu glorie o futuro e o passado, / impeliram-me a linear o ser dos venturosos sempre vivos / e a elas primeiro e por último sempre cantar”. Trad. Torrano, 2011.

⁹⁵ MOJSIK, 2008, p.67-75.

means that the purpose of a meeting with the Muses is to create/change the poet's status, as is the case with the rites of passage.⁹⁶

A imagem da iniciação distingue e separa o poeta das pessoas comuns que não receberam um dom das Musas ou de outro deus, e de outros poetas que não passaram por uma iniciação. Mojsik salienta que a iniciação os diferenciava de outros membros da sociedade, devido a sua habilidade em tocar, cantar e ter o dom da fala. Mas o dom mais importante era o conhecimento do passado, e o prestígio que permitia que o poeta tivesse autoridade para falar de passado, presente e futuro. Outros elementos também o diferenciavam, como vestimentas, itinerância e atributos físicos (por exemplo a cegueira, como é o caso de Demódoco). Além do lugar ocupado durante uma recitação, e por fim, as honras, prêmios e recompensas que recebia (como o pedaço de lombo que Demódoco recebeu de Odisseu).

1.4 AS MUSAS ALÉM DA EPOPEIA HOMÉRICA E HESIÓDICA: CONSIDERAÇÕES PRELIMINARES

Cada autor, tempo e gênero literário da antiguidade grega tem sua própria maneira de lidar com as Musas. A presença ou ausência das deusas na narrativa pode revelar traços interpretativos da obra, assim como mudanças na maneira como as Musas eram imaginadas e representadas culturalmente. Já conhecemos a forma que Homero e Hesíodo trataram as divindades na epopeia; passemos, então, para outros gêneros literários.

Na parte final do presente capítulo, será feita uma apreciação panorâmica e preliminar da presença das Musas em obras literárias do período arcaico e clássico. Tal apreciação se fez possível graças, em parte, às cenas de encontro e de iniciação que envolvem Musa e poeta. O trabalho de Tomas Mojsik é fundamental para o desenvolvimento dessa reflexão preliminar.⁹⁷ Além da iniciação de Hesíodo, Mojsik enumera outras quatro cenas de encontro com as Musas, ou com deuses que possuem funções semelhantes a elas:

1. uma descrição datada do século III a.C., ou anterior, do encontro de Arquíloco com as Musas, que termina com a troca de uma vaca por uma lira;
2. uma descrição do encontro de Hipônax com Iambe, que pode ser uma paródia de uma cena de iniciação;
3. uma descrição do encontro de Esopo com as Musas (e com a deusa Ísis) em um sonho, contida na “Vida de Esopo” (especialmente nos parágrafos 4 a 8);

⁹⁶ MOJSIK, 2008, p.75.

⁹⁷ MOJSIK, 2008.

4. uma descrição do encontro entre Epimênides e alguns deuses (entre eles Dike e Alétheia), em um sonho numa caverna.⁹⁸

Tais encontros, como Mojsik observa, possuem certas características em comum. Em geral, acontecem em lugares solitários, distantes ou inabitados, como montanhas, florestas e cavernas, em um tempo que é extraordinário ou limiar, como em sonhos ou ao amanhecer. A pessoa a ser iniciada é nova, imatura e vive no limite entre natureza e civilização (pastores, por exemplo). O começo do encontro é ambivalente e liminar, conforme o caso de Hesíodo no qual as deusas dizem ao poeta que falam a verdade, mas também mentiras semelhantes a verdades.⁹⁹ Também pode levar o iniciado à humilhação ou a mudanças fisiológicas – caso de Hesíodo (“Pastores rústicos, infâmias vis, ventres somente”¹⁰⁰) e de Epimênides (“Cretans always liars, animals, wild bellies”)¹⁰¹. Por fim, resulta na obtenção de conhecimento, habilidade e status que o iniciado não possuía antes. Além disso, o iniciado pode ganhar um objeto que simboliza sua iniciação – como um cetro ou um instrumento musical.¹⁰²

A história da iniciação de Arquíloco na poesia e a forma como suas obras foram narradas, são curiosas se as compararmos com os exemplos dos *aedos* homéricos e de Hesíodo. O encontro de Arquíloco com as Musas se dá de maneira diferente do encontro de Hesíodo com as deusas. Sem saber quem elas eram, Arquíloco conversou com as Musas como se fossem humanas e fez um acordo com elas: em troca da vaca que ele pretendia vender, elas ofereceram uma lira. De acordo com Krausz, ao contrário de Hesíodo, Arquíloco não vira instantaneamente um poeta.¹⁰³ Ele obteve a lira das Musas, mas apenas para acompanhar seu próprio canto e talento. Como foi uma transação em que ambas as partes lucraram, Arquíloco não devia nada às deusas e nem dependia delas para exercer sua profissão. Seus poemas falam da vida privada, não de histórias épicas de tempos antigos. Nesse âmbito, o conhecimento das Musas poderia ser considerado dispensável. Arquíloco não invocava frequentemente as Musas, nem demonstrava claramente sua crença nas deusas. Segundo Krausz, nos versos de invocação, o poeta parece adotar um tom mais teatral do que de crença genuína.

Também encontramos autores arcaicos e clássicos que aparentemente não demonstram crença nas Musas ou que atribuem a autoridade das suas narrativas a outras fontes. Robert Fowler¹⁰⁴ traz para a discussão a figura de Hecateu de Mileto. Hecateu parece ter lidado com

⁹⁸ MOJSIK, 2008, p.72.

⁹⁹ HESÍODO. *Teogonia*, v.26-28.

¹⁰⁰ HESÍODO. *Teogonia*, v.26. Trad. Werner, 2013.

¹⁰¹ Acredita-se que esse fragmento seja do próêmio da *Teogonia* de Epimênides. Ver MOJSIK, 2008, p.73.

¹⁰² MOJSIK, 2008, p.72-73.

¹⁰³ KRAUSZ, 2007, p.128.

¹⁰⁴ FOWLER, 2001.

os mitos de maneiras diferentes de outros autores (embora o estado fragmentário de seus textos dificulte a compreensão de sua relação com as Musas e com o divino). O próprio Hecateu, aparentemente, afirmou o seguinte sobre a sua obra: “I write these words as they seem to me to be true; for the stories of the Greeks, as they seem to me, are many and ludicrous”.¹⁰⁵ Na interpretação de Fowler, a postura de trazer a autoridade para si e de ser responsável por sua própria fala, parece mostrar que Hecateu abandonou a Musa. Hecateu também se distancia da poesia e opta por escrever em prosa.

To abandon poetry is to extricate oneself from a social nexus which is ineluctably oral, for all archaic poetry has an occasion for its publication, involving groups of people coming together to hear their spokesman speak [...] To shear the poetry of its festive occasion, style, and Muse is to reduce it to the bare ‘facts’.¹⁰⁶

Por fim, temos a poesia de Álcman que dedica suas narrativas a temas da vida institucional de Esparta. Segundo Krausz, Álcman não demonstra crença nas Musas em suas obras. A posição de poeta profissional e a assinatura de seus trabalhos mostram que Álcman atribui a origem da poesia a técnicas humanas, diferente dos poetas épicos que atribuem seus trabalhos às influências divinas. A relação de Álcman com as Musas, assim como sua crença no divino, serão tratadas mais profundamente nos próximos capítulos.

1.5 CONCLUSÃO

A intenção do presente capítulo foi apresentar trechos e passagens de autores gregos que citam as Musas, e como a historiografia contemporânea utiliza esses autores em seus trabalhos sobre as deusas. A partir da apreciação bibliográfica, é possível perceber que o estudo das Musas na literatura grega encontra maiores contribuições no que se refere ao gênero literário épico, tendo Homero e Hesíodo como seus representantes principais. Graham Wheeler¹⁰⁷ trabalha com a presença das Musas em introduções e proêmios em diferentes autores da Grécia Antiga, como Homero, Hesíodo, Simônides, Safo, Álcman, Estesícoro, Arquíloco, Sólon, Píndaro, Baquilides e Aristófanes. No desenvolvimento dessa pesquisa, serão apresentadas análises mais profundas das passagens da literatura grega, com o intuito de: explorar a representação das Musas para além da epopeia; mapear as diferentes formas que os autores antigos imaginavam, apresentavam e utilizavam as deusas em suas obras (invocações, funções,

¹⁰⁵ HECATEU *apud* FOWLER, 2007, p.101.

¹⁰⁶ FOWLER, 2001, p.103.

¹⁰⁷ WHEELER, 2002, p.33-49.

autoridade poética, veracidade etc.); para então apresentar hipóteses que possam contribuir com o entendimento da trajetória cultural das Musas na sociedade grega arcaica e clássica.

2 MAPEAMENTO DE CARACTERIZAÇÕES DAS MUSAS

2.1 INTRODUÇÃO

No presente capítulo, serão mapeadas *caracterizações das Musas*, que trata, a saber, da forma que as deusas foram representadas nos trechos selecionados a partir do levantamento das fontes.¹⁰⁸ As caracterizações foram distribuídas entre categorias criadas com base na leitura das obras da antiguidade grega. O mapeamento será apresentado a partir das seguintes categorias e seus desdobramentos: *Nomenclaturas* – formas de nomeação, quantidade de deusas; *Atributos* – auditivos, visuais; *Invocações* – tipos de invocação, presença no próêmio ou no corpo no texto; *Funções* – voz e canto, dança, narrativa, prazer e esquecimento dos males, glória (κλέος) ou esquecimento, conhecimento, ouvinte; *Locais associados* às Musas.

O objetivo do capítulo é mapear tais caracterizações de forma mais sistemática possível, com base nas fontes selecionadas no banco de dados.¹⁰⁹ O levantamento foi feito a partir da busca por palavras-chave nas plataformas Perseus e Thesaurus Linguae Graecae (TLG).¹¹⁰ Para a pesquisa no Perseus foram utilizados os seguintes termos: *Muse(s)*, *Calliope*, *Clio*, *Cleio*, *Euterpe*, *Thaleia*, *Thalia*, *Melpomene*, *Terpsichore*, *Erato*, *Polyhymnia*, *Ourania*, *daughter(s) of Zeus*, *children of Zeus*, *Mnemosyne*. Já no TLG, as seguintes palavras-chave foram procuradas (usando as convenções de transliteração do site em questão): *Mous-*, *Mois-*, *Mws-*, *Erato*, *Eratw*, *Euterph*, *Kalliopa*, *Kalliope*, *Kallioph*, *Kleio*, *Kleiw*, *Melpomenh*, *Ourania*, *Ouranih*, *Polumnia*, *Qaleia*, *Qalia*, *Teryixorh*.¹¹¹

A partir do material coletado no banco de dados,¹¹² foi possível quantificar as menções às Musas.¹¹³ As informações apresentadas a seguir são números aproximados que englobam as possíveis menções às deusas pesquisadas a partir das raízes *mous-*, *mois-*, *mws-*, e os nomes individuais de cada deusa.¹¹⁴ Entre os autores e obras considerados pertencente ao período arcaico,¹¹⁵ as Musas são mencionadas por volta de noventa e quatro vezes. Já nas obras do

¹⁰⁸ Ver Apêndice: Banco de dados.

¹⁰⁹ Ver Apêndice.

¹¹⁰ Todas as citações em grego apresentadas no presente trabalho foram retiradas das plataformas Perseus e TLG.

¹¹¹ Em grego (sem acentuação): μουσ-, μοις, μως, ερατο, ερατω, ευτερπη, καλλιοπα, καλλιοπε, καλλιοπη, κλειο, κλειω, μελπομενη, ουρανια, ουρανη, πολυμνια, θαλεια, θαλια, τερψιχορη.

¹¹² Ver Apêndice.

¹¹³ Os números e quantidades apresentados ao longo do presente capítulo não são valores exatos e definitivos.

¹¹⁴ Os nomes de cada deusa utilizados neste trabalho têm como referência a obra *Teogonia* do poeta Hesíodo, na qual o autor narra a origem das deusas, dando-lhes quantidade (nove irmãs) e nomes próprios: Calíope, Clio, Euterpe, Tália, Melpômene, Terpsícore, Érato, Polímnia e Urânia.

¹¹⁵ São estes Alceu, Álcman, Arquíloco, Epígoni, Estesícoro, Eumelo, Hesíodo, Hinos Homéricos, Hipônax, Homero, Íbico, Mimnermo, Safo, Sólon e Teógnis. Para mais detalhes, ver Apêndice.

período de transição entre o arcaico e clássico,¹¹⁶ as menções ocorrem cerca de cento e sete vezes. Mas são nos autores do período clássico¹¹⁷ que se encontra a maior quantidade de ocorrências, sendo aproximadamente trezentas e quarenta menções.

Nos períodos consultados, alguns autores se destacaram quanto a frequência com a qual mencionam as Musas.¹¹⁸ Os autores e a quantidade de menções aproximadas são: Álcman dez menções, Aristófanes trinta e duas, Eurípides cinquenta e três, Hesíodo vinte, Homero dezesseis, *Hinos Homéricos* vinte, Píndaro setenta, e Platão possui por volta de sessenta e seis menções. Outros autores aparecem no levantamento de dados, mas a frequência de menções das Musas é menos expressiva, por essa razão não foram incluídos na quantificação apresentada.¹¹⁹ A importância da aparição das Musas em tais autores e as hipóteses levantadas a partir dos dados coletados, serão discutidas no próximo capítulo, mas é fundamental neste momento enfatizar a grande frequência com que as deusas aparecem em obras e autores tão diferentes, situados em um extenso período de tempo.

A priori, é possível pensar que as Musas teriam tido maior influência nos autores (e talvez na sociedade) do período clássico. Porém, é necessário considerar um fator imprescindível: a quantidade de registros escritos que sobreviveram até os dias atuais. Tendo em mente o desgaste provocado pela passagem do tempo, é possível estabelecer que trabalhos mais recentes (nesse caso comparando os períodos arcaico e clássico) tiveram maior probabilidade de chegarem até os dias atuais. Diferentes fatores podem influenciar na conservação das obras, seja pela maior difusão da escrita nos períodos pós-arcaico, seja pelo menor desgaste imbuído pelo tempo, ou ainda, pelo crescente interesse e preocupação em preservar a história entre as próprias civilizações da antiguidade. Portanto, é inviável estabelecer a frequência exata de certos aspectos ou caracterizações, tendo como referencial

¹¹⁶ São estes Anacreonte, Baquilides, Heráclito, Píndaro e Simônides. Para mais detalhes, ver Apêndice.

¹¹⁷ São estes Acusilaus, Ágathon, Alcidas, Antífanos, Aristófanes, Aristóteles, Aristóxeno, Armênidas, Calístenes, Choerilus, Corinna, Crátino, Dicaearchus, Diógenes, Dionísio Calco, Empédocles, Epicarmo, Espeusipo, Ésquilo, Ésquines, Estesímbroto, Eudemo, Eudoxo, Eurípides, Ferecides, Filoxeno, Frínico, Hellanicus, Heraclides Ponticus, Hermipo, Íon, Matron, Ofélio, Philodamus, Pigres, Píteas, Platão, Polyzeus, Pratinas, Protágoras, Sófocles, Telestes, Timócreon, Timoteo, Tucídides, Tynnichus, Xanthus, Xenocrates. Para mais detalhes, ver Apêndice.

¹¹⁸ Toda quantificação apresentada neste trabalho é aproximada devido a fatores práticos como o conhecimento apenas de autores e obras presentes nas bases de dados consultadas (Perseus e TLG), e a possibilidade de achados arqueológicos que não tenham sido documentados.

¹¹⁹ Para fins de consulta, os outros autores pesquisados são Acusilaus, Ágathon, Alcaeus, Alcidas, Álcman, Anacreonte, Antífanos, Aristóteles, Aristóxeno, Armênidas, Arquíloco, Baquilides, Calístenes, Calliphon e Democedes, Choerilus, Clidemus, Corinna, Crátino, Dicaearchus, Diógenes, Dionísio Calco, Empédocles, Epicarmo, Espeusipo, Ésquilo, Ésquines, Estesímbroto, Eudemo, Eudoxo, Eumelo, Ferecides, Filoxeno, Hellanicus, Heraclides Ponticus, Heráclito, Hermipo, Hipônax, Íbico, Íon, Matron, Mimnermo, Ofélio, Philodamus, Phynichus, Pigres, Píteas, Polyzeus, Pratinas, Protágoras, Safo, Simônides, Sófocles, Sólon, Telestes, Teógnis, Timócreon, Timoteo, Tucídides, Tynnichus, Xanthus, Xenocrates.

apenas as obras escritas que chegaram à atualidade. Esclarecidos alguns obstáculos práticos, a proposta deste e do próximo capítulo, é apresentar uma análise primária do material levantado no banco de dados.¹²⁰ Tal análise terá como base referencial as obras escritas dos períodos arcaico e clássico que perduraram até os dias atuais.¹²¹

2.2 NOMENCLATURAS

Na literatura grega é comum encontrarmos o nome de deuses e de pessoas acompanhados por palavras ou expressões que os qualificam. A esses termos é dado o nome de *epítetos*. Os poemas homéricos constituem uma rica fonte de exemplos de tal prática. Homero se refere a Zeus utilizando apenas o seu nome, ou acompanhado dos epítetos *νεφεληγερέτα* (“que comanda as nuvens”), *ὕψιβρεμέτης* (“que troveja nas alturas”), *Κρονίδης* (“filho de Cronos”), *αἰγίοχος* (“detentor da égide”), dentre outros. Apolo possui os epítetos *ἐκηβόλος* (“que acerta ao longe”), *Λυκηγενής κλυτότοξος* (“Liceu do arco glorioso”), *Ἐκάεργος* (“que age de longe”), *χρυσάορος* (“da espada dourada”), e *Φοῖβος* (“Febo”). Atenas recebe os epítetos *γλαυκῶπις* (“olhos esverdeados”) e *Παλλάς* (“Pallas”). Hera é caracterizada com *βοῶπις* (“olhos de plácida toura”) e *λευκώλενος* (“de alvos braços”). Poseidon é chamado de *Ἐνοσίχθων* (“sacudidor da Terra”), e Afrodite por sua vez, possui o epíteto *φιλομμειδής* (“deusa dos sorrisos”).¹²²

2.2.1 Uma pluralidade de nomes

Assim, como nos casos elencados acima, as Musas estão incluídas na prática de nomenclatura variada. Em quatro passagens da *Ilíada*, nos cantos II, XI, XIV e XVI,¹²³ Homero chama pelas deusas e acrescenta o epíteto “*Ὀλύμπια δώματ’ ἔχουσαι*” (“que tens morada no Olimpo”), utilizando a mesma fórmula de invocação em todos os quatro trechos mencionados. Em outros momentos da *Ilíada* e da *Odisseia*, Homero utiliza o epíteto “filhas de Zeus”,¹²⁴ mas as fórmulas e as palavras utilizadas pelo autor variam entre si (*θυγάτηρ* ou *κόρη*).

¹²⁰ Ver Apêndice.

¹²¹ Reitero a ciência do risco de propor análises errôneas ou incompletas, porém, mantenho a convicção de que algumas respostas podem ser encontradas nas fontes escritas conhecidas por nós.

¹²² Traduções dos termos em grego de F. Lourenço, 2013.

¹²³ HOMERO. *Ilíada*, canto II, v.484; canto XI, v.218; canto XIV, v.508; canto XVI, v.112.

¹²⁴ O epíteto “filha(s) de Zeus” também é utilizado por Homero para se referir a outras deusas, por exemplo, a deusa Atenas.

ἔσπετε νῦν μοι Μοῦσαι Ὀλύμπια δώματ' ἔχουσαι:
 ὑμεῖς γὰρ θεαὶ ἐστε πάρεστε τε ἴστε τε πάντα,
 ἡμεῖς δὲ κλέος οἶον ἀκούομεν οὐδέ τι ἴδμεν:
 οἳ τινες ἠγεμόνες Δαναῶν καὶ κοίρανοι ἦσαν¹²⁵

εἰ μὴ Ὀλυμπιάδες Μοῦσαι Διὸς αἰγιόχοιο
 θυγατέρες μνησαίαθ' ὅσοι ὑπὸ Ἴλιον ἦλθον¹²⁶

στεῦτο γὰρ εὐχόμενος νικησέμεν εἴ περ ἂν αὐταὶ
 Μοῦσαι ἀείδοιεν κοῦραι Διὸς αἰγιόχοιο:¹²⁷

Homero também invoca a Musa (no singular) chamando-a apenas de Deusa (*θεὰ*), tanto na *Ilíada*, quanto na *Odisseia*. A escolha do poeta em dirigir-se à Musa apenas como *θεὰ*, no singular, levanta discussões entre autores modernos quanto a autoria de tais versos em comparação a outros que falam de Musas no plural.¹²⁸ Tais análises abrem espaço para debates acerca das diferentes origens das Musas, como foi brevemente apresentado no item 1.1 *Origem das Musas* do presente trabalho. No próximo capítulo será aprofundada a discussão relativa ao usos das Musas por Homero.

μηῖνιν ἄειδε θεὰ Πηληϊάδεω Ἀχιλῆος¹²⁹

τῶν ἀμόθεν γε, θεά, θύγατερ Διός, εἰπέ καὶ ἡμῖν.¹³⁰

Na *Teogonia*, Hesíodo fala das Musas enquanto *κοῦραι μεγάλου Διός* (“filhas do grande Zeus”),¹³¹ *τέκνα Διός* (“filhas de Zeus”),¹³² *ἐννέα κόυρας* (“nove filhas”)¹³³, *θεάων φῶλον* (“companhia de deusas”), *Ἑλικωνιάδες* (“heliconíades”), dentre outras formas.¹³⁴ A *Teogonia* também é a única obra (das que chegaram até os dias atuais) que dá nomes individuais as nove Musas, de forma que o nome relaciona cada deusa a uma função ou encargo.

ταῦτ' ἄρα Μοῦσαι ἄειδον, Ὀλύμπια δώματ' ἔχουσαι,
 ἐννέα θυγατέρες μεγάλου Διὸς ἐκγεγαυῖαι,

¹²⁵ HOMERO. *Ilíada*, canto II, v.484-487 (Perseus). “Dizei-me agora, ó Musas que no Olimpo tendes vossas moradas – / pois sois deusas, estais presentes e todas as coisas sabeis, / ao passo que a nós chega apenas a fama e nada sabemos –, / quem foram os comandantes dos Dânaos e seus reis”. Trad. Lourenço, 2013.

¹²⁶ HOMERO. *Ilíada*, canto II, v.491-492 (Perseus). “a não ser que vós, Musas Olímpias, filhas de Zeus detentor da égide, / me lembrásseis todos quantos vieram para debaixo de Ílion”. Trad. Lourenço, 2013.

¹²⁷ HOMERO. *Ilíada*, canto II, v.597-598 (Perseus). “pois ufanara-se ele de as vencer, se contra ele cantassem / as Musas, filhas de Zeus detentor da égide;” Trad. Lourenço, 2013.

¹²⁸ Ver OLIVEIRA, 2015; MOJSIK, 2011a; MASLOV, 2016b.

¹²⁹ HOMERO. *Ilíada*, canto I, v.1. “Canta, ó deusa, a cólera de Aquiles, o Pelida”. Trad. Lourenço, 2013.

¹³⁰ HOMERO. *Odisseia*, canto I, v.10. “Destas coisas fala-nos agora, ó deusa, filha de Zeus”. Trad. Lourenço, 2011.

¹³¹ HESÍODO. *Teogonia*, v.29.

¹³² HESÍODO. *Teogonia*, v.104. No verso 29, Hesíodo chama as Musas de filhas de Zeus utilizando a palavra *κοῦραι*, já no verso 104, ele utiliza *τέκνα*.

¹³³ HESÍODO. *Teogonia*, v.60.

¹³⁴ HESÍODO. *Teogonia*, v.966.

Κλειώ τ' Εὐτέρπη τε Θάλεια τε Μελπομένη τε
 Τερψιχόρη τ' Ἐρατώ τε Πολύμνιά τ' Οὐρανίη τε
 Καλλιόπη θ': ἥ δὲ προφερεστάτη ἐστὶν ἀπασέων.
 ἥ γὰρ καὶ βασιλεῦσιν ἅμ' αἰδοίοισιν ὀπηδεῖ.¹³⁵

De maneira semelhante, as Musas estão presentes em diversos trechos dos *Hinos Homéricos*. São nomeadas em maior recorrência como *Μοῦσα*, mas também são chamadas de *τέκνα Διὸς/κοῦραι Διὸς* (“filhas de Zeus”), além de *Καλλιόπη* (“Calíope”) e *Οὐρανία* (“Urânia”) serem referidas por seus próprios nomes.

Χαίρετε τέκνα Διὸς καὶ ἐμὴν τιμήσατ' αἰοιδὴν
 αὐτὰρ ἐγὼν ὑμέων τε καὶ ἄλλης μνήσομ' αἰοιδῆς.¹³⁶

μήνην ἀεΐδειν τανυσίπτερον ἔσπετε, Μοῦσαι,
 ἥδυεπεῖς κοῦραι Κρονίδεω Διός, ἴστορες ᾠδῆς.¹³⁷

Ἥλιον ὑμνεῖν αὐτε Διὸς τέκος ἄρχεο Μοῦσα
 Καλλιόπη φαέθοντα, τὸν Εὐρυφάεσσα βοᾶπις.¹³⁸

καὶ Στῶξ Οὐρανίη τε Γαλαξάυρη τ' ἐρατεινὴ
 Παλλάς τ' ἐγρεμάχη καὶ Ἄρτεμις ἰοχέαιρα.¹³⁹

Álcman e Safo são outros autores do período arcaico que se referem a Calíope individualmente e pelo seu nome, em alguns de seus fragmentos:

Μῶσ' ἄγε Καλλιόπα θύγατερ Διὸς
 ἄρχ' ἐρατῶν φεπέων, ἐπὶ δ' ἴμερον
 ὕμνῳ καὶ χαρίεντα τίθη χορόν.¹⁴⁰

αὐτὰ δὲ σὺ Καλλιόπα.¹⁴¹

[.εμ.[(10)
 [Καλ]λιόπης [
 [].παθειτ[¹⁴²

¹³⁵ HESÍODO. *Teogonia*, v.75-80. “Isso as Musas cantavam, que têm casas olímpias, / as nove filhas do grande Zeus geradas, / Glória, Agradável, Festa, Cantarina, / Dançapraz, Saudosa, Muitacança, Celeste / e Belavoz: essa é a superior entre todas. / Pois essa também reis respeitados acompanha”. Trad. Werner, 2013.

¹³⁶ *Hinos Homéricos*, hino 25, v.6-7. “Salve, filhas de Zeus, honrai meu canto! / E a seguir eu me lembrarei de vós e também de outro canto”. Trad. Rosa [et al.], 2010.

¹³⁷ *Hinos Homéricos*, hino 32, v.1-2. “Falai da eterna Lua de longas asas, ó Musas / de doce voz, filhas de Zeus Cronida, conhecedoras do canto”. Trad. Rosa [et al.], 2010.

¹³⁸ *Hinos Homéricos*, hino 31, v.1-2. “A seguir, ó filha de Zeus, Musa Calíope, começa a cantar / Hélio, o radiante, que Eurifáessa de olhos de bovina”. Trad. Rosa [et al.], 2010.

¹³⁹ *Hinos Homéricos*, hino 2, v.423-424. “Estige, Urânia, a graciosa Galaxaura, / Palas, estimuladora do combate, e a frecheira Ártemis”. Trad. Rosa [et al.], 2010.

¹⁴⁰ ÁLCMAN. *Fragmento 27*, subfragmento 1, v.1. “Come, Muse Calliopè, daughter of Zeus, begin thy lovely lines, and make a hymn to our liking and a dance that shall please”. Trad. Edmonds, 1922.

¹⁴¹ SAFO. *Fragmento 124*, v.1 (TLG). “Calíope mesmo você”. Trad. Flores, 2020.

¹⁴² SAFO. *Fragmento S260*, v.11 (TLG).

Situado na transição do período arcaico para o clássico, Píndaro se refere às Musas com certa frequência como *Πιερίδες* (“Píeridas”). Tal nomenclatura aparece quatro vezes divididas entre as *Odes Ístmicas*, *Nemeias* e *Píticas*. Nas *Odes Ístmicas*, além de *Πιερίδες*, o poeta se refere às deusas como *κόραι Μναμοσύνας* (“filhas da Memória”), *Ἑλικωνιάδες* (“Heliconiádes”) e *θεῶν* (“Deusas”). Píndaro também chama algumas Musas pelo próprio nome. A musa *Τερψιχόρη* (“Terpsicore”) aparece em um dos trechos das *Odes Ístmicas*, *Κλεώ* (“Clio”) é invocada nas *Odes Nemeias*, e *Καλλιόπη* (“Calíope”) e *Θαλία* (“Tália”) são mencionadas nas *Odes Olímpicas*.

[...] παλαίφατος γενεά,
ἴδια ναυστολέοντες ἐπικώμια, Πιερίδων ἀρόταις
δυνατοὶ παρέχειν πολὺν ὕμνον ἀγερώχων ἐργμάτων
ἔνεκεν.¹⁴³

πίσω σφε Δίρκας ἀγνὸν ὕδωρ, τὸ βαθύζωνοι κόραι
χρυσοπέπλου Μναμοσύνας ἀνέτειλαν παρ’ εὐτειχέσιν Κάδμου πύλαις.¹⁴⁴

τὸν μὲν οὐδὲ θανόντ’ αἰοδαὶ ἔλιπον,
ἀλλά οἱ παρά τε πυρὰν τάφον θ’ Ἑλικώνια παρθένοι
στάν, ἐπὶ θρηῖνόν τε πολύφαμον ἔχεαν.
ἔδοξ’ ἄρα τόδ’ ἀθανάτοις,
ἔσλόν γε φῶτα καὶ φθίμενον ὕμνοις θεῶν διδόμεν.¹⁴⁵

οὐδ’ ἐπέρναντο γλυκεῖαι μελιφθόγγου ποτὶ Τερψιχόρας
ἀργυρωθεῖσαι πρόσωπα μαλθακόφωνοι αἰοδαί.¹⁴⁶

τίν γε μὲν, εὐθρόνου Κλεοῦς ἐθελόισας, ἀεθλοφόρου λήματος ἔνεκεν
Νεμέας Ἐπιδαυρόθεν τ’ ἄπο καὶ Μεγάρων δέδορκεν φάος.¹⁴⁷

νέμει γὰρ Ἀτρέκεια πόλιν Λοκ’ ῥῶν Ζεφυρίων,
μέλει τέ σφισι Καλλιόπα
καὶ χάλκεος Ἄρης.¹⁴⁸

παῖδες, ἐπακοῦτε νῦν, Θαλία τε
ἐρασίμολπε, ἰδοῖσα τόνδε κῶμον ἐπ’ εὐμενεῖ τύχῃ,¹⁴⁹

¹⁴³ ΠÍNDARO. *Odes Neméias*, ode 6, v.32-35. “Their race has long been famous, carrying a cargo of their own victory songs; for those who plough the field of the Pierian Muses, they are able to provide a rich supply of songs, because of their proud achievements”. Trad. Svarlien, 1990.

¹⁴⁴ ΠÍNDARO. *Odes Ístmicas*, ode 6, v.74-75. “I shall give him to drink the pure water of Dirce, which the deep-waisted daughters of golden-robed Mnemosyne 2 brought forth beside the fine-walled gates of Cadmus”. Trad. Svarlien, 1990.

¹⁴⁵ ΠÍNDARO. *Odes Ístmicas*, ode 8, v.56-60. “Even when he was dead songs did not forsake him; beside his pyre and tomb the Muses of Helicon stood, and poured over him the many-voiced dirge. It proved to be the will of the immortals [60] to make a noble man, even when dead, a theme for the hymns of goddesses”. Trad. Svarlien, 1990.

¹⁴⁶ ΠÍNDARO. *Odes Ístmicas*, ode 2, v.7. “And sweet gentle-voiced odes did not go for sale, with silvered faces, from honey-voiced Terpsichore”. Trad. Svarlien, 1990.

¹⁴⁷ ΠÍNDARO. *Odes Neméias*, ode 3, v.84-85. “By the grace of Clio on her lovely throne and because of your victorious spirit, the light has shone on you from Nemea and Epidaurus and Megara”. Trad. Svarlien, 1990.

¹⁴⁸ ΠÍNDARO. *Odes Olímpicas*, ode 10, v.14. “For unswerving Exactitude rules the city of the Western Locrians, and Calliope is important to them, and bronze-armored Ares”. Trad. Svarlien, 1990.

¹⁴⁹ ΠÍNDARO. *Odes Olímpicas*, ode 14, v.15. “[...] and you, Thalia, passionate for dance and song”. Trad. Svarlien, 1990.

Baquílides por sua vez, se refere às Musas como *Πιερίδες* (“Píeridas”) uma vez em seus *Epinícios* e outra nos *Ditirambos*.¹⁵⁰ Nos *Epinícios*, Baquílides também menciona algumas das deusas pelos seus nomes, como *Κλειώ* (“Clio”), *Ούρανία* (“Urânia”) e *Καλλιόπη* (“Calíope”). Já nos ditirambos, o poeta fala de *Καλλιόπη* uma vez.

πάρεστι μυρία κέλευθος
ἀμβροσίων μελέων,
ὄς ἂν παρὰ Πιερίδων λά-
χησι δῶρα Μουσᾶν¹⁵¹

ἀριστοκάρπου Σικελίας κρέουσαν
Δάματρα ριοστέφανόν τε κούραν
ῥμνει, γλυκύδωρε Κλειοῖ, θοάς τ' Ὀ-
λυμπιοδρόμους Ἰέρωνος ἵππους.¹⁵²

χρυσάμπυκος Ούρανίας κλει-
νὸς θεράπων.¹⁵³

Πρέπει σε φερτάταν ἴμεν
ὁδὸν παρὰ Καλλιόπας
λαχοῖσαν ἔξοχον γέρας.¹⁵⁴

Algumas Musas são mencionadas em obras de diferentes gêneros do período clássico, mas são nos textos de filosofia que encontramos as deusas nomeadas com maior frequência. Platão fala de diferentes Musas em algumas de suas obras. Em *O Banquete*, são mencionadas *Ούρανία* (“Urânia”) e *Πολύμνια* (“Polímnia”). Em *Fedro*, o filósofo cita *Τερψιχόρη* (“Terpsícore”), *Ἐρατώ* (“Erato”), *Καλλιόπη* (“Calíope”) e *Ούρανία* (“Urânia”).

πάλιν γὰρ ἦκει ὁ αὐτὸς λόγος, ὅτι τοῖς μὲν κοσμίοις τῶν ἀνθρώπων, καὶ ὡς ἂν κοσμιώτεροι γίγνοιτο οἱ μήπω ὄντες, δεῖ χαρίζεσθαι καὶ φυλάττειν τὸν τούτων ἔρωτα, καὶ οὗτός ἐστιν ὁ καλός, ὁ οὐράνιος, ὁ τῆς Οὐρανίας μούσης Ἔρωτος· ὁ δὲ Πολυμνίας ὁ πάνδημος, ὃν δεῖ εὐλαβούμενον προσφέρειν οἷς ἂν προσφέρῃ, ὅπως ἂν τὴν μὲν ἡδονὴν αὐτοῦ καρπώσῃται, ἀκολασίαν δὲ μηδεμίαν ἐμποιήσῃ, ὥσπερ ἐν τῇ ἡμετέρᾳ τέχνῃ μέγα ἔργον ταῖς περὶ τὴν ὀψοποικὴν τέχνῃν ἐπιθυμίαις καλῶς χρῆσθαι, ὥστ' ἄνευ νόσου τὴν ἡδονὴν καρπώσασθαι.¹⁵⁵

¹⁵⁰ BAQUÍLIDES. *Epinícios*, ode 1; *Ditirambos* 5, ode 19, verso 4 e 35.

¹⁵¹ BAQUÍLIDES. *Ditirambos* 5, ode 19, v.1-4 (Perseus). “There are countless paths of divine song for one who has received gifts from the Pierian Muses”. Trad. Svarlien, 1991.

¹⁵² BAQUÍLIDES. *Epinícios*, ode 3, v.1-4. “Clio, giver of sweet gifts, sing the praises of the mistress of most fertile Sicily, Demeter, and of her violet-garlanded daughter, and of Hieron's swift horses, racers at Olympia”. Trad. Svarlien, 1991.

¹⁵³ BAQUÍLIDES. *Epinícios*, ode 5, v.13-14. “[...] the brilliant servant of Ourania with her golden headband”. Trad. Svarlien, 1991.

¹⁵⁴ BAQUÍLIDES. *Ditirambos*, ode 19, v.11-13 “It is fitting for you to travel the greatest road, since you have received an outstanding honor from Calliope”. Trad. Svarlien, 1991.

¹⁵⁵ PLATÃO. *O Banquete*, seção 187 d-e. “Round comes the same conclusion: well-ordered men, and the less regular only so as to bring them to better order, should be indulged in this Love, and this is the sort we should preserve; this is the noble, the Heavenly Love, sprung from the Heavenly Muse. But the Popular Love comes from

Τερψιχόρα μὲν οὖν τοὺς ἐν τοῖς χοροῖς τετιμηκότας αὐτὴν ἀπαγγέλλοντες ποιοῦσι προσφιλεστέρους, τῇ δὲ Ἐρατοῖ τοὺς ἐν τοῖς ἐρωτικοῖς, καὶ ταῖς ἄλλαις οὕτως, κατὰ τὸ εἶδος ἐκάστης τιμῆς; τῇ δὲ πρεσβυτάτῃ Καλλιόπῃ καὶ τῇ μετ' αὐτὴν Οὐρανίᾳ τοὺς ἐν φιλοσοφίᾳ διάγοντάς τε καὶ τιμῶντας τὴν ἐκείνων μουσικὴν ἀγγέλλουσιν, αἱ δὲ μάλιστα τῶν Μουσῶν περὶ τε οὐρανὸν καὶ λόγους οὔσαι θεοῦ τε καὶ ἀνθρωπίνους ἰᾶσιν καλλίστην φωνήν.¹⁵⁶

Contudo, a Musa mais mencionada dentre os autores desse período parece ser Calíope. A deusa está presente nas obras e fragmentos de Eurípidēs, Empédocles,¹⁵⁷ Ferecides, Estesímbroto,¹⁵⁸ Timóteo de Mileto e Aristóteles. Sua aparição nos textos varia entre a invocação para conceder algum pedido, ou apenas menção, como comentários ou alusões à figura da deusa.¹⁵⁹

(Υψ.)νεμον ἄγαγέ ποτε .[
 κυναγόν τε Πρόκριν τὰν πόσις ἔκτα
 κατεθρήνησεν ἀοιδᾶς [<□□—>
 θάνατος ἔλαχε· τὰ δ' ἐμὰ πάθε[α
 τίς ἂν ἦ γόος ἢ μέλος ἢ κιθάρας
 ἐπὶ δάκρυσι μοῦσ' ἀνοδυρομένα
 μετὰ Καλλιόπας
 ἐπὶ πόνους ἂν ἔλθοι;¹⁶⁰

θάνατον ἔλαχε· τὰ δ' ἐμὰ πάθεα
 τίς ἂν ἦ γόος ἢ μέλος ἢ κιθάρας
 ἐπὶ δάκρυσι μοῦσ' ἀνοδυρομένα
 μετὰ Καλλιόπας
 ἐπὶ πόνους ἂν ἔλθοι;¹⁶¹

Φερεκύδης ἐν τῇ ζ', Φι-
 λάμμωνα φησὶ καὶ οὐκ Ὀρφέα συμπεπλευκέναι· εἶναι
 δὲ Ὀρφέα, κατὰ μὲν Ἀσκληπιάδην Ἀπόλλωνος καὶ
 Καλλιόπης, κατὰ δὲ ἐνίου, Οἰάγρου καὶ Πολυμνίας.¹⁶²

πρῶτος ποικιλόμουσος Ὀρ-
 φεὺς <χέλ>υν ἐτέκνωσεν
 υἱὸς Καλλιόπα<ς □—

the Queen of Various Song; in applying him we must proceed with all caution, that no debauchery be implanted with the reaping of his pleasure, just as in our craft we set high importance on a right use of the appetite for dainties of the table, that we may cull the pleasure without disease". Trad. Fowler, 1925.

¹⁵⁶ PLATÃO. *Fedro*, seção 259c-d. "Assim, a Terpsicore dizem o nome dos que a honram participando nos coros de dança, deste modo os tornando mais estimados por ela; a Érato, dizem o nome dos que compõem poesias de amor, e assim procedem em relação às outras musas, de acordo com a característica peculiar de cada uma delas. À mais velha de todas, Calíope, bem como à sua companheira mais nova, Urânia, as cigarras revelam o nome dos homens que se dedicam à filosofia, e compõem a música por elas preferida, pois, entre todas as musas, tendo o céu como objectivo primeiro e os problemas de ordem divina e humana, são elas que se fazem ouvir nos mais ternos cantos." Trad. Gomes, 2000.

¹⁵⁷ EMPEDOCLES. *Fragmento 131*, v.10

¹⁵⁸ ESTESÍMBROTO. *Fragmento 14*, v.2

¹⁵⁹ A questão da forma e natureza dessas invocações e alusões será discutida abaixo e no Capítulo 3, item 3.2.1 *O caso de Calíope*.

¹⁶⁰ EURÍPIDES. *Fragmenta Hypsipyles*, Fragmento I,iv, v.1-9 (TLG).

¹⁶¹ EURÍPIDES. *Fragmento 12*, linha 97 (TLG).

¹⁶² FERECIDES. *Fragmento 63a*, linha 4.

—□> Πιερίαθεν·
 Τέρπανδρος δ' ἐπὶ τῶι δέκα
 ζεῦξε μοῦσαν ἐν ᾠδαῖς.¹⁶³

ἔστιν δέκα ἐν ταῖς συλλαβαῖς ἀμαρτία, ἐὰν μὴ ἠδεΐας ἢ σημεῖα φωνῆς, οἷον Διονύσιος προσαγορεύει ὁ χαλκοῦς ἐν τοῖς ἐλεγείοις κραυγὴν Καλλιόπης τὴν ποίησιν, ὅτι ἄμφο φωναί: φαύλη δὲ ἡ μεταφορὰ ἴταῖς ἀσήμοις φωναῖς†.¹⁶⁴

2.2.2 Musas, simplesmente

Ainda que as Musas recebam diferentes nomenclaturas, como mostrado nos casos elencados acima, a forma mais comum dos autores de os períodos arcaico e clássico se referirem às deusas é como “Musa(s)”. O que varia nessa nomeação é a forma como o nome das deusas é grafado, e se aparece no singular ou plural. Como foi apresentado no Capítulo 1,¹⁶⁵ existem diferentes tradições quanto a quantidade de Musas existentes, traço que justifica a decisão por inserir tal categoria no mapeamento.

No caso de Homero, a frequência das referências à Musa (no singular) e às Musas (no plural) varia conforme a obra. Na *Ilíada*, as citações as “Musas”, no plural, são mais frequentes – há uma única menção à “Musa” no singular (no canto II do poema, verso 761), e oito alusões às “Musas” como coletividade. Por outro lado, na *Odisseia* se dá o contrário, o uso de “Musa” é mais recorrente do que “Musas” – sendo seis menções no singular e uma no plural. No canto XXIV da *Odisseia*, além de tratar das Musas enquanto coletividade, Homero especifica serem nove deusas.

ὥς τότε μὲν πρόπαν ἡμᾶρ ἐς ἠέλιον καταδύντα
 δαίνυντ', οὐδέ τι θυμὸς ἐδεύετο δαιτὸς εἵσης,
 οὐ μὲν φόρμιγγος περικαλλέος ἦν ἔχ' Ἀπόλλων,
 Μουσάων θ' αἰ ἄειδον ἀμειβόμεναι ὅτι καλῆ.¹⁶⁶

Οὔτοι ἄρ' ἠγεμόνες Δαναῶν καὶ κοίρανοι ἦσαν·
 τίς τὰρ τῶν ὄχ' ἄριστος ἔην σύ μοι ἔννεπε Μοῦσα
 αὐτῶν ἠδ' ἵππων, οἳ ἄμ' Ἀτρεΐδῃσιν ἔποντο.¹⁶⁷

κῆρυξ δ' ἐγγύθεν ἦλθεν ἄγων ἐρίηρον ἀοιδόν,
 τὸν πέρι μοῦσ' ἐφίλησε, δίδου δ' ἀγαθόν τε κακόν τε:

¹⁶³ TIMÓTEO. *Fragmento* 15, col5, v.221-226 (TLG).

¹⁶⁴ ARISTÓTELES. *Retórica*, Livro 3, cap.2. “Forms of words also are faulty, if they do not express an agreeable sound; for instance, Dionysius the Brazen in his elegiacs speaks of poetry as “the scream of Calliope;” both are sounds, but the metaphor is bad, because the sounds have no meaning.” Trad. Freese, 1926.

¹⁶⁵ Ver item 1.1 *Origem das Musas*.

¹⁶⁶ HOMERO. *Ilíada*, canto I, v.601-604. “Deste modo, durante todo dia, até o pôr do sol / se banquetearam; nada lhes faltou no festim compartilhado, / nem mesmo a lindíssima lira, que Apolo segurava, / nem o canto das Musas, que cantavam um canto alternado, / respondendo umas às outras com voz maravilhosa”. Trad. Lourenço, 2013.

¹⁶⁷ HOMERO. *Ilíada*, canto II, v.760-762. “Mas entre eles quem era o melhor diz-me agora tu, ó Musa – / entre homens e cavalos, que seguiram com os dois Atridas”. Trad. Lourenço, 2013.

ὄφθαλμῶν μὲν ἄμερσε, δίδου δ' ἠδεῖαν ἀοιδίην.¹⁶⁸

Μοῦσαι δ' ἐννέα πᾶσαι ἀμειβόμεναι ὅπι καλῇ
θρήνεον: ἔνθα κεν οὔ τιν' ἀδάκρυτόν γ' ἐνόησας
Ἀργείων: τοῖον γὰρ ὑπώρορε Μοῦσα λίγεια.
ἐπτὰ δὲ καὶ δέκα μὲν σε ὁμῶς νύκτας τε καὶ ἡμαρ
κλαίωμεν ἀθάνατοί τε θεοὶ θνητοὶ τ' ἄνθρωποι:
ὀκτωκαιδεκάτη δ' ἔδομεν πυρὶ, πολλὰ δὲ σ' ἀμφὶ
μῆλα κατεκτάνομεν μάλα πύονα καὶ ἔλικας βοῦς.¹⁶⁹

Hesíodo, por sua vez, parece ser constante quanto a quantidade de Musas. As deusas são mencionadas no plural em todas as vinte e duas passagens nas quais aparecem.¹⁷⁰ Assim como Hesíodo, Téognis menciona as Musas apenas como coletividade nas quatro recorrências em sua *Elegia*.

νῦν δὲ θεάων φύλον ἀείσατε, ἠδυέπειαι
Μοῦσαι Ὀλυμπιάδες, κοῦραι Διὸς αἰγιόχοιο¹⁷¹

Μοῦσαι καὶ Χάριτες, κοῦραι Διός, αἶ ποτε Κάδμου
ἐς γάμον ἐλθοῦσαι καλὸν ἀείσατ' ἔπος,
'ὅττι καλόν, φίλον ἐστί: τὸ δ' οὐ καλὸν οὐ φίλον ἐστί,
τοῦτ' ἔπος ἀθανάτων ἦλθε διὰ στομάτων.¹⁷²

Dentre as obras do período arcaico, os *Hinos Homéricos* se referem às deusas tanto no plural, quanto no singular em frequência semelhante (nove no singular e onze no plural). No *Hino Homérico aos Dióscuros*, por exemplo, encontramos o poeta invocando a *Μοῦσα λίγεια* (“Musa de voz límpida”) no singular:

Κάστορα καὶ Πολυδεύκῃ ἀείσειο, Μοῦσα λίγεια,
Τυνδαρίδας, οἱ Ζηνὸς Ὀλυμπίου ἐξεγένοντο¹⁷³

¹⁶⁸ HOMERO. *Odisseia*, canto VIII, v.62-64. “Chegou depois o arauto, trazendo pela mão o exímio aedo, / a quem a Musa muito amava. Dera-lhe tanto o bem como o mal. / Privara-o da vista dos olhos; mas um doce canto lhe concedera”. Trad. Lourenço, 2013.

¹⁶⁹ HOMERO. *Odisseia*, canto XXIV, v.60-66 (Perseus). “As nove Musas, todas elas, entoaram com bela voz o treno / antifonal: não terias visto qualquer Aqueu que não chorasse, / de tal forma lhes comoveu o espírito a Musa de límpido canto. / Durante dezesseis noites e igual número de dias te choramos: / tanto os deuses imortais como os homens mortais. / Ao décimo oitavo dia entregamos-te ao fogo; e à tua volta / sacrificamos muitas ovelhas e bois de chifres recurvos”. Trad. Lourenço, 2013.

¹⁷⁰ Análise quantitativa realizada a partir das obras *Teogonia*, *Os trabalhos e os dias*, *Escudo de Hércules* e fragmentos encontrados nas plataformas TLG e Perseus. Passagens que mencionam o nome de uma ou mais musas específicas não foram quantificadas.

¹⁷¹ HESÍODO. *Teogonia*, v.965-966 (Perseus). “Agora a tribo das deusas cantai, doce-palavra / Musas do Olimpo, filhas de Zeus porta-égide”. Trad. Werner, 2013.

¹⁷² TEÓGNIS. *Elegia*, Livro 1, v.14-17. “Muses and Graces, Daughters of Zeus, who came of yore to the wedding of Cadmus and sang so fair a song, ‘What is fair is dear, and not dear what is not fair,’ —such was the song that passed your immortal lips”. Trad. Edmonds, 1931.

¹⁷³ *Hinos Homéricos*, Hino 17, v.1-2 (Perseus) “Canta, Musa harmoniosa, Castor e Polideuces, / Tindáridas de Zeus Olímpio nascidos”. Trad. Rosa [et al.], 2010.

Já em outro trecho, no *Hino Homérico às Musas e Apolo*, afirma-se que “as Musas” (no plural) são a fonte de inspiração para os poetas:

Εἰς Μούσας καὶ Ἀπόλλωνα
 Μουσάων ἄρχωμαι Ἀπόλλωνός τε Διός τε
 ἐκ γὰρ Μουσάων καὶ ἐκηβόλου Ἀπόλλωνος
 ἄνδρες ἀοιδοὶ ἔασιν ἐπὶ χθονὶ καὶ κιθαρισταί,
 ἐκ δὲ Διὸς βασιλῆες· ὁ δ' ὄλβιος ὃν τινα Μοῦσαι
 φίλωνται· γλυκερὴ οἱ ἀπὸ στόματος ῥέει αὐδή.¹⁷⁴

As odes de Píndaro e Baquilídes se referem às Musas tanto no plural, quanto no singular. Ambos autores utilizam as duas formas em uma mesma obra, sem parecer haver qualquer conflito. Nas *Odes Píticas, Ístmicas, Nemeias e Olímpicas*, Píndaro utiliza “Musa” no singular dezessete vezes e “Musas” no plural vinte e oito vezes. Baquilídes por sua vez, em seus *Epinícios e Ditirambos*, utiliza nove vezes no plural e três vezes no singular. Tendo em vista as obras que chegaram até os dias atuais, é possível notar que Píndaro e Baquilídes se referem às deusas enquanto coletividade com maior frequência em seus escritos. Contudo, a diferença numérica entre as referências às Musas no singular e no plural pode não ser tão grande em seus textos a ponto tornar-se significativa. Como parte dos trabalhos desses autores se perdeu no tempo, é inviável estabelecer a existência de uma preferência pela coletividade das Musas.

προφ' ῥόνων Μοισᾶν τύχοιμεν,
 κεῖνον ἄψαι πυρσὸν ὕμνων καὶ Μελίσσω, παγκρατίου στεφάνωμ' ἐπάξιον,
 ἔρνει Τελεσιάδα.¹⁷⁵

εἴρειν στεφάνους ἐλαφ' ῥόν, ἀναβάλεο· Μοῖσά τοι
 κολλᾷ χρῦσὸν ἔν τε λευκὸν ἐλέφανθ' ἀμᾶ
 καὶ λείριον ἄνθεμον ποντίας ὑφελοῖσ' ἐέρσας.
 Διὸς δὲ μεμναμένος ἀμφὶ Νεμέα
 πολύφατον θρόον ὕμνων δόνει
 ἦσυχᾶ.¹⁷⁶

πάρεστι μυρία κέλευθος
 ἀμβροσίων μελέων,
 ὃς ἂν παρὰ Πιερίδων λά-
 χησι δῶρα Μουσᾶν,
 ἰοβλέφαροί τε καὶ
 φερεστέφανοι Χάριτες
 βάλωσιν ἄμφι τιμᾶν

¹⁷⁴ *Hinos Homéricos*, Hino 25, v.1-5. “Começarei pelas Musas, por Apolo e por Zeus, / pois graças às Musas e a Apolo, que fere de longe, / existem sobre a terra homens que cantam e tocam a cítara / e, graças a Zeus, reis. Afortunado é aquele a quem as Musas / amam, doce é a voz que flui de sua boca”. Trad. Rosa [et al.], 2010.

¹⁷⁵ PÍNDARO. *Odes Ístmicas*, ode 4, v.61-63. “May we win the favor of the Muses and kindle that torch of song, a worthy garland from the pancratium for Melissus, too, the scion of the race of Telesias”. Trad. Svarlien, 1990.

¹⁷⁶ PÍNDARO. *Odes Neméias*, ode 7, v.77-82. “Strike up the song! The Muse welds together gold and white ivory with coral, the lily she has stolen from beneath the ocean’s dew. But in remembrance of Zeus and in honor of Nemea, whirl a far-famed strain of song, softly”. Trad. Svarlien, 1990.

ὕμνοισιν¹⁷⁷

Dentre os outros autores do período clássico mapeados, alguns se destacam pela frequência de aparição das Musas em suas obras. Conhecido por seu importante papel como autor de tragédias, Eurípides menciona as Musas diversas vezes em vários trabalhos, chegando a transformá-las em personagem na tragédia *Reso*.¹⁷⁸ A partir das obras completas que temos conhecimento, o poeta trágico fala das deusas em trinta e três ocorrências, sendo que o uso do singular e do plural é utilizado de forma similar – quatorze e dezenove vezes respectivamente. É importante destacar ainda o trecho da tragédia *Medeia*, na qual Eurípides especifica serem nove Musas.

Χο. Ἐρεχθεΐδαι τὸ παλαιὸν ὄλβιοι
καὶ θεῶν παῖδες μακάρων, ἱερᾶς
χώρας ἀπορθήτου τ' ἄπο, φερβόμενοι
κλεινοτάταν σοφίαν, αἰεὶ διὰ λαμπροτάτου
βαίνοντες ἀβρῶς αἰθέρος, ἔνθα ποθ' ἀγνάς
ἐννέα Πιερίδας Μούσας λέγουσι
ξανθὰν Ἀρμονίαν φυτεῦσαι¹⁷⁹

ὄρᾶν πάρεστι, Τρῶες· ἡ γὰρ ἐν σοφοῖς
τιμὰς ἔχουσα Μοῦσα συγγόνων μία
πάρεμι, παῖδα τόνδ' ὄρῶσ' οἰκτρῶς φίλον
θανόνθ' ὑπ' ἐχθρῶν· ὄν ποθ' ὁ κτείνας χρόνῳ
δόλιος Ὀδυσσεὺς ἀξίαν τείσει δίκην.¹⁸⁰

ἐπεὶ δ' ἔπασσ' εἰλαπίνας
θεοῖς βροτείῳ τε γένει,
Ζεὺς μελίσσων στυγίους
Ματρὸς ὀργὰς ἐνέπει·
Βᾶτε, σεμναὶ Χάριτες,
ἴτε, τὰν περὶ παρθένῳ
Δηῶ θυμωσαμένην
†λύπαν ἐξαλλάξαι† ἀλαλαῖ
Μοῦσαί θ' ὕμνοισι χορῶν.¹⁸¹

¹⁷⁷ BAQUÍLIDES. *Ditirambos* 5, ode 19, v.1-8. “There are countless paths of divine song for one who has received gifts from the Pierian Muses, and upon whose songs the violet-eyed maidens, the garland-bearing Graces, cast honor”. Trad. Svarlien, 1991.

¹⁷⁸ A obra *Reso* é normalmente atribuída ao poeta trágico Eurípides, porém, alguns estudiosos contestam a autoria do poema. Ver SAIS, 2010, p.52-66.

¹⁷⁹ EURÍPIDES. *Medeia*, v.824-834 (TLG). “Chorus: From ancient times the sons of Erechtheus have been favored; they are children of the blessed gods sprung from a holy land never pillaged by the enemy. They feed on wisdom most glorious, always stepping gracefully through the bright air, where once, they say, the nine Pierian Muses gave birth to fair-haired Harmonia”. Trad. Kovacs, 1994.

¹⁸⁰ EURÍPIDES. *Reso*, v.890-895. “Troianos, podeis ver a que tem honras / e ntre os sábios, uma das irmãs Musas / sou eu com este meu filho pranteável / morto por inimigos. Doloso Odisseu / o matou e dará a tempo digna justiça”. Trad. Torrano, 2013.

¹⁸¹ EURÍPIDES. *Helena*, v.1337-1345. “Quando cessou as festas / aos Deuses e aos mortais, / Zeus adoçando a hórrida / cólera da Mãe conclama: / “Vinde, Graças venerandas, / “e alterai com alarido / “a dor de Deo furiosa / “por amor da filha! Vinde, / “Musas, com hinos corais!” Trad. Torrano, 2017, p.141-218.

No gênero da comédia, Aristófanes é um dos representantes mais famosos. Várias peças completas sobreviveram ao tempo e chegaram ao nosso conhecimento. Assim como Eurípides, Aristófanes menciona as Musas com frequência em suas obras e em quantidade semelhante no plural e no singular, sendo dezessete ocorrências de “Musa”, e dezesseis ocorrências de “Musas”. Na obra *As Rãs*, Aristófanes ao falar das deusas especifica serem nove as filhas de Zeus. É interessante notar que nenhuma Musa parece ser referida pelo nome pessoal em obras e/ou autores de comédia.

(Χορός)

ὦ Διὸς ἑννέα παρθένοι ἀγναί
 Μοῦσαι, λεπτολόγους ξυνετὰς φρένας αἰ καθορᾶτε
 ἀνδρῶν γνωμοτύπων, ὅταν εἰς ἔριν ὀξυμερίμοις
 ἔλθωσι στρεβλοῖσι παλαίσμασιν ἀντιλογοῦντες,
 ἔλθετ' ἐποψόμεναι δύναμιν
 δεινοτάτοιον στομάτοιον πορίσασθαι
 ῥήματα καὶ παραπρίσματ' ἐπῶν.
 νῦν γὰρ ἀγῶν σοφίας ὁ μέγας χωρεῖ πρὸς ἔργον ἤδη.¹⁸²

(Ποιητής)

ἐγὼ μελιγλώσσων ἐπέων εἰς αἰοιδᾶν
 Μουσᾶων θεράπων ὀτρηρός,
 κατὰ τὸν Ὅμηρον.¹⁸³

(Χορός)

Μοῦσα χορῶν ἱερῶν: ἐπίβηθι καὶ ἔλθ' ἐπὶ τέρψιν αἰοιδᾶς ἐμᾶς,
 τὸν πολὺν ὀψομένη λαῶν.¹⁸⁴

Platão é um dos autores do período clássico que mais se destaca quanto ao uso das Musas em suas obras. As deusas aparecem em quatorze obras diferentes, e sua ocorrência é significativamente maior no plural, tendo trinta e cinco registros, em comparação ao singular que aparece dezessete vezes. Na obra *As Leis*, encontramos o maior número de menções às Musas, em grande maioria no plural. As obras *Filebo* e *Crátilo* falam apenas de uma Musa, enquanto *Fédon*, *Alcibíades*, *Teeteto*, *Eutidemo*, *O Sofista*, *Crítias* e *Fedro*, utilizam apenas o plural. *Epinomis*, *A República*, *Íon*, *O Banquete* e *As Leis* mencionam as deusas tanto no singular, quanto no plural.

¹⁸² ARISTÓFANES. *As Rãs*, v.875-882. “Coro / Donzelas, nove filhas de Zeus, Musas divinas, / que do alto olhais os espíritos subtis e engenhosos dos poetas / cinzeladores de sentenças, agora que eles se confrontam com / golpes estudados e se digladiam com argumentos sinuosos, / observai a potência 880 destas duas bocas, tão hábeis em/produzir palavreado e serradura de versos143. Pois está / iminente o grande concurso do talento”. Trad. Silva, 2014.

¹⁸³ ARISTÓFANES. *As Aves*, v.908-910. “[Poeta] Sou um cantor cujos versos têm a doçura do mel; um zeloso escravo das Musas, como diz Homero”. Trad. Kury, 2004.

¹⁸⁴ ARISTÓFANES. *As Rãs*, v.675-676, “[Coro] Musa, dá início aos coros sagrados, vem trazer beleza ao nosso canto”. Trad. Silva, 2014.

οὕτω δὲ καὶ ἡ Μοῦσα ἐνθέους μὲν ποιεῖ αὐτή, διὰ δὲ τῶν ἐνθέων τούτων ἄλλων ἐνθουσιαζόντων ὄρμαθὸς ἐξαρτᾶται. πάντες γὰρ οἱ τε τῶν ἐπῶν ποιηταὶ οἱ ἀγαθοὶ οὐκ ἐκ τέχνης ἀλλ' ἐνθεοὶ ὄντες καὶ κατεχόμενοι πάντα ταῦτα τὰ καλὰ λέγουσι ποιήματα, καὶ οἱ μελοποιοὶ οἱ ἀγαθοὶ ὡσαύτως¹⁸⁵

θεοὶ δὲ οἰκτίραντες τὸ τῶν ἀνθρώπων ἐπίπονον πεφυκὸς γένος, ἀναπαύλας τε αὐτοῖς τῶν πόνων ἐτάξαντο τὰς τῶν ἐορτῶν ἀμοιβὰς τοῖς θεοῖς, καὶ Μούσας Ἀπόλλωνά τε μουσηγέτην καὶ Διόνυσον συνεορταστὰς ἔδοσαν, ἵν' ἐπανορθῶνται, τὰς τε τροφὰς γενομένας ἐν ταῖς ἐορταῖς μετὰ θεῶν.¹⁸⁶

Em vista das observações elencadas acima, são vários os exemplos de autores que se referem às “Musas” como uma coletividade, ou à “Musa” como uma deusa única, dentro da mesma obra.¹⁸⁷ Contudo, é importante ressaltar que nem sempre é claro se o termo “Musa(s)” alude as nove deusas das artes, filhas da Memória e de Zeus, apresentadas por Hesíodo. Alguns autores, como Aristófanés e Platão, utilizam a nomenclatura “Musa(s)” para se referir a entidades que parecem não serem as deusas Musas “canônicas” descritas por Hesíodo, e que talvez sejam provenientes de outras tradições não tão conhecidas por nós.¹⁸⁸ Aristófanés e Platão aparentam falar de Musas as vezes criadas por eles mesmos, para fazer uma simples referência a funções que atendam ao contexto da obra. Por exemplo, em Aristófanés encontramos menções às Musas que não parecem ser uma das nove deusas filhas de Zeus, como em *As Aves* nos versos 723 a 726, numa fala atribuída aos pássaros: “Χο. ἦν οὖν ἡμᾶς νομίσητε θεούς, / ἔξετε χρῆσθαι μάντεσι Μούσαις / πάσαις ὥραις, χειμῶνι, θέρει / μετρίῳ, πνίγει”.¹⁸⁹ Ou em *Lisístrata*, na qual Aristófanés invoca a Μῶα Λάκαινα (“Musa Espartana”).¹⁹⁰ Platão também fala de Musas que parecem não serem as deusas mais “canônicas”. Por exemplo, em *Crátilo* ao mencionar a *Εὐθύφρωνος με μοῦσα* (“musa de Euthyphro”), e em *Filebo* ao se referir à uma μούση φιλοσόφῳ (“musa filosófica”).¹⁹¹ Por fim, em *O Sofista*, fala-se de *Ἰάδες(δὲ) καὶ Σικελαὶ τινες ὕστερον Μοῦσαι* (“Musas Jônicas e Sicilianas”).¹⁹² Casos como esses podem indicar que o conceito de “Musa” era flexível e maleável na cultura grega antiga. Para fins de

¹⁸⁵ PLATÃO. *Íon*, seção 533. “De modo igual a Musa inspira, e através dos são inspirados por ela, outros mais são inspirados, erguendo-se uma cadeia. Por isso todos os artistas épicos de excelência compõem e performam23 essas suas belas obras não por causa de suas habilidades, mas sim porque estão inspirados e possuídos”. Trad. Mota, 2009.

¹⁸⁶ PLATÃO. *As Leis*, seção 653d. “So the gods, in pity for the human race thus born to misery, have ordained the feasts of thanksgiving as periods of respite from their troubles; and they have granted them as companions in their feasts the Muses and Apollo the master of music, and Dionysus, that they may at least set right again their modes of discipline by associating in their feasts with gods”. Trad. Bury, 1967 & 1968.

¹⁸⁷ Foram quantificadas apenas as menções de trechos que utilizam *Musa* ou *Musas*. Também não entram na seleção alguns textos e fragmentos que não possuem tradução na plataforma Perseus.

¹⁸⁸ Ver Capítulo 1, item 1.1 *Origem das Musas*.

¹⁸⁹ ARISTÓFANES. *As aves*, v.723-726 (TLG). “Se vocês nos veneram como a deuses, encontrarão em nós Musas proféticas, ventos mais suaves, / estações, invernos, verões e calor moderados”. Trad. Kury, 2004.

¹⁹⁰ ARISTÓFANES. *Lisístrata*, v.1298.

¹⁹¹ PLATÃO. *Crátilo*, seção 409d; *Filebo*, seção 67b.

¹⁹² PLATÃO. *O Sofista*, 242d. “Then some Ionian and later some Sicilian Muses [...]”. Trad. Fowler, 1921.

mapeamento e análise, o presente trabalho incluiu todas as referências à(s) “Musa(s)” nas obras pesquisadas, independentemente de fazerem referência às deusas “canônicas”, ou de serem utilizadas possivelmente para outros fins. Ainda que o uso não se refira diretamente às Musas, em algum nível ele se relaciona com a figura ou com as funções atribuídas a essas divindades. O tema da mutabilidade da concepção das Musas será retomado no Capítulo 3: *As Musas Variáveis*.

2.3 ATRIBUTOS VISUAIS E AUDITIVOS

Como foi apontado no início do capítulo, era comum entre os autores dos períodos arcaico e clássico atribuir características aos deuses e a personagens na cultura e mitologia gregas. Esses atributos são expressos através de epítetos,¹⁹³ adjetivos, elogios e descrições relacionados com a aparência física, comportamento, personalidade, ou ainda com adereços e objetos utilizados pelas divindades e outras personagens.

No que se refere às Musas, objeto de interesse do presente estudo, tal prática aparece com frequência considerável para se destacar no levantamento de dados. Algumas dessas características se repetem nas obras de um mesmo autor, enquanto outras parecem ultrapassar as fronteiras temporais e de “gênero literário” (epopeia, comédia, tragédia, lírica, odes, filosofia etc.). Em geral, são belas formas de complementar uma descrição ou uma menção. É um método que nos instiga a imaginar as divindades da maneira como os autores pensaram, ou como eram conhecidas na cultura da época. Seja com encantadores cabelos “violetas”, elegantes tiaras de ouro, ou em suas deslumbrantes carruagens, as Musas alcançam nossos pensamentos e fazem brilhar os olhos daqueles que se deparam com formas tão graciosas de se expressar.

2.3.1 Voz e canto

As características mais comumente atribuídas às Musas na literatura grega antiga relacionam-se com a voz ou com o canto. Os elogios feitos à voz das Musas variam entre termos gregos que podem ser traduzidos como “bela”, “límpida” e “doce” – sendo que, em geral, são utilizadas variações da raiz grega *λύβ-*.

Nos poemas épicos – aqui representados pelos Hinos Homéricos e as obras de Homero e Hesíodo –, o termo grego mais frequentemente utilizado para caracterizar o canto é *λύβς*, que

¹⁹³ Alguns epítetos não são de uso exclusivo de certo deus, e podem aparecer relacionados a outras divindades.

pode ser traduzido como algo próximo a um som claro ou doce. Outros termos gregos também são utilizados para falar sobre a voz das Musas, tais como *καλός* e *ήδυεπής*.

Ἥφαιστον κλυτόμητιν αἰείσειο, Μοῦσα λίγεια¹⁹⁴

μητέρα μοι πάντων τε θεῶν πάντων τ' ἀνθρώπων
ᾗμνει, Μοῦσα λίγεια, Διὸς θυγάτηρ μέγαλοιο,
ἧ κροτάλων τυπάνων τ' ἰαχὴ σύν τε βρόμος αὐλῶν
εὐαδεν ἠδὲ λύκων κλαγγὴ χαροπῶν τε λεόντων
οὔρεά τ' ἠχήμεντα καὶ ὑλήεντες ἔναυλοι.
καὶ σὺ μὲν οὕτω χαῖρε θεαί θ' ἅμα πᾶσαι ἀοιδῆ.¹⁹⁵

Μοῦσαι δ' ἐννέα πᾶσαι ἀμειβόμεναι ὅπι καλῆ
θρήνεο¹⁹⁶

θεαὶ δ' ἐξῆρχον ἀοιδῆς
Μοῦσαι Πιερίδες, λιγὺ μελομένης εἰκυῖαι.¹⁹⁷

νῦν δὲ γυναικῶν φύλον αἰείσατε, ἠδυέπειαι
Μοῦσαι Ὀλυμπιάδες, κοῦραι Διὸς αἰγιόχοιο.¹⁹⁸

Na *Odisseia* de Homero, encontramos *λιγός* utilizado para caracterizar a voz das Musas, a lira¹⁹⁹ e a voz das Sereias:

ὅς τις αἰδρεῖη πελάση καὶ φθόγγον ἀκούση
Σειρήνων, τῷ δ' οὐ τι γυνὴ καὶ νήπια τέκνα
οἴκαδε νοστήσαντι παρίσταται οὐδὲ γάνυνται,
ἀλλά τε Σειρήνες λιγυρῆ θέλγουσιν ἀοιδῆ
ἦμεναι ἐν λειμῶνι, πολὺς δ' ἄμφ' ὄστεόφιν θίς
ἀνδρῶν πυθομένων, περὶ δὲ ῥινοὶ μινύθουσι.²⁰⁰

ἀλλ' ὅτε τόσσον ἀπῆμεν ὅσον τε γέγωνε βοήσας,
ῥίμφα διώκοντες, τὰς δ' οὐ λάθην ὠκύαλος νηῆς
ἐγγύθεν ὀρнуμένη, λιγυρῆν δ' ἔντυνον ἀοιδῆν.²⁰¹

¹⁹⁴ *Hinos Homéricos*. Hino 20, v.1. “Musa melodiosa, canta a Hefesto, de talento notável”. Trad. Rosa [et al.], 2010.

¹⁹⁵ *Hinos Homéricos*. Hino 14, v.2 (Perseus). “Canta, musa harmoniosa, filha do grande Zeus, / à Mãe de todos os deuses e de todos os homens, / à qual o ressoar do tambor e dos crótalos, com o vibrar da flauta, / apraz, e o uivo dos lobos e o rugir dos leões de olhares brilhantes, / como também as sonoras montanhas e os vales cobertos de bosques. / Desse modo, a ti saúdo, nesse canto, do mesmo modo que a todas [as deusas juntamente]”. Trad. Rosa [et al.], 2010.

¹⁹⁶ HOMERO. *Odisseia*, canto XXIV, v.60-61. “As nove Musas, todas elas, entoaram com bela voz o treno / antifonal”. Trad. Lourenço, 2011.

¹⁹⁷ HESÍODO. *Escudo de Hércules*, v.205-206. TLG “Also the goddesses, the Muses of Pieria were beginning a song like clear-voiced singers”. Trad. Evelyn-White, 1914.

¹⁹⁸ HESÍODO. *Teogonia*, v.1021-1022. “Agora cantai a tribo das mulheres, doce palavra / Musas do Olimpo, filhas de Zeus porta-égide”. Trad. Werner, 2013.

¹⁹⁹ HOMERO. *Ilíada*, canto IX, canto XVIII. *Odisseia*, canto VIII, canto XXII, canto XXIII.

²⁰⁰ HOMERO. *Odisseia*, canto XII, v.41-46. “Quem delas se acercar, insciente, e a voz das Sereias, / ao lado desse homem nunca a mulher e os filhos / estarão para se regozijarem com o seu regresso; / mas as Sereias o enfeitçam com seu límpido canto, / sentadas num prado, e à sua volta estão amontoadas / ossadas de homens decompostos e suas peles marcescentes”. Trad. Lourenço, 2011.

²⁰¹ HOMERO. *Odisseia*, canto XII, v.181-183. “Quando estávamos à distância de alguém, gritando, se poder / fazer ouvir, a rápida nau navegando depressa não passou / despercebida às Sereias, que entoaram o seu límpido

Álcman utiliza *λίγα* e *λίγηα* para se referir ao canto da Musa em seus fragmentos.²⁰² Em Platão, na obra *Fedro*,²⁰³ *λίγεια* é utilizado para caracterizar o canto das deusas (“Musas de canto cristalino”). Termos parecidos são usados por esses e outros autores para se referir a outros indivíduos ou personagens diferentes das Musas. Na *Teogonia* de Hesíodo, o adjetivo *λιγύφωνος* aparece para descrever as Hespérides:

Φόρκυϊ δ' αὖ Κητῶ Γραίας τέκε καλλιπαρήους
ἐκ γενετῆς πολιάς, τὰς δὴ Γραίας καλέουσιν
ἀθάνατοί τε θεοὶ χαμαὶ ἐρχόμενοι τ' ἄνθρωποι,
Πεμφρηδῶ τ' εὐπεπλον Ἐνυώ τε κροκόπεπλον,
Γοργούς θ', αἱ ναίουσι πέρην κλυτοῦ Ὠκεανοῖο
ἐσχατιῇ πρὸς Νυκτός, ἴν' Ἑσπερίδες λιγύφωνοι,
Σθεννώ τ' Εὐρύαλη τε Μέδουσά τε λυγρὰ παθοῦσα.²⁰⁴

Ἄτλας δ' οὐρανὸν εὐρὺν ἔχει κρατερῆς ὑπ' ἀνάγκης
πεύρασιν ἐν γαίης, πρόπαρ Ἑσπερίδων λιγυφώνων,
ἐστηῶς κεφαλῇ τε καὶ ἀκαμάτησι χέρεσσιν:
ταύτην γάρ οἱ μοῖραν ἐδάσσατο μητίετα Ζεὺς.²⁰⁵

Nos poemas de Homero, variações da raiz *λιγ-* são utilizadas para falar de Nestor e de pássaros:

Ἄτρεΐδης δ' ἐτέρωθεν ἐμήνιε: τοῖσι δὲ Νέστωρ
ἠδυεπιῆς ἀνόρουσε λιγὺς Πυλίων ἀγορητής,
τοῦ καὶ ἀπὸ γλώσσης μέλιτος γλυκίων ῥέεν αὐδῆ.²⁰⁶

ἐνθ' ἦστ' ὄζοισιν πεπυκασμένος εἰλατίνοισιν
ὄρνιθι λιγυρῇ ἐναλίγκιος, ἦν τ' ἐν ὄρεσσι
χαλκίδα κικλήσκουσι θεοί, ἄνδρες δὲ κύμινδιν.²⁰⁷

canto”. Trad. Lourenço, 2011.

²⁰² ÁLCMAN. *Fragmento 28*, subfragmento 1 (*λίγ' ἀείσομα*); *Fragmento 14*, subfragmento a, v.1 (*λίγηα*).

²⁰³ PLATÃO. *Fedro*, 237a, v.7.

²⁰⁴ HESÍODO. *Teogonia*, v.270-276. “E Cetó pariu para Fórcis Velhas bela-face, / grisalhas de nascença, que chamam Velhas / os deuses imortais e homens que andam na terra, / Penfredó belo-peplo, Enió peplo-açafrão / e as Górgonas, que habitam para lá do glorioso Oceano / no limite, rumo à noite, onde estão Hespérides clara-voz, / Estenó, Euríale e Medusa, que sofreu o funesto”. Trad. Werner, 2013.

²⁰⁵ HESÍODO. *Teogonia*, v.517-520. “Atlas o amplo céu sustém, sob imperiosa necessidade, / nos limites da terra ante as Hespérides clara-voz / parado, com a cabeça e incansáveis braços: / esse quinhão atribuiu-lhe o astuto Zeus”. Trad. Werner, 2013.

²⁰⁶ HOMERO. *Ilíada*, canto I, v.247-249 (Perseus). “Quanto ao Atrida, continuava encolerizado. Então entre eles / se levantou Nestor das doces palavras, o límpido orador de Pilos; / da sua língua fluía um discurso mais doce que o mel”. Trad. Lourenço, 2013.

²⁰⁷ HOMERO. *Ilíada*, canto XIV, verso 289-291 (Perseus). “Aí se sentou, densamente ocultado pelas ramagens do pinheiro, / semelhante a uma ave de voz aguda das montanhas, / a que os deuses chamam cálcis, mas os homens cimíndis”. Trad. Lourenço, 2013.

No *Hino Homérico a Pan*, o adjetivo *λιγύμολποι* (de *λιγύμολπος*) é utilizado para falar das Ninfas “σὺν δέ σφιν τότε Νύμφαι ὄρεστιάδες λιγύμολποι / φοιτῶσαι πύκα ποσσὶν ἐπὶ κρήνη μελανύδρῳ / μέλπονται”.²⁰⁸ Ainda nesse mesmo trecho, nos deparamos com o termo *ποσσίν*, que descreve a forma como as ninfas movem-se com pés ágeis. *Ποσσίν* também aparece no início da *Teogonia*, utilizado para se referir aos pés velozes das Musas: “καί τε λοεσσάμεναι τέρενα χροά Περμησσοῖο / ἢ Ἴππου κρήνης ἢ Ὀλμειοῦ ζαθέοιο / ἀκροτάτῳ Ἐλικῶνι χοροὺς ἐνεποιήσαντο / καλούς, ἱμερόεντας: ἐπερρώσαντο δὲ ποσσίν”.²⁰⁹

Em contraste com os autores mencionados acima, as caracterizações que descrevem a voz das Musas com adjetivos que possuem a raiz *λιγύ-* (“voz clara”) são raramente empregadas por Baquilídes e Píndaro. Segundo Maslov, tal termo era usado por “*early choral poets*” e no corpus de poemas em hexâmetro. Tal recurso metapoético era comum na poesia dos séculos VII e VI a.C., mas parece ter ficado obsoleto no tempo de Píndaro e Baquilídes.²¹⁰ Nas obras desses autores, é mais comum encontrar os adjetivos *εὐφῶνος* (“de boa voz”), *γλυκύς* (“doce”), *μελίφθογγος* (“voz doce ou de mel”) e *μαλθακόφῶνος* (“voz suave”).

εἴη νιν εὐφῶνων πτερύγεσσιν ἀερθέντ' ἀγλααῖς
Πιερίδων ἔτι καὶ Πυθῶθεν Ὀλυμπιάδων τ' ἐξαιρέτοις
Ἄλφειοῦ ἔρνεσι φράξαι χεῖρα τιμᾶν ἑπταπύλοισ
Θήβαισι τεύχοντ'.²¹¹

οὔτε δύσηρις ἐὼν οὔτ' ὦν φιλόνικος ἄγαν,
καὶ μέγαν ὄρκον ὁμόσσαις τοῦτό γέ οἱ σαφέως
μαρτυρήσω: μελίφθογγοὶ δ' ἐπιτρέποντι Μοῖσαι.²¹²

Já no período clássico, o poeta trágico Eurípides utiliza *ἠδύθροος* (“doce”) e *μελωδός* (“melodiosa”) para caracterizar a voz das Musas.

ἦκεις, ὦ ποταμοῦ παῖ,
ἦκεις, ἐπλάθης Φιλίου πρὸς αὐλὰν
ἄσπαστός, ἐπεὶ σε χρόνῳ
Περίς μάτηρ ὅ τε καλλιγέφυ-
ρος ποταμὸς πορεύει

²⁰⁸ *Hino Homérico*, hino 19, v.19-20. “Nesse momento, as ninfas das montanhas, de voz clara, andam para lá / e para cá em sua companhia e, com pés ágeis, perto de fontes [de águas escuras]. Trad. Rosa [et al.], 2010.

²⁰⁹ HESÍODO. *Teogonia*, v.5-8. “tendo a pele delicada no Permesseo banhado, / na fonte do Cavalo ou no Olmeio numinoso, / no cimo do Hélicon compõem danças corais / belas, desejáveis, e fluem com os pés”. Trad. Werner, 2013.

²¹⁰ MASLOV, 2016a, p.228.

²¹¹ PÍNDARO. *Odes Ístmicas*, ode 1, v.64-67. “May he, raised up on the splendid wings of the Pierian Muses with their lovely voices, also arm his hand with wreaths from Pytho, with exquisite wreaths from the Alpheus and the Olympian games, thus winning glory for seven-gated Thebes”. Trad. Svarlien, 1990.

²¹² PÍNDARO. *Odes Olímpicas*, ode 6, v.19-21. “Though I am not prone to quarrel, and not overly fond of victory, I would even swear a great oath, and on this point at least I will clearly bear witness for him; and the honey-voiced Muses will give their consent”. Trad. Svarlien, 1990.

Στρυμών, ὅς ποτε τᾶς μελω-
δοῦ Μούσας δι' ἀκηράτων
διηθείς ὑδροειδῆς κόλπων
σὰν ἐφύτευσεν ἦβαν.
σύ μοι Ζεὺς ὁ φαναῖος
ἦκεις διφρεῦων βαλιαῖσι πῶλοις.
νῦν, ὦ πατρίς ὦ Φρυγία,
ξὺν θεῶ νῦν σοι τὸν ἐλευθέριον
Ζῆνα πάρεστιν εἰπεῖν.²¹³

Ainda relativo às musicalidades das Musas, outras caracterizações fazem referência à lira e à flauta. Nas *Odes Píticas*, Píndaro fala da χρυσέα φόρμιγξ (“lira dourada”) das deusas, e Aristófanes menciona as εὐλυροί τε Μοῦσαι (“Musas de belas liras”).

Χρυσέα φόρμιγξ, Απόλλωνος καὶ ἰοπ'λοκάμων
σύνδικον Μοισᾶν κτέανον· τᾶς ἀκούει
μὲν βάσις ἀγ'λαῖας ἀρχά,
πείθονται δ' αἰοῖδοι σάμασιν
ἀγησιγόρων ὅποταν προοιμίων
ἀμβολὰς τεύχης ἐλελιζόμενα.²¹⁴

Βάτραχοι
εἰκότως γ' ὦ πολλὰ πράττων.
ἐμὲ γὰρ ἔστερξαν εὐλυροί τε Μοῦσαι
καὶ κεροβάτας Πᾶν ὁ καλαμόφθογγα παίζων·
προσεπιτέρπεται δ' ὁ φορμικτὰς Απόλλων,
ἔνεκα δόνακος, ὃν ὑπολύριον
ἔνυδρον ἐν λίμναις τρέφω.
βρεκεκεκεξ κοᾶξ κοᾶξ.²¹⁵

Em seus *Epinícios*, Baquíledes escreve sobre as Musas invocarem o γλυκεῖαν αὐλῶν καναχάν (“doce som de flautas”). Sófocles, por sua vez, se refere às deusas como as φιλαύλους μούσας (“Musas que amam a flauta”).

Καλεῖ δὲ Μοῦσ' αὐθιγενῆς
γλυκεῖαν αὐλῶν καναχάν,
γεραίρουσ' ἐπινικίοις
Πανθείδα φίλον υἱόν.²¹⁶

²¹³ EURÍPIDES. *Reso*, v.346-359 (Perseus) “Vens, ó filho do flúmen, / vens, bem-vindo ao âmbito/ de Amigo, porque a tempo / te encaminham mãe Piéride / e o rio Estrímon de belas / pontes, o qual, no intacto ventre da melodiosa Musa, / rodopioso, visível na água, / plantou a tua juventude”. Trad. Torrano, 2013.

²¹⁴ ΠÍNDARO. *Odes Píticas*, ode 1, v.1-4 (TLG). “Golden lyre, rightful joint possession of Apollo and the violet-haired Muses, to which the dance-step listens, the beginning of splendid festivity; and singers obey your notes, whenever, with your quivering strings, you prepare to strike up chorus-leading preludes.” Trad. Svarlien, 1990.

²¹⁵ ARISTÓFANES. *As Rãs*, v.228-235. “Rãs (redobrando de intensidade no coaxar): E com muita honra, ouviste, ó tu que metes o bedelho onde não és chamado! Por isso gozo da estima das Musas de belas liras, e de Pã de pés de cabra, que se delicia com o toque da flauta. Mais ainda, sou os encantos de Apolo, o citarista, graças ao canavial que sustento, nos pântanos, para a construção da sua lira. Brekekekex, coax, coax!” Trad. Silva, 2014.

²¹⁶ BAQUÍLIDES. *Epinícios*, ode 2, v.11-14. “The native Muse summons the sweet clang of flutes, honoring the dear son of Pantheides with victory songs”. Trad. Svarlien, 1991.

παύεσκε μὲν γὰρ ἐνθέους
 γυναῖκας εὐίον τε πῦρ,
 φιλάλους τ' ἠρέθιζε μούσας.²¹⁷

2.3.2 Atributos visuais

Alguns autores utilizavam a aparência física das Musas para fazer suas caracterizações. Nas obras dos períodos arcaico e clássico, é possível encontrar descrições físicas das Musas que proporcionam ilustrações das imagens das deusas.

No *Hino Homérico aos Dióscuros*, as Musas são retratadas com olhos brilhantes (ἐλικώπιδες).²¹⁸ Em um trecho dos Epinícios, Baquílides utiliza a palavra *ιοβλεφάρων* para descrever as Musas, que pode ser traduzida como “de olhos violeta”, embora haja margem para interpretações diferentes sobre o significado desse termo, como será apresentado abaixo.

ἀμφὶ Διὸς κούρους, ἐλικώπιδες ἔσπετε Μοῦσαι²¹⁹

Δόξαν, ᾧ χρυσαλάκατοι Χάρι[τ]ες, πει-
 σίμβροτον δοίητ', ἐπεὶ
 Μουσᾶν γε ἰοβλεφάρων θεῖος προφ[άτ]ας
 εὐτυκος Φλειοῦντά τε καὶ Νεμεαίου
 Ζηνὸς εὐθαλὲς πέδον
 ὕμνεῖν, ὅθι μηλοδαΐκταν
 θρέψεν ἅ λευκώλε[νο]ς
 Ἥρα περι[κλει]τῶν ἀέθλων
 πρῶτον [H]ρ[α]κλειῖ βαρύφθογγον λέοντα.²²⁰

A menção de adereços também é uma forma recorrente de caracterização das Musas. Os adereços utilizados na cabeça ou no cabelo são os mais frequentemente mencionados. O uso de uma coroa ou tiara dourada (*χρυσάμπυξ*) aparece em autores diferentes, em períodos distintos e distantes no tempo, tais como Hesíodo, Teógnis, Simônides, Píndaro e Baquílides.²²¹ Píndaro fala de *χρυσέα κόμας ἀναδήσαντες* (“cabelos com ramos de louro dourado”). Já Teógnis, Simônides e Baquílides mencionam *ιοστέφανος* (“coroas violeta” ou “de violetas”), e *ιοπλόκαμος* (“cabelos entrelaçados de violetas”).

²¹⁷ SÓFOCLES. *Antígona*, v.963-965. “For he had sought to quell the god-inspired women and the Bacchanalian fire, [965] and he angered the Muses who love the flute”. Trad. Jebb, 1891.

²¹⁸ *Hinos Homéricos*, Hino 33, v.1.

²¹⁹ *Hinos Homéricos*, hino 33, v.1. “Musas de vivo olhar, entoai vossos cantos aos filhos de Zeus”. Trad. Rosa [et al.], 2010.

²²⁰ BAQUÍLIDES. *Epinícios*, ode 9, v.1-9. “Graces with golden distaffs, give fame, which moves the minds of men; for the divinely inspired prophet of the violet-eyed Muses is ready to sing the praises of Phlius and the flourishing plain of Nemean Zeus, where white-armed Hera reared the sheep-slaughtering, deep-voiced lion, the first of Heracles' far-famed labors”. Trad. Svarlien, 1991.

²²¹ HESÍODO. *Teogonia*, v.916. PÍNDARO. *Odes Ístmicas*, de 2, v.1. BAQUÍLIDES. *Epinícios*, ode 5, v.13.

μνημοσύνης δ' ἐξαῦτις ἐράσσατο καλλικόμοιο,
 ἐξ ἧς οἱ Μοῦσαι χρυσάμπυκες ἐξεγένοντο
 ἐννέα, τῆσιν ἄδον θαλία καὶ τέρψις ἀοιδῆς.²²²

Μοῖσα δ' οὐκ ἀποδαμῆ
 τρόποις ἐπὶ σφετέροισι: παντᾶ, δὲ χοροὶ παρθένων
 λυρᾶν τε βοαὶ καναχαὶ τ' αὐλῶν δονέονται:
 δάφνα τε χρυσέα κόμας ἀναδήσαντες εἰλαπινάζοισιν εὐφρόνως.²²³

Τοὶ δὲ πόλι]ν πέρσαντες ἀοίδιμον [οἴκαδ' ἴ]κοντο
 φέρτατοι ἠρ[ώων ἀγέμαχοι Δαναοί[,
 οἷσιν ἐπ' ἀθά]νατον κέχυται κλέος ἀν[δρὸς] ἔκητι
 ὅς παρ' ἰοπ]λοκάμων δέξατο Πιερίδ[ων
 πᾶσαν ἀλη]θείην, καὶ ἐπώνυμον ὀπ]λοτέρ]οισιν
 ποίησ' ἡμ]ιθέων ὠκύμορον γενεή[ν].²²⁴

εὔμοιρε Συρακοσίων
 ἵπποδινήτων στραταγέ,
 γνώσει μὲν ἰοστεφάνων
 Μοισᾶν γλυκύδωρον ἄγαλμα, τῶν γε νῦν
 αἷ τις ἐπιχθονίων,
 ὀρθῶς.²²⁵

Píndaro e Baquílides são os autores que utilizam o recurso ilustrativo com maior frequência para descrever atributos visuais das Musas. O mais comum é encontrarmos representações que fazem alguma referência ao que seria à cor e/ou à flor “violeta” (*ió-*). Como pode ser visto acima, Baquílides parece falar de “olhos violeta” em um trecho de *Epinícius*.²²⁶ As Musas são também descritas com *ἰόπλοκος* (“cabelos violeta”) em duas passagens de Píndaro e em uma de Baquílides.²²⁷ Além desses dois poetas, os autores Simônides e Teógnis descrevem as Musas com termos que são normalmente traduzidos como referências à cor “violeta”. Simônides e Teógnis descrevem as Musas com “coroas violeta”. Tal ilustração também aparece relacionada a *Κυθερείης* (“Citereia”, outro nome de Afrodite) no *Hino Homérico a Afrodite*:

²²² HESÍODO. *Teogonia*, v.915-917. “Por Memória então se enamorou, a bela-coma, / e dela as Musas faixa-dourada lhe nasceram, / nove, às quais agradam as festas e o gozo do canto”. Trad. Werner, 2013.

²²³ PÍNDARO. *Odes Píticas*, ode 10, v.37-40. “The Muse is not absent from their customs; all around swirl the dances of girls, the lyre«s loud chords and the cries of flutes. They wreath their hair with golden laurel branches and revel joyfully”. Trad. Svarlien, 1990.

²²⁴ SIMÔNIDES. *Fragmento 11*, v.14-18. “então, após queimar a cidade nutriz de canções, à casa voltam / (dos heróis?) Dânaos que lutam lado a lado / sobre eles recai a fama imortal graças ao homem / que das Musas da Piéria, cabelos entrelaçados de violetas / recebeu toda a verdade, e guardou o nome da raça de breve vida dos semideuses às gerações vindouras”. Trad. Brose, 2007.

²²⁵ BAQUÍLIDES. *Epinícius*, ode 5, v.1-6. “Fortunate in your fate, commander of the Syracusans, riders of whirling horses: you, [5] if any man on earth today, will rightly understand this honor, sweet gift of the violet-garlanded Muses”. Trad. Svarlien, 1991.

²²⁶ BAQUÍLIDES. *Epinícius*, ode 9, v.3.

²²⁷ PÍNDARO. *Odes Ístmicas*, ode 7, v.23; *Odes Píticas*, ode 1, v.2. BAQUÍLIDES. *Epinícius*, ode 3, v.71.

Ὅσο[ι] <γε> μὲν Ἑλλάδ' ἔχουσιν, [ο]ὔτι[ς],
 ὃ μεγαίνητε Ἴέρων, θελήσει
 [φάμ]εν σέο πλείονα χρυ-
 σὸν [Λοξί]α πέμψαι βροτῶν.
 Ἔδ' λέγειν πάρεστιν ὄσ[τις]
 [μ]ὴ φθόνῳ πιαίνεται,
 [□□]λη φίλιππον ἄνδρ' ἀ[ρ]ήϊ-
 ον [-]ίου σκᾶπτρ[ο]ν Διὸ[ς]
 [ιοπλό]κων τε μέρο[ς] ἔχοντ]α Μουσᾶν·
 [□-]μαλέαι ποτ[έ -□]. ἴων
 [□-]νος ἐφάμερον α[□-□].
 [-□]α σκοπεῖς· βραχ[ύς] ἐστὶν αἰών·
 ἴπτε ἰρόεσσα δ' ἐλπὶς ὑπ[□□-]ν]όημα,
 [ἐφαμ]ερίων²²⁸

αἱ οἱ ἐπ' ἀνθρώπους ὄνομα κλυτὸν ἀγλαάν τε νίκαν
 θεοῦ θ' ἕκατι θῆκαν ἰοστεφάνων τε Μοισᾶν.²²⁹

καὶ ὅταν δνοφερῆς ὑπὸ κεύθεσι γαίης
 βῆς πολυκωκύτους εἰς Αἴδαο δόμους,
 οὐδέποτ' οὐδέθ' θανῶν ἀπολεῖς κλέος, ἀλλὰ μελήσεις
 ἄφθιτον ἀνθρώποις αἰὲν ἔχων ὄνομα,
 Κύρνε, καθ' Ἑλλάδα γῆν στρωφόμενος ἡδ' ἀνὰ νήσους,
 ἰχθυόεντα περῶν πόντον ἐπ' ἀτρύγετον,
 οὐχ ἴππων νότοισιν ἐφήμενος, ἀλλὰ σε πέμψει
 ἀγλαὰ Μουσᾶων δῶρα ἰοστεφάνων
 πᾶσιν ὅσοισι μέμνηε, καὶ ἐσσομένοισιν αἰοιδῆ
 ἔσση ὁμῶς, ὄφρ' ἢ γῆ τε καὶ ἡέλιος.²³⁰

αὐτὰρ ἐπειδὴ πάντα περὶ χροῖ κόσμον ἔθηκαν,
 ἦγον ἐς ἀθανάτους: οἱ δ' ἠσπάζοντο ἰδόντες
 χερσὶ τ' ἐδεξιόωντο καὶ ἠρήσαντο ἕκαστος
 εἶναι κουριδίην ἄλοχον καὶ οἶκαδ' ἄγεσθαι,
 εἶδος θαυμάζοντες ἰοστεφάνου Κυθερείης.²³¹

Antes de aprofundar nas caracterizações e epítetos que envolvem “violetas” (a cor ou a flor), é necessário fazer algumas observações preliminares sobre a questão. Nos exemplos mencionados aqui, as descrições que envolvem “violetas” trazem a possibilidade de diferentes

²²⁸ BAQUÍLIDES. *Epinícios*, ode 3, v.63-76. “And of all mortal men who live in Greece, not one, o greatly-praised Hieron, will be willing to say that he has sent more gold than you to Loxias. Every man who does not fatten himself with envy may praise a ... warlike man, a lover of horses, who has the scepter of ... Zeus, and a share of the violet-haired Muses. ... once ... ephemeral ... you consider; [life is] brief. But winged hope loosens the wits of ephemeral creatures”. Trad. Svarlien, 1991.

²²⁹ SIMÓNIDES. *Epigrammata*, livro 13, epigrama 28, v.11-12. “the which have bestowed upon his men name and fame and splendid victory by aid of the God and the violet-crowned Muses.” Trad. Edmonds, 1934.

²³⁰ TEÓGNIS. *Elegias*, livro I, v.244-252. “And when thou comest to go down to the lamentable house of Hades in the depths of the gloomy earth, never, albeit thou be dead, shalt thou lose thy fame, but men will think of thee as one of immortal name, Cynus, who rangeth the land of Greece and the isles thereof —crossing the fishy unharvestable deep not upon horseback mounted but sped of the glorious gifts of the violet-crownad Muses unto all that care to receive thee; and living as they thou shalt be a song unto posterity so long as Earth and Sun abide”. Trad. Edmonds, 1931.

²³¹ *Hinos homéricos*, hino 6, v.14-18. “Após ter posto sobre seu corpo todos esses ornamentos, / elas a conduziam até os imortais. Eles a saudam com alegria / e jogavam seus olhos e mãos sobre ela, cada um deles desejava recebê-la / como legítima esposa e conduzi-la até sua morada, / tanto eles admiravam a forma de Citereia, coroad de violetas”. Trad. Rosa [et al.], 2010.

traduções. De acordo com Irwin, a flor violeta (*ἴον* no grego antigo,) é a flor mais frequentemente mencionada na literatura grega.²³² Entretanto, o termo *ἴον* parece ser empregado na literatura grega para nomear diferentes tipos de plantas. Segundo Teofrasto, existiam dois tipos de violeta, a preta (*τὸ μέλαν ἴον*) e a branca (*τὸ λευκὸν ἴον*). A espécie “preta” é geralmente identificada como *Viola*, e a “branca” como *Matthiola incana*.²³³ Mas *ἴον* também pode ser entendido como uma cor – não necessariamente a cor que hoje identificamos como “violeta”, mas uma cor “escura”, semelhante ao preto. Segundo Brouzas,²³⁴ os gregos falavam de “violeta” (*ἴον*) quando queriam ilustrar cores escuras, como olhos e cabelos pretos ou castanhos.

O epíteto *ἰόπλοκος* pode ser utilizado como exemplo. M. Eleanor Irwin apresenta discussões interessantes acerca dos possíveis significados de *ἰόπλοκος*, utilizando como referência a *Ode Olímpica 6* de Píndaro.²³⁵ A ode em questão fala de Íamos, um antepassado de Hagésias, a quem a ode é dedicada. O nome de Íamos deriva da flor *ἴον*, que segundo a ode ajudou a cuidar de Íamos após seu nascimento. A flor violeta também seria especial para Evadne, a mãe de Íamos, já que Píndaro se refere a ela como “a garota que usava uma coroa de violetas”:

πρὸς Πιτάναν δὲ παρ' Εὐρώτα πόρον δεῖ σάμερόν μ' ἔλθειν ἐν ὄρα:
ἅ τοι Ποσειδάωνι μυχθεῖσα Κρονίῳ λέγεται
παῖδα ἰόπλοκον Εὐάδναν τεκέμεν.²³⁶

Tendo em vista o trecho acima, Irwin defende que a tradução do epíteto não seria “garota com cabelos escuros”, como geralmente é traduzido. Segundo a autora, as violetas são manifestações particulares de outras flores e plantas no mesmo poema.²³⁷ A maioria dos tradutores opta por traduzir *ἰο(v)* como “escuro”, baseando-se no pressuposto que epítetos de flores são epítetos de cores, e que a percepção e terminologia gregas das cores eram diferentes das nossas. Assume-se que quando o cabelo é comparado a uma flor, geralmente isso é feito como indicação de cor. Encontramos um exemplo dessa prática na *Odisseia*, quando Atena deixa o cabelo de Odisseu como “jacinto”,²³⁸ que pode ser interpretado como uma cor escura,

²³² Para mais informações, ver IRWIN, 1996, p.385-395.

²³³ IRWIN, 1996, p.392.

²³⁴ BROUZAS, 1935.

²³⁵ IRWIN, 1996.

²³⁶ PÍNDARO. *Odes Olímpicas*, ode 6, v.27-30. “Cabe então as portas dos hinos abrir para elas e a Pitane, do Eurotas junto ao curso, devemos hoje chegar em tempo, a qual, sim, com o Crônida Posídon mesclada, conta-se sua filha violitrância, Evadne, ter gerado”. Trad. Rocha, 2018, p.103.

²³⁷ IRWIN, 1996, p.389.

²³⁸ HOMERO. *Odisseia*, canto VI, v.229-231. “τὸν μὲν Ἀθηναίῃ θῆκεν Διὸς ἐκγεγαυῖα / μείζονά τ' εἰσιδέειν καὶ

devido à própria cor da flor jacinto. No entanto, quando um poeta utiliza *ióπλοκος* para referir-se a uma mulher humana ou a uma deusa, o epíteto pode ser traduzido como “cabelos violeta” e entendido como “cabelos escuros (como violetas)”, ao invés de apenas “cabelos escuros”.²³⁹ Posto isso, será aplicado o pensamento de Irwin nas traduções dos epítetos “violetas” a serem apresentados no presente trabalho.

É importante notar que elementos como olhos, cabelos e adereços “violeta” também são usados na literatura grega antiga para descrever diferentes personagens, inclusive pelos mesmos autores que associam esses atributos às Musas. Em Baquíledes, no *Ditirambo 17* o autor fala das Nereidas de “cabelos violeta”, e também de Cípris (outro nome de Afrodite) no *Epinício 9*:

εἰ καί σε κεδνὰ
τέκεν λέχει Διὸς ὑπὸ κρόταφον Ἴδα
μιγεῖσα Φοῖνικος ἔρα-
τώνυμος κόρα βροτῶν
φέρτατον, ἀλλὰ καμὲ
Πιτθέος θυγάτηρ ἀφνεοῦ
πλαθεῖσα ποντίῳ τέκεν
Ποσειδᾶνι, χρύσειον
τέ φοι δόσαν ἰόπλοκοι
κάλυμμα Νηρηΐδες.²⁴⁰

με[γίστου
]αν:
]νέος
χρ]υσέα[ν προσ]θέντα ριόπλοκον εὔ εἰπεῖν [κόραν,
καὶ μ]ατ[έρ' ἀγ]νάμπτων ἐρώτων
κλε]ινὰν βροτο[ῖς
]λέων
νασι]ώταν
]ν ὕμνον,
] καὶ ἀποφθιμένῳ
τὸν πάντ' ἐς ἄτ]ρυτον χρόνον,
καὶ τοῖς ἐπιγ]ιγνομένοις αἰεὶ πιφαύσκοι
σὰν Νε]μέα νίκαν.²⁴¹

Baquíledes fala das Musas utilizando guirlanda violeta uma vez. Tal descrição também aparece referindo-se a Perséfone e a uma Nereida:

πάσσονα, καὶ δὲ κάρητος / οὔλας ἤκε κόμας, ὑακινθίνῳ ἄνθει ὁμοίας.” (“Foi então que Atena, filha de Zeus, o fez mais alto / de aspecto – e também mais forte. Da cabeça fez crescer / um cabelo encaracolado, cujos caracóis pareciam jacintos”. Trad. Lourenço, 2011.)

²³⁹ IRWIN, 1996, p.390.

²⁴⁰ BAQUÍLIDES. *Ditirambo*, ode 17, v.29-38. “It may be that the dear lovely-named daughter of Phoenix went to the bed of Zeus beneath the brow of Ida and bore you, greatest of mortals, but I too was borne by the daughter of rich Pittheus, who coupled with the sea-god Poseidon, and the violet-haired Nereids gave her a golden veil”. Trad. Svarlien, 1991.

²⁴¹ BAQUÍLIDES. *Epinícios*, ode 9, v.69-82 (Perseus). “... to speak well of golden, violet-haired Cypris, the glorious mother of unbending passions for mortals ... hymn ... even for one who is dead ... everlasting time, would always declare to later generations your victory at Nemea”. Trad. Svarlien, 1991.

ἀριστοκάρπου Σικελίας κρέουσαν
 Δάματρα ριοστέφανόν τε κούραν
 ὕμνει, γλυκύδωρε Κλειοῖ, θοάς τ' Ὀ-
 λυμπιοδρόμους Ἰέρωνος ἵππους.²⁴²

ἀλλ' ὅτε δὴ πολέμοιο
 λῆξεν ἰοστεφάνου
 Νηρηΐδος ἀτρόμητος υἱός:
 ὥστ' ἐν κυανανθεῖ Θ[ι]ρακί ναυβάτας
 πόντῳ βορέας ὑπὸ κύ-
 μασιν δαΐζει
 νυκτὸς ἀντάσας, ἀνατ[ε]λλομένα
 λῆξεν δὲ σὺν φαεσιμβρότῳ
 ἀοῖ, στόρεσεν δέ τε πόντον
 οὐρία²⁴³

Conforme indicado acima, Baquilides fala das Musas com “olhos violeta”. Todavia, a descrição também é utilizada pelo poeta para se referir as Graças:

Πάρεστι μυρία κέλευ-
 θος ἀμβροσίων μελέων,
 ὃς ἂν παρὰ Πιερίδων
 λάγησι δῶρα Μουσᾶν,
 ἰοβλέφαροί τε κ<όρ>αι
 φερεστέφανοι Χάριτες
 βάλωσιν ἀμφὶ τιμᾶν
 ὕμνοισιν²⁴⁴

Além de elementos associados às flores e/ou à cor “violeta”, também é possível encontrar ilustrações das Musas que envolvem ouro ou a cor dourada. Na *Teogonia*, Hesíodo utiliza *χρυσοστέφανον* (“coroa de ouro” ou “filete de ouro”) para falar das Musas e da titã Phoebe:

μνημοσύνης δ' ἐξαῦτις ἐράσσατο καλλικόμοιο,
 ἐξ ἧς οἱ Μοῦσαι χρυσάμπυκες ἐξεγένοντο
 ἐννέα, τῆσιν ἄδον θαλία καὶ τέρψις ἀοιδῆς.²⁴⁵

αὐτὰρ ἔπειτα

²⁴² BAQUILIDES. *Epitímios*, ode 3, v.1-4. “Clio, giver of sweet gifts, sing the praises of the mistress of most fertile Sicily, Demeter, and of her violet-garlanded daughter, and of Hieron's swift horses, racers at Olympia”. Trad. Svarlien, 1991.

²⁴³ BAQUILIDES. *Epitímios*, ode 13, v.88-97. “But when the fearless son of the violet-garlanded Nereid withdrew from battle, — as when the North wind, on the dark-blossoming sea, afflicts the spirits of men beneath the waves, when it comes upon them as night begins, but it withdraws with the break of Dawn, who shines on mortals, and a gentle breeze smooths the sea”. Trad. Svarlien, 1991.

²⁴⁴ BAQUÍLIDES. *Ditirambos*, ode 19, v.1-8 “There are countless paths of divine song for one who has received gifts from the Pierian Muses, and upon whose songs the violet-eyed maidens, the garland-bearing Graces, cast honor”. Trad. Svarlien, 1991.

²⁴⁵ HESÍODO. *Teogonia*, v.915-917. “Por Memória então se enamorou, a bela-coma, / e dela as Musas faixa-dourada lhe nasceram, / nove, às quais agradam as festas e o gozo do canto”. Trad. Werner, 2013.

Οὐρανῶ εὐνηθεῖσα τέκ' Ὀκεανὸν βαθυδίνην,
 Κοῖόν τε Κριόν θ' Ὑπερίονά τ' Ἰαπετόν τε
 Θεῖαν τε Πείαν τε Θέμιν τε Μνημοσύνην τε
 Φοῖβην τε χρυσοστέφανον Τηθύν τ' ἐρατεινήν.²⁴⁶

No *Hino Homérico a Afrodite*, χρυσοστέφανον aparece para se referir à deusa do amor: “αἰδοίην, χρυσοστέφανον, καλὴν Ἀφροδίτην / ἄσομαι, ἣ πάσης Κύπρου κρήδεμνα λέλογχεν / εἰναλίης”.²⁴⁷ Píndaro apresenta uma caracterização semelhante: nas *Odes Ístmicas* o poeta fala das χρυσαμπύκων (“tiaras douradas”) das Musas. A mesma descrição aparece nas *Odes Píticas*, e nos *Epinícios* de Baquílides para descrever a musa Urânia.

οἱ μὲν πάλαι, ᾧ Θρασύβουλε, φῶτες, οἷ χρυσαμπύκων
 ἐς δίφρον Μοισᾶν ἔβαινον κλυτᾷ φόρμιγγι συναντόμενοι,
 ῥίμφα παιδείους ἐτόξευον μελιγάρυας ὕμνους,
 ὅστις ἔων καλὸς εἶχεν Ἀφροδίτας
 εὐθρόνου μνάστειραν ἀδίσταν ὀπώραν.²⁴⁸

ἧ σὺν Χαρίτεσσι βαθυζώνοις ὑφάνας
 ὕμνον ἀπὸ ζαθέας
 νάσου ξένος ὑμετέραν πέμ-
 πει κλεεννὰν ἐς πόλιν,
 χρυσάμπυκος Οὐρανίας κλει-
 νὸς θεράπων.²⁴⁹

Por fim, nas *Odes Ístmicas*, Píndaro se refere à Musa χρυσέαν (“dourada”).

τῷ καὶ ἐγώ, καίπερ ἄχ' νύμενος
 θυμόν, αἰτέομαι χρυσέαν καλέσαι
 Μοῖσαν.²⁵⁰

Nos *Epinícios* de Baquílides, a musa Calíope é ilustrada com λευκώλενε (“braços alvos”). Tal descrição também é dada por Empédocles à “Musa” (não particularmente a Calíope):

²⁴⁶ HESÍODO. *Teogonia*, v.132-136. “e então / deitou-se com Céu e pariu Oceano funda-corrente, / Coio, Creio, Hipérior, Jápeto, / Teia, Reia, Norma, Memória, / Febe coroa-dourada e a atraente Tétis”. Trad. Werner, 2013.

²⁴⁷ *Hinos Homéricos*, hino 6, v.1-3. “Cantarei a bela Afrodite de coroa de ouro, / Deusa veneranda que se tornou Senhora de todos os adornos de Chipre, / que fica junto ao mar”. Trad. Rosa [et al.], 2010.

²⁴⁸ PÍNDARO. *Odes Ístmicas*, ode 2, v.1-5. “The men of old, Thrasybulus, who mounted the chariot of the Muses with their golden headbands, joining the glorious lyre, lightly shot forth their honey-voiced songs for young men, if one was handsome and had the sweetest ripeness that brings to mind Aphrodite on her lovely throne”. Trad. Svarlien, 1990.

²⁴⁹ BAQUÍLIDES. *Epinícios*, ode 5, v.9-14. “a hymn, woven with the help of the deep-waisted Graces, is sent from the holy island to your glorious city by your guest-friend, the brilliant servant of Ourania with her golden headband”. Trad. Svarlien, 1991.

²⁵⁰ PÍNDARO. *Odes Ístmicas*, ode 8 v.5-6. “Therefore I too, though grieving in my heart, am asked to invoke the golden Muse”. Trad. Svarlien, 1990.

λευκώλενε Καλλιόπα,
στᾶσον εὐποίητον ἄρμα
αὐτοῦ:²⁵¹

ἀλλὰ θεοὶ τῶν μὲν μανίην ἀποτρέψατε γλώσσης,
ἐκ δ' ὀσίων στομάτων καθαρὴν ὄχετεύσατε πηγῆν
καὶ σέ, πολυμνήστη λευκώλενε παρθένε Μοῦσα,
ἄντομαι, ὧν θέμις ἐστὶν ἐφημερίοισιν ἀκούειν,
πέμπε παρ' Εὐσεβίης ἐλάουσ' εὐήνιον ἄρμα.²⁵²

O epíteto *λευκώλενε*, contudo, não é exclusivo das Musas. O termo aparece em diversos autores dos períodos arcaico e clássico para caracterizar personagens femininas. Nos *Hinos Homéricos* *λευκώλενε* refere-se principalmente à deusa Hera, esposa de Zeus. Mas nas epopeias homéricas, o termo é relacionado não somente a Hera, mas também a Helena, Andrômaca e algumas outras personagens femininas. Hesíodo utiliza *λευκώλενε* para falar das deusas Perséfone e Hera. O próprio Baquílides emprega “alvos braços” para se referir às deusas Hera e Ártemis, além de outras mulheres. Em geral, o epíteto parece ser mais frequentemente atrelado à imagem de Hera, mas não exclusivamente.

τῇ δεκάτῃ δ' ἀγορὴν δὲ καλέσσατο λαὸν Ἀχιλλεύς:
τῷ γὰρ ἐπὶ φρεσὶ θῆκε θεὰ λευκώλενος Ἥρη:
κῆδετο γὰρ Δαναῶν, ὅτι ῥα θνήσκοντασ ὄρατο.²⁵³

Ἴρις δ' αὖθ' Ἑλένη λευκωλένω ἄγγελος ἦλθεν²⁵⁴

αὐτὰρ ὁ Δῆμητρος πολυφόρβης ἐς λέχος ἦλθεν,
ἣ τέκε Περσεφόνην λευκώλενον, ἣν Αἰδωνεὺς
ἦρπασε ἥσ' παρὰ μητρός: ἔδωκε δὲ μητίετα Ζεὺς.²⁵⁵

καὶ γὰρ ἄν πλάξιππος Οἰνεὺς
παῦσεν καλυκοστεφάνου
σεμνᾶς χόλον Ἀρτέμιδος λευκωλένου
λισσόμενος πολέων
τ' αἰγῶν θυσίαισι πατήρ
καὶ βοῶν φοινικονώτων:²⁵⁶

²⁵¹ BAQUÍLIDES. *Epinícios*, ode 5, v.176 “White-armed Calliope, stop your well-made chariot right there.” Trad. Svarlien, 1991.

²⁵² EMPÉDOCLES. *Fragmento 3*, v.8 “Mas deuses, desviái a loucura de minha língua, / e de bocas sagradas fazei confluir uma fonte pura, / e a ti, Musa atraente, virgem de braços cândidos, / rogo, do que é justo aos efêmeros ouvir, / enviareis por Piedade o carro de rédeas dóceis”. Trad. Picot; Gheerbrant; Santoro, 2012.

²⁵³ HOMERO, *Iliada*, canto I, v.54-56. “Ao décimo dia, Aquiles convocou a hoste para a assembleia:/fora isso que lhe colocara no espírito a deusa Hera de alvos braços. / Pois sentia pena dos Dânaos, porque os via morrer.” Trad. Lourenço, 2013.

²⁵⁴ HOMERO, *Iliada*, canto III, v.121. “Porém Íris chegou como mensageira junto de Helena de alvos braços” Trad. Lourenço, 2013.

²⁵⁵ HESÍODO, *Teogonia*, v.913-914 (Perseus). “Também foi ao leito de Deméter nutriz / que pariu Perséfone de alvos braços. Edoneu / raptou-a de sua mãe, por dádiva do sábio Zeus”. Trad. Torrano, 2011.

²⁵⁶ BAQUÍLIDES, *Epinícios*, ode 5, v.97-102 (Perseus). “for otherwise my father, horse-driving Oineus, would have appeased the anger of holy, white-armed Artemis with her garland of buds, when he entreated her with sacrifices of many goats and red-backed cattle”. Trad. Svarlien, 1991.

Outra ilustração que parece ser utilizada apenas por Píndaro e Baquilídes está relacionada à ἄρμα ou δίφρος (“carruagem”) das Musas. Píndaro fala sobre a carruagem das deusas em duas de suas *Odes Ístmicas*, e em um momento das *Odes Olímpicas*. Em uma passagem das *Odes Píticas*, Píndaro descreve a carruagem das deusas com quatro cavalos.²⁵⁷ Baquilídes fala da carruagem de Calíope em um trecho dos *Epinícios*.

εἶην εὐρησιεπῆς ἀναγεῖσθαι
 πρόσφορος ἐν Μοισᾶν δίφρῳ:
 τόλμα δὲ καὶ ἀμφιλαφῆς δύναμις
 ἔσποιτο.²⁵⁸

πέποιθα ξενία προσανεί Θώρακος, ὅσπερ ἐμᾶν ποιπνύων χάριν
 τόδ' ἔζευξεν ἄρμα Πιερίδων τετράορον,
 φίλέων φιλέοντ', ἄγων ἄγοντα προφρόνως.²⁵⁹

λευκώλενε Καλλιόπα,
 σταῖσον εὐποίητον ἄρμα
 αὐτοῦ²⁶⁰

Ainda que Aristófanés mencione as Musas várias vezes ao longo de suas obras, o autor não apresenta descrições das deusas, seja da voz, da dança ou de características físicas/visuais. O mais próximo de uma caracterização aparece em *As Rãs*, na qual o autor fala das Musas “de bela lira”. Mesmo nesse caso, a descrição se refere a um adereço das deusas, e não trata de um atributo físico que faça parte delas. Platão, por sua vez, apresenta descrições apenas sobre o canto e a voz das Musas.

ἐμὲ γὰρ ἔστερξαν εὐλυροί τε Μοῦσαι
 καὶ κεροβάτας Πᾶν ὁ καλαμόφθογγα παίζων.²⁶¹

ΣΩ. Ἄγετε δὴ, ὦ Μοῦσαι, εἴτε δι' ᾠδῆς εἶδος λίγειαι,
 εἴτε διὰ γένος μουσικὸν τὸ Λιγύων ταύτην ἔσχετ' ἐπωνυμίαν²⁶²

²⁵⁷ PÍNDARO. *Odes Ístmicas*, ode 2, v.2 (δίφρον); ode 8, v.61 (ἄρμα). *Odes Olímpicas*, ode 9, v.81. *Odes Píticas*, ode 10, v.65.

²⁵⁸ PÍNDARO. *Odes Olímpicas*, ode 9, v.80-83. “May I be a suitable finder of words as I move onward in the Muses' chariot; may boldness and all-embracing power attend me”. Trad. Svarlien, 1990.

²⁵⁹ PÍNDARO. *Odes Píticas*, ode 10, v.64-66. “I trust in the gentle friendship of Thorax; he made busy efforts for my sake, and yoked this four-horse chariot of the Pierian Muses, a friend for a friend, going gladly arm in arm”. Trad. Svarlien, 1990.

²⁶⁰ BAQUÍLIDES. *Epinícios*, ode 5, v.176-178. “White-armed Calliope, stop your well-made chariot right there”. Trad. Svarlien, 1991.

²⁶¹ ARISTÓFANES. *As Rãs*, v.229-230. “Por isso gozo da estima das Musas de belas liras, e de Pã de pés de cabra, que se delicia com o toque da flauta”. Trad. Silva, 2014.

²⁶² PLATÃO. *Fedro*, seção 237a. “Sócrates: invoco-vos, Musas de canto cristalino, quer este epíteto vos venha da suavidade do vosso canto, quer da vocação musical do povo lígio”. Trad. Gomes, 2000.

Por fim, pontuo aqui caracterizações ou atributos das Musas que aparecem apenas uma vez em certa obra ou autor, sendo mais exceção do que regra. Em suas odes, Píndaro descreve a Musa como πότνια (“rainha”),²⁶³ e fala da deusa com ἀδύπνοος (“respiração doce”).²⁶⁴ Nos *Epinícios* de Baquíledes, encontramos a ilustração das Musas utilizando φοινικοκραδέμνοις (“véus carmesim”).²⁶⁵ Na tragédia *Reso*, Eurípidés fala da Musa ἀκηράτων κόλπων (“de ventre virgem”), da ὕμνοποιοῦ θεᾶς Μούσης (“deusa Musa que faz hinos”), e da Musa que tem σοφοῖς τιμὰς (“honra entre os sábios”).²⁶⁶ Nas comédias de Aristófanes, o autor menciona a Musa κομμοπρεπῆ (“engenhosa”), a Μῶα Λάκαινα (“Musa espartana”), e a Μοῦσα λοχμαία (“Musa dos bosques/rústica”).²⁶⁷ Em Platão, encontramos a μούση φιλοσόφω (“musa filosófica”), e a descrição do amor belo e celestial da musa Urânia, e do amor popular da musa Polimínia.²⁶⁸

2.4 INVOCACÕES

Como foi apresentado e discutido no capítulo anterior,²⁶⁹ a invocação às Musas é um traço relevante nas epopeias arcaicas, não se limitando, porém, a essas obras. No presente trabalho, o termo *invocação* é utilizado para referir a momentos dos textos nos quais o autor chama pelas Musas, seja para fazer um pedido, ou para dar uma ordem.²⁷⁰ Já *menção* é entendida como as demais referências às deusas que não constituem alguma forma de solicitação.

As invocações estão presentes em diferentes autores ao longo dos períodos arcaico e clássico, e aparecem tanto no prólogo das obras, quanto durante a narrativa. Parte considerável das invocações às Musas encontra-se no decorrer dos textos, às vezes para começar uma nova narrativa, em alguns momentos para pedir ajuda para lembrar de certos detalhes, ou ainda, para mostrar o respeito e a consideração do *aedo* para com as deusas. De acordo com o levantamento de dados referente aos períodos supracitados, das aproximadamente cinquenta e cinco invocações mapeadas, trinta e cinco encontram-se no prólogo das obras.²⁷¹ As Musas também podem aparecer no início do canto sem serem invocadas, como parte da narrativa ou elemento

²⁶³ PINDARO. *Odes Nemeias*, ode 3, v.1.

²⁶⁴ PINDARO. *Odes Olímpicas*, ode 13, v.22.

²⁶⁵ BAQUÍLIDES. *Epinícios*, ode 13, v.189.

²⁶⁶ EURÍPIDES. *Reso*, versos 352, 652 e 891, respectivamente.

²⁶⁷ ARISTÓFANES. *As Nuvens*, v.1030; *Lisístrata*, v.1298; *As Aves*, v.737, respectivamente.

²⁶⁸ PLATÃO. *Filebo*, seção 67b; *O Banquete*, 187d-e, respectivamente.

²⁶⁹ Item 1.3 *A relação entre as Musas e os aedos/poetas na epopeia*.

²⁷⁰ Sobre invocação enquanto ordem ou súplica ver Capítulo 4, item 4.4.1 *Homero e Hesíodo*.

²⁷¹ Ver Apêndice.

estético. A discussão sobre o papel das Musas nas invocações será aprofundada no próximo capítulo.

Sob as mais variadas formas, as invocações aparecem em diferentes momentos das obras de um mesmo autor, em autores diferentes, e em períodos de tempo distintos. Talvez as invocações pudessem ser feitas com liberdade e de acordo com a vontade do poeta, mas na *Teogonia* de Hesíodo, encontramos uma espécie de fórmula ditada pelas Musas, a ser seguida pelos *aedos*:

ὥς ἔφασαν κοῦραι μεγάλου Διὸς ἀρτιέπειαι:
καί μοι σκῆπτρον ἔδον δάφνης ἐριθιλέος ὄζον
δρέψασαι, θηητόν: ἐνέπνευσαν δέ μοι αὐδὴν
θέσπιν, ἵνα κλείοιμι τὰ τ' ἐσόμενα πρό τ' ἐόντα.
καί μ' ἐκέλονθ' ὕμνεῖν μακάρων γένος αἰὲν ἐόντων,
σφαῖς δ' αὐτὰς πρῶτόν τε καὶ ὕστατον αἰὲν ἀείδειν.²⁷²

Segundo o trecho acima, as Musas deveriam ser invocadas pelos *aedos* sempre no início e no final do canto. Tal prática aparece com frequência nas epepeias homéricas, hesiódicas e nos *Hinos Homéricos*. Seguindo a “regra”, Homero invoca a deusa no primeiro verso da *Ilíada* e da *Odisseia*. Hesíodo também invoca as Musas no início da *Teogonia* e em *Os trabalhos e os dias*. Já os *Hinos Homéricos* variam quanto a prática em cada um dos poemas.

μῆνιν ἄειδε θεὰ Πηληϊάδεω Ἀχιλῆος
οὐλομένην, ἣ μυρὶ Ἀχαιοῖς ἄλγε' ἔθηκε,
πολλὰς δ' ἰφθίμους ψυχὰς Ἄϊδι προΐαψεν
ἠρώων, αὐτοὺς δὲ ἐλώρια τεῦχε κύνεσσιν
οἰωνοῖσί τε πᾶσι, Διὸς δ' ἐτελείετο βουλή,
ἔξ οὔ δὴ τὰ πρῶτα διαστήτην ἐρίσαντε
Ἄτρεΐδης τε ἄναξ ἀνδρῶν καὶ δῖος Ἀχιλλεύς.²⁷³

Ἄνδρα μοι ἔννεπε, Μοῦσα, πολύτροπον, ὃς μάλα πολλὰ
πλάγχθη, ἐπεὶ Τροίης ἱερὸν πτολίεθρον ἔπερσε²⁷⁴

μουσᾶων Ἐλικωνιάδων ἀρχώμεθ' ἀείδειν,
αἴθ' Ἐλικῶνος ἔχουσιν ὄρος μέγα τε ζάθεόν τε
καὶ τε περὶ κρήνην ἰοειδέα πόσσ' ἀπαλοῖσιν
ὀρχεῦνται καὶ βωμὸν ἐρισθενέος Κρονίωνος.²⁷⁵

²⁷² HESÍODO. *Teogonia*, v.29-34 “Assim falaram as virgens do grande Zeus verídicas,/ por cetro deram-me um ramo, a um loureiro viçoso/ colhendo-o admirável, e inspiraram-me um canto/ divino para que eu glorie o futuro e o passado, / impeliram-me a hinear o ser dos venturosos sempre vivos/ e a elas primeiro e por último sempre cantar”. Trad. Torrano, 2011.

²⁷³ HOMERO. *Ilíada*, canto I, v.1-7. “Canta, ó deusa, a cólera de Aquiles, o Pelida / (mortífera!, que tantas dores trouxe aos Aqueus e tantas almas valentes de heróis lançou no Hades, / ficando seus corpos como presa para cães e aves / de rapina, enquanto se cumpria a vontade de Zeus), / desde o momento em que primeiro se desentenderam / o Atrida, soberano dos homens, e o divino Aquiles”. Trad. Lourenço, 2013.

²⁷⁴ HOMERO. *Odisseia*, v.1-2. “Fala-me, Musa, do homem astuto que tanto vagueou, / depois que de Troia destruiu a cidadela sagrada”. Trad. Lourenço, 2011.

²⁷⁵ HESÍODO. *Teogonia*, v.1-4. “Pel as Musas do Hélicon começemos a cantar, / elas que o Hélicon ocupam, monte

μοῦσαι Πιερίηθεν ἀοιδῆσιν κλείουσαι
 δεῦτε, Δί' ἐννέπετε, σφέτερον πατέρ' ὑμνεῖουσαι:
 ὄντε διὰ βροτοὶ ἄνδρες ὁμῶς ἄφατοὶ τε φατοὶ τε,
 ῥητοὶ τ' ἄρρητοὶ τε Διὸς μέγαλοιο ἔκητι.²⁷⁶

Ἄρτεμιν ὑμνεῖ, Μοῦσα, κασιγνήτην Ἐκάτοιο.
 παρθένον ἰοχέαιραν, ὁμότροφον Ἀπόλλωνος²⁷⁷

Indo além da invocação nos primeiros versos do canto, Hesíodo acaba por dedicar o próêmio da *Teogonia* às Musas. Ainda que outros deuses sejam mencionados no começo do poema, são as Musas junto com Zeus que compõem o principal objeto do início da obra. Desde o primeiro verso do poema até o centésimo décimo quinto, Hesíodo invoca as Musas; narra seu próprio encontro com as deusas e sua iniciação como poeta; conta da concepção das Musas até seu nascimento; e nomeia cada uma das nove divindades, relacionando-as com a função que cada uma desempenha no mundo divino e mortal.

τύνη, Μουσάων ἀρχώμεθα, ταὶ Διὶ πατρὶ
 ὑμνεῦσαι τέρπουσι μέγαν νόον ἐντὸς Ὀλύμπου,
 εἰρεῦσαι τὰ τ' ἐόντα τὰ τ' ἐσόμενα πρό τ' ἐόντα,
 φωνῆ ὀμηρεῦσαι: τῶν δ' ἀκάματος ῥέει αὐδῆ
 ἐκ στομάτων ἠδεῖα: γελᾷ δέ τε δώματα πατρὸς
 Ζηνὸς ἐριγδούποιο θεᾶν ὅπῃ λειριοέσση
 σκιδναμένη: ἠχεῖ δὲ κάρη νιφόεντος Ὀλύμπου
 δώματά τ' ἀθανάτων. αἱ δ' ἄμβροτον ὄσσαν ἰεῖσαι
 θεῶν γένος αἰδοῖον πρῶτον κλείουσιν ἀοιδῆ
 ἐξ ἀρχῆς, οὓς Γαῖα καὶ Οὐρανὸς εὐρύς ἐτικτεν,
 οἳ τ' ἐκ τῶν ἐγένοντο θεοί, δωτῆρες ἑάων.
 δεῦτερον αὐτε Ζῆνα, θεῶν πατέρ' ἠδὲ καὶ ἀνδρῶν,
 ἀρχόμεναί θ' ὑμνεῦσι καὶ ἐκλήγουσαι ἀοιδῆς,
 ὄσσον φέρτατός ἐστι θεῶν κράτει τε μέγιστος.
 αὗτις δ' ἀνθρώπων τε γένος κρατερῶν τε Γιγάντων
 ὑμνεῦσαι τέρπουσι Διὸς νόον ἐντὸς Ὀλύμπου
 Μοῦσαι Ὀλυμπιάδες, κοῦραι Διὸς αἰγιόχοιο.²⁷⁸

grande, numinoso, / em volta de fonte violácea com pés macios / dançam, e do altar do mui possante filho de Crono”. Trad. Werner, 2013.

²⁷⁶ HESÍODO. *Os trabalhos e os dias*, v.1-4. “Muses of Pieria who give glory through song, come hither, tell of Zeus your father and chant his praise. Through him mortal men are famed or unfamed, sung or unsung alike, as great Zeus wills”. Trad. Evelyn-White, 1914.

²⁷⁷ *Hinos Homéricos*, hino 9, v.1-2. “Canta, musa, a Ártemis, irmã do que fere de longe, / a virgem arqueira que foi nutrida junto com Apolo”. Trad. Rosa [et al.], 2010.

²⁷⁸ HESÍODO. *Teogonia*, v.36-52. “Eia! pelas Musas começemos, elas a Zeus pai / hineando alegam o grande espírito no Olimpo/dizendo o presente, o futuro e o passado / vozes aliando. Infatigável flui o som/das bocas, suave. Brilha o palácio do pai / Zeus troante quando a voz líria das Deusas / espalha-se, ecoa a cabeça do Olimpo nevado / e o palácio dos imortais. Lançando voz imperecível / o ser venerando dos Deuses primeiro gloriam no canto / dê o começo: os que a Terra e o Céu amplo geraram / e os deles nascidos Deuses doadores de bens, / depois Zeus pai dos Deuses e dos homens, / no começo e fim do canto hineiam as Deusas / o mais forte dos Deuses e o maior em poder, / e ainda o ser de homens e de poderosos Gigantes. / Hineando alegam o espírito de Zeus no Olimpo/Musas olimpíades, virgens de Zeus porta-égide”. Trad. Torrano, 2011.

Como dito anteriormente, os *Hinos Homéricos* variam quanto a invocação às Musas no início do canto. Dos trinta e três hinos que temos conhecimento, onze invocam as deusas no proêmio, e dentre esses, apenas três invocam “Musas” no plural. Os outros chamam por uma única “Musa”.

Ἑρμῆν ὕμνει, Μοῦσα, Διὸς καὶ Μαϊάδος υἱόν²⁷⁹

μοῦσά μοι ἔννεπε ἔργα πολυχρύσου Ἀφροδίτης²⁸⁰

Κάστορα καὶ Πολυδευκὲ ἀείσειο, Μοῦσα λίγεια,
Τυνδαρίδας, οἱ Ζηνὸς Ὀλυμπίου ἐξεγένοντο²⁸¹

Χαίρετε τέκνα Διὸς καὶ ἐμὴν τιμήσατ' ἀοιδήν·
αὐτὰρ ἐγὼν ὑμέων τε καὶ ἄλλης μνήσομ' ἀοιδῆς.²⁸²

μήνην ἀείδειν τανυσίπτερον ἔσπετε, Μοῦσαι,
ἠδυεπεῖς κοῦραι Κρονίδεω Διός, ἴστορες ᾠδῆς²⁸³

Em Homero, as invocações presentes no decorrer da *Ilíada* consistem em uma forma do poeta solicitar o auxílio das Musas para narrar, por exemplo, um trecho possivelmente mais longo ou detalhado, que requer boa memória, como nos versos que precedem o catálogo das naus.²⁸⁴ Ou ainda, para começar uma nova narrativa ou relato. Também é interessante ressaltar que Homero utiliza a mesma fórmula de invocação em quatro trechos da *Ilíada* (ἔσπετε νῦν μοι Μοῦσαι Ὀλύμπια δώματ' ἔχουσαι),²⁸⁵ nos versos que precedem o catálogo das naus no canto II, e nos cantos XI, XIV e XVI.

ἔσπετε νῦν μοι Μοῦσαι Ὀλύμπια δώματ' ἔχουσαι:
ὕμεις γὰρ θεαὶ ἐστε πάρεστέ τε ἴστε τε πάντα,
ἡμεῖς δὲ κλέος οἶον ἀκούομεν οὐδέ τι ἴδμεν:
οἳ τινες ἠγεμόνες Δαναῶν καὶ κοίρανοι ἦσαν:
πληθὺν δ' οὐκ ἂν ἐγὼ μυθήσομαι οὐδ' ὀνομήνω,
οὐδ' εἴ μοι δέκα μὲν γλῶσσαι, δέκα δὲ στόματ' εἶεν,
φωνῆ δ' ἄρρηκτος, χάλκεον δέ μοι ἦτορ ἐνεΐη,
εἰ μὴ Ὀλυμπιάδες Μοῦσαι Διὸς αἰγιόχοιο
θυγατέρες μνησαίαθ' ὅσοι ὑπὸ Ἴλιον ἦλθον:
ἀρχοὺς αὖ νηῶν ἐρέω νῆάς τε προπάσας.²⁸⁶

²⁷⁹ *Hinos Homéricos*, hino 4, v.1. “Hineia a Hermes, Musa, filho de Zeus e de Maia”. Trad. Rosa [et al.], 2010.

²⁸⁰ *Hinos Homéricos*, hino 5, v.1. “Conta-me, Musa, sobre os trabalhos de Afrodite de ouro”. Trad. Rosa [et al.], 2010.

²⁸¹ *Hinos Homéricos*, hino 17, verso 1-2. “Canta, Musa harmoniosa, Castor e Polideuces, / Tindáridas de Zeus Olímpio nascidos”.

²⁸² *Hinos Homéricos*, hino 25, v.6. “Salve, filhas de Zeus, honrai o meu canto! / E a seguir eu me lembrarei de vós e também de outro canto”. Trad. Rosa [et al.], 2010.

²⁸³ *Hinos Homéricos*, hino 32, v.1-2. “Falai da eterna Lua de longas asas, ó Musas / de doce voz, filhas de Zeus Cronida, conhecedoras do canto”.

²⁸⁴ HOMERO. *Ilíada*, canto II, versos 484-493.

²⁸⁵ “Dizei-me agora, ó Musas que no Olimpo tendes vossas moradas”. Trad. Lourenço, 2013.

²⁸⁶ HOMERO. *Ilíada*, canto II, v.484-493. “Dizei-me agora, ó Musas que no Olimpo tendes vossas moradas –/pois

ἔσπετε νῦν μοι Μοῦσαι Ὀλύμπια δώματ' ἔχουσαι
 ὅς τις δὴ πρῶτος Ἀγαμέμνωνος ἀντίον ἦλθεν
 ἢ αὐτῶν Τρώων ἢ ἐκλειτῶν ἐπικούρων.
 Ἴφιδάμας Ἀντηνορίδης ἠϋς τε μέγας τε
 ὃς τράφη ἐν Θρήκῃ ἐριβόλακι μητέρι μήλων:
 Κισσηὶς τὸν γ' ἔθρεψε δόμοις ἐνι τυτθὸν ἐόντα
 μητροπάτωρ, ὃς τίκτε Θεανῶ καλλιπάρηον.²⁸⁷

ἔσπετε νῦν μοι Μοῦσαι Ὀλύμπια δώματ' ἔχουσαι
 ὅς τις δὴ πρῶτος βροτόεντ' ἀνδράγρι' Ἀχαιῶν
 ἦρατ', ἐπεὶ ῥ' ἔκλινε μάχην κλυτὸς ἐννοσίγαιος.²⁸⁸

ἔσπετε νῦν μοι Μοῦσαι Ὀλύμπια δώματ' ἔχουσαι,
 ὅπως δὴ πρῶτον πῦρ ἔμπεσε νηυσὶν Ἀχαιῶν.
 Ἔκτωρ Αἴαντος δόρυ μείλινον ἄγχι παραστάς
 πλῆξ' ἄορι μεγάλῳ αἰχμῆς παρὰ καυλὸν ὀπισθεν,
 ἀντικρὺ δ' ἀπάραξε: τὸ μὲν Τελαμώνιος Αἴας
 πῆλ' αὐτῶς ἐν χειρὶ κόλον δόρυ, τῆλε δ' ἀπ' αὐτοῦ
 αἰχμὴ χαλκείῃ χαμάδις βόμβησε πεσοῦσα.²⁸⁹

Na *Odisseia*, as duas invocações às Musas aparecem no proêmio da obra, as outras ocorrências ao longo do poema consistem em menções.

ἄνδρα μοι ἔννεπε, μοῦσα, πολύτροπον, ὃς μάλα πολλὰ
 πλάγχθη, ἐπεὶ Τροίης ἱερὸν πτολίεθρον ἔπερσεν.²⁹⁰

τῶν ἀμόθεν γε, θεά, θύγατερ Διός, εἰπέ καὶ ἡμῖν²⁹¹

As Musas não são as únicas divindades invocadas para auxiliar os *aedos* nas artes que compõem a esfera musical e a performance oral. Apolo e as Graças também aparecem com

sois deusas, estais presentes e todas as coisas sabeis,/ao passo que a nós chega apenas a fama e nada sabemos –,/ quem foram os comandantes dos Dânaos e seus reis./A multidão eu não seria capaz de enumerar ou nomear,/nem que tivesse dez línguas, ou então dez bocas,/uma voz indefectível e um coração de bronze./a não ser que vós, Musas Olímpias, filhas de Zeus detentor da égide,/me lembrásseis todos quantos vieram para debaixo de Ílion./Enumerarei os comandantes das naus e a ordenação das naus”. Trad. Lourenço, 2013.

²⁸⁷ HOMERO. *Ilíada*, canto XI, v.218-224 “Dizei-me agora, ó Musas que no Olimpo tendes vossas moradas, / quem foi o primeiro a enfrentar Agamêmnon, / dentre os próprios Troianos ou seus famosos aliados. / Foi Ifidamante, filho de Antenor, homem alto e valente, / que fora criado na Trácia de férteis sulcos, mãe de rebanhos. / Foi Cisseu que o criou em casa quando era ainda criança, / ele que era seu avô materno e que gerara Teano de lindo rosto”. Trad. Lourenço, 2013.

²⁸⁸ HOMERO. *Iliada*, canto XIV, v.508-510. “Dizei-me agora, ó Musas que no Olimpo tendes vossas moradas, / quem foi o primeiro dos Aqueus a levar os despojos sangrentos, / depois que virou o curso da batalha o famoso Sacudidor da Terra!” Trad. Lourenço, 2013.

²⁸⁹ HOMERO. *Iliada*, canto XVI, v.112-118. “Dizei-me agora, ó Musas que no Olimpo tendes vossas moradas, / como primeiro foi lançado o fogo contra as naus dos Aqueus. / Foi Heitor que se aproximou de Ajax e lhe infligiu um golpe / na lança de freixo com a sua enorme espada na base da ponta / e cortou-a por completo. E Ajax Telamônio brandia nas mãos / em vão uma lança sem ponta: longe dele foi cair / com um retinido a ponta de bronze no chão”. Trad. Lourenço, 2013.

²⁹⁰ HOMERO. *Odisseia*, canto I, v.1-2 (Perseus). “Fala-me, Musa, do homem astuto que tanto vagueou, / depois que de Troia destruiu a cidadela sagrada”. Trad. Lourenço, 2011.

²⁹¹ HOMERO. *Odisseia*, canto I, v.10. “Destas coisas fala-nos agora, ó deusa, filha de Zeus”. Trad. Lourenço, 2011.

frequência e recebem pedidos semelhantes àquilo que é requisitado das Musas, como auxílio no canto, na dança e na habilidade para tocar instrumentos musicais, tais como a lira e a flauta. Em Teógnis, por exemplo, diferentes deuses estão presentes no próêmio de sua *Elegia*. O canto começa invocando Apolo, numa fórmula similar com a que Hesíodo estabelece para a invocação das Musas: Teógnis diz que não esquecerá de Apolo nem no início, nem no fim do canto, e então pede para que o deus o ouça e lhe conceda o bem. Teógnis, em seguida, dedica alguns versos em elogio a Apolo. Logo após, o poeta invoca a deusa Ártemis, pedindo que “ouça sua oração” e afaste os “espíritos do mal”. Por fim, são invocadas as Musas junto com as Graças, e Teógnis então fala da bela canção que as Musas e as Graças cantaram no casamento de Cadmus, citando os versos proferidos pelas divindades imortais “O que é justo é querido, e não querido o que não é justo”.

Ὡ ἄνα, Λητοῦς υἱέ, Διὸς τέκος, οὔποτε σεῖο
 λήσομαι ἀρχόμενος οὐδ' ἀποπαύομενος,
 ἀλλ' αἰεὶ πρῶτόν τε καὶ ὕστατον ἐν τε μέσοισιν
 ἀείσω: σὺ δέ μοι κλῦθι καὶ ἐσθλὰ δίδου.
 Φοῖβε ἄναξ, ὅτε μὲν σε θεὰ τέκε πότνια Λητώ,
 φοίνικος ῥαδινῆς χερσὶν ἐφρασαμένη,
 ἀθανάτων κάλλιστον, ἐπὶ τροχοειδέϊ λίμνῃ,
 πᾶσα μὲν ἐπλήσθη Δῆλος ἀπειρεσίῃ
 ὀδμῆς ἀμβροσίης, ἐγέλασσε δὲ γαῖα πελώρη
 γήθησεν δὲ βαθὺς πόντος ἄλός πολιῆς.
 Ἄρτεμι θηροφόνῃ, θυγατρὶ Διός, ἦν Ἀγαμέμνων
 εἶσαθ' ὅτ' ἐς Τροίην ἔπλεε νηυσὶ θοῆς,
 εὐχομένῳ μοι κλῦθι, κακὰς δ' ἀπὸ κῆρας ἄλαλκε:
 σοὶ μὲν τοῦτο, θεά, σμικρόν, ἐμοὶ δὲ μέγα.
 Μοῦσαι καὶ Χάριτες, κοῦραι Διός, αἴ ποτε Κάδμου
 ἐς γάμον ἔλθοῦσαι καλὸν ἀείσατ' ἔπος:
 ‘ὅττι καλόν, φίλον ἐστὶ, τὸ δ' οὐ καλὸν οὐ φίλον ἐστίν:’
 τοῦτ' ἔπος ἀθανάτων ἦλθε διὰ στομάτων.²⁹²

As invocações continuaram presentes nas obras da transição entre os períodos arcaico e clássico. O poeta Simônides invoca a Musa para cantar uma canção em um de seus fragmentos. Píndaro e Baquilides invocam as Musas com frequência nas odes de vitória. Píndaro invoca as divindades em doze momentos nas suas canções, dentre elas, oito encontram-se nos próêmios.

²⁹² TEÓGNIS. *Elegia*, v.1-18. “O Lord Thou Son of Leto, Offspring of Zeus, neither beginning will I forget Thee ever nor ending, but sing Thee always both first and last and in between; and Thou give ear unto me and grant me good. Great Phoebus, when Our Lady Leto with her slender arms about the palm-tree brought Thee forth beside the Round Water to be fairest of the Immortals, round Delos was all filled with odour ambrosial, the huge Earth laughed, and the deep waters of the hoary brine rejoiced. Artemis, Slayer of Wild Beasts, Daughter of Zeus, whose image was set up of Agamemnon when he sailed on swift shipboard for Troy, give Thou ear unto my prayer, and ward off the Spirits of Ill, a thing small, O Goddess, for Thee, but great for me. Muses and Graces, Daughters of Zeus, who came of yore to the wedding of Cadmus and sang so fair a song, ‘What is fair is dear, and not dear what is not fair,’ —such was the song that passed your immortal lips”. Trad. Edmonds, 1931.

As invocações de Píndaro, em sua maioria, consistem em pedir auxílio com a canção, para homenagear aquele a quem o poema é dedicado.

Μοῦσά μοι Ἀλκμήνης καλλισφύρου υἱὸν ᾄειδε·
υἱὸν Ἀλκμήνης ᾄειδε Μοῦσά μοι καλλισφύρου.²⁹³

ΑΡΙΣΤΟΚΛΕΙΔΗ, ΑΙΓΙΝΗΤΗ, ΠΑΓΚΡΑΤΙΑΣΤΗ,
Ἵπνια Μοῖσα, μήτηρ ἀμετέρα, λίσσομαι,
τὰν πολυξέναν ἐν ἱερομηνία Νεμεάδι
ἴκεο Δωρίδα νᾶσον Αἴγινα· ὕδατι γάρ
μένοντ' ἐπ' Ἀσωπίῳ μελιγαρύων τέκτονες
κώμων νεανίαί, σέθεν ὅπα μαιόμενοι.
διψῆ δὲ πρᾶγος ἄλλο μὲν ἄλλου,
ἀθλονικία δὲ μάλιστ' αἰοιδᾶν φιλεῖ,
στεφάνων ἀρετᾶν τε δεξιωτάταν ὀπαδόν
τᾶς ἀφθονίαν ὄπαζε μήτιος ἀμᾶς ἄπο·
ἄρχε δ' οὐρανοῦ πολυνεφέλα κρέοντι, θύγατερ,
δόκιμον ὕμνον· ἐγὼ δὲ κείνων τέ νιν ὄροις.²⁹⁴

ἐπεὶ οἱ τρεῖς ἀθλοφόροι πρὸς ἄκρον ἀρετᾶς
ἦλθον, οἷτε πόνων ἐγεύσαντο. σὺν θεοῦ δὲ τύχῃ
ἕτερον οὐ τίνα οἶκον ἀπεφάνατο πυγμαχία πλεόνων
ταμίαν στεφάνων μυχῶ Ἑλλάδος ἀπάσας. ἔλλομαι
μέγα εἰπὼν σκοποῦ ἄντα τυχεῖν
ὣτ' ἀπὸ τόξου ἰεῖς; εὐθὺν' ἐπὶ τοῦτον, ἄγε, Μοῖσα, οὖρον ἐπέων
εὐκλέα. παροιχομένων γὰρ ἀνέρων
αἰοιδᾶι καὶ λόγοι τὰ καλά σφιν ἔργ' ἐκόμισαν,
Βασσίδαισιν ἅ τ' οὐ σπανίζει: παλαίφατος γενεά,
ἴδια ναυστολέοντες ἐπικώμια, Πιερίδων ἀρόταις
δυνατοὶ παρέχειν πολὺν ὕμνον ἀγερώχων ἐργμάτων
ἔνεκεν.²⁹⁵

ΧΡΟΜΙΩ, ΑΙΤΝΑΙΩ, ΑΡΜΑΤΙ
κωμάσομεν παρ' Ἀπόλλωνος Σικυώνοθε, Μοῖσαι,
τὰν νεοκτίσταν ἐς Αἴτναν, ἔνθ' ἀναπεπταμένα ξείνων νενίκανται θύραι,
ὄλβιον ἐς Χρομίου δῶμ'. ἀλλ' ἐπέων γλυκὺν ὕμνον πρᾶσσετε.
τὸ κρατήσιππον γὰρ ἐς ἄρμ' ἀναβαίνων ματέρι καὶ διδύμοις παίδεσσιν αὐδᾶν μανύει
Πυθῶνος αἰπεινᾶς ὀμοκλάρους ἐπόπταις.
ἔστι δὲ τις λόγος ἀνθρώπων, τετελεσμένον ἐσλὸν
μὴ χαμαὶ σιγᾷ καλύψαι: θεσπεσία δ' ἐπέων καύχαις αἰοιδᾶ πρόσφορος.²⁹⁶

²⁹³ SIMÓNIDES. *Fragmento 17*, v.1-2. “Sing me a song, blest Muse, of the fair-foot Midean's offspring; / Sing me of the fair-foot Midean's offspring, blessed Muse, a song”. Trad. Edmonds, 1934.

²⁹⁴ ΠÍNDARO. *Odes Nemeias*, ode 3, v.1-11. “For Aristocleides of Aegina Pancratium ?475 B. C. Queenly Muse, our mother! I entreat you, come in the sacred month of Nemea to the much-visited Dorian island of Aegina. For beside the waters of the Asopus young men are waiting, craftsmen of honey-voiced victory-songs, seeking your voice. Various deeds thirst for various things; but victory in the games loves song most of all, the most auspicious attendant of garlands and of excellence. Send an abundance of it, from my wisdom; begin, divine daughter, an acceptable hymn to the ruler of the cloud-filled sky, and I will communicate it by the voices of those singers and by the lyre”. Trad. Svarlien, 1990.

²⁹⁵ ΠÍNDARO. *Odes Nemeias*, ode 6, v.24-34 (Perseus). “With the favorable fortune of the gods, no other family has been proclaimed by the boxing contest in the center of all Greece as the guardian of more garlands. I hope, with this great praise, to hit the target squarely, like one who shoots from a bow. Come, Muse, give a straight course to the glorious wind of song for this man. For when men pass away songs and stories preserve their fine deeds for them, and there is no shortage of these in the house of the Bassids. Their race has long been famous, carrying a cargo of their own victory songs; for those who plough the field of the Pierian Muses, they are able to provide a rich supply of songs, because of their proud achievements”. Trad. Svarlien, 1990.

²⁹⁶ ΠÍNDARO. *Odes Nemeias*, ode 9, v 1-7 (Perseus). “For Chromius of Aetna Chariot Race ?474 B. C. Muses,

Μοῖσα, καὶ παρ Δεινομένει κελαδῆσαι
 πίθεό μοι ποινὰν τεθρίππων. χάρμα δ' οὐκ ἀλλότριον νικαφορία πατέρος.
 ἄγ' ἔπειτ' Αἴτνας βασιλεῖ φίλιον ἐξεύρωμεν ὕμνον:
 τῷ πόλιν κείναν θεοδμάτῳ σὺν ἐλευθερίᾳ
 Ὑλλίδος στάθμας Ἰέρων ἐν νόμοις ἔκτισσ'.²⁹⁷

Em Baquílides, as três invocações encontradas nos *Epinícios* aparecem no proêmio. Duas delas invocam por musas específicas: Clio e Calíope. Já nos *Ditirambos*, Baquílides invoca a Musa apenas uma vez, para fazer uma pergunta e prosseguir com a narrativa.

Ἰέρωνι Συρακοσίῳ Ἴπποις Ὀλύμπια.
 ἀριστοκάρπου Σικελίας κρέουσιν
 Δάματρα ριοστέφανόν τε κούραν
 ὕμνει, γλυκύδωρε Κλειοῖ, θοάς τ' Ὀ-
 λυμπιοδρόμους Ἰέρωνος ἵππους.
 σεύον]το γὰρ σὺν ὑπερόχῳ τε Νίκα
 σὺν Ἀγ]λαῖᾳ τε παρ' εὐρυδίναν
 Ἀλφεόν, τόθι Δ]εινομένεος ἔθηκιν
 ὄλβιον [γόνον στεφάνῳ]ν κυρῆσαι.²⁹⁸

λευκώλενε Καλλιόπα,
 στᾶσον εὐποίητον ἄρμα
 αὐτοῦ: Δία τε Κρονίδα
 ὕμνησον Ὀλύμπιον ἀρχαγὸν θεῶν,
 τόν τ' ἀκαμαντορόαν
 Ἀλφεόν, Πέλοπος τε βίαν,
 καὶ Πίσαν, ἔνθ' ὁ κλεεννὸς
 ποσσὶ νικάσας δρόμῳ
 ἦλθ]εν Φερένικος ἐς εὐπύργους Συρακόσ-
 σας Ἰέρωνι φέρων
 εὐδ]αιμονίας πέταλον.
 χρῆ δ' ἀλαθείας χάριν
 αἰνεῖν, φθόνον ἀμφοτέραισιν
 χερσὶν ἀπώσάμενον,
 εἴ τις εὖ πράσσοι βροτῶν.²⁹⁹

we will go in victory procession from Apollo's shrine in Sicyon to newly-founded Aetna, where the doors flung open wide are overwhelmed by guests, at the prosperous home of Chromius. Make a sweet song of verses! For, mounting his chariot of victorious horses, he gives the word to sing for the mother and her twin children who jointly watch over steep Pytho. There is a saying among men: a noble deed when it is accomplished should not be buried silently in the ground; and divine song is suited to boasting". Trad. Svarlien, 1990.

²⁹⁷ ΠΙΝΔΑΡΟ. *Odes Píticas*, ode 1, v.58-62 (Perseus). "Muse, hear me, and beside Deinomenes sing loud praises for the reward of the four-horse chariot. The joy of his father's victory is not alien to him. Come, let us devise a friendly song for the king of Aetna, for whom Hieron founded that city with god-built freedom, in accordance with the laws of the rule of Hyllus". Trad. Svarlien, 1990.

²⁹⁸ BAQUÍLIDES. *Epinícios*, ode 3, v.1-8 (Perseus). "Clio, giver of sweet gifts, sing the praises of the mistress of most fertile Sicily, Demeter, and of her violet-garlanded daughter, and of Hieron's swift horses, racers at Olympia; for they sped with majestic Victory and with Aglaia by the wide-whirling Alpheus, where they made the son of Deinomenes a prosperous man, a victor winning garlands". Trad. Svarlien, 1991.

²⁹⁹ BAQUÍLIDES. *Epinícios*, ode 5, v.176-190 (Perseus). "White-armed Calliope, stop your well-made chariot right there. Sing of the Olympian ruler of the gods, Zeus son of Cronus, and the untiring stream of the Alpheus, and the strength of Pelops, and Pisa, where glorious Pherenicus won victory in the race with his feet, and returned to Syracuse with its fine towers, bringing to Hieron the leaf of good fortune. For the sake of truth we must give praise, pushing away envy with both hands, if any mortal man does well". Trad. Svarlien, 1991.

Μοῦσα, τίς πρῶτος λόγων ἄρχεν δικαίων;
 Πλεισθενίδας Μενέλαος γάρνυ' θελξιεπεῖ
 φθέγγατ', εὐπέπλοισι κοινώσας Χάρισσιν³⁰⁰

Seguindo para o período clássico, Eurípides invoca as Musas nas tragédias *As Troianas* e *Helena*. Em *As Troianas*, o coro invoca a deusa para cantar um triste conto de Troia, e então começam a narrativa sobre o cavalo de Troia, a armadilha que levou a queda da cidade. Na tragédia *Helena*, as Graças e as Musas são invocadas e ordenadas por Zeus para que, através da voz, da música e da dança, as deusas tirem de Deméter a dor que ela sente pela perda de sua filha Perséfone.

Χορός
 ἀμφί μοι Ἴλιον, ὦ
 Μοῦσα, καινῶν ὕμνων
 ἄεισον ἐν δακρύοις ῥῶδ' ἀν' ἐπικήδειον:
 νῦν γὰρ μέλος ἐς Τροίαν ἰαχίσω,
 τετραβάμονος ὡς ὑπ' ἀπήνας
 Ἀργείων ὀλόμαν τάλαινα δοριάλωτος,
 ὅτ' ἔλιπον ἵππον οὐράνια
 βρέμοντα χρυσεοφάλαρον ἔνο-
 πλον ἐν πύλαις Ἀχαιοί:
 ἀνὰ δ' ἐβόασεν λεῶς
 Τρωάδος ἀπὸ πέτρας σταθείς:
 Ἴτ', ὦ πεπαυμένοι πόνων,
 τόδ' ἱερὸν ἀνάγετε ξόανον
 Ἰλιάδι Διογενεῖ κόρα.
 τίς οὐκ ἔβα νεανίδων,
 τίς οὐ γεραῖος ἐκ δόμων;
 κεχαρμένοι δ' αἰοδαῖς
 δόλιον ἔσχον ἄταν.³⁰¹

ἐπεὶ δ' ἔπαυσ' εἰλαπίνας
 θεοῖς βροτείωι τε γένει,
 Ζεὺς μελίσσων στυγίους
 Ματρὸς ὀργὰς ἐνέπει
 Βᾶτε, σεμναὶ Χάριτες,
 ἴτε, τὰν περὶ παρθένωι
 Δηῶ θυμωσαμένην
 ἔλῦπαν ἐξάλλάξατ' ἄλαλαῖ
 Μοῦσαί θ' ὕμνοισι χορῶν³⁰²

³⁰⁰ BAQUÍLIDES. *Ditirambos 1*, ode 15, v.47-49 (Perseus). “Muse, who was the first to begin the words of justice? Menelaus son of Pleisthenes spoke with enchanting words and voice, having conferred with the Graces with beautiful robes”. Trad. Svarlien, 1991.

³⁰¹ EURÍPIDES. *As Troianas*, v.511-530. “Chorus: Sing me, Muse, a tale of Troy, a funeral dirge in strains unheard as yet, with tears; for now I will uplift for Troy a piteous chant, telling how I met my doom and fell a wretched captive to the Argives by reason of a four-footed beast that moved on wheels, when Achaea's sons left at our gates that horse, loud rumbling to the sky, with its trappings of gold and its freight of warriors; and our people cried out as they stood upon the rocky citadel, “Up now, you whose toil is over, and drag this sacred image to the shrine of the Zeus-born maiden, goddess of our Ilium!” Forth from his house came every youth and every grey-head too; and with songs of joy they took the fatal snare within”. Trad. Coleridge, 1891.

³⁰² EURÍPIDES. *Helena*, v.1337-1345 (TLG). “Quando cessou as festas / aos Deuses e aos mortais, Zeus adoçando a horrída / cólera da Mãe conclama: 1340 / “Vinde, Graças venerandas, / “e alterai com alarido / “a dor de Deo furiosa / “por amor da filha! Vinde, / “Musas, com hinos corais!” Trad. Torrano, 2017.

Em Aristófanes, encontramos oito ocorrências de invocação às Musas em diferentes obras, mas nenhuma presente no proêmio. As invocações em sua maioria, relacionam-se com a esfera musical, seja para ajudar no canto, para homenagear alguém ou celebrar algo, para dar início ao coro, para inspirar uma canção de amor, ou ainda, para influir a dança.

Χορός
 Μοῦσα σὺ μὲν πολέμους ἀπωσαμένη μετ' ἔμοῦ
 τοῦ φίλου χόρευσον,
 κλείουσα θεῶν τε γάμους ἀνδρῶν τε δαΐτας
 καὶ θαλίας μακάρων: σοὶ γὰρ τάδ' ἐξ ἀρχῆς μέλει.
 ἦν δέ σε Καρκίνος ἐλθῶν
 ἀντιβολῆ μετὰ τῶν παίδων χορεῦσαι,
 μήθ' ὑπάκουε μήτ' ἔλθῃς
 συνέριθος αὐτοῖς,
 ἀλλὰ νόμιζε πάντας
 ὄρτυγας οἰκογενεῖς γυλιαύχενας ὄρχηστὰς
 νανοφυεῖς σφυράδων ἀποκνίσματα μηχανοδίφας.
 καὶ γὰρ ἔφασχ' ὁ πατήρ ὁ παρ' ἐλπίδας
 εἶχε τὸ δρᾶμα γαλήν τῆς ἐσπέρας ἀπάγξαι³⁰³

Ἀγάθων
 ἄγε νυν ὄλβιζε Μοῦσα
 χρυσεῶν ῥύτορα τόξων
 Φοῖβον, ὃς ἰδρύσατο χώρας
 γύαλα Σιμουντίδι γᾶ.
 Χορὸς Ἀγάθωνος
 χαῖρε καλλίστας ἀοιδᾶς
 Φοῖβ' ἐν εὐμούσοισι τιμαῖς
 γέρας ἱερὸν προφέρων.³⁰⁴

Χορός
 Μοῦσα χορῶν ἱερῶν: ἐπίβηθι καὶ ἔλθ' ἐπὶ τέρψιν ἀοιδᾶς ἐμᾶς,
 τὸν πολὺν ὀψομένη λαῶν: ὄχλον, οὗ σοφίαι
 μυρίαί κάθηνται
 φιλοτιμότεραι Κλεοφῶντος, ἐφ' οὗ δὴ χεῖλεσιν ἀμφιλάλοισι
 δεινὸν ἐπιβρέμεται
 Θρηκία χελιδῶν
 †ἐπὶ βάρβαρον ἐζομένη πέταλον: †
 κελαδεῖ δ' ἐπὶ κλαυτον ἀηδόνιον νόμον, ὡς ἀπολεῖται,
 κᾶν ἴσαι γένωνται.³⁰⁵

³⁰³ ARISTÓFANES. *A Paz*, v.775-795 (Perseus). “Primeiro semicoro: E tu, Musa, manda a Guerra pular e dançar comigo, celebrando as núpcias dos deuses, as farras dos homens e as festas alegres / dos bem-aventurados, pois são esses os assuntos que preferes desde o início dos tempos (II0-A). Mas se Carcino vier / pedir-te para dançar com seus filhos, não ouças o que eles disserem, não sigas em sua companhia; trata-os como se fossem/codornas, dançarinos com o pescoço do tamanho do saco dos soldados, anões, merda de cabra, trapaceiros. O pai deles também / queria que a peça que, contra a expectativa geral, ele tinha conseguido apresentar, fosse engolida de noite por um gato”. Trad. Kury, 2004.

³⁰⁴ ARISTÓFANES. *As Tesmoforiantes*, v.107-115. “Agathon: Oh! Muse! glorify Phoebus with his golden bow, who erected the walls of the city of the Simois. / Agathon's Chorus: To thee, oh Phoebus, I dedicate my most beautiful songs; to thee, the sacred victor in the poetical contests”. Trad. O'Neill, 1938.

³⁰⁵ ARISTÓFANES. *As Rãs*, v.675-685 (Perseus). “Coro: Musa, dá início aos coros sagrados, vem trazer beleza / ao nosso canto. Vem ver esta multidão numerosa, onde / abundam conhecedores sem conta, com mais pergaminhos / do que o Cleofonte; nos seus lábios bilingues pipila – / coisa horrível! – uma andorinha trácia, pousada em

ΓΡΑΥΣ Α' τί ποθ' ἄνδρες οὐχ ἤκουσιν; ὦρα δ' ἦν πάλαι·
 ἐγὼ δὲ καταπεπλασμένη ψιμυθίῳ
 ἔστηκα καὶ κροκωτὸν ἠμφιεσμένη
 ἀργός, μινυρομένη τι πρὸς ἑμαυτὴν μέλος,
 παίζουσα. πῶς ἂν περιλάβοιμ' αὐτῶν τινὰ
 παρίοντα; Μοῦσαι, δεῦρ' ἴτ' ἐπὶ τοῦμόν στόμα,
 μελύδριον εὐροῦσαί τι τῶν Ἴωνικῶν.³⁰⁶

Por fim, Platão não invoca as Musas no proêmio de nenhuma das suas obras. As três invocações encontradas estão presentes do decorrer de *Fedro*, *Eutidemo* e *Crítias*. Contudo, é apenas em *Fedro* que o filósofo invoca as Musas dirigindo-se diretamente a elas, pedindo às deusas que auxiliem no discurso que irá começar. Nos outros trechos, a invocação acontece por via de discurso indireto.

ΣΩ. Ἄγετε δὴ, ὦ Μοῦσαι, εἴτε δι' ᾠδῆς εἶδος λίγειαί,
 εἴτε διὰ γένος μουσικὸν τὸ Λιγύων ταύτην ἔσχετ' ἐπωνυ-
 μίαν, “ζύμ μοι λάβεσθε” τοῦ μύθου, ὃν με ἀναγκάζει
 ὁ βέλτιστος οὐτοσί λέγειν, ἵν' ὁ ἑταῖρος αὐτοῦ, καὶ πρότερον
 δοκῶν τούτῳ σοφὸς εἶναι, νῦν ἔτι μᾶλλον δόξη.³⁰⁷

ὥστ' ἔγωγε, καθάπερ οἱ
 ποιηταί, δέομαι ἀρχόμενος τῆς διηγήσεως Μούσας τε καὶ
 Μνημοσύνην ἐπικαλεῖσθαι³⁰⁸

ὦ Κριτία· προίεναι τε οὖν ἐπὶ τὸν λόγον ἀνδρείως χρῆ,
 καὶ τὸν Παίωνα τε καὶ τὰς Μούσας ἐπικαλούμενον τοὺς
 παλαιούς πολιτας ἀγαθοὺς ὄντας ἀναφαίνειν τε καὶ ὑμνεῖν.³⁰⁹

2.5 FUNÇÕES

bárbaro / galho. É uma trova chorosa de rouxinol que ela entoa, / porque o pobre está lixado, mesmo se houver empate / na votação”. Trad. Silva, 2014.

³⁰⁶ ARISTÓFANES. *Mulheres na assembleia*, v.887-883 (TLG). “First Old Woman Leaning out of the window of one house. How is this? no men are coming? And yet it must be fully time! Then it is for naught that I have painted myself with white lead, dressed myself in my beautiful yellow robe, and that I am here, frolicking and humming between my teeth to attract some passer-by! Oh, Muses, alight upon my lips, inspire me with some soft Ionian love-song!” Trad. O'Neill, 1938.

³⁰⁷ PLATÃO. *Fedro*, seção 237a-237b. “Sócrates - invoco-vos, Musas de canto cristalino, quer este epíteto vos venha da suavidade do vosso canto, quer da vocação musical do povo lígio. Oferecei-me o apoio da vossa mão no discurso que este cavalheiro me obriga a pronunciar, para que o homem, cujo talento ele tanto admira, se torne ainda mais admirado!” Trad. Gomes, 2000.

³⁰⁸ PLATÃO. *Eutidemo*, seção 275c-275b. “Consequently, like the poets, I must needs begin my narrative with an invocation of the Muses and Memory”. Trad. Lamb, 1967.

³⁰⁹ PLATÃO. *Crítias*, seção 275c-275b. “Crítias; wherefore you must go forward to your discoursing manfully, and, invoking the aid of Paion and the Muses, exhibit and celebrate the excellence of your ancient citizens”. Trad. Lamb, 1925.

A partir do levantamento de dados,³¹⁰ foi possível destacar algumas funções mais frequentemente atribuídas às Musas, seja através de invocações, pedidos ou menções que relacionem às deusas com certas práticas. Com base no mapeamento do banco de dados, foram destacadas as funções relacionadas ao canto e à voz, à dança, à narrativa, ao prazer e esquecimento dos males, à concessão de fama e glória, e por fim, a homenagens e comemorações. Em alguns casos, é atribuída à Musa uma função de ouvinte ao invés de fonte informação e/ou inspiração – como será visto em maior detalhe no próximo capítulo.

Uma mesma menção às deusas, porém, pode estar relacionada à música, à dança ou à narrativa. Em alguns “gêneros literários”, como a epopeia e as odes, a narrativa acontece através do canto, e nas obras teatrais, tais como a tragédia e a comédia, a dança faz parte da apresentação. Dessa forma, as funções se mesclam, não sendo possível separar todos os trechos em categorias específicas. Posto isto, serão listadas abaixo as ocorrências que parecem se referir exclusivamente a uma certa função, a fim de assinalar os diferentes encargos atribuídos às Musas.

2.5.1 Voz e canto

A função mais frequente encontrada nas obras pesquisadas está relacionada com o canto.³¹¹ Nas epopeias do período arcaico, as menções às deusas relativas ao canto e à voz aparecem, no mínimo, quatorze vezes nos *Hinos Homéricos*, em oito momentos nos poemas de Homero, e dezoito vezes nas obras de Hesíodo. Na *Elegia* de Teógnis é mencionada uma canção proferida pelas Musas e pelas Graças.

Μουσάων ἄρχωμαι Απόλλωνός τε Διός τε
 ἐκ γὰρ Μουσάων καὶ ἐκηβόλου Απόλλωνος
 ἄνδρες ἀοιοδοὶ ἔασιν ἐπὶ χθονὶ καὶ κιθαρισταί,
 ἐκ δὲ Διὸς βασιλῆες· ὁ δ' ὄλβιος ὃν τινα Μοῦσαι
 φίλωνται· γλυκερὴ οἱ ἀπὸ στόματος ῥέει αὐδή.³¹²

οἱ δ' ἐπ' ὄνειθα' ἐτοῖμα προκείμενα χεῖρας ἴαλλον.
 αὐτὰρ ἐπεὶ πόσιος καὶ ἐδητύος ἐξ ἔρον ἔντο,
 μοῦσ' ἄρ' ἀοιδὸν ἀνήκεν ἀειδέμεναι κλέα ἀνδρῶν,
 οἴμης τῆς τότ' ἄρα κλέος οὐρανὸν εὐρὺν ἴκανε,
 νεῖκος Ὀδυσσεύος καὶ Πηλεΐδew Ἀχιλλῆος,
 ὡς ποτε δηρίσαντο θεῶν ἐν δαιτὶ θαλεῖῃ
 ἐκπάγλοις ἐπέεσσιν, ἄναξ δ' ἀνδρῶν Ἀγαμέμνων

³¹⁰ Ver Apêndice.

³¹¹ Foram consideradas as obras que possuem tradução para o português ou inglês.

³¹² *Hinos Homéricos*. Hino 25, v.1-5 (TLG). “Começarei pelas Musas, por Apolo e por Zeus, / pois graças às Musas e a Apolo, que fere de longe, / existem sobre a terra homens que cantam e tocam a cítara / e, graças a Zeus, reis. Afortunado é aquele a quem as Musas / amam, doce é a voz que flui de sua boca”. Trad. Rosa [et al.], 2010.

χαῖρε νόω, ὃ τ' ἄριστοι Ἀχαιῶν δηριόωντο.
ὥς γάρ οἱ χρεῖων μυθήσατο Φοῖβος Ἀπόλλων
Πυθοῖ ἐν ἠγαθέῃ, ὅθ' ὑπέρβη λάινον οὐδὸν
χρησόμενος: τότε γάρ ῥα κυλίνδετο πήματος ἀρχὴ
Τρωσὶ τε καὶ Δαναοῖσι Διὸς μεγάλου διὰ βουλάς.³¹³

Ἐν δ' ἦν ἀθανάτων ἱερὸς χορὸς: ἐν δ' ἄρα μέσσω
ἱμερόεν κιθάριζε Διὸς καὶ Λητοῦς υἱὸς
χρυσείῃ φόρμιγγι· [θεῶν δ' ἔδος ἀγνὸς Ὀλυμπος
ἐν δ' ἀγορῇ, περὶ δ' ὄλβος ἀπείριτος ἐστεφάνωτο
ἀθανάτων ἐν ἀγῶνι·] θεαὶ δ' ἐξῆρχον ἀοιδῆς
Μοῦσαι Πιερίδες, λιγὴν μελομένης εἰκυῖαι.³¹⁴

Μοῦσαι καὶ Χάριτες, κοῦραι Διός, αἶ ποτε Κάδμου
ἐς γάμον ἐλθοῦσαι καλὸν ἀείσατ' ἔπος,³¹⁵

O canto é a função mais presente nas odes de Píndaro e Baquilides, aparecendo nesses autores trinta e cinco e onze vezes respectivamente. Em tais trechos, as Musas são elogiadas pela sua bela voz, ou invocadas para iniciar o canto, ou ainda para conceder a doce voz aos poetas.

τὸν μὲν οὐδὲ θανόντ' ἀοιδαὶ ἔλιπον,
ἀλλὰ οἱ παρά τε πυρὰν τάφον θ' Ἑλικώνιαι παρθένοι
στάν, ἐπὶ θρήνόν τε πολύφαμον ἔχεαν.
ἔδοξ' ἄρα τόδ' ἀθανάτοις,
ἐσλόν γε φῶτα καὶ φθίμενον ὕμνοις θεῶν διδόμεν.
τὸ καὶ νῦν φέρει λόγον, ἔσσυταί τε
Μοισαῖον ἄρμα Νικοκλέος
μνᾶμα πυγμάχου κελαδῆσαι.³¹⁶

πρόφρων δὲ καὶ κείνοις ἄειδ' ἐν Παλίῳ
Μοισᾶν ὁ κάλλιστος χορὸς, ἐν δὲ μέσαις
φόρμιγγ' Ἀπόλλων ἐπτάγλωσσον χρυσέῳ πλάκτρῳ διώκων
ἀγεῖτο παντοίων νόμων: αἱ δὲ πρότιστον μὲν ὕμνησαν Διὸς ἀρχόμεναι σεμνὰν Θέτιν
Πηλέα θ'³¹⁷

³¹³ HOMERO. *Odisseia*, canto 8, v.71-82 (Perseus). “E todos lançaram mãos às iguarias que tinham à sua frente. / Mas depois de afastarem o desejo de comida e bebida, / a Musa inspirou o aedo a cantar as célebres façanhas de heróis: / era um canto cuja fama chegara já ao vasto céu – / a contenda entre Ulisses e Aquiles, filho de Peleu. / O tema era como outrora se injuriaram no banquete divino / com palavras violentas; e Agamêmnon, soberano dos homens, / se regozijou no espírito, ao injuriarem-se os mais nobres dos Aqueus. / Pois assim lhe dera Febo Apolo uma indicação oracular, / na sagrada Delfos, quando transpôs a soleira de pedra / para interrogar o deus. E daí rolou o início da desgraça / para Troianos e Dânaos, por vontade do grande Zeus”. Trad. Lourenço, 2011.

³¹⁴ HESÍODO. *Escudo de Héacles*, v.201-206 (TLG). “And there was the holy company of the deathless gods: and in the midst the son of Zeus and Leto played sweetly on a golden lyre. There also was the abode of the gods, pure Olympus, and their assembly, and infinite riches were spread around in the gathering of the deathless gods. Also the goddesses, the Muses of Pieria were beginning a song like clear-voiced singers”. Trad. Evelyn-White, 1914.

³¹⁵ TEÓGNIS. *Elegia*, livro 1, v.14-15.

³¹⁶ PÍNDARO. *Odes Ístmicas*, ode 8, v.56-63. “Even when he was dead songs did not forsake him; beside his pyre and tomb the Muses of Helicon stood, and poured over him the many-voiced dirge. It proved to be the will of the immortals [60] to make a noble man, even when dead, a theme for the hymns of goddesses; and even now this brings up a subject for words, and the Muses' chariot rushes forward to shout praises in memory of Nicocles the boxer”. Trad. Svarlien, 1990.

³¹⁷ PÍNDARO. *Odes Neméias*, ode 5, v.22-26. “The most beautiful chorus of Muses sang gladly for the Aeacids on Mt. Pelion, and among them Apollo, sweeping the seven-tongued lyre with a golden plectrum, led all types of

ἀλλὰ νῦν ἑκαταβόλων Μοισᾶν ἀπὸ τόξων
 Δία τε φοινικοστερόπαν σεμνόν τ' ἐπίνειμαι
 ἀκ' ῥωτήριον Ἴλιδος
 τοιοῖσδε βέλεσσιν,
 τὸ δὴ ποτε Λυδὸς ἦρος Πέλοψ
 ἐξάρατο κάλλιστον ἔδ' ἄνδρα Ἴπποδαμείας
 πτερόεντα δ' ἴει γλυκύν
 Πυθῶνάδ' οἷστόν· οὔτοι χαμαιπετέων λόγων ἐφάψ
 εαι,
 ἀνδρὸς ἀμφὶ παλαίσμασιν φόρμιγγ' ἐλελίζων
 κλεινᾶς ἐξ Ὀπόεντος· αἰνήσασις ἔκαι υἱόν,
 ἂν Θέμις θυγάτηρ τέ οἱ σώτειρα λέλογγεν
 μεγαλόδοξος Εὐνομία, θάλλει δ' ἀρεταῖσιν
 σόν τε, Κασταλία, πάρα
 Ἄλφειοῦ τε ῥέεθρον.³¹⁸

ἅ δ' ἀλαθεία φιλεῖ
 νικᾶν, ὃ τε πανδαμάτωρ
 χρόνος τὸ καλῶς
 ἐ]ργμένον αἰὲν ἀ[έξει:
 δυσμενέων δὲ μα[ταία
 γλῶσσ' ἀ[ιδ]ῆς μιν[ύθει
 ἐλπίδι θυμὸν ἰαίνει:
 τᾶ καὶ ἐγὼ πίσυνο[ς
 φοινικοκραδέμνοισ[ι Μούσαις
 ὕμνων τινὰ τάνδε ν[εόπλοκον δόσιν
 φαίνω, ξενίαν τε [φιλά-
 γλαον γεραίρω,
 τὰν ἐμοὶ Λάμπων [παρέχων χάριν οὐ
 βληχρὰν ἐπαθήσασις τ[ίει,
 τὰν εἴ γ' ἐτύμως ἄρα Κλειῶ
 πανθαλῆς ἐμαῖς ἐνέσταξ[εν φρασίν,
 τερψιεπεῖς νιν ἀοιδαὶ
 παντὶ καρύζοντι λαῶ.³¹⁹

As tragédias de Ésquilo e Eurípides trazem menções ao canto das Musas. Em *As Suplicantes*, Ésquilo fala de canções dos *aedos* inspiradas pelas deusas, e de melodias que se conectam com a lira. Eurípides por sua vez, menciona as deusas em aproximadamente vinte momentos, fazendo diferentes associações com a canção. Nas tragédias *Ifigénia entre os Tauros*

strains. And the Muses began with a prelude to Zeus, then sang first of divine Thetis and of Peleus”. Trad. Svarlien, 1990.

³¹⁸ ΠÍNΔΑΡΟ. *Odes Olímpicas*, ode 9, v.5-18. “But now, from the bow of the Muses who, shooting from afar, send a shower of such arrows of song as these on Zeus of the red lightning-bolt and on the sacred height of Elis, which once the Lydian hero Pelops won as the very fine dowry of Hippodameia. And shoot a winged sweet arrow to Pytho; for your words will not fall to the ground, short of the mark, when you trill the lyre in honor of the wrestling of the man from renowned Opus. Praise Opus and her son; praise her whom Themis and her glorious daughter, the savior Eunomia, have received under their protection; she flourishes with excellence beside your stream, Castalia, and beside the Alpheus”. Trad. Svarlien, 1990.

³¹⁹ ΒΑΚΥÍΛΙΔΕΣ. *Epínicios*, ode 13, v.204-231 (Perseus). “But truth tends to win the victory, and all-subduing time always [preserves] a fine deed. The [vain speech] of enemies diminishes, unseen ... 3 ... warms the spirit with hope. With such hope I too, trusting in the [Muses] with their crimson headdresses, present a [crown] of songs, [of newly-combed wool], and honor the splendor-loving hospitality which [you], Lampon, [have provided] for me; may you not regard [my gift for your son] as slight. And if it truly is flourishing Clio who has distilled this gift in my [mind], songs filled with words of delight will proclaim him to all the people”. Trad. Svarlien, 1991.

e *Helena*, Eurípides fala sobre os cantos fúnebres e tristes das Musas. Em *Reso*, o poeta faz referências à “voz melodiosa da Musa que faz hinos” em diferentes momentos.

καρποτελῆ δέ τοι Ζεὺς ἐπικραινέτω
 φέρματι γᾶν πανόρωι,
 πρόνομα δὲ βότ’ ἀγροῖς πολύγωνα τελέθει,
 τὸ πᾶν δ’ ἐκ δαμόνων λάχοιεν.
 εὐφημον δ’ ἐπὶ βωμοῖς
 μοῦσαν θείατ’ ἀοιδοί,
 ἀγνῶν τ’ ἐκ στομάτων φερέ-
 σθω φῆμα φιλοφόρμιγξ.³²⁰

Χορός
 ἀντιψάλμους ᾠδὰς ὕμνων τ’
 Ἀσητᾶν σοι βάρβαρον ἀχὰν
 δεσποίνα γ’ ἐξαδάσσω,
 τὰν ἐν θρήνοισιν μοῦσαν
 νέκυσι μελομένα, τὰν ἐν μολπαῖς
 Ἄιδας ὕμνεϊ δίχα παϊάνων.
 οἴμοι, τῶν Ἀτρειδᾶν οἴκων:
 ἔρρει φῶς σκήπτρων, οἴμοι,
 πατρώων οἴκων.
 ἦν ἐκ τῶν εὐόλβων Ἄργει
 βασιλέων ἀρχά,
 μόχθος δ’ ἐκ μόχθων ἄσσει:
 δινεουσῆσαις ἵπποισι ῥίφαί
 Πέλοπος πταναῖς: ἀλλάξας δ’ ἐξ
 ἔδρας ἱερὸν ἱερὸν ὄμμ’ ἀυγᾶς
 ἄλιος. [...] ³²¹

Ἐλ. ὦ μεγάλων ἀχέων καταβαλλομένα μέγαν οἶκτον
 ποῖον ἀμιλλαθῶ γόον ἢ τίνα μοῦσαν ἐπέλθω
 δάκρυσιν ἢ θρήνοις ἢ πένθεσιν; αἰαῖ.³²²

Ἐκ. παῖ τῆς μελωιδοῦ μητέρος Μουσῶν μιᾶς
 Θρηκός τε ποταμοῦ Στρυμόνος, φιλῶ λέγειν
 τάληθές αἰεὶ κού διπλοῦς πέφυκ’ ἀνήρ.³²³

καὶ νῦν ἐπ’ εὐτυχοῦντι Τρωϊκῶι στρατῶι
 ἦκω πορεύουσ’ ἄνδρα σοι μέγαν φίλον,
 τῆς ὕμνοποιοῦ παῖδα Θρηκικιον θεᾶς
 [Μούσης· πατρὸς δὲ Στρυμόνος κικλήσκειται].³²⁴

³²⁰ ÉSQUILO. *As Suplicantes*, v.669-697 (TLG). “E que Zeus torne verdadeiramente fértil esta terra, / em colheitas de todas as estações; sejam fecundos/os rebanhos que pascem nos campos, e toda a espécie de / benesses lhes venha dos deuses. Que os aedos entoem, / junto aos altares, canções inspiradas pelas musas, e/que de lábios sem mácula brote uma melodia amante da / lira”. Trad. Jesus, 2012.

³²¹ EURÍPIDES. *Ifigénia entre os Tauros*, v.179-195 (Perseus). “Coro: Entoo-te cânticos responsórios e hinos asiáticos / que são como ruídos bárbaros, senhora. Aos mortos a Musa / canta lamentos / fúnebres e hinos a Hades, bem diferentes dos péans. Ai de mim! Ai da casa dos Atridas! A / luz do ceptro extingue-se, ai de mim, ai da casa do meu pai. / †Outrora, o poder pertencia aos reis de Argos, mas / desgraças sucederam-se sem cessar a outras desgraças† <> / e os cavalos alados de Pélops deram a volta, alterando a rota/da sagrada †luz do olho de Hélio†”. Trad. Rodrigues, 2014.

³²² EURÍPIDES. *Helena*, v.164-166. “HELENA: Em grande lamento de grandes dores, / que gemido emitir, que Musa visitar, / com lágrimas, lástimas e luto? Aiaí!” Trad. Torrano, 2017.

³²³ EURÍPIDES. *Reso*, v.393-395. “HEITOR: Ó filho da melodiosa mãe Musa / e rio trácio Estrímon, amo dizer/sempre a verdade, dois não sou”. Trad. Torrano, 2013.

³²⁴ EURÍPIDES. *Reso*, v.649-652 “Agora à tropa troiana de boa sorte / venho te conduzindo grande amigo / filho

Em Aristófanes, a maioria das menções às Musas se relacionam com a canção, ora solicitando que as deusas deem voz ao cantor, ora referindo-se aos cantos divinos ou aos coros sagrados dos *aedos*.

Χο. Μοῦσα λοχμαία, [στρ.
τιοτιοτιοτιοτίγξ,
ποικίλη, μεθ' ἧς ἐγὼ νά-
παισί <τε καὶ> κορυφαῖς ἐν ὀρεΐαις,
τιοτιοτιοτιοτίγξ,
ἰζόμενος μελίας ἐπι φυλλοκόμου,
τιοτιοτιοτιοτίγξ,
δι' ἐμῆς γένυος ξουθῆς μελέων
Πανὶ νόμους ἱεροῦς ἀναφαίνω
σεμνά τε Μητρὶ χορευμάτων ὀρεΐα,
τοτοτοτοτοτοτοτοτοτίγξ,³²⁵

ὁδὶ δὲ καὶ τὸς ἐστίν. ἀλλὰ χρὴ θεᾶς
Μούσης ἀνοίγειν ἱερὸν εὐφημον στόμα.³²⁶

ΘΕΡΑΠΩΝ εὐφημος πᾶς ἔστω λαός,
στόμα συγκλήσας· ἐπιδημεῖ γὰρ
θίασος Μουσῶν ἔνδον μελάθρων
τῶν δεσποσύνων μελοποιῶν.
ἐχέτω δὲ πνοᾶς νήνεμος αἰθὴρ,
κῦμά τε πόντου μὴ κελαδεῖτω
γλαυκόν³²⁷

Platão por sua vez, fala das Musas e de suas diferentes funções em seus diálogos filosóficos. Relacionado ao canto, em *Fedro* a personagem Sócrates invoca as Musas para que lhe ajudem no discurso que Fedro o pediu para fazer. Sócrates também fala do epíteto *λίγεια* (“canto cristalino”), que diz poder vir da suavidade do canto das deusas, ou da vocação musical do povo lígio. Segundo a tradução e notas de Pinharanda Gomes,³²⁸ os lígios são o povo originário da Ligúria, “em grego o substantivo lígio significa também voz agradável, canto sonoro. Platão usa o efeito estilístico combinando *λίγεια* com *λιγίων*”.³²⁹

trácio da Deusa que faz hinos / Musa, e tem nome do pai Estrímon”. Trad. Torrano, 2013.

³²⁵ ARISTÓFANES. *As Aves*, v.737-747. “Musa dos bosques, de acordes variados, tio, tio, tiotinx, respousando sob a folhagem de um freixo, tio, tio, tio, tio, tiotinx, tiro de minha garganta flexível cantos sagrados que animam as danças sacrossantas em honra de Pã e da mãe de todos os deuses. To to to to to tinx!” Trad. Kury, 2004.

³²⁶ ARISTÓFANES. *As Aves*, v.1718-1719 (TLG). “Mas ei-lo aqui, o próprio! Que a Musa / divina abra seus lábios sagrados para cantos propícios!” Trad. O’Neill, 1938.

³²⁷ ARISTÓFANES. *As Tesmoforiantes*, v.39-45. “ESCRAVO: Na porta da casa, com ar solene. Recolha-se o povo todo e se faça silêncio, pois aqui mora um coro sagrado das Musas, na casa de meu senhor, pronto para compor um hino. Que o Éter sereno contenha seus ventos, que as ondas verdes do mar não façam barulho”. Trad. Kury, 2004.

³²⁸ Gomes, 2000.

³²⁹ Gomes, 2000.

Σωκράτης

ἄγετε δὴ, ὦ Μοῦσαι, εἴτε δι' ᾧδῆς εἶδος λίγειαί, εἴτε διὰ γένος μουσικὸν τὸ Λιγύων ταύτην ἔσχετ' ἐπωνυμίαν, 'ξὺμ μοι λάβεσθε' τοῦ μύθου, ὃν με ἀναγκάζει ὁ βέλτιστος οὔτωσι λέγειν, ἴν' ὁ ἐταῖρος αὐτοῦ, καὶ πρότερον δοκῶν τούτῳ σοφὸς εἶναι, νῦν ἔτι μᾶλλον δόξη.³³⁰

Ainda em *Fedro*, é narrado o mito da origem das cigarras e do canto que surgiram com o nascimento das Musas. No mito, Platão menciona cultos e funções específicas de algumas das Musas, como Terpsícore que é associada às danças corais, Érato que é apresentada como a responsável pelas poesias de amor, e Calíope e Urânia que são associadas à filosofia.

Σωκράτης

οὐ μὲν δὴ πρέπει γε φιλόμουσον ἄνδρα τῶν τοιούτων ἀνήκοον εἶναι. λέγεται δ' ὡς ποτ' ἦσαν οὔτοι ἄνθρωποι τῶν πρὶν μούσας γεγονέναι, γενομένων δὲ Μουσῶν καὶ φανείσης ᾧδῆς οὔτως ἄρα τινὲς τῶν τότε ἐξεπλάγησαν ὑφ' ἡδονῆς, ὥστε ἄδοντες ἠμέλησαν σίτων τε καὶ ποτῶν, καὶ ἔλαθον τελευτήσαντες αὐτούς: ἐξ ὧν τὸ τεττίγων γένος μετ' ἐκεῖνο φύεται, γέρας τοῦτο παρὰ Μουσῶν λαβόν, μηδὲν τροφῆς δεῖσθαι γενόμενον, ἀλλ' ἄσιτόν τε καὶ ἄποτον εὐθὺς ἄδειν, ἕως ἂν τελευτήσῃ, καὶ μετὰ ταῦτα ἔλθὼν παρὰ μούσας ἀπαγγέλλειν τίς τίνα αὐτῶν τιμᾶ τῶν ἐνθάδε. Τερψιχόρα μὲν οὖν τοὺς ἐν τοῖς χοροῖς τετιμηκότας αὐτὴν ἀπαγγέλλοντες ποιουσι προσφιλεστέρους, τῇ δὲ Ἐρατοῖ τοὺς ἐν τοῖς ἐρωτικοῖς, καὶ ταῖς ἄλλαις οὔτως, κατὰ τὸ εἶδος ἐκάστης τιμῆς: τῇ δὲ πρεσβυτάτῃ Καλλιόπῃ καὶ τῇ μετ' αὐτὴν Οὐρανίᾳ τοὺς ἐν φιλοσοφίᾳ διάγοντάς τε καὶ τιμώντας τὴν ἐκείνων μουσικὴν ἀγγέλλουσιν, αἱ δὲ μάλιστα τῶν Μουσῶν περὶ τε οὐρανὸν καὶ λόγους οὔσαι θεῖους τε καὶ ἀνθρωπίνους ἴασιν καλλίστην φωνήν. πολλῶν δὲ οὖν ἔνεκα λεκτέον τι καὶ οὐ καθευδητέον ἐν τῇ μεσημβρίᾳ.³³¹

A maior frequência do canto nas obras consultadas pode ser uma indicação de que essa era, senão a principal função das Musas, talvez a mais popularmente conhecida na sociedade grega arcaica e clássica.

³³⁰ PLATÃO. *Fedro*, seção 237a-237b (Perseus). “Sócrates - invoco-vos, Musas de canto cristalino, quer este epíteto vos venha da suavidade do vosso canto, quer da vocação musical do povo lígio. Ofereci-me o apoio da vossa mão no discurso que este cavalheiro me obriga a pronunciar, para que o homem, cujo talento ele tanto admira, se torne ainda mais admirado!” Trad. Gomes, 2000.

³³¹ PLATÃO. *Fedro*, seção 259b-259d. “Sócrates - Na verdade, não fica bem ignorar tais coisas a um homem tão dado às musas! Mas ouve a lenda: Outrora, as cigarras eram homens, homens que viveram antes do nascimento das musas. Quando estas vieram ao mundo, e trouxeram a revelação do canto, alguns homens desse tempo deixaram-se sugestionar de tal maneira por esse canto que, assim embevecidos, se esqueciam de comer e de beber, tendo morrido sem dar por isso! É justamente desses homens que provém a espécie das cigarras, que recebeu das musas o privilégio de, uma vez surgida, não ter qualquer necessidade de se alimentar, podendo por isso, com o estômago vazio e o papo seco, cantar sempre, desde que nasce até que morre, até ao momento de voltar para junto das musas a dar conta dos homens que, aqui na terra, rendem culto às musas! Assim, a Terpsícore dizem o nome dos que a honram participando nos coros de dança, deste modo os tornando mais estimados por ela; a Érato, dizem o nome dos que compõem poesias de amor, e assim procedem em relação às outras musas, de acordo com a característica peculiar de cada uma delas. À mais velha de todas, Calíope, bem como à sua companheira mais nova, Urânia, as cigarras revelam o nome dos homens que se dedicam à filosofia, e compõem a música por elas preferida, pois, entre todas as musas, tendo o céu como objectivo primeiro e os problemas de ordem divina e humana, são elas que se fazem ouvir nos mais ternos cantos. Por isso temos mil motivos para conversarmos e para não deixarmos invadir pela madorra, à hora do meio-dia”. Trad. Gomes, 2000.

2.5.2 Dança

Inserida na esfera musical, a dança aparece frequentemente relacionada ao canto. Logo nos primeiros versos na *Teogonia*, Hesíodo menciona as Musas que dançam com os pés suaves sobre o altar de Zeus. O *Hino Homérico a Hermes* também se refere às Musas que amam a dança e a música, que inclui o canto e as flautas:

μουσάων Ἑλικωνιάδων ἀρχώμεθ' αἰείδειν,
αἴθ' Ἑλικῶνος ἔχουσιν ὄρος μέγα τε ζάθεόν τε
καί τε περι κρήνην ἰοειδέα πόσσ' ἀπαλοῖσιν
ὄρχεῦνται καὶ βωμὸν ἐρισθενέος Κρονίωνος.³³²

καὶ γὰρ ἐγὼ Μούσῃσιν Ὀλυμπιάδεσσιν ὀπηδός,
τῆσι χοροὶ τε μέλουσι καὶ ἀγλαὸς οἶμος αἰοιδῆς
καὶ μολπῆ τεθαλυῖα καὶ ἱμερόεις βρόμος αὐλῶν·
ἀλλ' οὐ πῶ τί μοι ὦδε μετὰ φρεσὶν ἄλλο μέλησεν
οἷα νέων θαλίης ἐνδέξια ἔργα πέλονται.³³³

Píndaro relaciona as Musas com a dança em duas passagens das *Odes Píticas*, inseridas em momentos festivos ou alegres. Nessas passagens, a dança aparece acompanhada da voz e de instrumentos musicais, como a lira e a flauta.

Χρυσέα φόρμιγξ, Ἀπόλλωνος καὶ ἰοπ' ἰοκάμων
σύνδικον Μοισῶν κτέανον τᾶς ἀκούει
μὲν βάσις ἀγ' λαῖας ἀρχά,
πείθονται δ' αἰοῖδοι σάμασιν
ἀγησιχόρων ὅποταν προοιμίων
ἀμβολὰς τεύχῃς ἐλελιζομένα.³³⁴

Μοῖσα δ' οὐκ ἀποδαμεῖ
τρόποις ἐπὶ σφετέροισι· παντᾶ δὲ χοροὶ παρθένων
λυρᾶν τε βοαὶ καναχαί τ' αὐλῶν δονέονται·
δάφνα τε χρυσέα κόμας ἀναδήσαντες εἰλαπινάζουσιν εὐφρόνως.³³⁵

³³² HESÍODO. *Teogonia*, v.2-4 (Perseus). “Pel as Musas do Hélicon começemos a cantar, / elas que o Hélicon ocupam, monte grande, numinoso / em volta de fonte violácea com pés macios / dançam, e do altar do mui possante filho de Crono”. Trad. Werner, 2013.

³³³ *Hinos Homéricos*, hino 4, v.450-454. “E olha que sou eu o companheiro das olímpicas Musas, / que dos coros e da luminosa seqüência do canto se ocupam, / e do bailado viçoso e da sedutora vibração das flautas” / Mas jamais outro interesse tocou assim o meu coração / como essas obras, adstras para festas de jovens”. Trad. Rosa [et al.], 2010.

³³⁴ PINDARO. *Odes Píticas*, ode 1, v.1-4 (TLG). “Golden lyre, rightful joint possession of Apollo and the violet-haired Muses, to which the dance-step listens, the beginning of splendid festivity; and singers obey your notes, whenever, with your quivering strings, you prepare to strike up chorus-leading preludes”. Trad. Svarlien, 1990.

³³⁵ PINDARO. *Odes Píticas*, ode 10, v.37-40 (TLG). “The Muse is not absent from their customs; all around swirl the dances of girls, the lyre«s loud chords and the cries of flutes. They wreath their hair with golden laurel branches and revel joyfully”. Trad. Svarlien, 1990.

Nas tragédias *Héracles* e *As Fenícias*, Eurípidés também associa as Musas à dança, legando às deusas o título de “patronas da dança”.

οὔπω καταπαύσομεν
Μούσας αἶ μ' ἐχόρευσαν.³³⁶

Χο. ὦ πολύμοχθος Ἄρης, τί ποθ' αἶματι
καὶ θανάτῳ κατέχη Βρομίου παράμουσος ἑορταῖς;
οὐκ ἐπὶ καλλιχόροις στεφάνοισι νεάνιδος ὥρας
βόστρυχον ἀμπετάσας λωτοῦ κατὰ πνεύματα μέλπη
μοῦσαν ἐν αἶ Χάριτες χοροποιοί,
ἀλλὰ σὺν ὀπλοφόροις στρατὸν Ἀργείων †ἐπιπνεύσας
αἶματι Θήβας†
κῶμον ἀναυλότατον προχορεύεις³³⁷

Sófocles, por sua vez, faz uma breve menção às “Musas dançantes” na tragédia *Édipo em Colono*:

Χορός
θάλλει δ' οὐρανίας ὑπ' ἄχνας
ὁ καλλίβοτρυς κατ' ἦμαρ αἰεὶ
νάρκισσος, μέγαιν θεαῖν
ἀρχαῖον στεφάνωμ', ὃ τε
χρυσανγῆς κρόκος: οὐδ' ἄϋπνοι
κρῆναι μινύθουσιν
Κηφισοῦ νομάδες ῥεέθρων,
ἀλλ' αἰὲν ἐπ' ἦματι
ᾠκυτόκος πεδίων ἐπινίσσεται
ἀκηράτῳ σὺν ὄμβρῳ
στερνοῦχου χθονός: οὐδὲ Μουσᾶν
χοροί νιν ἀπεστύγησαν οὐδ' ἄ
χρυσάνιος Ἀφροδίτα.³³⁸

Platão menciona as Musas em vários momentos na obra *As Leis*, atribuindo-lhes diferentes artes e encargos. Dentre eles, o filósofo destaca a dança das deusas, um elemento importante para sua retórica:

τὰ δὲ γυμναστικῆς αὖ δύο, τὸ μὲν ὄρχησις, τὸ δὲ πάλη. τῆς ὄρχησεως δὲ ἄλλη μὲν
Μούσης λέξις μιμουμένων, τὸ τε μεγαλοπρεπὲς φυλάττοντας ἅμα καὶ ἐλεύθερον,

³³⁶ EURÍPIDES. *Heracles*, v.685-686 (TLG). “not yet will I cease to sing the Muses' praise, my patrons in the dance”. Trad. O'Neill, 1938.

³³⁷ EURÍPIDES. *As Fenícias*, v.784-791 (TLG). “CORO: Ó Ares doloroso, por que posses de sangue / e de morte és díssonas das festas de Brômio? / Nas coroas de belos coros da hora juvenil, / não soltas cachos, nem ao sopro da flauta / danças a Musa, com que Graças fazem coro, / mas com armas inspiras a tropa argiva / ao sangue em Tebas, / e promoves séquito o mais sem flauta.” Trad. Torrano, 2016.

³³⁸ SÓFOCLES. *Édipo em Colono*, v.681-693 (Perseus). “Chorus: And, fed on heavenly dew, the narcissus blooms day by day with its fair clusters; it is the ancient crown of the Great Goddesses. And the crocus blooms with a golden gleam. Nor do the ever-flowing springs diminish, from which the waters of Cephissus wander, and each day with pure current it moves over the plains of the land's swelling bosom, bringing fertility. Nor have the dancing Muses shunned this place, nor Aphrodite of the golden rein”. Trad. Jebb, 1889.

ἄλλη δέ, εὐεξίας ἐλαφρότητός τε ἔνεκα καὶ κάλλους, τῶν τοῦ σώματος αὐτοῦ μελῶν καὶ μερῶν τὸ προσήκον καμπῆς τε καὶ ἐκτάσεως, καὶ ἀποδιδομένης ἐκάστοις αὐτοῖς αὐτῶν εὐρύθμου κινήσεως, διασπειρομένης ἅμα καὶ συνακολουθούσης εἰς πᾶσαν τὴν ὄρχησιν ἱκανῶς.³³⁹

τὸ δὲ τῆς ἀπολέμου μούσης, ἐν ὄρχήσεσιν δὲ τοὺς τε θεοὺς καὶ τοὺς τῶν θεῶν παῖδας τιμώντων, ἐν μὲν σύμπαν γίγνοιτ' ἂν γένος ἐν δόξῃ τοῦ πράττειν εὖ γιγνόμενον³⁴⁰

2.5.3 Narrativa

A narrativa enquanto função das Musas está presente em várias obras dos autores pesquisados. No presente trabalho o termo *narrativa* é utilizado para classificar os momentos em que o autor menciona as Musas para começar uma história, um conto, ou algum tipo de relato, podendo ser em forma de canto, poesia ou prosa. Alguns trechos relacionados à narrativa ocorrem durante a invocação às Musas, quando o autor as chama para contar uma história, como acontece no *Hino Homérico a Pã* e no *Hino Homérico aos Dióscuros*:

ἀμφί μοι Ἑρμείαιο φίλον γόνον ἔννεπε, Μοῦσα³⁴¹

ἀμφὶ Διὸς κούρους, ἐλικώπιδες ἔσπετε Μοῦσαι,
Τυνδαρίδας, Λήδης καλλισφύρου ἀγλαὰ τέκνα,
Κάστορά θ' ἰππόδαμον καὶ ἀμώμητον Πολυδεύκεα³⁴²

Em Hesíodo, as deusas são invocadas para contar histórias em forma de canção, mesclando assim as duas funções:

χαίρετε, τέκνα Διός, δότε δ' ἡμερόεσσαν ἀοιδίην.
κλείετε δ' ἀθανάτων ἱερὸν γένος αἰὲν ἐόντων,
οἱ Γῆς τ' ἐξεγένοντο καὶ Οὐρανοῦ ἀστερόεντος,
Νυκτός τε δνοφερῆς, οὕς θ' ἄλμυρός ἔτρεφε Πόντος.
εἶπατε δ', ὡς τὰ πρῶτα θεοὶ καὶ γαῖα γέγοντο
καὶ ποταμοὶ καὶ πόντος ἀπείριτος, οἴδματι θυίων,
ἄστρα τε λαμπετόντα καὶ οὐρανὸς εὐρὺς ὑπερθεῖν
οἷ τ' ἐκ τῶν ἐγένοντο θεοί, δωτῆρες ἐάων

³³⁹ PLATÃO. *As Leis*, livro 7, seção 795e (Perseus). “The lessons may, for practical convenience, be divided under two heads—the gymnastical, which concern the body, and the musical, which aim at goodness of soul. Of gymnastic there are two kinds, dancing and wrestling. Of dancing there is one branch in which the style of the Muse is imitated, preserving both freedom and nobility, and another which aims at physical soundness, agility and beauty by securing for the various parts and members of the body the proper degree of flexibility and extension and bestowing also the rhythmical motion which belongs to each, and which accompanies the whole of dancing and is diffused throughout it completely”. Trad. Bury, 1967/1968.

³⁴⁰ PLATÃO. *As Leis*, livro 7, seção 815d (Perseus). “That of the unwarlike Muse, in which men pay honor to the gods and the children of the gods by dances, will consist, broadly speaking, of all dancing performed under a sense of prosperity”. Trad. Bury, 1967/1968.

³⁴¹ *Hinos Homéricos*, hino 19, v.1. “Fala-me, Musa, do querido filho de Hermes”. Trad. Rosa [et al.], 2010.

³⁴² *Hinos Homéricos*, hino 33, v.1-3 (Perseus). “Musas de vivo olhar, entoadi vossos cantos aos filhos de Zeus, / Tindáridas, prole ilustre de Leda de belos pés, / Castor domador de cavalos e o irrepreensível Polideuces”. Trad. Rosa [et al.], 2010.

ὥς τ' ἄφενος δάσσαντο καὶ ὥς τιμὰς διέλοντο
 ἥδ' ἐκαὶ ὥς τὰ πρῶτα πολύπτυχον ἔσχον Ὀλυμπον.
 ταῦτά μοι ἔσπετε Μοῦσαι, Ὀλύμπια δώματ' ἔχουσαι
 ἐξ ἀρχῆς, καὶ εἶπαθ', ὅ τι πρῶτον γένητ' αὐτῶν.³⁴³

Na tragédia *As Troianas*, Eurípides faz uma rápida referência ao ofício das Musas que se relacionam ao “contar histórias” dos *aedos*.

ἦ τοῦδ' ἐπαίνου τὸ στράτευμ' ἐπάξιον.
 σιγᾶν ἄμεινον τάισχρά, μηδὲ μοῦσά μοι
 γένοιτ' ἀοιδὸς ἣτις ὑμνήσει κακά.³⁴⁴

Platão por sua vez, faz uma clara associação entre narrativa, Musas e *Μνημοσύνη* (“Memória”, mãe das Musas) na obra *Eutidemo*. O filósofo destaca a prática dos poetas de invocar essas entidades antes de uma narrativa, para que elas o ajudem com a memória.

τὰ δὴ μετὰ ταῦτα, ὦ Κρίτων, πῶς ἂν καλῶς σοι διηγησαίμην; οὐ γὰρ σμικρὸν τὸ ἔργον
 δύνασθαι ἀναλαβεῖν διεξιόντα σοφίαν ἀμήχανον ὅσην: ὥστ' ἔγωγε, καθάπερ οἱ
 ποιηταί, δέομαι ἀρχόμενος τῆς διηγήσεως μούσας τε καὶ Μνημοσύνην
 ἐπικαλεῖσθαι.³⁴⁵

2.5.4 Prazer e esquecimento dos males

Hesíodo apresenta diferentes funções atribuída às Musas, dentre elas destaca-se o prazer e o esquecimento dos males, concedidos através do canto. Segundo a *Teogonia*, o canto do *aedo* inspirado pelas Musas afasta a tristeza daqueles que o ouvem. A alma se acalma e o coração é libertado do pavor e da angústia que podem ter se instalado nele. O canto assume, portanto, o papel de conceder prazer através da narrativa.

εἰ γάρ τις καὶ πένθος ἔχων νεοκηδέϊ θυμῷ
 ἄζηται κραδίην ἀκαχήμενος, αὐτὰρ ἀοιδὸς
 Μουσάων θεράπων κλέεα προτέρων ἀνθρώπων
 ὑμνήσῃ μάκαράς τε θεοῦς, οἳ Ὀλυμπον ἔχουσιν,
 αἴψ' ὅ γε δυσφροσυνέων ἐπιλήθεται οὐδέ τι κηδέων

³⁴³ HESÍODO. *Teogonia*, v.104-115 (Perseus). “Felicidades, filhas de Zeus, e dai canto desejável; / glorificai a sacra raça dos imortais sempre vivos, / os que de Terra nasceram, do estrelado Céu / e da escura Noite, e esses que criaram o salso Mar. / Dizei como no início os deuses e Terra nasceram, / os Rios e o Mar sem fim, furioso nas ondas, / os Astros fulgentes e o largo Céu acima, / e esses que deles nasceram, os deuses oferentes de bens: / como a abundância dividiram, as honrarias repartiram, / e também como no início ocuparam o Olimpo muita-dobra”. Trad. Werner, 2013.

³⁴⁴ EURÍPIDES. *As Troianas*, v.383-385 (TLG). “Truly to such praise as this their army can make an ample claim. It is better to pass by their shame in silence, nor may mine be the Muse to tell that evil tale”. Trad. Coleridge, 1891.

³⁴⁵ PLATÃO. *Eutidemo*, seção 275c-275d. “What ensued, Crito, how am I to relate in proper style? For no slight matter it is to be able to recall in description such enormous knowledge as theirs. Consequently, like the poets, I must needs begin my narrative with an invocation of the Muses and Memory”. Trad. Lamb, 1967.

μέμνηται: ταχέως δὲ παρέτραπε δῶρα θεάων.³⁴⁶

Eurípides também traz a função do canto enquanto alívio das dores na tragédia *Helena*, nos versos já citados anteriormente nesse capítulo.

Βᾶτε, σεμναὶ Χάριτες,
ἴτε, τὰν περὶ παρθένωι
Δηῶ θυμωσαμένην
†λύπαν ἐξαλλάξαι† ἀλαλαῖ
Μοῦσαί θ' ὕμνοισι χορῶν.³⁴⁷

Baquílides por sua vez, parece atribuir às Musas o papel de trazer descanso aos problemas. Porém, o trecho em questão encontra-se fragmentado:

εἴτ' οὖν γένετ' ἐ[ν
ποδαρκέ' ἄγγελο[ν Διὸς
κτανεῖν τότε [Γᾶς
ὄβριμοσπόρου λ[
Ἄργον: ἦ ῥα καὶ [ἄσπετοι μέριμν[αι:
ἦ Πιερίδες φύτευ[σαν
καδέων ἀνάπαυσ[ιν
ἐμοὶ μὲν οὖν
ἀσφαλέστατον ἄ προ[
ἐπεὶ παρ' ἀνθεμῶ[δεα
Νεῖλον ἀφίκετ' οἰ[στροπλάξ
Ἴὼ φέρουσα παῖδ[α !!!
Ἐπαφον³⁴⁸

Em *As Leis*, Platão fala sobre os deuses terem se compadecido dos humanos, pois estes nasceram para a miséria. Por esse motivo, os deuses concederam os banquetes de graças para que a humanidade pudesse descansar de seus problemas, tendo como companhia em suas festas as Musas, Apolo e Dioniso.

θεοὶ δὲ οἰκτίραντες τὸ τῶν ἀνθρώπων ἐπίπονον πεφυκὸς γένος, ἀναπαύλας τε αὐτοῖς
τῶν πόνων ἐτάξαντο τὰς τῶν ἑορτῶν ἀμοιβὰς τοῖς θεοῖς, καὶ μούσας Ἀπόλλωνά τε

³⁴⁶ HESÍODO. *Teogonia*, v.98-103. “Pois se alguém, com agrura no ânimo recém-afligido, / seca no coração. angustiado, mas um cantor, assistente das Musas, glórias de homens de antanho / e deuses ditosos, que o Olimpo ocupam, cantar, / de pronto ele esquece as tristezas e de aflição alguma / se lembra: rápido as desviam os dons das deusas”. Trad. Werner, 2013.

³⁴⁷ EURÍPIDES. *Helena*, v.1341-1345 (TLG). “Vinde, Graças venerandas, / “e alterai com alarido / “a dor de Deo furiosa / “por amor da filha! Vinde, / “Musas, com hinos corais!” Trad. Torrano, 2017.

³⁴⁸ BAQUILIDES. *Ditirambos*, ode 19, v.29-42. “Did it then happen that ... the swift-footed messenger [of Zeus] then killed [the son of Earth] with mighty offspring ... Argus? Or was it that ... unutterable cares? Or did the Pierian Muses bring about ... rest from troubles ... ? For me, the most secure [path?] is the one which ... when she arrived at the flowery banks of the Nile, [gadfly-driven] Io, bearing the child ... Epaphus”. Trad. Svarlien, 1991.

μουσηγέτην καὶ Διόνυσον συνεορταστάς ἔδοσαν, ἵν' ἐπανορθῶνται, τάς τε τροφὰς γενομένας ἐν ταῖς ἐορταῖς μετὰ θεῶν.³⁴⁹

2.5.5 Glória ou esquecimento

Outro aspecto do esquecimento trazido pelas Musas, refere-se ao esquecimento enquanto oposição à memória. Isto é, a dualidade existente entre cair no esquecimento ou ser eternizado com honra e glória. Ser celebrado e transformado em uma memória ilustre e eterna era um privilégio concedido a grandes heróis e grandes feitos. A relação entre memória e esquecimento aparece em vários trechos das obras pesquisadas, em forma de homenagem ou elogios a alguém. Em Píndaro e Baquílides encontra-se a maior ocorrência da função das Musas enquanto deusas que concedem honra, glória e memória. Traço esperado de tais obras, já que as odes de vitória eram feitas para homenagear homens ou ações. Em Píndaro, os exemplos dessa característica das Musas estão presentes em seus quatro conjuntos de odes: *Ístmicas*, *Olímpicas*, *Nemeias* e *Píticas*.

τὸν μὲν οὐδὲ θανόντ' αἰοδαὶ ἔλιπον,
ἀλλὰ οἱ παρά τε πυρὰν τάφον θ' Ἑλικώνια παρθένοι
στάν, ἐπὶ θρηῖνόν τε πολύφαμον ἔχεαν.
ἔδοξ' ἄρα τόδ' ἀθανάτοις,
ἐσλόν γε φῶτα καὶ φθίμενον ὕμνοις θεῶν διδόμεν.
τὸ καὶ νῦν φέρει λόγον, ἔσσυταί τε
Μοισαῖον ἄρμα Νικοκλέος
μνᾶμα πυγμάχου κελαδῆσαι.³⁵⁰

ἀναπ' νέομεν δ' οὐχ ἅπαντες ἐπὶ ἴσα·
εἶργει δὲ πότμῳ ζυγένθ' ἕτερον ἕτερα. σὺν δὲ τίν
καὶ παῖς ὁ Θεαρίωνος ἀρετᾷ κριθεῖς
εὐδοξος ἀεΐεται Σωγένης μετὰ πενταέθ' λοις,
πόλιν γὰρ φιλόμολπον οἰκεῖ δορικτύπων
Αἰακιδᾶν· μάλα δ' ἐθέλον-
τι σύμπειρον ἀγωνία θυμὸν ἀμφέπειν.
εἰ δὲ τύχη τις ἔρδων, μελίφ' ῥον' αἰτίαν
ῥοαῖσι Μοισᾶν ἐνέβαλε· ταὶ μεγάλα γὰρ ἀλκαί
σκότον πολὺν ὕμνων ἔχοντι δεόμεναι·
ἔργοις δὲ καλοῖς ἔσοπτρον ἴσαμεν ἐνὶ σὺν τρόπῳ,
εἰ Μναμοσύνας ἔκατι λιπαράμυκος
εὗρηται ἄποινα μόχθων κλυταῖς ἐπέων αἰοδαῖς.³⁵¹

³⁴⁹ PLATÃO. *As Leis*, seção 653d (Perseus). “so the gods, in pity for the human race thus born to misery, have ordained the feasts of thanksgiving as periods of respite from their troubles; and they have granted them as companions in their feasts the Muses and Apollo the master of music, and Dionysus, that they may at least set right again their modes of discipline by associating in their feasts with gods”. Trad. Bury, 1967/1968.

³⁵⁰ PINDARO. *Odes Ístmicas*, ode 8, v.56-65. Perseus “Even when he was dead songs did not forsake him; beside his pyre and tomb the Muses of Helicon stood, and poured over him the many-voiced dirge. It proved to be the will of the immortals to make a noble man, even when dead, a theme for the hymns of goddesses; and even now this brings up a subject for words, and the Muses' chariot rushes forward to shout praises in memory of Nicocles the boxer”. Trad. Svarlien, 1990.

³⁵¹ PINDARO. *Odes Nemeias*, Ode 7, v.5-16. “Yet we do not all draw our first breath for equal ends. Under the

ἐκράτησε δὲ καὶ ποθ' Ἑλλανα στρατὸν Πυθῶνι, τύχα τε μολῶν
καὶ τὸν Ἴσθμοῖ καὶ Νεμέα στέφανον, Μοῖσαισὶ τ' ἔδωκ' ἄροσαι,
τρὶς μὲν ἐν πόντοιο πύλαισι λαχῶν,
τρὶς δὲ καὶ σεμνοῖς δαπέδοις ἐν Ἀδραστείῳ νόμῳ.
Ζεῦ πάτερ, τῶν μὰν ἔραται φρενί, σιγᾶ οἱ στόμα: πᾶν δὲ τέλος
ἐν τῖν ἔργων: οὐδ', ἀμόχθω καρδίᾳ προσφέρων τόλμαν, παραιτεῖται χάριν³⁵²

καὶ ἐγὼ νέκταρ χυτὸν, Μοισᾶν δόσιν, ἀεθλοφόροις
ἀνδράσιν πέμπων, γλυκὺν καρπὸν φρενός,
ἰλάσκομαι,
Οὐλύμπιᾳ Πυθοῖ τε νικῶντεσσιν: ὁ δ' ὄλβιος, ὃν φᾶμαι κατέχοντ' ἀγαθαί.³⁵³

Em alguns trechos das odes de Baquílides, a presença das Musas remete à função de conceder glória e homenagem, além de difundir a história daqueles que, segundo o autor, as deusas julgavam ser merecedores. Algumas das passagens abaixo estão fragmentadas, mas ainda é possível extrair exemplos de tais funções.

Καλεῖ δὲ Μοῦσ' αὐθιγενῆς
γλυκεῖαν αὐλῶν καναχάν,
γεραίρουσ' ἐπινικίους
Πανθείδα φίλον υἱόν.³⁵⁴

δόξαν, ᾧ χρυσαλάκατοι Χάρτιες,
πεισίμβροτον δοίητ', ἐπεὶ
Μοισᾶν γε φιοβλεφάρων θεῖος προφάτας
εὐτυχὸς Φλειοῦντά τε καὶ Νεμεαίου
Ζηνὸς εὐθαλὲς πέδον
ὑμνεῖν, ὅθι μηλοδαῖκταν
θρέψεν ἅ λευκώλενος
Ἥρα περικλειτῶν ἀέθλων
πρῶτον Ἡρακλεῖ βαρύφθογγον λέοντα.³⁵⁵

yoke of destiny, different men are held by different restraints. But it is by your favor that, even so, Sogenes the son of Thearion, distinguished by his excellence, is celebrated in song as glorious among pentathletes. For he lives in a city that loves music, the city of the Aeacidæ with their clashing spears; and they very much want to foster a spirit familiar with contests. If someone is successful in his deeds, he casts a cause for sweet thoughts into the streams of the Muses. For those great acts of prowess dwell in deep darkness, if they lack songs, and we know of only one way to hold a mirror up to fine deeds: if, by the grace of Mnemosyne with her splendid headdress, one finds a recompense for toils in glorious song". Trad. Svarlien, 1990.

³⁵² PINDARO. *Odes Nemeias*, ode 10, v.25-30. Perseus "And he once was victor over the people of Greece at Pytho; and, going with good fortune, he won the crown at the Isthmus and at Nemea, and he gave the Muses a field to plough, since he won three times at the gates of the sea, and three times on the sacred ground, according to the ordinance of Adrastus. Father Zeus, his mouth keeps silent what his heart truly desires. The accomplishment of all deeds rests with you". Trad. Svarlien, 1990.

³⁵³ PINDARO. *Odes Olímpicas*, ode 7, v.7-10 "I too, sending to victorious men poured nectar, the gift of the Muses, the sweet fruit of my mind, I try to win the gods' favor for those men who were victors at Olympia and at Pytho. That man is prosperous, who is encompassed by good reports". Trad. Svarlien, 1990.

³⁵⁴ BAQUÍLIDES. *Epinícius*, ode 2, v.11-14. tlg "the native Muse summons the sweet clang of flutes, honoring the dear son of Pantheides with victory songs". Trad. Svarlien, 1991.

³⁵⁵ BAQUÍLIDES. *Epinícius*, ode 9, v.1-9. "Graces with golden distaffs, give fame, which moves the minds of men; for the divinely inspired prophet of the violet-eyed Muses is ready to sing the praises of Phlius and the flourishing plain of Nemean Zeus, where white-armed Hera reared the sheep-slaughtering, deep-voiced lion, the first of Heracles' far-famed labors". Trad. Svarlien, 1991.

ἴνέος
 χρ]υσέα[ν προσ]θέντα ριόπλοκον εὖ εἰπεῖν [κόραν,
 καὶ μ]ατ[έρ' ἀγ]νάμπτων ἐρώτων
 κλε]ινὰν βροτο[ῖς
]λέων
 νασι]ώταν
]ν ὕμνον,
] καὶ ἀποφθιμένῳ
 τὸν πάντ' ἐς ἄτ]ρυτον χρόνον,
 καὶ τοῖς ἐπιγ]ιγνομένοις αἰεὶ πιφάυσκοι
 σὰν Νε]μέα νίκαν: τὸ [γέ] τοι καλὸν ἔργον
 γνησίῳ ὕμνων τυχὸν
 ὕψου παρὰ δαίμοσι κεῖται:
 σὺν δ' ἀλαθείᾳ βροτῶν
 κάλλιστον, εἶπ[ερ καὶ θάνη τις,
 λείπεται Μουσᾶν [ἄθυ]ρμα.
 εἰσὶ δ' ἀνθρ[ώπων
 πολλαί: διακρίνει δὲ θεῶν
 βουλὰ [τὸ καλυπτό]μενον νυκτὸς [δνόφοισιν:
 !]!!![]γε καὶ τὸν ἀρείῳ
]που.
]εύσω
 π]αύροις
 ἀν]δρ[άσιν]ι τὸ μέλλον:
 !!]ιμω[ἔδ]ωκε χάριν
 κ]αὶ Διων[ύσου Κρονίδας] θεοτίματον πόλιν
 ναίειν ἀπο[ρθήτους θαλ]εῦντας:
 χρυσοσκάπτρ[ου Διὸς
 ὅς] τι καλὸν φέ[ρεται,
 πᾶς αἰ]νέοι: Τιμοξ[ένου
 πα]ιδὶ σὺν κώ[μοις ἀμαρ-
 τ[έ]ο]ιτε πεντ[άθλου] φέκατι.³⁵⁶

Φή]μα, σὺ γ[ὰρ ἀ]γγελίας θνατῶν ἐπ]οιχνεῖς
 φῶ]λα, καὶ πᾶ[!]
 !]!!!]μεαλμει[
 !]!!!]πὸ κεύ[
 !]!!!]νωνται [
]!ω ξ[υν]όν, ὅ,τι χρυ[σέαν]
 ο[!]] ὀφθαλμοῖσι Ν[ίκαν
 π[αῦλ]αν ἀπράκταν [!]]!
 Ἀ[γλ]αῶ καὶ νῦν κασιγνήτας ἀκοίτας
 νασιῶτιν ἐκίνησεν λιγύφθογγον μέλισσαν,
 ἀχ]ειρὲς ἴν' ἀθάνατον Μουσᾶν ἄγαλμα
 ξυνὸν ἀνθρώποισιν εἶη
 χάρμα, τεὰν ἀρετὰν
 μανῶν ἐπιχθονίοισιν,
 ὀσσάκις Νίκας ἕκατι

³⁵⁶ BAQUÍLIDES. *Epitíeios*, ode 9, v.71-104. "... to speak well of golden, violet-haired Cypris, the glorious mother of unbending passions for mortals... hymn ... even for one who is dead... everlasting time, would always declare to later generations your victory at Nemea. A fine deed which attains genuine songs of praise is stored up on high with the gods. With the true remembrance of men, the finest adornment of the [deep-waisted] Muses is left behind even [after death]. There are many ... of men; but the mind of the gods distinguishes what is hidden in the darkness of night ... and the better ... few men ... what will be. ... gave ... grace ... and Dionysus ... city honored by the gods ... to dwell ... golden-sceptered ... whoever takes a fine thing ... praise ... for the son of Timoxenos sing praises, with processions [of young men], for his victory in the pentathlon". Trad. Svarlien, 1991.

ἄνθεσι ξανθὰν ἀναδησάμενος κεφαλὰν
 κῦδος εὐρείαις Ἀθάναις
 θῆκας Οἰνεΐδαις τε δόξαν.
 ἐν Ποσειδᾶνος περικλειτοῖς ἀέθλοις
 εὐθὺς ἐνδειξίᾳς Ἑλλασιν ποδῶν ὄρμᾶν ταχεῖαν³⁵⁷

O poeta Simônides também menciona a fama concedida aos homens por Zeus e pelas Musas:

αἶ οἱ ἐπ' ἀνθρώπους ὄνομα κλυτὸν ἀγλαάν τε νίκαν
 θεοῦ θ' ἕκατι θῆκαν ἰοστεφάνων τε Μοισᾶν.³⁵⁸

No período clássico, em certas passagens de Aristófanes e Platão, as Musas aparecem para celebrar e glorificar o objeto proposto pelos autores:

ΠΟΙΗΤΗΣ Νεφελοκοκκυγίαν
 τὰν εὐδαίμονα κλῆσον, ὦ
 Μοῦσα, τεαῖς ἐν ὕμνων
 ἀοιδαῖς.³⁵⁹

Ἀγάθων
 ἄγε νυν ὄλβιζε Μοῦσα
 χρυσέων ρύτορα τόξων
 Φοῖβον, ὃς ἰδρύσατο χώρας
 γύαλα Σιμωντίδι γᾶ.
 Χορὸς Ἀγάθωνος
 χαῖρε καλλίστας ἀοιδᾶς
 Φοῖβ' ἐν εὐμούσοισι τιμαῖς
 γέρας ἱερὸν προφέρων.³⁶⁰

Ἐρμοκράτης
 ταῦτὸν μὴν, ὦ Σώκρατες, κάμοι παραγγέλλεις ὅπερ τῷδε. ἀλλὰ γὰρ ἀθυμοῦντες
 ἄνδρες οὐπω τρόπαιον ἔστησαν, ὦ Κριτία: προϊέναι τε οὖν ἐπὶ τὸν λόγον ἀνδρείως
 χρή, καὶ τὸν Παίωνα τε καὶ τὰς μούσας ἐπικαλούμενον τοὺς παλαιοὺς πολίτας
 ἀγαθοὺς ὄντας ἀναφαίνειν τε καὶ ὕμνεῖν.³⁶¹

³⁵⁷ BAQUÍLIDES. *Epinícius*, ode 10, v.1-20. “Fame, you visit the races [of men?], and eyes ... peaceful respite ... now for him his sister's husband has moved the clear-voiced island bee so that the immortal ornament of the Muses will be at hand as a common joy for men, revealing your excellence to men on earth... by the will of Victory you have crowned your golden head with blossoms and brought glory to broad Athens and fame to the Oeneidae, when, in Poseidon's far-famed games, you displayed to the Greeks the swift surge of your feet”. Trad. Svarlien, 1991.

³⁵⁸ SIMÓNIDES. *Epigrammata*, livro 13, epigrama 28, v.11-12. “the which have bestowed upon his men name and fame and splendid victory by aid of the God and the violet-crowned Muses.” Trad. Edmonds, 1934.

³⁵⁹ ARISTÓFANES. *As Aves*, v.905-907. “POETA: Celebre em seus cantos, Musa, a felicidade de Nefelococigia!” Trad. Kury, 2004.

³⁶⁰ ARISTÓFANES. *As Tesmoforiantes*, v.107-115. “Agathon: Oh! Muse! glorify Phoebus with his golden bow, who erected the walls of the city of the Simois. / Agathon's Chorus: To thee, oh Phoebus, I dedicate my most beauteous songs; to thee, the sacred victor in the poetical contests”. Trad. O'Neill, 1938.

³⁶¹ PLATÃO. *Crítias*, seção 108c. Perseus “Hermocrates: And in truth, Socrates, you are giving me the same warning as Critias. But men of faint heart never yet set up a trophy, Critias; wherefore you must go forward to your discoursing manfully, and, invoking the aid of Paion and the Muses, exhibit and celebrate the excellence of your ancient citizens”. Trad. Lamb, 1925.

2.5.6 Conhecimento

Dentre diferentes encargos, é atribuído às Musas o conhecimento de toda a história do mundo. Herdado de sua mãe *Μνημοσύνην* (“Memória”), tal aspecto da personalidade das deusas lhes concederia o papel de detentoras do conhecimento e responsáveis pela transmissão da memória. No *Hino Homérico a Hélio* é dito que as ações dos homens mortais (semidivinos) foram mostradas à humanidade pelas Musas:

χαῖρε, ἄναξ, πρόφρων δὲ βίον θυμήρε' ὄπαζε.
ἐκ σέο δ' ἀρξάμενος κλήσω μερόπων γένος ἀνδρῶν
ἡμιθέων, ὧν ἔργα θεαὶ θνητοῖσιν ἔδειξαν.³⁶²

Homero e Hesíodo por sua vez, ressaltam o conhecimento absoluto das Musas, e a incumbência de transmitir tal sabedoria para os *aedos*. Hesíodo enfatiza essa função ao salientar que o conhecimento das deusas engloba o presente, o futuro e o passado:

ἔσπετε νῦν μοι Μοῦσαι Ὀλύμπια δώματ' ἔχουσαι:
ὕμεις γὰρ θεαὶ ἐστε πάρεστε τε ἴστε τε πάντα,
ἡμεῖς δὲ κλέος οἶον ἀκούομεν οὐδέ τι ἴδμεν.³⁶³

ὣς ἔφασαν κοῦραι μεγάλου Διὸς ἀρτιέπειαι:
καί μοι σκῆπτρον ἔδον δάφνης ἐριθηλέος ὄζον
δρέψασαι, θηητόν: ἐνέπνευσαν δέ μοι αὐδῆν
θέσπιν, ἵνα κλείοιμι τὰ τ' ἐσόμενα πρό τ' ἐόντα.
καί μ' ἐκέλονθ' ὕμνεῖν μακάρων γένος αἰὲν ἐόντων,
σφαῖς δ' αὐτὰς πρῶτόν τε καὶ ὕστατον αἰὲν ἀείδειν.³⁶⁴

τύνη, Μουσάων ἀρχώμεθα, ταὶ Διὶ πατρὶ
ὕμνεῦσαι τέρπουσι μέγαν νόον ἐντὸς Ὀλύμπου,
εἰρεῦσαι τὰ τ' ἐόντα τὰ τ' ἐσόμενα πρό τ' ἐόντα,
φωνῆ ὀμηρεῦσαι.³⁶⁵

³⁶² *Hinos Homéricos*, Hino 31, v.18-20. “Hail to you, lord! Freely bestow on me substance that cheers the heart. And now that I have begun with you, I will celebrate the race of mortal men half-divine whose deeds the Muses have showed to mankind”. Trad. Evelyn-White, 1914. A passagem, porém, traz divergências. Na versão grega e na tradução de Wilson Ribeiro Jr, fala-se θεοὶ (“deuses”) ao invés de θεαὶ (“deusas”/“Musas”). Como pode ser visto: “Salve, meu Senhor! Conceda-me, bondosamente, uma vida agradável ao coração. / E, tendo começado por ti, cantarei a raça dos homens semidivinos / dotados de voz, cujas façanhas os deuses mostraram aos mortais”. Trad. Rosa [et al.], 2010.

³⁶³ HOMERO. *Íliada*. Canto 2, v.484-486. “Dizei-me agora, ó Musas que no Olimpo tendes vossas moradas – / pois sois deusas, estais presentes e todas as coisas sabeis”. Trad. Lourenço, 2013.

³⁶⁴ HESÍODO. *Teogonia*, v.29-34. “Assim falaram as virgens do grande Zeus verídica, / por cetro deram-me um ramo, a um loureiro viçoso / colhendo-o admirável, e inspiraram-me um canto / divino para que eu glorie o futuro e o passado, / impeliram-me a hinear o ser dos venturosos sempre vivos / e a elas primeiro e por último sempre cantar”. Trad. Torrano, 2011.

³⁶⁵ HESÍODO. *Teogonia*, v.36-39. “Eia! pelas Musas começemos, elas a Zeus pai / hineando alegam o grande espírito no Olimpo / dizendo o presente, o futuro e o passado / vozes aliando”. Trad. Torrano, 2011.

Platão é o autor que trata do conhecimento das Musas com maior frequência. Em *A República*, o filósofo associa o aprendizado com as deusas:

τί δὲ ἐπειδὴν ἄλλο μηδὲν πράττει μηδὲ κοινωνῆ Μούσης μηδαμῆ; οὐκ εἶ τι καὶ ἐνῆν αὐτοῦ φιλομαθὲς ἐν τῇ ψυχῇ, ἅτε οὔτε μαθήματος γευόμενον οὐδενὸς οὔτε ζητήματος, οὔτε λόγου μετίσχον οὔτε τῆς ἄλλης μουσικῆς, ἀσθενές τε καὶ κωφὸν καὶ τυφλὸν γίγνεται, ἅτε οὐκ ἐγειρόμενον οὐδὲ τρεφόμενον οὐδὲ διακαθαίρομένων τῶν αἰσθήσεων αὐτοῦ;³⁶⁶

Na obra *As Leis*, dentre outros assuntos, Platão discorre sobre vários aspectos da educação, tais como sua origem divina, a qual o autor atribui ao Apolo e às Musas.

τὰ μὲν οὖν ἄλλα ζῶα οὐκ ἔχειν αἴσθησιν τῶν ἐν ταῖς κινήσεσιν τάξεων οὐδὲ ἀταξιῶν, οἷς δὴ ῥυθμὸς ὄνομα καὶ ἁρμονία: ἡμῖν δὲ οὖς εἶπομεν τοὺς θεοὺς συγχορευτὰς δεδόσθαι, τούτους εἶναι καὶ τοὺς δεδωκότας τὴν ἐνρυθμόν τε καὶ ἐναρμόνιον αἴσθησιν μεθ' ἡδονῆς, ἧ δὴ κινεῖν τε ἡμᾶς καὶ χορηγεῖν ἡμῶν τούτους, ὧδαῖς τε καὶ ὀρχήσεσιν ἀλλήλοις συνείροντας, χοροὺς τε ὀνομακέναι παρὰ τὸ τῆς χαρᾶς ἔμφυτον ὄνομα. πρῶτον δὴ τοῦτο ἀποδεξώμεθα; θῶμεν παιδείαν εἶναι πρώτην διὰ Μουσῶν τε καὶ Ἀπόλλωνος, ἧ πῶς;³⁶⁷

Em *Íon*, o conhecimento transmitido pelas Musas não se restringe a história, mas engloba as habilidades artísticas concedidas aos humanos. No trecho abaixo, o personagem Sócrates afirma que todo o conhecimento artístico vem da inspiração divina das Musas:

καὶ ἀληθῆ λέγουσι. κοῦφον γὰρ χρῆμα ποιητῆς ἐστὶν καὶ πτηνὸν καὶ ἱερὸν, καὶ οὐ πρότερον οἷός τε ποιεῖν πρὶν ἂν ἐνθεὸς τε γένηται καὶ ἐκφῶν καὶ ὁ νοῦς μηκέτι ἐν αὐτῷ ἐνῆ: ἕως δ' ἂν τουτὶ ἔχη τὸ κτήμα, ἀδύνατος πᾶς ποιεῖν ἄνθρωπος ἐστὶν καὶ χρησιμωδεῖν. ἅτε οὖν οὐ τέχνη ποιοῦντες καὶ πολλὰ λέγοντες καὶ καλὰ περὶ τῶν πραγμάτων, ὥσπερ σὺ περὶ Ὀμήρου, ἀλλὰ θεῖα μοῖρα, τοῦτο μόνον οἷός τε ἕκαστος ποιεῖν καλῶς ἐφ' ὃ ἡ Μοῦσα αὐτὸν ὥρμησεν, ὁ μὲν διθυράμβους, ὁ δὲ ἐγκώμια, ὁ δὲ ὑπορχήματα, ὁ δ' ἔπη, ὁ δ' ἰάμβους: τὰ δ' ἄλλα φαῦλος αὐτῶν ἕκαστός ἐστιν. οὐ γὰρ τέχνη ταῦτα λέγουσιν ἀλλὰ θεῖα δυνάμει, ἐπεὶ, εἰ περὶ ἐνὸς τέχνη καλῶς ἠπίσταντο λέγειν, κἂν περὶ τῶν ἄλλων ἀπάντων: διὰ ταῦτα δὲ ὁ θεὸς ἐξαιρούμενος τούτων τὸν νοῦν τούτοις χρῆται ὑπηρεταῖς καὶ τοῖς χρησιμωδοῖς καὶ τοῖς μάντεσι τοῖς θείοις, ἵνα ἡμεῖς οἱ ἀκούοντες εἰδῶμεν ὅτι οὐχ οὗτοί εἰσιν οἱ ταῦτα λέγοντες οὕτω πολλοῦ ἄξια,

³⁶⁶ PLATÃO. *A República*, livro 3, seção 411c-411d. “[Sócrates] Pois então! Visto que nada mais faz, nem convive com a Musa! Ainda que existisse dentro da sua alma qualquer desejo de aprender, uma vez que, não toma o gosto à ciência alguma, nem a investigação, nem participa em nenhuma discussão ou em qualquer outro exercício da música, torna-se débil, surdo e cego, em vista de não ser despertado, nem acalentado, nem purificado no acervo das suas sensações”. Trad. Machado, 2012.

³⁶⁷ PLATÃO. *As Leis*, seção 653e-654a (Perseus). “[...]Now, whereas all other creatures are devoid of any perception of the various kinds of order and disorder in movement (which we term rhythm and harmony), to men the very gods, who were given, as we said, to be our fellows in the dance, have granted the pleasurable perception of rhythm and harmony, whereby they cause us to move and lead our choirs, linking us one with another by means of songs and dances; and to the choir they have given its name from the “cheer” implanted therein.1 Shall we accept this account to begin with, and postulate that education owes its origin to Apollo and the Muses?” Trad. Bury, 1967/1968.

οἷς νοῦς μὴ πάρεστιν, ἀλλ' ὁ θεὸς αὐτός ἐστιν ὁ λέγων, διὰ τούτων δὲ φθέγγεται πρὸς ἡμᾶς.³⁶⁸

2.5.7 As Musas que ouvem

Por último, mas longe de ser menos importante, as Musas aparecem em certas passagens da literatura grega exercendo a função de “ouvintes”. Exemplos desse papel das deusas podem ser encontrados em duas passagens de obras literárias. A primeira se encontra em um fragmento de Sólon, e a segunda na comédia *As Rãs* de Aristófanes.

Μνημοσύνης καὶ Ζηνὸς Ὀλυμπίου ἀγλαὰ τέκνα,
Μοῦσαι Πιερίδες, κλύτέ μοι εὐχομένωι·
ὄλβον μοι πρὸς θεῶν μακάρων δότε, καὶ πρὸς ἀπάντων
ἀνθρώπων αἰεὶ δόξαν ἔχειν ἀγαθὴν·
εἶναι δὲ γλυκὺν ὧδε φίλοις, ἐχθροῖσι δὲ πικρόν,
τοῖσι μὲν αἰδοῖον, τοῖσι δὲ δεινὸν ἰδεῖν.³⁶⁹

Διόνυσος
ἴθι νυν λιβανωτὸν δεῦρό τις καὶ πῦρ δότω.
ὅπως ἂν εὐξωμαι πρὸ τῶν σοφισμάτων
ἀγῶνα κρῖναι τόνδε μουσικώτατα:
ὑμεῖς δὲ ταῖς Μοῦσαις τι μέλος ὑπάσατε.
Χορός
ὦ Διὸς ἑννέα παρθένοι ἀγναὶ
Μοῦσαι, λεπτολόγους ξυνετὰς φρένας αἰ καθορᾶτε
ἀνδρῶν γνωμοτύπων, ὅταν εἰς ἔριν ὀξυμερίμοις
ἔλθωσι στρεβλοῖσι παλαίσμασιν ἀντιλογοῦντες,
ἔλθετ' ἐποψόμεναι δύναμιν
δεινοτάτοις στομάτοις πορίσασθαι
ρήματα καὶ παραπρίσματ' ἐπῶν.
νῦν γὰρ ἀγὼν σοφίας ὁ μέγας χωρεῖ πρὸς ἔργον ἤδη.³⁷⁰

³⁶⁸ PLATÃO. *Íon*, seção 534b-534d (Perseus). “Como dizem a verdade! Pois o artista é uma coisa leve, alada e sagrada, que só faz alguma coisa se antes estiver inspirado ou fora si, a razão não mais nele. Enquanto continuar de posse dessa faculdade, nenhum homem é capaz de criar ou profetizar. Assim, não é em virtude de uma habilidade própria que fazem ou dizem tão belas coisas sobre os acontecimentos, como você sobre Homero, mas sim por divina distribuição, cada um somente podendo criar bem naquilo que a Musa lhe impeliu: uns para ditirambos, outros nos encômios ou ainda hiporquemas, uns, versos hexâmetros, outros, em iambos. Nas modalidades diferentes da sua, cada um dos artistas é medíocre. Por isso, não é por habilidade que fazem essas obras, mas sim pelo poder divino. Porque se, por sua habilidade, soubessem discorrer muito bem sobre uma só coisa, saberiam também sobre todas as outras. E se o deus toma deles o entendimento, usando-os como servos, assim como faz com os adivinhos e profetas, é para que nós os que ouvimos possamos compreender que não são eles que estão expressando coisas assim de tão grande valor já que o entendimento neles não está – mas sim que é o próprio deus que tudo faz e que, através deles, ressoa, para nós, a sua voz”. Trad. Mota, 2009.

³⁶⁹ SÓLON. *Fragmento 13*, v.1-6 (TLG). “Shining children of Memory and of Olympian Zeus, / Pierian Muses, hear me as I pray. / Grant me prosperity at the hands of the blessed gods, / and always a good reputation at the hands of men; / and so to be sweet to friends and bitter to enemies, / an object of reverence to the former, but to the latter terrible to / look upon”. Trad. Anhalt, 1993.

³⁷⁰ ARISTÓFANES. *As Rãs*, v.871-882 (Perseus). “(Ao Coro) E vocês, acompanhem-me com um canto / às Musas. [...] Coro: Donzelas, nove filhas de Zeus, Musas divinas, / que do alto olhais os espíritos subtis e engenhosos dos poetas / cinzeladores de sentenças, agora que eles se confrontam com / golpes estudados e se digladiam com argumentos sinuosos, / observai a potência destas duas bocas, tão hábeis em / produzir palavreado e serradura de versos. Pois está / iminente o grande concurso do talento”. Trad. Silva, 2014.

No fragmento de Sólon, o autor pede para que as Musas Piéridas *κλῶτέ* (“ouçam”) sua oração, e então lhe concedam alguns pedidos, que são especificados logo após a invocação. Em Aristófanes, o trecho em questão precede a competição entre os poetas trágicos Ésquilo e Eurípidés, que disputam quem é o mais digno de voltar ao mundo dos vivos. Através da voz do deus Dioniso, é ordenado ao coro que cante uma canção para as Musas. O coro então, invoca as deusas para que elas observem a competição que está prestes a começar. Ainda que Aristófanes não utilize nenhum termo que remeta a “ouvir”, tal papel das deusas fica implícito no trecho. Em um primeiro momento, Sólon e Aristófanes parecem apresentar as Musas exercendo uma função relativamente passiva, já que ao invés de conceder o canto ou uma das funções apresentadas no decorrer deste capítulo, elas aparecem como ouvintes. Todavia, no caso de Sólon, logo em seguida as deusas assumiriam um papel ativo ao conceder os pedidos feitos pelo autor. A discussão sobre as *Musas ouvintes* será aprofundada no próximo capítulo.

2.6 LOCAIS ASSOCIADOS

As Musas são relacionadas com diferentes locais na literatura da antiguidade grega. Da mesma forma que alguns autores apresentam as divindades ora no plural, ora no singular (ocasionalmente dentro de uma mesma obra), é possível encontrar menções às deusas que as associam a diferentes locais. Alguns trechos, inclusive, se referem às Musas nomeando-as pelo local ao qual são associadas, como Olímpianas, Piéridas e Heleconíades. Em termos quantitativos, as Musas são relacionadas ao Olimpo em doze ocorrências, à Pieria em onze, ao Hélicon em seis, e a Delfos em uma ocorrência.

De acordo com a *Teogonia* de Hesíodo,³⁷¹ a concepção das Musas aconteceu em Eleutera, local onde a Memória era provavelmente cultuada por cantores, e as Musas nasceram na Piéria, perto do monte Olimpo, que possivelmente tornou-se um dos locais de culto às deusas. Hesíodo também fala de Musas da Pieria nas obras *Os trabalhos e os dias* e *Escudo de Hércules*. Ainda no período arcaico, Sólon é outro autor que associa a Pieria às Musas.

μοῦσαι Πιερίθην ἀοιδῆσιν κλείουσαι

³⁷¹ HESÍODO. *Teogonia*, v.53-63. “A elas, na Piéria unida ao pai, filho de Crono, pariu / Memória, dirigente das ladeiras de Eleuteros, / como esquecimento de males e suspensão de afãs. / Por nove noites com ela uniu-se o astuto Zeus / longe dos imortais, no sacro leito subindo; / mas quando o ano chegou, e as estações deram a volta, / os meses finando, e muitos dias passaram, / ela gerou nove filhas concordes, que do canto / no peito se ocupam com ânimo sem aflição, / perto do mais alto pico do Olimpo nevoso: / lá têm reluzentes pistas de dança e belas moradas”. Trad. Werner, 2013.

δεῦτε, Δί' ἐννέπετε, σφέτερον πατέρ' ὑμνείουσαι³⁷²

θεαὶ δ' ἐξήρχον ἀοιδῆς
Μοῦσαι Πιερίδες, λιγὸν μελομένης εἰκυῖαι.³⁷³

Μνημοσύνης καὶ Ζηνὸς Ὀλυμπίου ἀγλαὰ τέκνα,
Μοῦσαι Πιερίδες, κλυτὲ μοι εὐχομένωι³⁷⁴

Mais uma vez, Píndaro e Baquílides proporcionam diversos exemplos do tema em suas odes. Píndaro relaciona as Musas com a Pieria em quatro trechos ao longo das odes *Ístmicas*, *Nemeias* e *Píticas*. Já Baquílides menciona uma vez em seus *Epinícios*, e outra nos *Ditirambos*. Tal associação também é encontrada em um dos fragmentos de Simônides.

εἴη νιν εὐφώνων περύγεσσιν ἀερθέντ' ἀγλααῖς
Πιερίδων ἔτι καὶ Πυθῶθεν Ὀλυμπιάδων τ' ἐξαιρέτοις
Ἄλφειοῦ ἔρνεσι φράζει χεῖρα τιμὰν ἑπταπύλοις
Θήβαισι τεύχοντ'. εἰ δέ τις ἔνδον νέμει πλοῦτον κρυφαῖον,
ἄλλοισι δ' ἐμπίπτων γελᾷ, ψυχὰν Αἴδα τελέων οὐ φράζεται δόξας ἄνευθεν.³⁷⁵

παλαίφατος γενεά,
ἴδια ναυστολέοντες ἐπικόμια, Πιερίδων ἀρόταις
δυνατοὶ παρέχειν πολὺν ὕμνον ἀγερώχων ἐργμάτων
ἔνεκεν. καὶ γὰρ ἐν ἀγαθέα³⁷⁶

κλυτοφόρμιγγες Δ[ιὸς ὑ-
ψιμέδοντος παρθένοι
Πι]ερίδες
]ενυφαι[
]ους ἵνα κ[
]γαίας Ἴσθμί[ας³⁷⁷

πάρεστι μυρία κέλευθος
ἀμβροσίων μελέων,
ὅς ἂν παρὰ Πιερίδων λά-
χησι δῶρα Μουσᾶν,
ιοβλέφαροί τε καὶ
φερεστέφανοι Χάριτες
βάλωσιν ἄμφι τιμὰν

³⁷² HESÍODO. *Os trabalhos e os dias*, v.1-2. “Muses of Pieria who give glory through song, come hither, tell of Zeus your father and chant his praise”. Trad. Evelyn-White, 1914.

³⁷³ HESÍODO. *Escudo de Hércules*, v.205-206. “Also the goddesses, the Muses of Pieria were beginning a song like clear-voiced singers”. Trad. Evelyn-White, 1914.

³⁷⁴ SÓLON. *Fragmento 13* (TLG).

³⁷⁵ PÍNDARO. *Odes Ístmicas*, v.64-68. “May he, raised up on the splendid wings of the Pierian Muses with their lovely voices, [65] also arm his hand with wreaths from Pytho, with exquisite wreaths from the Alpheus and the Olympian games, thus winning glory for seven-gated Thebes. But if someone hoards hidden wealth at home, and attacks others with mockery, he fails to consider that he is giving up his soul to Hades without glory”. Trad. Svarlien, 1990.

³⁷⁶ PÍNDARO. *Odes Nemeias*, ode 6, v.32-35. “Their race has long been famous, carrying a cargo of their own victory songs; for those who plough the field of the Pierian Muses, they are able to provide a rich supply of songs, because of their proud achievements”. Trad. Svarlien, 1990.

³⁷⁷ BAQUÍLIDES. *Epinícios*, ode 1, v.1-6. “Daughters of Zeus ruling on high, famed for the lyre, ... Pierian Muses ... weave... Isthmian land ...” Trad. Svarlien, 1991.

ὕμνοισιν³⁷⁸

Τοὶ δὲ πόλι]ν πέρσαντες ἀοίδιμον [οἴκαδ' ἵ]κοντο
φέρτατοι ἠρ[ώων ἀγέμαχοι Δαναοί[,
οἷσιν ἐπ' ἀθά]νατον κέχυται κλέος ἀν[δρὸς] ἔκητι
ὄς παρ' ἰοπ]λοκάμων δέξατο Πιερίδ[ων
πᾶσαν ἀλη]θείην, καὶ ἐπώνυμον ὀπ]λοτέρ]οισιν
ποίησ' ἡμ]ιθέων ὠκύμορον γενεή[v].³⁷⁹

Por último, em Eurípides encontramos três ocorrências das Musas Piéridas nas obras *Medeia*, *As Bacantes* e *Reso*.

Χο. Ἐρεχθεῖδαι τὸ παλαιὸν ὄλβιοι
καὶ θεῶν παῖδες μακάρων, ἱεράς
χώρας ἀπορθήτου τ' ἄπο, φερβόμενοι
κλεινοτάταν σοφίαν, αἰεὶ διὰ λαμπροτάτου
βαίνοντες ἀβρῶς αἰθέρος, ἔνθα ποθ' ἀγνάς
ἐννέα Πιερίδας Μούσας λέγουσι
ξανθὰν Ἀρμονίαν φυτεῦσαι³⁸⁰

οὔ δ' ἄ καλλιστευομένα
Πιερία μούσειος ἔδρα,
σεμνὰ κλιτὺς Ὀλύμπου,
ἐκεῖσ' ἄγε με, Βρόμιε Βρόμιε,
πρόβακχ' εὔιε δαῖμον.
ἐκεῖ Χάριτες,
ἐκεῖ δὲ Πόθος: ἐκεῖ δὲ βάκ-
χαις θέμις ὀργιάζειν.³⁸¹

Χορός
Ἀδράστεια μὲν ἅ Διὸς
παῖς εἵργοι στομάτων φθόνον:
φράσω γὰρ δὴ ὅσον μοι ψυχᾶ
προσφιλές ἐστιν εἰπεῖν.
ἦκεις, ὃ ποταμοῦ παῖ,
ἦκεις, ἐπλάθης Φιλίου πρὸς αὐλὰν
ἀσπαστός, ἐπεὶ σε χρόνω
Περίς μάτηρ ὃ τε καλλιγέφυ-
ρος ποταμὸς πορεύει
Στρυμῶν, ὃς ποτε τᾶς μελω-
δοῦ Μούσας δι' ἀκηράτων
δινηθεὶς ὑδροειδῆς κόλπων

³⁷⁸ BAQUÍLIDES. *Ditirambos* 5, ode 19, v.1-8 (Perseus). “There are countless paths of divine song for one who has received gifts from the Pierian Muses, and upon whose songs the violet-eyed maidens, the garland-bearing Graces, cast honor”. Trad. Svarlien, 1991.

³⁷⁹ SIMÓNIDES. *Fragmento* 11, v.14-18. “então, após queimar a cidade nutriz de canções, à casa voltam / (dos heróis?) Dânaos que lutam lado a lado / sobre eles recai a fama imortal graças ao homem / que das Musas da Piéria, cabelos entrelaçados de violetas / recebeu toda a verdade, e guardou o nome da raça de breve vida dos semideuses às gerações vindouras”. Trad. Brose, 2007.

³⁸⁰ EURÍPIDES. *Medeia*, v.824-834 (TLG). “Chorus: From ancient times the sons of Erechtheus have been favored; [825] they are children of the blessed gods sprung from a holy land never pillaged by the enemy. They feed on wisdom most glorious, always stepping gracefully through the bright air, where once, they say, the nine Pierian Muses gave birth to fair-haired Harmonia”. Trad. Kovacs, 1994.

³⁸¹ EURÍPIDES. *As Bacantes*, v.409-416. “Lead me there, Bromius, Bromius, god of joy who leads the Bacchae, to Pieria, beautiful seat of the Muses, the holy slope of Olympus. There are the Graces, there is Desire; there it is lawful for the Bacchae to celebrate their rites”. Trad. Buckley, 1850.

σὺν ἐφύτευσεν ἦβαν.³⁸²

Ainda que Hesíodo fale do nascimento das Musas na Pieria, a maioria das ocorrências em seus poemas as relaciona com o Olimpo. Homero por sua vez, em todos os trechos de seus poemas que associam as Musas a algum local, situam-nas no monte Olimpo.

Νῦν δὲ γυναικῶν ἱφῶλον ἀείσατε, ἠδυέπειαι
Μοῦσαι Ὀλυμπιάδεϊς, κοῦραι Διὸς αἰγιόχοιο,³⁸³

αὗτις δ' ἀνθρώπων τε γένος κρατερῶν τε Γιγάντων
ὕμνεῦσαι τέρπουσι Διὸς νόον ἐντὸς Ὀλύμπου
Μοῦσαι Ὀλυμπιάδες, κοῦραι Διὸς αἰγιόχοιο.³⁸⁴

ὁμῆϊς μὲν νῦν χαίρετ', Ὀλύμπια δώματ' ἔχοντες,
νήσοι τ' ἠπειροί τε καὶ ἀλμυρὸς ἔνδοθι πόντος.
νῦν δὲ θεάων φῶλον ἀείσατε, ἠδυέπειαι
Μοῦσαι Ὀλυμπιάδες, κοῦραι Διὸς αἰγιόχοιο,
ὄσσαι δὴ θνητοῖσι παρ' ἀνδράσιν εὐνηθεῖσαι
ἀθάναται γείναντο θεοῖς ἐπιείκελα τέκνα.³⁸⁵

ἔσπετε νῦν μοι Μοῦσαι Ὀλύμπια δώματ' ἔχουσαι³⁸⁶

εἰ μὴ Ὀλυμπιάδες Μοῦσαι Διὸς αἰγιόχοιο
θυγατέρες μνησαίαθ' ὅσοι ὑπὸ Ἴλιον ἦλθον³⁸⁷

Já nos *Hinos Homéricos* e em Sólon, encontramos uma ocorrência de Musas Olímpianas.

καὶ γὰρ ἐγὼ Μούσησιν Ὀλυμπιάδεσσιν ὀπηδός,
τῆσι χοροί τε μέλουσι καὶ ἀγλαὸς οἶμος ἀοιδῆς
καὶ μολπὴ τεθαλυῖα καὶ ἡμερόεις βρόμος αὐλῶν³⁸⁸

ἄλλος Ὀλυμπιάδων Μουσέων πάρα δῶρα διδαχθεῖς,

³⁸² EURÍPIDES. *Reso*, v.341-359. “CORO: Adrasteia, a filha de Zeus, / afaste a inveja das bocas, / pois direi quanto me é caro / ao fôlego dizer. / Vens, ó filho do flúmen, / vens, bem-vindo ao âmbito/ de Amigo, porque a tempo / te encaminham mãe Píeride / e o rio Estrímon de belas / pontes, o qual, no intacto / ventre da melodiosa Musa, / rodopioso, visível na água, / plantou a tua juventude”. Trad. Torrano, 2013.

³⁸³ HESÍODO. *Fragmento 1*, v.1-2.

³⁸⁴ HESÍODO. *Teogonia*, v.50-52. “depois, a raça dos homens e dos poderosos Gigantes / cantando, regozijam o espírito de Zeus no Olimpo, / as Musas do Olimpo, filhas de Zeus porta-égide”. Trad. Werner, 2013.

³⁸⁵ HESÍODO. *Teogonia*, v.963-968. “Agora, felicidades, vós que tendes moradas olímpias, / ilhas, continentes e, no interior, o saldo mar; / agora a tribo das deusas cantai, doce palavra / Musas do Olimpo, filhas de Zeus porta-égide, / tantas quantas junto a varões mortais deitaram / e, imortais, geraram filhos semelhantes a deuses”. Trad. Werner, 2013.

³⁸⁶ HOMERO. *Ilíada*, canto II, v.484. “Dizei-me agora, ó Musas que no Olimpo tendes vossas moradas”. Trad. Lourenço, 2013.

³⁸⁷ HOMERO. *Ilíada*, canto II, v. 491-492. “a não ser que vós, Musas Olímpias, filhas de Zeus detentor da égide, / me lembrásseis todos quantos vieram para debaixo de Ílion”. Trad. Lourenço, 2013.

³⁸⁸ *Hinos Homéricos*, hino 4, v.450-454. “E olha que sou eu o companheiro das olímpica Musas, / que dos coros e da luminosa sequência do canto se ocupam, / e do bailado viçoso e da sedutora vibração das flautas!” Trad. Rosa [et al.], 2010.

ἱμερτῆς σοφίης μέτρον ἐπιστάμενος³⁸⁹

Situados na transição do período arcaico para o clássico e do clássico para o helenístico, Hermipo e Aristóxenes (respectivamente) são autores que também associam as Musas ao Olimpo, ainda que apenas uma vez nos fragmentos existentes.

ΦΟΡΜΟΦΟΡΟΙ.

Ἔσπετε νῦν μοι Μοῦσαι Ὀλύμπια δώματ' ἔχουσαι,
ἔξ οὔ ναυκληρεῖ Διόνυσος ἐπ' οἴνοπα πόντον,
ὅσσ' ἀγάθ' ἀνθρώποις δεῦρ' ἤγαγε νηὶ μελαίνῃ.³⁹⁰

ἡ δὲ δοκοῦσα ἀρχαία Ἰλιάς, λεγομένη δὲ Ἀπελλικῶνος, προοίμιον ἔχει τοῦτο·
Μούσας αἰίδω καὶ Ἀπόλλωνα κλυτότοξον,
ὡς καὶ Νικάνωρ μέμνηται καὶ Κράτης ἐν τοῖς διορθωτικοῖς. Ἀριστόξενος
δ' ἐν α' Πραξιδαμαντείων φησὶν κατὰ τινὰς ἔχειν
Ἔσπετε νῦν μοι, Μοῦσαι Ὀλύμπια δώματ' ἔχουσαι,
ὅπως δὴ μῆνίς τε χόλος θ' ἔλε Πηλεΐωνα,
Λητοῦς τ' ἀγλαὸν υἱόν· ὁ γὰρ βασιλῆι χολωθεῖς.³⁹¹

Segundo Krausz,³⁹² as Musas também eram associadas a Delfos, onde aparentemente havia um culto dedicado a elas. Delfos parece ter sido o santuário mais conhecido na antiguidade grega. Devido a fama do local ser fundamentada nas profecias que lá foram atribuídas, é possível supor que o culto às Musas estava relacionado ao futuro e àquilo que era incerto. As Musas são representadas como séquito do deus Apolo em alguns textos literários, porém, Krausz destaca que Delfos é o único santuário encontrado em que Apolo e as deusas eram cultuados juntamente. Segundo Plutarco,³⁹³ a fonte das Musas é proveniente do passado de Delfos, do período mais arcaico da história da religião grega, em uma época que as Musas estavam relacionadas à Gaia, e não a Apolo. Tal fato evidencia a antiguidade da crença nas deusas, sendo posteriormente incorporadas ao culto de Apolo. Alguns pesquisadores acreditam que o templo de Apolo em Delfos era anteriormente dedicado ao culto de Gaia e das Musas e que, na substituição de Gaia por Apolo, esse último se tornou o líder das deusas.³⁹⁴ Robert Graves é um dos estudiosos que propõem tal teoria: em sua análise, a luta de Apolo com o monstro Pytho, contada através de mitos, simboliza a substituição do culto de Gaia pelo culto de Apolo, transformando-o no líder das Musas, que já teriam existido e ocupado o santuário durante a liderança de Gaia.³⁹⁵ Entretanto, com base nas obras presentes no levantamento,

³⁸⁹ SÓLON. *Fragmento 13*.

³⁹⁰ HERMIPPUS. *Fragmento 1*, v.1 (TLG).

³⁹¹ ARISTOXENUS. *Fragmento 91,1* (TLG).

³⁹² KRAUSZ, 2007, p.42.

³⁹³ PLUTARCO *apud* KRAUSZ, 2007, p.144.

³⁹⁴ KRAUSZ, 2007, p.42.

³⁹⁵ GRAVES *apud* KRAUSZ, 2007, p.144.

apenas no *Hino Homérico a Ártemis*, encontramos uma passagem que fala sobre a deusa Ártemis ir para a casa de seu irmão Apolo, em Delfos, onde também se encontram as Musas e as Graças.

χαλάσασ' εὐκαμπέα τόξα
ἔρχεται ἐς μέγα δῶμα κασιγνήτοιο φίλοιο,
Φοίβου Ἀπόλλωνος, Δελφῶν ἐς πίονα δῆμον,
Μουσῶν καὶ Χαρίτων καλὸν χορὸν ἀρτυνέουσα.³⁹⁶

Pausânias, por sua vez, menciona um culto às Musas no monte Hélicon,³⁹⁷ local que teria se tornado sagrado para as deusas.³⁹⁸ Dentre os autores do período arcaico, Hesíodo e Íbico relacionam as Musas com o monte Hélicon.

μουσάων Ἑλικωνιάδων ἀρχώμεθ' αἰδεῖν,
αἴθ' Ἑλικῶνος ἔχουσιν ὄρος μέγα τε ζάθεόν τε
καὶ τε περὶ κρήνην ἰοειδέα πόσσ' ἀπαλοῖσιν
ὄρχεῦνται καὶ βωμὸν ἐρισθενέος Κρονίωνος.³⁹⁹

ὔμῳ νικήσαντα φέρειν τρίποδ' ὠτώεντα.
τὸν μὲν ἐγὼ Μούσης Ἑλικωνιάδεσσ' ἀνέθηκα,
ἔνθα με τὸ πρῶτον λιγυρῆς ἐπέβησαν ἀοιδῆς.⁴⁰⁰

καὶ τὰ μέ[ν ἄν] Μοῖσαι σεσοφ[ισμ]έναι
εὖ Ἑλικωνίδ[ες] ἐμβαίεν λογ⁴⁰¹

Já no período clássico, Píndaro, Eurípidēs e Alcidas são os autores que associam as Musas ao monte Hélicon.

τὸν μὲν οὐδὲ θανόντ' ἀοιδαὶ <ἐπ>έλιπον,
ἀλλὰ οἱ παρά τε πυρὰν τάφον θ' Ἑλικῶνιαι παρθένοι
στάν, ἐπὶ θρηγόν τε πολύφαιμον ἔχεαν.
ἔδοξ' ἦρα καὶ ἀθανάτοισι⁴⁰²

Πυθίου δενδρῶτι πέτρα
Μουσῶν θ' Ἑλικωνίδων δώματα,

³⁹⁶ *Hino Homérico*, hino 27, v.12-18. “a Arqueira, que espreita as feras, afrouxa seu arco flexível / e vai para a grande morada do irmão amado, / Febo Apolo, na fértil região de Delfos, / para formar o coro gracioso das Musas e das Cárites”. Trad. Rosa [et al.], 2010.

³⁹⁷ Ver Capítulo 1.

³⁹⁸ PAUSANIAS. *Pausanias Description of Greece*. Trad. Jones, 1918.

³⁹⁹ HESÍODO. *Teogonia*, v.1-4. “Pel as Musas do Hélicon começamos a cantar, / elas que o Hélicon ocupam, monte grande, numinoso, / em volta de fonte violácea com pés macios / dançam, e do altar do mui possante filho de Crono”. Trad. Werner, 2013

⁴⁰⁰ HESÍODO. *Os Trabalhos e os Dias*, v.657-659. “And there I boast that I gained the victory with a song and carried off a handled tripod which I dedicated to the Muses of Helicon, in the place where they first set me in the way of clear song”. Trad. Evelyn-White, 1914.

⁴⁰¹ ÍBICO. *Fragmento 1a*, v.23 (TLG).

⁴⁰² PÍNDARO. *Odes Ístmicas*, ode 8, v.56-59. TLG. “Even when he was dead songs did not forsake him; beside his pyre and tomb the Muses of Helicon stood, and poured over him the many-voiced dirge”. Trad. Svarlien, 1990.

αὔξειτ' εὐγαθειῖ κελάδωι
 ἐμὴν πόλιν, ἐμὰ τείχη,
 σπαρτῶν ἴνα γένος ἐφάνθη,
 χαλκασπίδων λόχος, ὃς γὰν
 τέκνων τέκνοις μεταμείβει,
 Θήβαις ἱερὸν φῶς.⁴⁰³

Ἡσίοδος Μούσαις Ἐλικωνίσι τόνδ' ἀνέθηκεν
 ὕμνῳ νικήσας ἐν Χαλκίδι θεῖον Ὀμηρον.⁴⁰⁴

2.7 CONCLUSÃO

Ao longo deste capítulo foram apresentados os resultados do mapeamento feito a partir do banco de dados,⁴⁰⁵ o qual constitui a primeira etapa de desenvolvimento da presente dissertação. No processo de leitura das fontes, alguns elementos se destacaram dentre a vasta riqueza de detalhes presente nas diversas obras pesquisadas. Tais elementos foram imprescindíveis para a análise inicial dos dados levantados visto que, a partir deles, foi possível observar afastamentos e aproximações entre autores e obras. Autores esses por vezes tão distantes entre si na dimensão espacial e/ou temporal em que seus textos foram concebidos, produzidos, lidos e/ou ouvidos. Os elementos que se mostraram de tamanha importância foram transformados em categorias durante o desenvolvimento do mapeamento, apresentados aqui como as características Nomenclaturas, Atributos visuais e auditivos, Invocações, Funções e Locais associados.

O mapeamento apresentado permite identificar sistematicamente algumas variações nas caracterizações das Musas. Ao falar de *variações*, me refiro às diferentes formas em que as deusas são caracterizadas, seja em uma mesma obra; em obras diferentes de um mesmo autor; ou ainda, em obras de autores diferentes inseridos ou não em um mesmo período (arcaico ou clássico). Através do estudo dos trechos feito em vista de tais variáveis, serão formuladas algumas hipóteses como possíveis explicações para as variações e permanências verificadas no mapeamento feito.

⁴⁰³ EURÍPIDES. *Héraclès*, v.790-797. “O Pythian rock with forests crowned, and haunts of the Muses on Helicon! you will come to my city and her walls with cries of joy; where the earth-born crop sprang to view, a warrior-host with shields of brass, who are handing on their realm to children's children, a divine light to Thebes”. Trad. O'Neill, 1938.

⁴⁰⁴ ALCIDAMAS. *Fragmento 5*, v.155 (TLG).

⁴⁰⁵ Ver Apêndice.

3 AS MUSAS VARIÁVEIS

3.1 INTRODUÇÃO

Um dos objetivos da presente pesquisa consiste na tentativa de compreender a trajetória de algumas caracterizações das Musas nos períodos arcaico e clássico da Grécia Antiga, tendo como referencial as obras literárias sobreviventes. Com base no que foi apresentado até agora neste estudo, é possível perceber algumas variações na forma como a imagem das Musas é apresentada na literatura arcaica e clássica, e com isso, pensar em possíveis razões para tais variações terem acontecido (essas considerações serão apresentadas na forma de hipóteses ao final deste capítulo).

A priori, o que mais chama atenção na leitura das fontes são os tipos de caracterizações e descrições feitas pelos autores estudados. Enquanto alguns aspectos mantiveram-se similares em diferentes períodos da história grega, talvez tendo sido encarados pelos próprios antigos como um tipo de tradição, outros parecem ter sido substituídos ou abandonados. Portanto, o presente capítulo pretende ressaltar e analisar tais aspectos que se destacaram durante o mapeamento do banco de dados.⁴⁰⁶

3.2 VARIAÇÕES NOS NOMES E NO NÚMERO DAS MUSAS

Quando pensamos em frequência e formas de aparição, a nomenclatura das Musas se dá de maneira similar na literatura dos períodos arcaico e clássico da Grécia Antiga. A forma mais comum de se referir às deusas é através dos vocábulos “Musas” ou “Musa”, ou mesmo “deusa(s)”. Em menor frequência de aparição, as Musas também são chamadas por outros nomes, como *filhas de Zeus* ou da *Memória*, ou por seus nomes próprios, como foi apresentado no Capítulo 1. A opção por usar apenas Musa, ou por invocar uma das nove irmãs, parece ter mais relação com a opção do autor, do que com o período em que ele escreve ou a qual gênero literário a obra pertence. Por exemplo, em trechos das odes de vitória de Píndaro e Baquilides, as Musas são nomeadas individualmente, o que também ocorre nas obras filosóficas *Fedro* e *O banquete* de Platão. Píndaro e Baquilides encontram-se distantes de Platão tanto no tempo,

⁴⁰⁶ Ver Apêndice. É importante esclarecer que as discussões a serem apresentadas não são as únicas que se revelaram de profundo interesse durante a construção do banco de dados. Contudo, tendo em vista a logística do trabalho de pesquisa e os limites de uma dissertação de mestrado, apenas alguns aspectos foram selecionados para serem aprofundados.

quanto no gênero literário de seus trabalhos, de tal forma que parece não ser possível estabelecer um parâmetro entre esses autores no que se refere ao uso dos nomes próprios de cada Musa.

Como foi dito anteriormente, em geral, os autores da antiguidade referem-se às Musas enquanto coletivo. As divindades são invocadas ou referidas apenas como “Musas”, “deusas” ou “nove irmãs”, sem que haja necessariamente a preocupação em distinguir ou atribuir individualidade a cada uma. As “poucas” ocorrências das Musas nomeadas (quando comparamos com a quantidade de vezes em que são tratadas como coletivo), permite pensar na forma com que os gregos viam ou imaginavam as deusas. A escolha por se referir às Musas de tal forma gera interpretações quanto ao imaginário da época, além de compará-las com outros grupos de deusas femininas. De acordo com a visão de Penelope Murray,⁴⁰⁷ as Musas se diferenciam de outros grupos de divindades femininas como as Ninfas e as Graças, as quais são habitualmente representadas como coletivos homogêneos, sem funções ou nomes individuais. As Musas por sua vez, possuem mitologia, encargos e culto religioso, além de cada uma ser identificada por um nome próprio.⁴⁰⁸ Os nomes das Musas, segundo Murray, são repletos de significados, pois derivam de palavras e frases que descrevem as atividades das deusas (estabelecidas por Hesíodo). Tais significados podem ser entendidos como a personificação de vários aspectos da música e da poesia que surgiram a partir do nascimento das Musas. A obra *Fedro* de Platão apresenta uma passagem que confirma a relação entre o surgimento da música e o nascimento das Musas. Em *Fedro*, Platão narra o mito de origem das cigarras, que tendo sido homens que se encantaram com a música trazida ao mundo pelas Musas, acabavam entregando-se a esse deleite e morriam por esquecer de comer e beber.

λέγεται δ' ὅς ποτ' ἦσαν οὔτοι ἄνθρωποι τῶν
 πρὶν Μούσας γεγονέναι, γενομένων δὲ Μουσῶν καὶ φανείσης
 ᾧδῆς οὕτως ἄρα τινὲς τῶν τότε ἐξεπλάγησαν ὑφ' ἡδονῆς,
 ὥστε ἄδοντες ἠμέλησαν σίτων τε καὶ ποτῶν, καὶ ἔλαθον
 τελευτήσαντες αὐτούς⁴⁰⁹

O trecho traz à luz uma discussão importante que será aprofundada no final deste capítulo, mas que não deve passar despercebida no momento. *Fedro* foi composta por volta de 370 a.C., séculos após as epopeias homéricas e hesiódicas, que datam do período arcaico (ainda que o século da composição desses poemas seja incerto entre os estudiosos contemporâneos).

⁴⁰⁷ MURRAY, 2017.

⁴⁰⁸ MURRAY, 2017, p.147.

⁴⁰⁹ PLATÃO. *Fedro*, seção 259b-c (TLG). “Outrora, as cigarras eram homens, homens que viveram antes do nascimento das musas. Quando estas vieram ao mundo, e trouxeram a revelação do canto, alguns homens desse tempo deixaram-se suggestionar de tal maneira por esse canto que, assim embevecidos, se esqueciam de comer e de beber, tendo morrido sem dar por isso!” Trad. Gomes, 2000.

Contudo, apesar da distância temporal, todas essas obras revelam um aspecto em comum quando pensamos nas Musas: a relação direta das deusas com o canto. Mapear os encargos atribuídos às Musas nas obras/fontes que foram analisadas no presente trabalho, revelou-se um dos principais pontos de partida na formulação de hipóteses. Perceber as variações nas caracterizações e nas funções das Musas, tendo como base o recorte temporal e o gênero literário, possibilitou a elaboração de pensamentos e compreensões quanto ao lugar e papel das deusas na cultura e imaginário gregos.

Retomando a discussão da representação das Musas como um coletivo, o uso do termo “Musa(s)” no singular ou no plural parece ser um aspecto que marca certos autores ou obras, ainda que não possa ser definido como referencial quando pensamos em períodos de tempo. Em geral, o uso no plural é bem mais expressivo nas obras do período arcaico, aparecendo cinquenta e três vezes, enquanto o singular aparece vinte e cinco. Em Hesíodo, por exemplo, em todas as passagens que se referem às Musas, elas são chamadas no coletivo, ou pelo nome individual, mas sempre deixando claro a pluralidade das deusas.

Em Homero há uma inversão quanto ao uso das Musas no singular ou no coletivo, como foi apresentado no Capítulo 2.⁴¹⁰ Na *Ilíada*, as deusas aparecem com maior frequência no plural, sendo referidas como uma única deusa apenas no primeiro verso do poema. Já na *Odisseia*, aparecem como coletivo em apenas em dois momentos. Ainda que os poemas *Ilíada* e *Odisseia* sejam atribuídos a Homero, as obras escritas que chegaram até nós podem ter sofrido diversas modificações ao longo dos séculos. Alguns estudiosos até consideram certos cantos e trechos dos poemas como adições feitas posteriormente por outros autores, que não Homero. A autoria duvidosa ou pelo menos incerta de Homero, dificulta a análise precisa e conclusiva dos motivos da escolha do autor pelo coletivo ou individual ao se referir às Musas. O historiador Gustavo Oliveira apresenta teorias acerca da “questão homérica” relacionadas à criação dos poemas *Ilíada* e *Odisseia*.⁴¹¹ Segundo Oliveira, existe um consenso entre os estudiosos quanto à inserção dos poemas homéricos numa tradição ampla e antiga, de forma que os contos não foram criados sem ter um mínimo de tradição como referência. Quanto à autoria dos poemas, existe a incerteza se ambos foram escritos por um único “poeta-mestre”, ou se dois grandes poetas foram responsáveis por cada um. Também é possível pensar que as obras foram formadas por vários pequenos poemas independentes e organizados por um compilador. Ou ainda, que são resultados de composições e recomposições orais de diversos *aedos* espalhados por um grande território espacial ao longo de séculos de transmissão oral. Não obstante,

⁴¹⁰ Ver item 2.2.2 *Musas, simplesmente*.

⁴¹¹ OLIVEIRA, 2015.

Oliveira atesta que os poemas podem não ser representativos da tradição que lhes atribuímos, devido a sua elevada qualidade estética e estrutural, complexidade e unidade planejada, “mesmo que possamos aceitar a proveniência micênica de alguns vestígios materiais presentes nos poemas, é possível que eles sejam fruto de heranças e tesouros familiares, guardados e passados de geração para geração”.⁴¹² Os poemas também poderiam contrapor intencionalmente tradições anteriores com o intuito de inovar e inventar.

Outros pensadores e estudiosos da contemporaneidade formularam diferentes teorias acerca da composição da *Iliada* e da *Odisseia* de Homero. Moses Finley, a título de exemplo, defende que as diversas mudanças e confusões nos poemas homéricos devem-se, em parte, aos *aedos*.⁴¹³ Nas transmissões entre as gerações de *aedos*, os textos sofreram mudanças contínuas, algumas propositais para melhor se adequar às formas artísticas ou para obedecer às conjunturas políticas. Já em outros momentos, a negligência e o descaso com a fidelidade da narrativa podem ter sido os culpados, além das mudanças esperadas nas transmissões numa sociedade marcada pela tradição oral. Existem contradições dentro dos próprios poemas, como na *Iliada* na qual um dos personagens principais se chamava tanto Alexandre (um nome grego), quanto Páris (de origem não grega), além do personagem ser representado ora como herói, ora como covarde. O nome da cidade também pode ser visto como uma inconsistência, uma vez que era chamada tanto de Ílion, quanto de Tróia. Finley também defende que é improvável a guerra de Tróia ter durado dez anos. Alguns trechos do poema podem ser usados para fundamentar a argumentação da durabilidade da guerra, como a cena do livro III da *Iliada* em que Helena mostra a Príamo quem são os heróis Agamêmnon, Odisseu, Ájax e Idomeneu.⁴¹⁴ Tal apresentação seria plausível no início da guerra, mas não no seu décimo ano. Porém, é preciso ter em mente o pertencimento das obras homéricas ao gênero literário. Ainda que a apresentação dos principais heróis no último ano da guerra cause estranhamento, é possível afirmar que Homero insere a informação como recurso narrativo. Em outras palavras, embora a narrativa do poema aconteça no décimo ano, era necessário situar o ouvinte (ou o leitor) nos acontecimentos, dando-lhes informações imprescindíveis para a compreensão da obra.

Retomando a discussão acerca dos usos das Musas no coletivo ou no singular, nas obras líricas do período arcaico Arquíloco e Safo referem-se às Musas apenas no plural. Já em Alcman, dos seis trechos encontrados com traduções, cinco se referem a uma “Musa”, em contraste com uma única ocorrência que fala das “Musas” como coletivo. É interessante notar,

⁴¹² OLIVEIRA, 2015, p.49.

⁴¹³ FINLEY, 1982.

⁴¹⁴ HOMERO. *Iliada*, canto III, v.161-242.

porém, que por mais que a escolha de Álcman pareça se dar pela “Musa” no singular, em um de seus trechos ele nomeia Calíope. Tal passagem abre espaço para reflexões. Talvez para Álcman existisse apenas uma única musa chamada Calíope. Quiçá no trecho em questão, o poeta estaria dispondo da tradição “hesiódica” que estabelece as nove musas. Ou ainda, falar especificamente de Calíope poderia ser apenas um recurso poético, que não refletia a crença do autor. É possível pensar que a representação das Musas não fosse de grande interesse popular, já que elas não compõem o panteão principal dos deuses, ou talvez os detalhes de sua concepção e genealogia não eram pontos chaves ou de importância no imaginário religioso grego. Contudo, a presença marcante e de grande relevância das Musas na *Teogonia*, uma obra que compunha o cânone grego, estudada e cantada por tantas gerações posteriores a Hesíodo, pode nos levar a crer que as Musas tinham sim importância na religião e na cultura da época. Afinal, a escrita foi inexistente na Grécia por um certo período de tempo, legando aos *aedos* o papel de transmitir de forma oral as histórias e costumes entre gerações. Os *aedos*, por sua vez, tinham as Musas entre seus deuses patronos, sendo elas juntamente com Apolo, as principais divindades relacionadas às artes que compõem a esfera do canto.

Seguindo para os autores do período de transição entre o arcaico e o clássico, encontra-se uma menção à Musa no singular na lírica de Anacreonte. Já nas odes de vitória, Simônides utiliza o coletivo e o singular em quantidade semelhante, enquanto Píndaro e Baquilides se referem às deusas das duas formas, mas parece haver uma preferência pelo uso do coletivo. A opção por se referir à divindade no plural, no singular, ou pelo nome próprio (Calíope, Clio, Urânia), pode estar carregado de mais significados do que a simples escolha entre uma tradição genealógica mais ou menos antiga. Boris Maslov apresenta a possibilidade do uso do termo “Musas” no plural ou de forma genérica, estar ligado à prática coral.⁴¹⁵ Já a presença do nome próprio de uma das deusas seria utilizada com o intuito de apresentar um encargo ou função específicos, ou até mesmo para criar uma marca poética do autor.

A further peculiarity of the Bacchylidean usage consists in his fondness for individual Muses, and in particular for Ourania, whose prominence in Bacchylides is not matched by any other poet (Pindar never even mentions Ourania). While it is not clear why Bacchylides favored Ourania, what seems certain is that frequent mentions of this figure were intended as markers of the Bacchylidean poetic brand.⁴¹⁶

Na lírica do período clássico, os poetas Timocreon e Timóteo se referem à Musa no singular. Na tragédia, Ésquilo e Sófocles mencionam as Musas utilizando o plural, enquanto

⁴¹⁵ MASLOV, 2016a.

⁴¹⁶ MASLOV, 2016a, p.228.

em Eurípides, as deusas aparecem das duas formas. É importante lembrar que a tragédia *Reso* (neste trabalho considerada de autoria de Eurípides), possui por si só grande quantidade de menções às Musas, já que elas são personagens importantes da peça, sendo uma delas mãe do protagonista Reso. Eurípides deixa claro em *Reso* que as Musas são um conjunto de divindades irmãs, e que apenas uma delas é a mãe de seu protagonista, ainda que em nenhum momento ele nomeie uma ou mais Musas. De certa forma, parece que Eurípides distingue as Musas conferindo a uma delas destaque, um papel importante na história e até mesmo personalidade. Por outro lado, a opção do autor por não nomear ou caracterizar ao menos uma Musa, acaba por novamente atribuir a essas divindades a forma de um conjunto homogêneo de deusas, sem personalidade própria ou individualidade.

Por fim, nas obras filosóficas, encontra-se diferenciações das Musas em Empédocles e Platão. Empédocles utiliza o singular e o plural em frequência semelhante, mas Platão exibe uma clara preferência por tratar as Musas como um coletivo de deusas.

3.2.1 O caso de Calíope

A aparição mais recorrente de Calíope nas obras gregas arcaicas e clássicas atrai a atenção de estudiosos, os quais propõem diferentes interpretações para explicar a preferência por essa Musa em particular. Hesíodo apresenta Calíope com destaque em comparação a suas irmãs, legando a ela o lugar de líder das Musas.

Καλλιόπη θ': ἡ δὲ προφερεστάτη ἐστὶν ἀπασέων.
ἢ γὰρ καὶ βασιλεῦσιν ἅμ' αἰδοίοισιν ὀπηδεῖ.
ὄν τινα τιμήσωσι Διὸς κοῦραι μέγαλοιο
γυνόμενόν τε ἴδωσι διοτρεφέων βασιλῆων,
τῷ μὲν ἐπὶ γλώσση γλυκερὴν χεῖουσιν ἔέρσην,
τοῦ δ' ἔπε' ἐκ στόματος ῥεῖ μείλιχα.⁴¹⁷

Calíope possui mais funções que as outras Musas, além de provavelmente ter a mais bela voz, o que pode ser inferido a partir de seu nome *Καλλιόπη*. A deusa também tem uma ligação direta com reis, o que a aproxima de seu pai Zeus.⁴¹⁸ Tais informações estão presentes em trecho da *Teogonia* de Hesíodo, e são vários os trabalhos que tratam das relações de Calíope com reis, com *aedos*, com suas irmãs e com Zeus. Penelope Skarsouli dedica um artigo ao

⁴¹⁷ HESÍODO. *Teogonia*, v.79-84 (Perseus). “e Belavoz: essa é a superior entre todas. / Pois essa também reis respeitados acompanha. / Quem quer que honrem as filhas do grande Zeus / e o veem ao nascer, um dos reis criados por Zeus, / para ele, sobre a língua, vertem doce orvalho, / e da boca dele fluem palavras amáveis”. Trad. Werner, 2013.

⁴¹⁸ Zeus era considerado o líder do panteão grego e visto como a divindade mais próxima dos reis do reino mortal.

estudo dessa separação entre Calíope e suas irmãs.⁴¹⁹ Normalmente reis e príncipes têm relação com Zeus, enquanto as Musas são ligadas à poesia. Contudo, Skarsouli salienta a posição de Hesíodo que coloca rei e poeta como beneficiários paralelos dos dons de Calíope. Apenas a Musa seria capaz de vincular a poesia à arte real da persuasão, essa última sendo uma qualidade valorizada em um governante. O nome de Calíope significa “bela voz” e, segundo Skarsouli, Calíope concede poder de persuasão nas performances poéticas e nas funções reais. Dessa forma, a musa concede a ambos (poeta e rei) o dom da expressão eficiente e da habilidade do convencimento. Ao analisar a presença de Calíope em Píndaro, Skarsouli defende que a deusa não equivale a todas as Musas ou a uma Musa heroica. Na realidade, seu papel recorrente nas odes de Píndaro é justificado pela sua bela voz, e pelo dom da eloquência e da persuasão concedidas por ela.⁴²⁰

André Malta também relaciona os encargos das Musas com as figuras do *aedo* e do rei. De acordo com Malta, *aedos* e reis estão localizados em diferentes contextos, no qual o primeiro apresenta seu canto em versos perante uma plateia, e o segundo estabelece leis em prosa na ágora política. Todavia, ambos possuem o dom da palavra originado do poder divino das Musas. Dessa forma, é possível pensar, através da inspiração das Musas, no que há de envolvente e sábio na palavra real, e de justo e ordenado na palavra do *aedo*. Nas figuras do rei e do *aedo* destaca-se a relação intrínseca entre o conhecimento e a justiça, logo, as Musas associam-se ao saber através do cantor, e à ordem através dos reis.⁴²¹

A relação entre reis e *aedos* com as Musas também é abordada por Eric Havelock. Por exercer o poder político, o rei seria filho de Zeus, enquanto o poeta exerce poder sobre as palavras, sendo filho de Apolo e das Musas. Contudo, os dois tipos de poder são vinculados. É provável que o rei tivesse um poeta ao seu lado, e que este o auxiliasse em seus discursos (aumentando assim o prestígio desse rei), mas também era possível que o rei nascesse com o dom para a poesia, e não precisasse da ajuda de um poeta. Sendo assim, em ambos os casos, o rei e o poeta seriam assistidos pelas Musas.

JAA Torrano, por sua vez, faz um paralelo entre reis e *aedos*.⁴²² Para Torrano, ambos possuem sua função fundamentada no uso eficiente da “Palavra”, sendo os únicos que detém esse conhecimento cedido pelas Musas. Tal uso da “Palavra” se dá através de uma longa especialização sob os cuidados das Musas e que acaba por diferenciá-los (reis e *aedos*) das

⁴¹⁹ SKARSOULI, 2006.

⁴²⁰ SKARSOULI, 2006, p.220.

⁴²¹ MALTA, 2012.

⁴²² TORRANO, 2011, p.13-97.

demais pessoas. Torrano também salienta que a autoridade dos reis e *aedos* repousa na sedução e no fascínio adquiridos através da “Palavra”. Sua oralidade gera repercussões que moldam a comunidade e a ordem do mundo. Por fim, ambos são discípulos e protegidos das Musas. Sob essa perspectiva da “Palavra”, *Καλλιόπη* (“Belavoz”) recebe esse nome não por sua voz ser agradável e requintada, mas pelo poder que emana dela, e que os *aedos* e os reis compartilham. “O cantor servo das Musas é o guardião do Ser, os reis alunos de Zeus são os mantenedores da Ordem (do Cosmos), a ambos por igual patrocina e sustenta a Belavoz - Bela, por seu poder influir decisivamente nas fontes do Ser e da Vida”.⁴²³

Por fim, André Laks apresenta um estudo a respeito da relação entre *aedo*, rei e as Musas, tendo Calíope como a principal dentre as divindades. Na *Teogonia*, Calíope se distingue das irmãs, e seu privilégio derivaria do domínio que exerce sobre a palavra, da qual ela é a encarnação. Sua principal relação apresentada não seria com os *aedos*, mas com os reis. Assim sendo, Laks propõe uma questão: se a função primordial das Musas reside na poesia, por que então Calíope é superior as suas irmãs, já que a sua habilidade ressaltada é voltada para a política? O próprio autor responde: a superioridade da musa relacionada a sua função política se dá pela importância dos procedimentos políticos (da oralidade) para a sobrevivência da comunidade dos homens. Como Calíope é a Musa da palavra justa, palavra esta que se mostra essencial para tal sobrevivência, fica claro a razão da sua superioridade sobre as outras Musas. Afinal nesse contexto, a palavra poética não é capaz de rivalizar com a palavra política em questão de importância (considerando exclusivamente a perspectiva prática da vida cotidiana). Hesíodo, porém, apresenta outro paralelo entre os *aedos* e os reis. Ao dizer que recebeu um cetro das Musas, símbolo este que confere a autoridade de um rei ao poeta, Hesíodo estaria apresentando mais uma perspectiva em relação a importância desses dois cargos. Sem querer provocar uma substituição, o cetro mostra a origem comum do *aedo* e do rei, proveniente de Calíope. A deusa seria então patrona de ambos, e o poder conferido a eles seria retirado de sua própria essência.

3.2.2 Homônimos

É comum que, ao nos depararmos com os nomes Calíope, Clio, Euterpe, Tália, Melpômene, Terpsícore, Érato, Polimínia e Urânia, logo venha a mente a imagem das Musas hesiódicas. Todavia, os nomes de algumas Musas aparecem na literatura e iconografia grega

⁴²³ TORRANO, 2011, p.37.

antiga associados a outras personagens ou indivíduos, que não as Musas descritas por Hesíodo. Tomasz Mojsik lista algumas das aparições dos nomes das Musas que se referem a outras figuras.⁴²⁴ Tália, por exemplo, é também o nome de uma ninfa siciliana, da filha de Hefesto (Aisch. *TrGF* III F 6-11), de uma ninfa que estava apaixonada por Dafne (schol. Theocr. 8.93a), de uma nereida (Hom. *Il.* 18.39, entre outros) e de uma mênade (iconografia). Clio é retratada como uma nereida ou oceânide. Urânia é também uma oceânide, nereida e “epiclesis” de várias deusas. Calíope aparece em um vaso ático do final do século VI nomeando a esposa de Andrasto. Érato é também o nome de uma dríade, de uma das cinquenta nereidas, da ama de Dionísio, de uma das irmãs de Meleagro transformadas em pássaros, da filha de Danaos ou Thespios e a mãe de Dinastes (cujo pai era Hércules), ou de uma mênade retratada em um vaso do final do século VI.⁴²⁵

3.3 VARIAÇÕES NAS CARACTERÍSTICAS VISUAIS E AUDITIVAS ATRIBUÍDAS ÀS MUSAS

Nas menções às Musas enumeradas no capítulo anterior, em vários trechos o nome das deusas é seguido por algum tipo de atributo, seja físico, em relação aos seus dons, ou ainda sobre algum adereço que ilustre a imagem das divindades. Ao analisar as aparições das Musas nos poemas homéricos, Penelope Murray trabalha com a perspectiva da presença incorpórea das deusas.⁴²⁶ Para Murray, as Musas possuem pouca existência física nas epopeias homéricas, aparecendo em forma física apenas uma vez para Tâmiris na *Ilíada*. As Musas também são mencionadas lamentando no funeral de Aquiles, episódio que destaca a voz das deusas capazes de comover todos os argivos e fazê-los chorar, mas nada é falado sobre a aparência das deusas. Nas invocações de Homero as Musas, há pouco senso de “embodiment”, já que não é mencionada aparência ou quaisquer atributos das Musas. Murray traz o pensamento de Rosemary Harriott,⁴²⁷ que discorre sobre a diferença entre Homero e autores posteriores quanto à presença de descrições ou atributos visuais referentes às Musas. Segundo Harriott, quando a Musa é invocada, ela pode ser honrada com seus títulos ou com uma descrição complementar. Ainda que o propósito do poeta ou da obra não seja informativo, encontramos descrições que ilustram a imagem das deusas. Nos casos em que a descrição é fortemente visual, é razoável

⁴²⁴ MOJSIK, 2011a.

⁴²⁵ Informações retiradas de MOJSIK, 2011a, p.59-60.

⁴²⁶ MURRAY, 2017.

⁴²⁷ MURRAY, 2017, p.151.

assumir que o poeta tem uma imagem mental da Musa. Em Homero parece não existir preocupação em descrever precisamente a aparência das deusas, visto que nos episódios em que o *aedo* anuncia a presença delas, nada é dito a respeito da imagem, fisionomia, formas, trajés ou outros aspectos visuais das Musas.

Na *Teogonia*, Hesíodo fornece descrições e atributos físicos e/ou visuais das Musas. Logo no início da obra, o poeta faz um relato imagético das deusas no monte Hélicon, onde dançam com pés macios de forma adorável, e cantam com uma linda voz.

μουσάων Ἑλικωνιάδων ἀρχόμεθ' αἰεῖδεν,
αἴθ' Ἑλικῶνος ἔχουσιν ὄρος μέγα τε ζῆθεόν τε
καί τε περὶ κρήνην ἰοιδέα πόσσ' ἀπαλοῖσιν
ὄρχεῦνται καὶ βωμὸν ἐρισθενέος Κρονίωνος.
καί τε λοεσσάμεναι τέρενα χροά Περμησσοῖο
ἢ Ἴππου κρήνης ἢ Ὀλμειοῦ ζαθέοιο
ἀκροτάτῳ Ἑλικῶνι χοροὺς ἐνεποιήσαντο
καλοῦς, ἱμερόεντας: ἐπερρώσαντο δὲ ποσσίν.⁴²⁸

Murray destaca que nas descrições hesiódicas das Musas, em especial na passagem em que é narrado o nascimento das deusas,⁴²⁹ as Musas são totalmente antropomorfizadas. “They are presented as the archetypal female chorus, with much emphasis on the loveliness of their voices and the sound of their feet as they dance”,⁴³⁰ as Musas são retratadas de forma virginal, com grande beleza, e associadas à natureza.

Nas epopeias do período arcaico, a maioria das caracterizações das Musas se baseia em quesitos relacionados à voz ou dança, como os pés dançantes das deusas descritos por Hesíodo. Já em autores posteriores, principalmente Píndaro e Baquilídes, a descrição das Musas aparece de forma mais visual, dando-lhes atributos físicos como olhos e cabelos de cor violeta (e/ou associados às flores chamadas “violetas” de diferentes maneiras, conforme discutido no Capítulo 2)⁴³¹, assim como acessórios dourados e tiaras. Píndaro e Baquilídes chegam a falar das Musas utilizando carruagem. Parece ser mais fácil construir a imagem visual e aparência detalhada das Musas a partir dos textos posteriores ao período arcaico (ou que datam do final dele), do que na literatura arcaica propriamente. Vale lembrar que existem exceções, como Teógnis e Simônides, e alguns trechos dos Hinos Homéricos e de Hesíodo, já citados acima.

⁴²⁸ HESÍODO. *Teogonia*, v.1-8 (Perseus). “Pel as Musas do Hélicon comecemos a cantar, / elas que o Hélicon ocupam, monte grande, numinoso, / em volta de fonte violácea com pés macios / dançam, e do altar do mui possante filho de Crono; / tendo a pele delicada no Permesseo banhado, / na fonte do Cavalo ou no Olmeio numinoso, / no cimo do Hélicon compõem danças corais / belas, desejáveis, e fluem com os pés”. Trad. Werner, 2013.

⁴²⁹ HESÍODO. *Teogonia*, v.60-80.

⁴³⁰ MURRAY, 2017, p.152.

⁴³¹ Ver item 2.3.2 *Atributos visuais*.

Além disso, os autores mais tardios não deixaram de falar dos aspectos vocais e dançantes das Musas. Entretanto, o que se observa a partir do exame realizado neste estudo, é que tais autores parecem ter acrescentado ou enfatizado outras descrições visuais, que podem ter possibilitado a construção mais detalhada e/ou vívida de imagens visuais das Musas.

Representações visuais das Musas não eram inexistentes no período arcaico. Desde a poesia épica, já existia a intenção de antropomorfizar as Musas, como quando Hesíodo fala das deusas dançando com seus pés macios. Também existe a representação das Musas de forma antropomórfica na iconografia do período arcaico. A título de exemplo, podemos ver a antropomorfização das Musas e de outros deuses no chamado “dinos de Sophilos”: trata-se de um recipiente de vinho feito de cerâmica, com decoração de figura negra, datado aproximadamente em 580 - 570 a.C., que é atribuído à oficina do ateniense Sophilos e que atualmente se encontra no *British Museum* em Londres. Nesse vaso arcaico, é ilustrado a cena das Musas e de outros deuses dirigindo-se para o casamento de Peleus e Tétis.

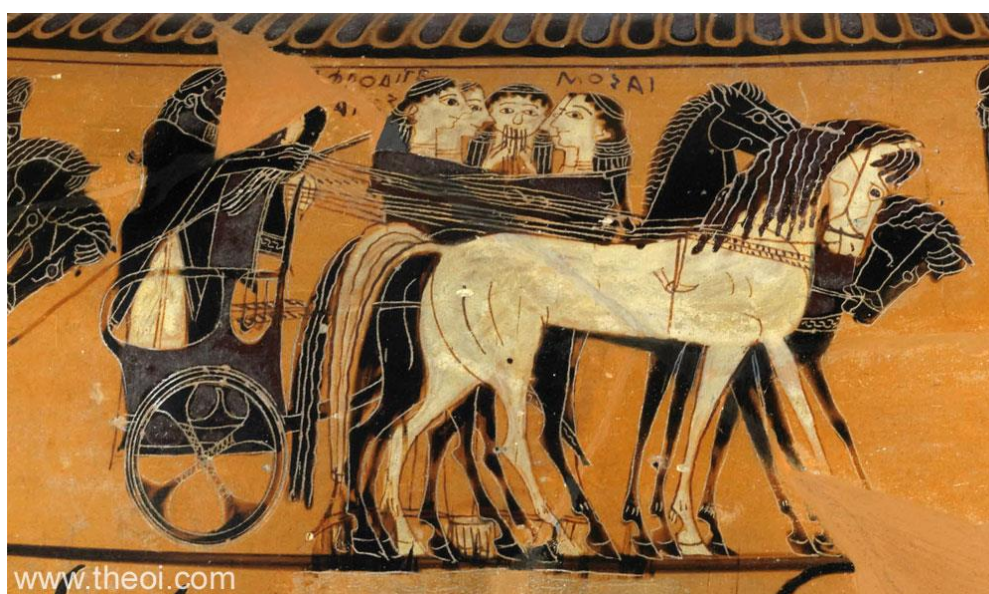


Figura 1 K20.11A - Ares, Afrodite e as Musas⁴³²

⁴³² Disponível em: <https://www.theoi.com/Gallery/K20.11A.html>. Acesso em: 14 set. 2020.



Figura 2 K20.11B - Hermes, Apolo e as Musas⁴³³

As figuras acima ilustram lados diferentes do mesmo vaso. Na Figura 1, vemos a imagem de Ares, Afrodite e cinco Musas. A terceira Musa deste grupo, posicionada entre suas irmãs, parece estar tocando um conjunto de flautas, além de ser a única figura voltada para a frente na pintura. Na Figura 2, os deuses Hermes e Apolo cavalgam em uma carruagem puxada por quatro cavalos, Hermes segurando as rédeas e Apolo uma lira. Três (ou possivelmente quatro) Musas caminham ao lado da carruagem, ligeiramente a frente dos deuses.

Ainda que o vaso seja do período arcaico e ilustre as Musas, o que permite pensar que já existia a intenção de representar as deusas através de imagens nesse período, a representação mostrada é de Musas muito parecidas umas com as outras. Não parece existir nenhum atributo específico ou algum aspecto diferencial que faça distinção das Musas entre si (excetuando a Musa que toca a flauta), ou em relação com outras deusas, ou até mesmo com mulheres mortais. Na literatura do período clássico, encontramos descrições mais visuais, como a cor “violeta” dos cabelos e olhos, mas é pertinente pensar que essas descrições também aparecem para falar de outras deusas ou mulheres – conforme foi discutido no Capítulo 2.

3.4 VARIAÇÕES NAS INVOCAÇÕES ÀS MUSAS

Era comum na poesia grega dos períodos arcaico e clássico invocar algum deus no início ou no decorrer do poema. As invocações apareciam por diferentes motivos. Podiam ser um

⁴³³ Disponível em: <https://www.theoi.com/Gallery/K20.11B.html>. Acesso em: 14 set. 2020.

pedido de inspiração, um pedido de memória (para que o deus concedesse a narrativa ao *aedo*), um pedido de veracidade, ou um pedido que embelezasse a apresentação, como um belo canto ou bela voz.

Parece ter sido um costume nos períodos arcaico e clássico que os poemas começassem com uma invocação. Graham Wheeler⁴³⁴ propõe algumas possíveis explicações para a existência de tais introduções, as quais ele se refere como introitos. Segundo Wheeler, os introitos podiam ser uma convenção ou costume da época, uma tradição que os autores mantinham ao seguir o modelo de poemas mais antigos, como os homéricos e hesiódicos. Podiam ser também um recurso poético ou de apresentação, para chamar atenção do público ao definir o tom da composição principal logo no começo da apresentação. Ou ainda, um recurso para que os poetas atribuíssem valor aos elogios feitos aos seus patronos. Invocar divindades no começo da obra também era comum nas competições poéticas. Reivindicar uma relação especial com as Musas provavelmente concedia potência e deixava o poeta em situação de igualdade ou superioridade com seu adversário. Por fim, tal prática pode ter refletido uma experiência genuína de inspiração que os poetas viveram.

Ao analisar autores de diferentes períodos, é possível notar algumas variações importantes na forma de invocação às Musas, muitas das quais já foram identificadas previamente por estudiosos do tema. Ora as Musas eram invocadas para transmitir seu conhecimento, ora eram chamadas para servir de auxílio ao canto. Seus encargos também parecem variar de acordo com o autor e o gênero literário: na poesia épica de Homero, as deusas apareciam como conhecedoras de toda a história. Já Simônides, no século VI a.C., chama pelas Musas para pedir assistência no desenvolver da sua elegia sobre a batalha de Plateias, mas aparentemente dispensa o conhecimento das deusas sobre os fatos narrados.⁴³⁵

3.4.1 Homero e Hesíodo

A invocação à Musa presente no primeiro verso da *Ilíada* abre espaço para interessantes interpretações e argumentos quando pensamos no lugar que a Musa ocupa na visão de Homero, no imaginário da plateia que ouve o poema, e dentro da própria obra. Ainda que Homero não chame a Musa pelo seu nome, referindo-se a ela apenas como “deusa”, entende-se que o verso aluda à Musa, visto que ela é a divindade feminina habitualmente invocada no início dos

⁴³⁴ WHEELER, 2002, p.37.

⁴³⁵ Ver STEHLE, 2001, p.106-119.

poemas. O primeiro verso da *Odisseia* corrobora tal afirmativa, uma vez que a Musa é invocada seguindo a mesma estrutura poética da *Ilíada*.⁴³⁶

μη̄νιν ἄειδε θεὰ Πηληϊάδεω Ἀχιλῆος⁴³⁷

Para Krausz,⁴³⁸ o verso transfere a autoria do poema para a Musa, e o *aedo* torna-se um servidor da deusa, uma espécie de sacerdote. Ao invocar as Musas, os *aedos* homéricos pedem que as deusas lhes inspirem o canto, de forma a atribuir à poesia um caráter divino, vindo das próprias Musas, enquanto o *aedo* não é o autor dos versos, mas apenas um porta-voz. A presença divina confere veracidade à narrativa, as palavras cantadas não são inventadas pelo *aedo*, mas vindas diretamente das Musas. A forma das invocações varia ao longo do poema, mas seu significado é mantido: é necessário o amparo das deusas para que a narrativa comece. A história a ser contada é verdadeira “e suas origens encontram-se não nas limitadas possibilidades de um mortal, mas no conhecimento divino e infinito das deusas, que tudo testemunham”.⁴³⁹ Jacyntho Brandão discorre acerca da pessoa gramatical do prólogo estar na segunda pessoa, diferente de outras narrativas arcaicas de culturas diferentes que aparecem, em geral, na terceira pessoa.⁴⁴⁰ “Na chamada “invocação à Musa” temos um esboço da situação de enunciação de todo o poema: uma primeira pessoa, não nomeada, que se dirige a uma segunda pessoa bem definida pelo vocativo, a deusa, para ordenar-lhe que cante a cólera de Aquiles”.⁴⁴¹ Para Brandão, o prólogo da *Ilíada* revela uma relação entre poeta e Musa marcada não pela súplica, mas pela ordem. O debate entre ordem e súplica é um aspecto da poesia discutido desde os antigos. O filósofo Aristóteles ressalta que para Protágoras Homero errou, pois, ao tentar suplicar (*eúkhesthai*), acaba dirigindo uma ordem (*epitáttei*) às Musas.

Que se trata de uma ordem é também a opinião do escoliasta, quando explica que é ‘em conformidade com sua liberdade poética (*tà prostaktiká*), em vez de súplica (*euktikôn*): pois também Hesíodo fala ‘diz agora’, e Píndaro, ‘profetisa Musa’, e Antímaco de Colofão, ‘dizei filhas do Cronida, o grande Zeus’ - acrescentando ainda, que isso só é possível porque ‘na verdade, não ordenam eles às Musas, mas a si mesmos’.⁴⁴²

⁴³⁶ HOMERO. *Odisseia*, canto I, v. I. “Ἄνδρα μοι ἔννεπε, Μοῦσα, πολύτροπον, ὃς μάλα πολλὰ πλάγχθη”, “Fala-me, Musa, do homem astuto que tanto vagueou”. Trad. Lourenço, 2013.

⁴³⁷ HOMERO. *Ilíada*, canto I, v. I. “Canta, ó deusa, a cólera de Aquiles, o Pelida”. Trad. Lourenço, 2013.

⁴³⁸ KRAUSZ, 2007.

⁴³⁹ KRAUSZ, 2007, p.49.

⁴⁴⁰ BRANDÃO, 2015, p.31.

⁴⁴¹ KIRK apud BRANDAO, 2015, p.32

⁴⁴² BRANDAO, 2015, p.33.

Pela análise linguística, o verso configura uma ordem, devido não apenas ao uso do imperativo, mas também à ausência de outros elementos que acompanham a súplica – tais como o uso do optativo e a presença de epítetos lisonjeiros. Homero também define e qualifica o objeto do seu canto (a cólera de Aquiles), além de estabelecer o momento inicial da narrativa. Os comentários de Aristóteles e Protágoras demonstram como uma ordem dirigida de um mortal a um deus causa estranhamento, chegando a considerar que Homero “errou”.⁴⁴³ A *Ilíada* possui outra passagem que contribui para o debate: no canto I, o poeta faz uma pergunta sem dirigir-se a um interlocutor específico.

τίς τ' ἄρ σφωε θεῶν ἔριδι ζυνέηκε μάχεσθαι;⁴⁴⁴

Brandão propõe duas interpretações possíveis: na primeira, o poeta estaria dirigindo-se à própria Musa, o que daria a entender que a deusa é o destinatário do canto. Na segunda hipótese, mais aceita por Brandão, o narrador volta a pergunta para o público, seus ouvintes, o que ajuda a acentuar o efeito dramático do prólogo. O poeta então se relaciona com duas pessoas: a deusa (a quem ordena que cante) e o ouvinte (a quem o canto é destinado).

O proêmio da *Odisseia* é semelhante aos primeiros versos da *Ilíada*. Homero parece seguir um modelo em seus poemas, mas com sutis diferenças.

ἄνδρα μοι ἔννεπε, μοῦσα, πολύτροπον, ὃς μάλα πολλὰ⁴⁴⁵

Relativo ao objeto do canto e à enunciação, a *Odisseia* pode ser analisada sob os mesmos argumentos que a *Ilíada*. Homero novamente utiliza o imperativo para invocar a deusa (*áeide*), introduz o vocativo (*Moûsa*), e define o tema da narrativa (*ἄνδρα*, “o homem”). O proêmio, porém, apresenta uma variação interessante: o *aedo* e a Musa estão mais presentes se o compararmos com a *Ilíada*. O primeiro verso iliádico é claramente sobre Aquiles e sua cólera, já na *Odisseia*, o nome de Odisseu não é nem mesmo citado diretamente, enquanto a Musa é nomeada.⁴⁴⁶

Já o verso 10 da *Odisseia* se compara à pergunta feita no verso 8 da *Ilíada*, novamente traço de uma “estratégia retórica”. Mas diferente da *Ilíada* na qual a pergunta destinava-se à

⁴⁴³ BRANDÃO, 2015, p.33.

⁴⁴⁴ HOMERO. *Ilíada*, canto I, v.8. “Entre eles qual dos deuses provocou o conflito?” Trad. Lourenço, 2013.

⁴⁴⁵ HOMERO. *Odisseia*, canto I, v.1. “Fala-me, Musa, do homem astuto que tanto vagueou”. Trad. Lourenço, 2011.

⁴⁴⁶ BRANDÃO, 2015, p.37.

Musa, ao público ou a ambos, na *Odisseia* ela é claramente dirigida à deusa, filha de Zeus, novamente no imperativo, sob a forma de uma ordem.⁴⁴⁷

τῶν ἀμόθεν γε, θεά, θύγατερ Διός, εἰπέ καὶ ἡμῖν.⁴⁴⁸

A invocação às Musas não é um traço exclusivo dos proêmios. As deusas também são chamadas ao longo dos poemas, mas com sutis variações na forma da invocação, que podem ser interpretadas como indícios para a compreensão das intenções ocultas dos poetas. Elizabeth Minchin,⁴⁴⁹ analisa as invocações às Musas presentes nas obras homéricas, com o objetivo de aprofundar nas questões da inspiração poética sob o olhar da invocação e sua relação com conhecimento e memória. Pela visão de Minchin, nas invocações que introduzem cada poema, Homero pede à Musa que inspire seu canto. Já nas invocações que ocorrem durante a narrativa, o poeta suplica inspiração para um único segmento ou episódio, como o catálogo dos navios ou canto em que descreve uma virada na batalha. A invocação de Homero no início do canto serve para, num primeiro momento, atrair a atenção da plateia ao revelar sua relação com a Musa, de forma que a narrativa seja digna de interesse e atenção. As palavras são atribuídas à deusa e a autenticidade é garantida por um poder divino, “The poet appeals to his Muse as he puts his story together. He appeals to her because she knows, and because it is a common communicative practice to defer to a knowing recipient”.⁴⁵⁰

São várias as teorias que procuram racionalizar ou justificar as invocações na poesia épica. Segundo William Minton,⁴⁵¹ as invocações na *Ilíada* acontecem em momentos críticos da história que seguem um padrão que o autor denomina *crisis-struggle-defeat* (crise-luta-derrota). Minchin, porém, argumenta na contramão de Minton ao defender que as invocações estão baseadas no desempenho do *aedo* e não apenas no conteúdo da narrativa. Para Minchin, tal estratégia ocorre em momentos especiais na performance – como catálogos e listas, ou em momentos de ação crescente que precedem uma reviravolta no poema. Os versos que antecedem o incêndio dos navios podem ser vistos como exemplo da argumentação.

ἔσπετε νῦν μοι Μοῦσαι Ὀλύμπια δώματ' ἔχουσαι:
 ὑμεῖς γὰρ θεαί ἐστε πάρεστε τε ἴστε τε πάντα,
 ἡμεῖς δὲ κλέος οἶον ἀκούομεν οὐδέ τι ἴδμεν:
 οἳ τινες ἠγεμόνες Δαναῶν καὶ κοίρανοι ἦσαν:

⁴⁴⁷ BRANDÃO, 2015, p.38.

⁴⁴⁸ HOMERO. *Odisseia*, canto I, v.10. “Destas coisas fala-nos agora, ó deusa, filha de Zeus”. Trad. Lourenço, 2011.

⁴⁴⁹ MINCHIN, 1995, p.25-33.

⁴⁵⁰ MINCHIN, 1995, p.33.

⁴⁵¹ MINTON apud MINCHIN, 1995, p.29.

πληθὺν δ' οὐκ ἂν ἐγὼ μυθήσομαι οὐδ' ὀνομήνω,
 οὐδ' εἴ μοι δέκα μὲν γλῶσσαι, δέκα δὲ στόματ' εἶεν,
 φωνὴ δ' ἄρρηκτος, χάλκεον δέ μοι ἦτορ ἐνείη,
 εἰ μὴ Ὀλυμπιάδες Μοῦσαι Διὸς αἰγιόχοιο
 θυγατέρες μνησαίαθ' ὅσοι ὑπὸ Ἴλιον ἦλθον:
 ἀρχοὺς αὖ νηῶν ἐρέω νῆας τε προπάσας.⁴⁵²

ἔσπετε νῦν μοι Μοῦσαι Ὀλύμπια δώματ' ἔχουσαι,
 ὅπως δὴ πρῶτον πῦρ ἔμπεσε νηυσὶν Ἀχαιῶν.⁴⁵³

Após a última reviravolta na narrativa, Homero não invoca mais as Musas na *Ilíada*. A plateia não é mais convidada a deixar o mundo da história, mas é levada pela própria narrativa em si até seu final.⁴⁵⁴

Hesíodo lega às Musas a autoria daquilo que é narrado em suas epopeias, mas sem excluir-se totalmente da criação das obras. As Musas sabem de tudo, mas é o *aedo* quem transmite esse conhecimento aos homens e às mulheres da forma que melhor lhe convém, a partir dos dons que as deusas lhe concederam (a habilidade de cantar e tocar). É possível considerar que em certos trechos dos poemas de Homero, o tema da canção era decidido pelas Musas. Eram as deusas quem inspiravam o *aedo* e decidiam aquilo que seria cantado. Ainda que os primeiros versos da *Ilíada* e *Odisseia* deem a impressão de que é Homero quem decide o tema do canto, nas passagens da *Odisseia* em que Demódoco canta, é possível inferir que é a Musa quem define o tema da canção. A plateia não sabe o que esperar até que o aedo comece:

οἱ δ' ἐπ' ὀνειάθ' ἑτοῖμα προκείμενα χεῖρας ἴαλλον.
 αὐτὰρ ἐπεὶ πόσιος καὶ ἐδητύος ἐξ ἔρον ἔντο,
 μοῦσ' ἄρ' αἰοιδὸν ἀνήκεν ἀειδέμεναι κλέα ἀνδρῶν,
 οἴμης τῆς τότε ἄρα κλέος οὐρανὸν εὐρὺν ἴκανε,
 75νεῖκος Ὀδυσσεύος καὶ Πηλεΐδεω Ἀχιλλῆος,
 ὧς ποτε δηρίσαντο θεῶν ἐν δαιτὶ θαλείῃ
 ἐκπάγλοις ἐπέεσσιν, ἄναξ δ' ἀνδρῶν Ἀγαμέμνων
 χαῖρε νόω, ὃ τ' ἄριστοι Ἀχαιῶν δηριόωντο.⁴⁵⁵

⁴⁵² HOMERO. *Ilíada*, canto I, v.484-493. “Dizei-me agora, ó Musas que no Olimpo tendes vossas moradas – / pois sois deusas, estais presentes e todas as coisas sabeis, / ao passo que a nós chega apenas a fama e nada sabemos –, / quem foram os comandantes dos Dânaos e seus reis. / A multidão eu não seria capaz de enumerar ou nomear, / nem que tivesse dez línguas, ou então dez bocas, / uma voz indefectível e um coração de bronze, / a não ser que vós, Musas Olímpias, filhas de Zeus detentor da égide, / me lembrásseis todos quantos vieram para debaixo de Ílion. / Enumerarei os comandantes das naus e a ordenação das naus”. Trad. Lourenço, 2013.

⁴⁵³ HOMERO. *Ilíada*, canto XVI, v.112-113. “Dizei-me agora vós, ó Musas que no Olimpo tendes vossas moradas, / como primeiro foi lançado o fogo contra as naus dos Aqueus”. Trad. Lourenço, 2013.

⁴⁵⁴ MINCHIN, 1995.

⁴⁵⁵ HOMERO. *Odisseia*, canto 8, v.71-82. “E todos lançaram mãos às iguarias que tinham à sua frente. / Mas depois de afastarem o desejo de comida e bebida, / a Musa inspirou o aedo a cantar as célebres façanhas de heróis: / era um canto cuja fama chegara já ao vasto céu – / a contenda entre Ulisses e Aquiles, filho de Peleu. / O tema era como outrora se injuriaram no banquete divino / com palavras violentas; e Agamêmnon, soberano dos homens, / se regozijou no espírito, ao injuriarem-se os mais nobres dos Aqueus”. Trad. Lourenço, 2011.

Em contrapartida, Demódoco também atende ao pedido de Odisseu quando este solicita que a próxima canção conte a história do cavalo de Troia (ἀλλ' ἄγε δὴ μετάβηθι καὶ ἵππου κόσμον ἄεισον δουρατέου)⁴⁵⁶. Fêmio é outro exemplo de *aedo* presente na *Odisseia*. Na corte de Ítaca, o *aedo* é forçado pelos pretendentes de Penélope a cantar temas que a desagradam. Diferente de Demódoco que cantava em uma sociedade em paz, Fêmio se encontrava em uma corte marcada pela desordem, na qual nobres vindos de toda a Hélade consumiam o rebanho e o vinho de Odisseu, desrespeitando sua casa. Fêmio canta aquilo que os pretendentes solicitam, isto é, a morte de Odisseu, com o intuito de agradar seu público ouvinte. Interessante perceber que Fêmio não invoca as Musas para pedir inspiração para o canto, porém, como o *aedo* canta sobre a morte de Odisseu, e ele na verdade está vivo e consegue retornar para sua casa, surge a questão de que Fêmio age por si só, sem o amparo das deusas. Tendo em vista os casos elencados acima, é possível inferir que a escolha do tema da canção é intercambiável entre as partes envolvidas (Musa, *aedo* e público). Pode ser a Musa sozinha quem define a narrativa, pode ser o *aedo* quem pede que a Musa transmita uma história específica, como pode caber ao público a escolha daquilo que quer ouvir.

Em síntese, ao estudar as Musas na poesia épica de Homero e Hesíodo, um dos traços que se destacam é justamente o papel das deusas nas obras e como são utilizadas e apropriadas pelos autores. Grande parte das aparições das Musas em tais obras se dá através da invocação para cantar, narrar uma história, ou relembrar algum episódio. As invocações às Musas nas epopeias de Homero tinham, entre funções previamente apresentadas, o intuito de conceder veracidade ao canto. Ao inspirar o *aedo*, as Musas lhe passavam o próprio conhecimento, conhecimento esse que abrangia toda a história do mundo, do passado, do presente e do futuro. Um conhecimento que parecia não conter limites, já que em nenhum momento o *aedo* mostrava duvidar da capacidade das Musas de saber de tudo. Na *Odisseia*, temos uma das cenas mais relevantes no estudo da transmissão do saber das Musas para os *aedos*. Ao ser recebido na corte dos feácios, Odisseu participa do banquete e de todas as performances que integram esse momento. Dentre as diversas atrações da festividade, é trazido o *aedo* Demódoco para cantar para os convidados de Alcínoo, o rei feácio. Em sua primeira canção, Demódoco é inspirado pelas Musas e narra a desavença entre Aquiles e Odisseu, sem saber estar na presença do próprio herói, que verte lágrimas ao lembrar de tais acontecimentos. No canto seguinte, é contada a

⁴⁵⁶ HOMERO. *Odisseia*, canto 8, v.492 (Perseus). “Mas muda agora de tema e canta-nos a formosura do cavalo de madeira”. Trad. Lourenço, 2011.

história do amor dos deuses Ares e Afrodite.⁴⁵⁷ Por fim, algum tempo depois a pedido de Odisseu, Demódoco canta sobre o cavalo de Tróia.

αὐτὰρ ἐπεὶ πόσιος καὶ ἐδητύος ἐξ ἔρον ἔντο,
μοῦσ' ἄρ' αἰοῖδὸν ἀνήκεν ἀειδέμεναι κλέα ἀνδρῶν,
οἴμης τῆς τότε ἄρα κλέος οὐρανὸν εὐρὺν ἴκανε,
νεῖκος Ὀδυσσῆος καὶ Πηλεΐδew Ἀχιλλῆος⁴⁵⁸

Δημόδοκ', ἔξοχα δὴ σε βροτῶν αἰνίζομ' ἀπάντων.
ἢ σέ γε μοῦσ' ἐδίδαξε, Διὸς πάϊς, ἢ σέ γ' Ἀπόλλων:
λίην γὰρ κατὰ κόσμον Ἀχαιῶν οἶτον ἀεΐεις,
490 ὄσσ' ἔρξαν τ' ἔπαθόν τε καὶ ὄσσ' ἐμόγησαν Ἀχαιοί,
ὥς τέ που ἢ αὐτὸς παρεῶν ἢ ἄλλου ἀκούσας.
ἀλλ' ἄγε δὴ μετάβηθι καὶ ἵππου κόσμον ἄεισον
δουρατέου, τὸν Ἐπειὸς ἐποίησεν σὺν Ἀθήνῃ,
ὄν ποτ' ἐς ἀκρόπολιν δόλον ἤγαγε δῖος Ὀδυσσεὺς
495 ἀνδρῶν ἐμπλήσας οἷ ῥ' Ἴλιον ἐξαλάπαξαν.
αἶ κεν δὴ μοι ταῦτα κατὰ μοῖραν καταλέξῃς,
αὐτίκ' ἐγὼ πᾶσιν μυθήσομαι ἀνθρώποισιν,
ὥς ἄρα τοι πρόφρων θεὸς ὄπασε θέσπιν αἰοιδῆν.⁴⁵⁹

Segundo Hannah Arendt, essa cena que coloca frente a frente o *aedo* inspirado pelas deusas e o herói que escuta suas próprias façanhas, inaugura de certa forma a categoria *história*: “O que fora puro acontecimento torna-se agora ‘história’”.⁴⁶⁰ A presença de Odisseu confere veracidade ao canto de Demódoco, veracidade esta que até então era concedida e atestada apenas pelo poder das Musas.

3.4.2 Álcman, Safo, Estesícoro

Ainda que as epopeias arcaicas estejam repletas de invocações às Musas, tais invocações não se restringiram à poesia de Homero e Hesíodo. Mantendo o olhar voltado para os autores do período arcaico, Álcman, Safo e Estesícoro invocam as Musas em suas obras. Comparados com as invocações presentes nas epopeias homéricas e hesiódicas, Álcman, Safo e Estesícoro mostram uma estrutura de invocação e inspiração diferentes. Ainda que esses três autores

⁴⁵⁷ HOMERO. *Odisseia*, canto 8, v.254-366.

⁴⁵⁸ HOMERO. *Odisseia*, canto 8, v.72-75 (Perseus). “Mas depois de afastarem o desejo de comida e bebida, / a Musa inspirou o aedo a cantar as célebres façanhas de heróis: / era um canto cuja fama chegara já ao vasto céu – / a contenda entre Ulisses e Aquiles, filho de Peleu”. Trad. Lourenço, 2011.

⁴⁵⁹ HOMERO. *Odisseia*, canto 8, v.486-498 (Perseus). “Demódoco, a ti louvo eu mais que a qualquer outro homem, / quer tenha sido a Musa a ensinar-te, quer o próprio Apolo. / É com grande propósito que cantas o destino dos Aqueus – / tudo o que os Aqueus fizeram, sofreram e padeceram – / como se lá tivesses estado ou o relato ouvido de outrem. / Mas muda agora de tema e canta-nos a formosura do cavalo / de madeira, que Epeu fabricou com a ajuda de Atena: / o cavalo que o divino Ulisses levou para a acrópole pelo dolo, / depois de o ter enchido com os homens que saquearam Ílio. / Se estas coisas me contares na medida certa, / direi a todos os homens que na sua benevolência / o deus te concedeu a dádiva do canto inspirado”. Trad. Lourenço, 2011.

⁴⁶⁰ ARENDT *apud* HARTOG, 2003b, p.21.

invoquem as Musas para que elas desenvolvam funções relacionadas à voz e ao canto, as deusas são geralmente solicitadas para “virem aqui” (ἄγε, δεῦτε), em lugar de somente narrar ou cantar (ὕμνέω, ἀείδω, ἐνέπω, εἶπον), formas encontradas frequentemente na epopeia arcaica.

Μῶσ' ἄγε Καλλιόπα θύγατερ Διὸς
ἄρχ' ἐρατῶν φεπέων, ἐπὶ δ' ἕμερον
ὔμνῳ καὶ χαρίεντα τίθη χορόν.⁴⁶¹

δεῦτέ νυν ἄβραι Χάριτες καλλίκομοί τε Μοῖσαι⁴⁶²

ἄγε Μοῦσα λίγει' ἄρξον ἀοιδᾶς †ἐρατῶν ὕμνους†
Σαμίων περὶ παίδων ἐρατᾶι φθεγγομένα λύραι⁴⁶³

No que se refere a Álcman, Luiz Krausz chama atenção para a relação ambígua do poeta com a Musa.⁴⁶⁴ Devido à tradição oral, a poesia tinha grande importância didática e pedagógica. Esparta mantinha poetas profissionais (como Álcman) a seu serviço para eventos públicos de caráter político e/ou religioso. De acordo com Krausz,⁴⁶⁵ a expressão de crença na Musa não estava presente na poesia de Álcman, já que existem alguns fragmentos em que Álcman se colocava como autor dos poemas. Contudo, o poeta também fazia invocações à Musa nos moldes das epopeias homéricas. Isto é, Álcman invocava a deusa para que ela concedesse habilidades referentes à canção e à dança, enquanto ele ocupava o papel de porta-voz. A título de exemplo, no *fragmento 14* Álcman invoca a “Musa de muitos hinos”.

Μῶσ' ἄγε Μῶσα λίγηα πολυμμελῆς
αἰὲν ἀοιδὲ μέλος
νεοχμὸν ἄρχε παρσένοις ἀείδη⁴⁶⁶

No caso desse fragmento, Krausz defende que a invocação se trata de uma representação teatral. Seria um artifício poético com propósitos de entretenimento, que não poderia ser considerado uma expressão genuína da crença de Álcman. As referências do poeta às Musas, segundo o argumento de Krausz, devem ser entendidas como reiteração do formato poético vigente em seu tempo. A posição de Álcman como poeta profissional em Esparta, e sua assinatura como autor a qual acrescenta em diversas obras, seriam provas o suficiente para

⁴⁶¹ ÁLCMAN. *Fragmento 27*, subfragmento 1, v.1. “Come, Muse Calliopè, daughter of Zeus, begin thy lovely lines, and make a hymn to our liking and a dance that shall please”. Trad. Edmonds, 1922.

⁴⁶² SAFO. *Fragmento 128*. “Venham aqui Graças sutis Musas de belas tranças”. Trad. Flores, 2020.

⁴⁶³ ESTESÍCORO. *Fragment 101*, v.1 (TLG). “Come Muse sweet and clear, begin thou the lovely-named lay of the Samian children, crying aloud on thy lovely lyre”. Trad. Edmonds, 1924.

⁴⁶⁴ KRAUSZ, 2007.

⁴⁶⁵ KRAUSZ, 2007, p.136-140.

⁴⁶⁶ ÁLCMAN. *Fragmento 14*. “Musa, eia, Musa clara de muitos hinos / Canta sempre uma nova melodia / Para as virgens...” Trad. Krausz, 2007, p.137.

atestar sua convicção de que a poesia advém de técnicas e conhecimentos humanos, que possuem o propósito de cumprir papéis cívicos determinados sociedade de Esparta, negando a autoria e as fontes de inspiração divinas.

3.4.3 Sólon

Contemporâneo de Alcman, Sólon apresenta uma fórmula diferente da que encontramos nos textos arcaicos apresentados até então. O autor invoca as Musas não para que cantem, mas para que ouçam; não para pedir inspiração, mas para solicitar favores. Sua obra começa com uma invocação para que as deusas ouçam sua oração e lhe concedam prosperidade, boa reputação, docilidade com os amigos, e amargor para com os inimigos.⁴⁶⁷

Μνημοσύνης καὶ Ζηνὸς Ὀλυμπίου ἀγλαὰ τέκνα,
Μοῦσαι Πιερίδες, κλυτὲ μοι εὐχομένωι·
ὄλβον μοι πρὸς θεῶν μακάρων δότε, καὶ πρὸς ἀπάντων
ἀνθρώπων αἰεὶ δόξαν ἔχειν ἀγαθὴν·
εἶναι δὲ γλυκὸν ὧδε φίλοις, ἐχθροῖσι δὲ πικρὸν,
τοῖσι μὲν αἰδοῖον, τοῖσι δὲ δεινὸν ἰδεῖν.⁴⁶⁸

Não é possível afirmar se *κλυτέ* (“ouvir”) foi empregado como uma mera estratégia narrativa ou literária, sem grande significado; ou se Sólon quis imbuir algum sentido mais profundo na invocação. Contudo, parece pouco provável que *κλυτέ* tenha sido utilizado indeliberadamente pelo autor. A discussão será retomada no decorrer deste capítulo.

3.4.4 Simônides

Ainda que o mais recorrente seja a invocação às Musas relacionada ao canto ou à voz, como foi visto até então, as invocações não se limitam à esfera musical ou à inspiração. A elegia a batalha de Plateias de Simônides de Ceos, apresenta as Musas de forma intrigante e distinta se a compararmos com as epopeias homéricas e hesiódicas, e até mesmo com outras obras do período arcaico.⁴⁶⁹ Eva Stehle procura mostrar como Simônides buscou construir seu próprio

⁴⁶⁷ Diferente da forma que foi apresentada em Homero, a discussão sobre a fala de Sólon ser uma súplica ou uma ordem às Musas, não será aprofundada. Ainda que seja um aspecto linguístico e literário que desperta interesse, tal discussão será abordada em trabalhos futuros.

⁴⁶⁸ SÓLON. *Fragmento 13*, v.1-7 (TLG). “Shining children of Memory and of Olympian Zeus, / Pierian Muses, hear me as I pray. / Grant me prosperity at the hands of the blessed gods, / and always a good reputation at the hands of men; / and so to be sweet to friends and bitter to enemies, / an object of reverence to the former, but to the latter terrible to / look upon”. Trad. Anhalt, 1993.

⁴⁶⁹ Não é ínfima a contribuição contemporânea acerca de Simônides e suas obras, mas foram utilizados neste

papel enquanto *performer* ao traçar paralelos entre si e Homero, de forma a se afastar do modelo das epopeias.⁴⁷⁰ Na performance homérica, o *aedo* se coloca acima do público devido ao seu acesso privilegiado às Musas. Simônides por sua vez, não se apresenta como uma fonte divina de conhecimento pré-existente, mas procura apresentar sua performance como uma junção de experiências segregadas com a poesia heroica. Simônides inicia a elegia com um proêmio parecido com a fórmula utilizada por Homero. Porém, ao invés de invocar uma divindade, o autor primeiro invoca Aquiles, em seguida pede à Musa para que seja sua *epikouros* (“auxiliar”):

Ἄλλὰ σὺ μὲν νῦν χαῖρε, θεᾶς ἐρικυδέος υἱέ
 κούρης εἰν[α]λίου Νηρέος αὐτὰρ ἐγώ[
 κικλήσκω] σ' ἐπικούρον ἐμοί, π[ολυώνυμ]ε Μοῦσα,
 εἶ περ γ' ἀν[θρώπων] εὐχομένω[ν] μέλαι
 ἔντυνο]ν καὶ τόνδ[ε] μελ[ίφρονα] κ[όσμον] ἄοιδῆς
 ἡμετ[έ]ρης, ἵνα τις [μνή]σεται ὕ[στερον] αὐ
 ἀνδρῶ]ν, οἱ Σπάρτ[η] τε καὶ Ἑλλάδι δούλιον ἤμ]αρ
 ἔσχον] ἀμυνόμ[ενοι] μὴ τιν' ἰδεῖν φανερ]ῶ[ς]
 οὐδ' ἄρε]τῆς ἐλάθ[οντο], φάτις δ' ἔχε]ν οὐρανομ[ήκ]ης
 καὶ κλέος ἀ]νθρώπων [ἔσσετ]αι ἀθάνατο<ν>.
 οἱ μὲν ἄρ' Εὐ]ρώταν κα]ὶ Σπάρτη[ς] ἄστυ λιπόντ[ε]ς
 ὄρμησαν] Ζηνὸς παισὶ σὺν ἵπποδάμοις
 Τυνδαρίδα]ισ ἥρωσι καὶ εὐρυβίηι Μενελάω[ι]
 ἐσθλοὶ πατ]ρώης ἡγεμόνες π[ό]λεος,
 τοὺς δ' υἱὸς θεῖοιο Κλεο]μβ[ρ]ότου ἔξ[α]γ' ἄριστο[ς]
]αγ. Πausanίης.⁴⁷¹

O herói Aquiles não é empregado de forma deliberada por Simônides. Ainda que seja um mortal, sua importância no contexto da guerra de Tróia lhe concede a representatividade da figura do herói grego. Como salienta Deborah Boedeker,⁴⁷² Aquiles tornou-se o modelo dos mortos de Plateias, de forma que eles fossem lembrados da mesma forma que o herói. Entretanto, legar à Musa o papel apenas de auxílio, após invocar uma personalidade mortal, é algo que causa estranhamento. É como tirar da deusa seu encargo de detentora da verdade, aquela que atesta a veracidade da narrativa. Stehle propõe a seguinte justificativa para a estratégia de Simônides:

trabalho apenas os autores que incluíram as Musas em seus estudos sobre o poeta.

⁴⁷⁰ STEHLE, 2001, p.120-134.

⁴⁷¹ SIMONIDES. *Fragmento 11*, v.19-34 (TLG). “Mas já adeus! ó filho da célebre deusa, jovem menina / do marinho Nereu: mas agora eu (...) / Clamo para que sejas minha ajudante (...) Musa [rica em hinos (?)], / se é que pelos homens te importas, suplicantes. / Dispões este melífluo arranjo de nossa canção / a fim de que alguém a lembre [dos homens do porvir (?)] (...) / dos homens (...) os que em Esparta (...) o dia da escravidão (afastando?) / nem de sua virtude olvidaram-se (...) que chega ao céu / e a fama dos homens será imorredoura / aqueles que, o Eurotas e a cidade de Esparta deixando, / partiram com os filhos de Zeus, domadores de cavalos / e c’os heróis Tindaridas e co’o mui bravo Menelau / (...) capitães da pátria cidade (...) / guiados pelo divino filho de Cleômbroto / excelente (...) Pausânias”. Trad. BROSE, 2007.

⁴⁷² BOEDEKER, 2001.

Whereas the war at Troy has been totally transposed into epic, the battle of Plataea does not exist in poetic form; the Muse does not have a version. In other words, there is no master narrative, only a welter of vivid experiences on which no overall perspective exists, although without doubt innumerable stories are already circulating. In requesting that she join him on this ground, the performer attributes to humans the primary struggle to produce the song.⁴⁷³

Por ter estado presente na batalha contra os persas, Simônides só precisaria das Musas para garantir sua habilidade poética, dispensando a transmissão dos fatos por parte das deusas. Simônides constrói um próêmio semelhante aos homéricos, mas ao mesmo tempo com recursos narrativos diferentes. A escolha em invocar primeiro Aquiles e depois pedir ajuda à Musa, pode ser uma forma do autor deixar claro que ele mesmo não é exatamente um *aedo*, e o poema não é exatamente uma epopeia, mas algo no limiar, ao mesmo tempo próximo e distante do modelo homérico.⁴⁷⁴

3.4.5 Píndaro

Píndaro é um dos autores incluídos no banco de dados⁴⁷⁵ que possui o maior número de invocações às Musas encontrados em seus poemas. Assim como em grande parte das obras anteriores, a maioria das invocações de Píndaro às deusas estão relacionadas ao canto. Na *Ode Pítica II*, Píndaro faz uma interessante afirmação: “*Musa, é sua tarefa, se você se comprometeu a emprestar sua voz por prata, deixá-la voar agora para cá e para lá*”.⁴⁷⁶ No trecho, o poeta se dirige diretamente à Musa e afirma que a deusa deve cumprir a tarefa, já que ela aceitou trocar sua voz por prata. Isto é, Píndaro se refere à prática de vender canções por pagamento. Tal passagem abre espaço para reflexões acerca da posição sociocultural que o poeta esteve no começo do período clássico.

Como foi visto ao longo do presente capítulo, os *aedos* possuíam lugar de honra na sociedade representada por Homero e nos poemas de Hesíodo, mas seu papel social parece variar de acordo com o gênero literário e o período em que cada obra foi concebida. Gregory Nagy discute a mudança na profissão do poeta profissional no período clássico, tendo Píndaro como um dos principais pontos de referência.⁴⁷⁷ Ao contextualizar a situação política e

⁴⁷³ STEHLE, 2001, p.110.

⁴⁷⁴ Ver STEHLE, 2001.

⁴⁷⁵ Ver Apêndice.

⁴⁷⁶ Tradução livre do inglês. PÍNDARO. *Odes Píticas*, ode 11, v.41-42 (Perseus). “*Μοῖσα, τὸ δὲ τεόν, εἰ μισθοῖο συνέθεν παρέχειν / φωνὰν ὑπάργυρον, ἄλλοτ’ ἄλλα ταρασσέμεν*”.

⁴⁷⁷ NAGY, 1989, p.133-143.

econômica da época, parece que a profissão do *aedo* adquiriu cunho mais econômico que social, expandindo sua função para além da transmissão da história e cultura gregas. Esses poetas passaram a “vender” seu trabalho e criar canções sobre pessoas e suas glórias, além de outros temas encomendados e remunerados.

Píndaro estava inserido no cenário político da história grega em que um tipo de governante surgia: os chamados tiranos. Tal contexto político provocou uma mudança crucial na profissão do *aedo* ao dar espaço para que surgisse uma nova geração de poetas que possuíam suporte ou patrocínio de personalidades “tirânicas”. No período pré-clássico, ainda não havia separação entre artista e artesão, a profissão de artesão era vista como um trabalho sem glória, inferior às outras artes. Sob tais circunstâncias, comparar os poetas aos artesãos era uma forma de depreciação e crítica. “Such poets, in their pursuit of wealth, were suspected of betraying their tradition, reducing themselves to the status of ‘artisans’”.⁴⁷⁸ Em Homero, os poetas profissionais ou *aedos*, pertenciam à categoria dos *δημιουργοί* (“artesãos na cidade”), a qual também inclui *μάντις* (“vidente”), *ιατήρ* (“médico”), *τέκτων* (“carpinteiro”) e *κῆρυξ* (“arauto”).⁴⁷⁹ Píndaro fez parte da geração de poetas que escrevia para enaltecer seus patronos, principalmente nas canções que celebravam as vitórias nos jogos atléticos, atividade comum na Grécia clássica. Nagy salienta que não só os poetas ganhavam fama por suas canções, mas também seus patronos (alguns deles tiranos), recebiam fama, prestígio e glória através dos poemas encomendados.

Ainda que Píndaro invoque as Musas em seus cantos, não são as deusas quem inspiram o conteúdo ou objeto daquilo que é narrado. Píndaro trocava seus dons musicais por pagamentos, e talvez por esse motivo, as Musas não eram invocadas para trazer veracidade à narrativa, mas sim para propiciar os dons relacionados à voz e à habilidade de tocar. É possível que a função das Musas tenha se transformado, não residindo mais na transmissão de histórias e de conhecimento, como vemos em Homero e Hesíodo (dentre outras funções como esquecimento dos males e o dom da bela voz). Mas então, qual lugar as Musas passaram a ocupar entre os poetas?

3.4.6 Baquilídes

Contemporâneo a Píndaro, Baquilídes também foi um poeta compositor de odes de prestígio. Suas obras são recorrentemente comparadas aos trabalhos de Píndaro, e os paralelos

⁴⁷⁸ NAGY, 1989, p.133.

⁴⁷⁹ NAGY, 1989, p.134.

traçados entre os dois poetas resultam em diversas interpretações do momento político e cultural no qual viviam. O papel dos epinícios (ou odes de vitória) no contexto da época ia além do enaltecimento dos vencedores dos jogos os quais as odes eram dedicadas. Como salienta Claude Calame,⁴⁸⁰ os epinícios possuíam caráter religioso e político, visto que além de preservar a memória da família aristocrática do atleta vencedor, as odes também conservavam a memória coletiva da comunidade a qual ele pertencia. Tal função tornou-se possível graças a habilidade dos poetas de dar vida a poderosas imagens verbais através da música ritual.⁴⁸¹ Calame também ressalta que é a própria Musa quem instiga o movimento poético no âmbito dos epinícios, “In enunciative terms, the voice of the speaking ‘I’ is relayed, as in other epinicians, by that of the Muse. The poet’s hope of attaining his verbal goal can apparently be realised only with the support of her inspirational authority”.⁴⁸² Isto é, ainda que a composição do epinício seja o produto da habilidade criativa do poeta, ela não deixa de depender de assistência divina, nesse caso, da inspiração das Musas. Tal relação entre Musa e poeta confere às odes de vitória a dupla função de glorificar o vencedor e transmitir a glória.

Assim como Píndaro, Baquílides invoca as Musas em suas odes. Boris Maslov outorga a Baquílides um papel especial na construção da mitologia das Musas:

Bacchylides put the mythology of the Muse(s) to a very particular use: the conceptualization of a specialist in *mousikē* as someone who enjoys a personal partnership with the divine. The Muses — and particularly, the solitary Muse (or individual, named Muses) — proved particularly serviceable figures for the somewhat paradoxical project of developing individuated choral poetries.⁴⁸³

3.4.7 Aristófanes

A invocação às Musas também aparece com frequência nas obras de comédia de Aristófanes. Em sua maioria, as personagens das peças de teatro pedem às Musas inspiração para o canto, a dança ou para celebrar alguém.

δεῦρο, Μοῦσ’, ἐλθέ φλεγυρά, πρὸς ἔχουσα μένος, [στρ.
 ἔντονος Ἀχαρνική.
 οἶον ἐξ ἀνθρώκων πρηνίνων φέψαλος ἀν-
 ήλατ’ ἐρεθιζόμενος οὐρία ῥιπίδι,
 ήνίκ’ ἀν ἐπανθρακίδες ὄσι παρακείμεναι,
 οἱ δὲ Θασίαν ἀνακυκῶσι λιπαράμπυκα,
 οἱ δὲ μάττωσιν, οὕτω σοβαρὸν ἐλθέ μέλος

⁴⁸⁰ CALAME, 2012.

⁴⁸¹ CALAME, 2012, p.306.

⁴⁸² CALAME, 2012, p.319.

⁴⁸³ MASLOV, 2016a, p.230.

εὔτονον, ἀγροικότερον,
ὡς ἐμὲ λαβοῦσα τὸν δημότην.⁴⁸⁴

Μοῦσα χορῶν ἱερῶν: ἐπίβηθι καὶ ἔλθ' ἐπὶ τέρψιν ἀοιδᾶς ἐμᾶς⁴⁸⁵

Μοῦσαι, δεῦρ' ἴτ' ἐπὶ τοῦμόν στόμα,
μελύδριον εὐροῦσαί τι τῶν Ἴωνικῶν.⁴⁸⁶

Mas Aristófanes não se limita aos pedidos convencionais. Na comédia *A Paz*, o poeta (através do coro da peça) pede à Musa, de forma cômica, que castigue certos personagens:

Μοῦσα σὺ μὲν πολέμους ἀπωσαμένη μετ' ἐμοῦ
τοῦ φίλου χόρευσον,
κλείουσα θεῶν τε γάμους ἀνδρῶν τε δαίτας
καὶ θαλίας μακάρων: σοὶ γὰρ τάδ' ἐξ ἀρχῆς μέλει.
ἦν δέ σε Καρκίνος ἐλθῶν
ἀντιβολῆ μετὰ τῶν παίδων χορεῦσαι,
μήθ' ὑπάκουε μήτ' ἔλθῃς
συνέριθος αὐτοῖς,
ἀλλὰ νόμιζε πάντας
ὄρτυγας οἰκογενεῖς γυλιαύχενας ὄρχηστὰς
ναννοφυεῖς σφυράδων ἀποκνίσματα μηχανοδίφας.
καὶ γὰρ ἔφασχ' ὁ πατήρ ὁ παρ' ἐλπίδας
εἶχε τὸ δρᾶμα γαλήν τῆς ἐσπέρας ἀπάγξαι.⁴⁸⁷

Μοῦσα θεά, μετ' ἐμοῦ ξύμπαιζε τὴν ἑορτήν.⁴⁸⁸

Tal qual alguns autores anteriores, Aristófanes apresenta invocações às Musas que se distanciam dos pedidos “convencionais” encontrados nas epopeias arcaicas. Ainda que o canto e a dança não tenham sido abandonados, a pluralidade dos encargos das Musas parece continuar se expandindo.

⁴⁸⁴ ARISTÓFANES. *Os Acarianos*, v.665-675. “O Muse, fiery-flashing, with temper of flame, / energetic, Achaean, come to my gaze, / Like the wild spark that leaps from the evergreen oak, / when its red-glowing charcoal is fanned to a blaze. / And the small fish are lying all in order for the frying; / And some are mixing Thasian, richly dight, shinybright, / And some dip the small fish therein; / Come, fiery-flashing Maid, to thy fellow-burgher's aid, / With exactly such a song, so glowing and so strong, / To our old rustic melodies akin”. Trad. Rogers, 1930.

⁴⁸⁵ ARISTÓFANES. *As Rãs*, v.665. “Musa, dá início aos coros sagrados, vem trazer beleza ao nosso canto”. Trad. Silva, 2014.

⁴⁸⁶ ARISTÓFANES. *Mulheres na assembleia*, v.882-883. “Oh, Muses, alight upon my lips, inspire me with some soft Ionian love-song!” Trad. O'Neill, 1938.

⁴⁸⁷ ARISTÓFANES. *A Paz*, v.774-795. “E tu, Musa, manda a Guerra pular e dançar comigo, celebrando as núpcias dos deuses, as farras dos homens e as festas alegres / dos bem-aventurados, pois são esses os assuntos que preferes desde o início dos tempos. Mas se Carcino vier / pedir-te para dançar com seus filhos, não ouças o que eles disserem, não sigas em sua companhia; trata-os como se fossem / codornas, dançarinos com o pescoço do tamanho do saco dos soldados, anões, merda de cabra, trapaceiros. O pai deles também / queria que a peça que, contra a expectativa geral, ele tinha conseguido apresentar, fosse engolida de noite por um gato”. Trad. Kury, 1968.

⁴⁸⁸ ARISTÓFANES. *A Paz*, v.816. “Lança sobre eles uma abundante e ampla cusparada, divina Musa, e vem celebrar a festa comigo”. Trad. Kury, 1968.

3.4.8 Platão

Ainda que Platão mencione as Musas diversas vezes em suas obras, o filósofo não invoca as deusas com frequência. *Fedro* parece ser o único diálogo no qual Platão escreve uma clara invocação, na passagem em que o personagem Sócrates chama pelas Musas antes de começar a narrar uma história.

ΣΩ. Ἄγετε δὴ, ὦ Μοῦσαι, εἴτε δι' ᾧδῆς εἶδος λίγειαι, εἴτε διὰ γένος μουσικὸν τὸ Λιγύων ταύτην ἔσχετ' ἐπωνυμίαν);⁴⁸⁹

No diálogo *Eutidemo*, Platão não invoca as deusas, mas comenta sobre o costume dos poetas em começar a narrativa invocando as Musas e a Memória:

τὰ δὴ μετὰ ταῦτα, ὦ Κρίτων, πῶς ἂν καλῶς σοι διηγησαίμην; οὐ γὰρ μικρὸν τὸ ἔργον δύνασθαι ἀναλαβεῖν διεξιόντα σοφίαν ἀμήχανον ὄσσην: ὥστ' ἔγωγε, καθάπερ οἱ ποιηταί, δέομαι ἀρχόμενος τῆς διηγήσεως μούσας τε καὶ Μνημοσύνην ἐπικαλεῖσθαι.⁴⁹⁰

3.5 HIPÓTESES SOBRE AS VARIAÇÕES NAS CARACTERIZAÇÕES DAS MUSAS

Tendo em vista tantos dados, obras, fragmentos, citações e caracterizações; o que pode ser inferido quando pensamos na representação das Musas? Primeiro, é possível afirmar que as Musas estão presentes em parte significativa da literatura grega arcaica e clássica. Segundo, as Musas recebem descrições e características que refletem a prática antropomórfica presente na cultura da época. E terceiro, é possível pensar que tais descrições mudam com o passar do tempo e com a mudança dos gêneros literários, e esse é o ponto principal e essencial na construção das hipóteses a seguir.

Ao comparar as caracterizações atribuídas às Musas nas fontes citadas neste trabalho, nota-se que não só a frequência de aparição das caracterizações aumenta de acordo com o passar do tempo, como também a variação das características. Como já foi assinalado, nas obras arcaicas as caracterizações e descrições das Musas (salvo algumas exceções) ou referem-se a

⁴⁸⁹ PLATÃO. *Fedro*, seção 237a. “invoco-vos, Musas de canto cristalino, quer este epíteto vos venha da suavidade do vosso canto, quer da vocação musical do povo lígio”. Trad. Gomes, 2000.

⁴⁹⁰ PLATÃO. *Eutidemo*, seção 275d, (Perseus). “What ensued, Crito, how am I to relate in proper style? For no slight matter it is to be able to recall in description such enormous knowledge as theirs. [275d] Consequently, like the poets, I must needs begin my narrative with an invocation of the Muses and Memory.” Trad. Lamb, 1967.

esfera do canto, ou são inexistentes. Já na transição entre os períodos arcaico e clássico, as caracterizações surgem com maior frequência e variedade, englobando atributos visuais e auditivos. Mas é no período clássico que nos deparamos com o maior número de descrições e representações das Musas.

Contudo, antes de seguir adiante, é importante retomar a discussão apresentada no início do Capítulo 2. É imperativo não esquecer que as análises propostas no presente trabalho se baseiam nas fontes que chegaram até nós. Ou seja, as argumentações são apresentadas com ciência e resguardo da possibilidade de tornarem-se obsoletas frente ao descobrimento de novas obras ou fragmentos de autores gregos dos períodos estudados.

Dando continuidade ao raciocínio, é possível pensar que tais formas de apresentar as Musas são um reflexo dos costumes de cada época. Costumes esses que enfrentaram mudanças de acordo com a passagem de tempo, com o surgimento de novos modos de se fazer poesia, e com o advento de novas demandas direcionadas aos poetas. Mas quais seriam esses costumes?

Em primeiro lugar, ao notar que as caracterizações e invocações às Musas tornam-se mais variadas no *corpus* documental com o decorrer do tempo, é possível formular uma **primeira hipótese**: o leque de funções das deusas se ampliou na cultura grega com o passar do tempo. Nas epopeias arcaicas, parece que as Musas eram invocadas ou mencionadas apenas em contextos relacionados a esfera do canto. Por exemplo, Homero invoca as Musas para que elas inspirem o canto, concedam bela voz, ensinem como tocar instrumentos musicais, rememorem acontecimentos, conceda glória aos heróis e aos deuses através da narrativa, ou traga alívio e conforto para os ouvintes. Todos esses encargos relacionam-se com a música em maior ou menor grau. Mesmo nos momentos em que Homero pede às Musas que lhe concedam o conhecimento de certos fatos ou que glorifique algum personagem, tal narrativa acontece através do canto. Ou ainda, quando o poeta menciona os prazeres que as Musas concedem ao público, esse prazer é transmitido através do canto e da voz. Tais afirmativas também se aplicam as epopeias hesiódicas e aos *Hinos Homéricos*.

Contudo, em outros gêneros literários do período arcaico, é possível encontrar algumas variações nas invocações às Musas. Nas obras de Alcman, Sólon, Safo e Estesícoro, os termos utilizados para invocar as deusas não se limitam mais ao “cantar” ou “contar”. Nesses autores as invocações chamam pela presença das Musas (*ᾄγε* ou *δεῖτε*), um recurso que aparentemente não é encontrado na epopeia arcaica – pelo menos não explicitamente. Ainda no século VI a.C., Sólon vai ainda mais longe e invoca as Musas para que elas o ouçam (*κλῦτέ*) e lhe concedam pedidos que não se relacionam com a música, com o canto, ou com a narrativa. Apesar da invocação às *Musas que ouvem* seja encontrada em um único fragmento de Sólon, sua presença

não deixa de ser significativa. Especialmente por considerar que a obra do Sólon só chegou até nós em estado altamente fragmentário, a partir de citações esparsas em obras de outros autores. Por Sólon ser de uma época não muito distante cronologicamente de Homero e Hesíodo (ou do momento em que esses textos possivelmente assumiram a sua forma escrita final), as *Musas que ouvem* não parecem, necessariamente, ser um aspecto que possa ser explicado por mudanças cronológicas ou temporais unicamente.

O trecho da comédia *As Rãs* datada no século V a.C., pode corroborar tal afirmação.⁴⁹¹ Ainda que Aristófanes não utilize nenhum termo específico que remeta a “ouvir”, o trecho deixa claro que o coro canta para as Musas, o que permite inferir que enquanto o coro “canta”, as Musas “ouvem”. O coro também se dirige às deusas dizendo que elas observem (*ἐποψόμεναι*) a “potência destas duas bocas”, ou seja, que as Musas assistam à competição que está prestes a começar. Nos trechos de Sólon e Aristófanes, as Musas não são exatamente uma fonte de inspiração, mas sim ouvintes e espectadoras, que podem conceder ao poeta diferentes encargos ou talentos que até então não haviam aparecido em outros autores contemporâneos a eles.

Μνημοσύνης καὶ Ζητὸς Ὀλυμπίου ἀγλαὰ τέκνα,
Μοῦσαι Πιερίδες, κλυτὲ μοι εὐχομένωι·
ὄλβον μοι πρὸς θεῶν μακάρων δότε, καὶ πρὸς ἀπάντων
ἀνθρώπων αἰεὶ δόξαν ἔχειν ἀγαθὴν·
εἶναι δὲ γλυκὺν ὧδε φίλοις, ἐχθροῖσι δὲ πικρόν,
τοῖσι μὲν αἰδοῖον, τοῖσι δὲ δεινὸν ἰδεῖν.⁴⁹²

Διώνυσος
ἴθι νῦν λιβανωτὸν δεῦρό τις καὶ πῦρ δότω.
ὅπως ἂν εὐξωμαι πρὸ τῶν σοφισμάτων
ἀγῶνα κρῖναι τόνδε μουσικώτατα:
ὕμεις δὲ ταῖς Μούσαις τι μέλος ὑπάσατε.
Χορός
ὦ Διὸς ἐννέα παρθένοι ἀγναὶ
Μοῦσαι, λεπτολόγους ξυνετὰς φρένας αἰ καθοράτε
ἀνδρῶν γνωμοτύπων, ὅταν εἰς ἔριν ὀξυμερίμοις
ἔλθωσι στρεβλοῖσι παλαίσμασιν ἀντιλογοῦντες,
ἔλθετ' ἐποψόμεναι δύναμιν
δεινοτάτοιον στομάτοιον πορίσασθαι
ρήματα καὶ παραπίσματ' ἐπῶν.
νῦν γὰρ ἀγὼν σοφίας ὁ μέγας χωρεῖ πρὸς ἔργον ἤδη.⁴⁹³

⁴⁹¹ ARISTÓFANES. *As Rãs*, v.871-882.

⁴⁹² SÓLON. *Fragmento 13*, v.1-6 (TLG). “Shining children of Memory and of Olympian Zeus, / Pierian Muses, hear me as I pray. / Grant me prosperity at the hands of the blessed gods, / and always a good reputation at the hands of men; / and so to be sweet to friends and bitter to enemies, / an object of reverence to the former, but to the latter terrible to / look upon”. Trad. Anhalt, 1993.

⁴⁹³ ARISTÓFANES. *As Rãs*, v.871-882 (Perseus). “(Ao Coro) E vocês, acompanhem-me com um canto / às Musas. [...] Coro: Donzelas, nove filhas de Zeus, Musas divinas, / que do alto olhais os espíritos subtis e engenhosos dos poetas / cinzeladores de sentenças, agora que eles se confrontam com / golpes estudados e se digladiam com argumentos sinuosos, / observai a potência destas duas bocas, tão hábeis em / produzir palavreado e serradura de versos. Pois está / iminente o grande concurso do talento”. Trad. Silva, 2014.

A partir dos trechos acima, é plausível elaborar uma **segunda hipótese**: a referência às Musas que ouvem é um sinal de toda uma reelaboração cultural da figura das Musas na concepção grega antiga. Uma mudança que começa a aparecer depois de Homero, já no final do período arcaico. Tal transição poderia estar ligada a uma série de outras transformações culturais e sociais pelas quais a sociedade grega estava passando naquela época. Mas, dado o estado atual do nosso conhecimento e das fontes disponíveis, parece ser também possível que a ideia das Musas que ouvem fosse anterior a Sólon. Novamente, é preciso levar em consideração o caráter fragmentário das fontes. Não é porque não encontramos em outros autores anteriores a Sólon referências às Musas como ouvintes, que as Musas não tenham sido pensadas dessa forma anteriormente. Mas na situação atual, Sólon é o autor mais antigo a apresentar as *Musas que ouvem*.

Em Simônides, encontramos outro indício que sustenta o argumento de que as Musas passaram por mudanças em suas funções, principalmente no âmbito da inspiração. Eva Stehle propõe algumas possíveis explicações quanto ao lugar da Musa na invocação de Simônides discutida acima.⁴⁹⁴ Segundo Stehle, diferente da guerra de Troia que possui uma versão “oficial” na poesia épica, a batalha de Plateias era narrada através de diversas histórias oriundas das experiências vividas por aqueles que participaram da batalha, no ano de 479 a.C. Ainda que Simônides não precisasse da versão da Musa sobre a batalha, já que ele mesmo testemunhou o acontecimento, a presença da deusa mostra-se importante para o desenvolvimento do poema, já que a deusa não deixa de ser mencionada, ainda que no meio da obra. O papel da Musa pode não ser mais o de deusa inspiradora, mas sua relação com a narrativa e principalmente com a poesia, permanece vívida em Simônides.

Contemporâneos a Simônides, os poetas Píndaro e Baquilides assemelham-se às epopeias homéricas e hesiódicas no que concerne as invocações. A maioria das invocações desses poetas às Musas encontram-se nos proêmios das suas odes de vitória. Seus pedidos, na maior parte dos casos, voltam-se para a inspiração para iniciar o canto, para narrar algum episódio, ou para celebrar as vitórias daqueles aos quais as odes são dedicadas. Poetas mais tardios como Eurípides e Aristófanes (considerados autores do período clássico), também externam em suas invocações às Musas a imagem de deusas inspiradoras e patronas das artes, principalmente as artes que são relacionadas ao canto. Mas, diferente do conteúdo das epopeias de Homero e Hesíodo, é possível notar que autores como Píndaro, Baquilides, Eurípides e

⁴⁹⁴ STEHLE, 2001.

Aristófanes não invocavam as Musas necessariamente para certificar a veracidade da informação transmitida. Ainda que as epopeias homéricas e hesiódicas não sejam fatos históricos incontestáveis, é possível considerar que para uma parcela dos gregos da antiguidade, as narrativas desses dois poetas eram vistas como parte verídica da história do povo grego. Os eventos aos quais Homero se refere eram considerados reais por figuras marcantes da sociedade grega, tais como Heródoto e Tucídides, considerados por alguns estudiosos como os primeiros historiadores da sociedade ocidental, e vistos por si mesmos como escritores de histórias verídicas. Ambos autores pareciam aceitar a veracidade factual da Guerra de Tróia, que é mencionada como um marco histórico e cronológico em suas obras. Além do mais, é possível pensar que a maneira como Heródoto e Tucídides constroem suas narrativas de guerras entre gregos e outros povos, em menor ou maior medida, acabam por se assemelhar às narrativas homéricas.⁴⁹⁵

A **terceira hipótese** é elaborada sob tal perspectiva: as invocações às Musas, feitas pelos supracitados autores do período arcaico tardio e/ou do período clássico, não intencionavam, necessariamente, apresentar suas invocações às Musas como uma estratégia para conceder veracidade às narrativas perante os seus respectivos públicos destinatários. Isso parece provável, considerando que àquela altura já era possível pensar as Musas como “auxiliares” ou mesmo “ouvintes” em relação ao poeta (como já parece ser o caso em Sólon e Aristófanes, conforme discutido acima). Por essa perspectiva, as invocações às deusas poderiam ter funcionado em maior medida como um recurso poético direcionado ao público, com o intuito de atribuir ao poeta uma espécie de “credencial cultural”. Isto é, nos casos de Píndaro e Baquílides por exemplo, a invocação às Musas poderia ter o propósito de mostrar ao público que o poeta era uma pessoa familiarizada com Homero e Hesíodo, ou que seguia uma tradição que remontava a esses grandes e consagrados autores antigos, cujas convenções ou “marcas registradas”, como a própria invocação às Musas, estavam sendo devidamente e competentemente observadas. Não obstante, é possível que esse recurso poético fosse uma forma de homenagear o passado artístico dos gregos.

Ainda que as invocações às Musas continuem presentes no período clássico, elas aparecem com menor frequência no próêmio das obras. Parece não existir mais a preocupação, obrigação ou convenção do poeta em começar sua narrativa com uma invocação às Musas ou a outra divindade. Enquanto as deusas em Homero e Hesíodo são fonte de inspiração e veracidade que valida a narrativa que está sendo contada, de forma que o público acredita naquilo que o

⁴⁹⁵ PIRES, 1999.

aedo conta (já que são as Musas quem transmitiram o conhecimento ao *aedo*); esse não parece mais ser o caso nos autores do período clássico. É imprescindível frisar que ainda que as Musas tenham adquirido outras funções com a passagem do tempo, ou de acordo com os diferentes gêneros literários apresentados ao longo deste trabalho, seus encargos definidos nas primeiras obras das quais temos conhecimento (isto é, nas epopeias arcaicas), não deixaram de existir, nem foram ignorados pelos autores dos períodos posteriores. A relação das Musas com a esfera do canto, principalmente como deusas inspiradoras, se manteve presente desde as epopeias homéricas, até as obras filosóficas de Platão, onde termina o recorte temporal do presente trabalho. Sabemos que tal função atravessou a história da antiguidade grega e se propagou por diferentes povos e épocas, até se tornar parte do imaginário cultural ocidental ao qual pertencemos.

CONSIDERAÇÕES FINAIS

Nesta pesquisa, procurou-se contribuir para a compreensão histórica de figuras tão icônicas da cultura grega antiga: as Musas. Para tal, foram abordados diferentes aspectos que circundam a imagem dessas divindades, como seus nomes, os locais aos quais são associadas, quais funções eram esperadas delas, e quais são as variações mitológicas nas histórias das Musas. O principal resultado do presente estudo é a consciência de que as Musas foram concebidas de maneira plural, dinâmica e variável na cultura grega antiga, em vista da diversidade detectável nas invocações e caracterizações das Musas em obras literárias dos períodos arcaico e clássico.

Um dos aspectos mais notórios da religião e mitologia gregas repousa em sua dimensão inclusiva de todas as variantes de uma mesma história. Isto é, um único deus ou herói, ou neste caso as Musas, podem ter diferentes mitos de origem, genealogias distintas, e variações nas histórias. Ainda assim, nenhuma versão exclui outra; nenhuma história é mais verdadeira ou falsa do que outra. As Musas são filhas de Zeus e da Memória, mas também podem ser filhas de Urano e Gaia. Podem ter nascido na Pieria, ou ter origem na Trácia. Pode ter sido uma única Musa detentora de todos os saberes relacionados às artes e à memória, ou nove irmãs que dividiam os aspectos das artes entre si, ou ainda, três irmãs que refletiam as fases da lua. Elas podem ter sido as deusas responsáveis por todo o saber dos fatos da história do mundo, ou aparecer apenas para inspirar o canto e as habilidades instrumentais dos poetas, *aedos* e rapsodos. Podem também ter tido seu lugar em Delfos como deusas da divinação ao lado de Apolo, ou ainda, serem relacionadas ao ensino nas escolas da Grécia Clássica. Por fim, podem ter se tornado um arquétipo de divindades inspiradoras, concedendo aos pensadores gregos a liberdade de utilizarem as Musas da forma que melhor fosse conveniente. Essa ou aquela história, esse ou aquele mito, não se anulam ou se contradizem. Não empobrecem a imagem das deusas, nem as tornam menos confiáveis ou relevantes. Tal pluralidade na forma de enxergar seus mitos consiste em uma fração da beleza que integra a cultura grega. Estudar a mitologia grega é entrar em um mundo de infinitas possibilidades, de belezas adversas, de criatividade sem limites.

A presença das Musas em obras literárias que transcendem séculos é um dos aspectos que revelam a constância das deusas no imaginário e na cultura dos gregos. O encontro entre deuses e mortais é mostrado como algo raro e especial na literatura grega, mas nem por isso os *aedos* e poetas deixam de narrar seu encontro com as Musas e a sua iniciação no mundo das

artes. Também não deixam de invocar as deusas para pedir-lhes o dom do canto, ou agradecer os dons recebidos delas.

Feita essa curta apresentação das Musas, e tendo em vista os séculos de histórias que circundam tais divindades, o Capítulo 2 (*Mapeamento de caracterizações das Musas*) procurou apresentar de forma sistemática os resultados do mapeamento das menções às Musas na literatura grega dos períodos arcaico e clássico. O levantamento e construção do banco de dados,⁴⁹⁶ consistiu em um dos primeiros passos metodológicos no desenvolver desta pesquisa. Foi surpreendente perceber como as Musas estiveram presentes nas obras do período estudado, sendo que a frequência e a quantidade de menções extrapolaram o volume de dados do que havia sido imaginado no início do trabalho. Ainda que grande parte das fontes levantadas tenham sido suprimidas da argumentação, seja por falta de traduções acessíveis, pelo aspecto fragmentário de certos trechos, ou pelos limites de tempo que cerceiam uma dissertação de mestrado; sua existência não deve ser desconsiderada. Com o intuito de não menosprezar nenhum autor ou obra, o banco de dados foi anexado na íntegra neste trabalho.⁴⁹⁷ A riqueza das fontes, dados, menções, histórias, enfim, de todos os escritos que chegaram até nós, desnorteia e encanta qualquer pesquisador que se interesse em trabalhar com o tema. Os dados e discussões que foram apresentados representam uma ínfima fração do potencial que pode ser atingido de uma pesquisa sobre as Musas na literatura grega.

A divisão dos dados nos segmentos *nomenclatura, atributos visuais e auditivos, invocação, funções, e locais associados*; teve como intuito facilitar à sistematização das informações encontradas sobre as Musas, para então entender os aspectos que circundam as representações dessas divindades. A partir da criação desses segmentos/categorias, foi possível notar quais aspectos eram mais recorrentes ou parecem ter tido maior importância dentro da literatura grega. Tal método possibilitou a formação das discussões e hipóteses apresentadas no Capítulo 3 (*As Musas Variáveis*).

Não é possível afirmar de forma exata como eram as crenças e os pensamentos dos gregos antigos em relação às Musas. O que nos resta é tentar entender e montar esse quebra-cabeça, preenchendo as lacunas a partir daquilo que chegou até nós por achados arqueológicos, ou pelo que foi preservado por autores posteriores. Mais uma vez, ressalto como a literatura é imprescindível para pensarmos as Musas. Por muitos séculos e até os dias atuais, fala-se da Musa inspiradora, da imagem daquela figura feminina que traz uma inspiração mágica, divina e instantânea ao artista. Mas o que sabemos sobre a origem dessa figura? Na contemporaneidade

⁴⁹⁶ Ver Apêndice.

⁴⁹⁷ Ver Apêndice.

não é de conhecimento popular a origem da Musa, quem ela foi, de onde veio, ou quando surgiu. O imaginário popular identifica a Musa como uma mulher bela, de forma antropomórfica, que serve de inspiração ou modelo para artistas. Não parece existir um interesse sobre quem foi a essa figura ou de onde veio a expressão *musa inspiradora*. A imagem da Musa parece já estar enraizada na cultura atual.

A forma como a contemporaneidade pensa as Musas reafirma as transformações que essas divindades passaram com o decorrer dos séculos, transformações essas que já ocorrem na passagem de tempo dentro da própria antiguidade grega. Ainda que seja difícil estabelecer os fatores históricos e culturais responsáveis por tais mudanças, este trabalho procurou comprovar que tais mudanças ou variações existiram e foram expressivas. As Musas aparentemente mantiveram sua relação com o mundo das artes, em especial com a esfera do canto; contudo, suas funções e papéis dentro das obras literárias exibe mudanças ora sutis, ora extravagantes. Como foi dito, nas epopeias homéricas e hesiódicas é possível inferir que a função das Musas era a de deusas inspiradoras do canto, além de servir como um tipo de garantia da veracidade da história narrada pelos poetas. Por outro lado, Sólon e Simônides não aparentavam precisar que as Musas concedessem veracidade as suas histórias, já que as deusas foram invocadas para desenvolver outros papéis dentro das obras, seja como ouvinte ou auxiliar. Similarmente nas odes de vitória de Píndaro e Baquílides, as Musas parecem ter assumido um papel de inspiração mais voltado para as formas poéticas, sem tanta conexão com a veracidade. Visto que os poetas estavam mais preocupados em exaltar seus patronos, do que manter a fidelidade histórica. Na comédia, Aristófanes manteve o papel das Musas enquanto deusas do canto, da dança, e de outras funções variadas, mas o traço da veracidade não aparenta ter sido utilizado pelo autor. Platão por sua vez, retoma o papel divino das Musas enquanto garantidoras da verdade, e deusas responsáveis pelo canto.

Tais mudanças nas funções e papel das Musas dentro das obras literárias apresentadas, acabam por influenciar as invocações feitas nas mesmas obras. Aliás, uma questão se estabelece: as mudanças influenciaram as invocações, ou as invocações influenciaram as mudanças? No plano temporal, as variações foram criações ou consequências? Dessa forma encerramos esta dissertação, com algumas teorias e novos questionamentos.

Preservando seu lugar de deusas das artes, as Musas se transformaram e adequaram àquilo que demandava a sociedade grega (ou os setores da sociedade aos quais remetem as obras literárias consideradas nesse estudo). Eternas companheiras dos *aedos*, poetas e escritores, as Musas foram imortalizadas no imaginário da sociedade ocidental.

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APÊNDICE: BANCO DE DADOS

O presente banco de dados representa o resultado dos primeiros meses de pesquisa do meu mestrado. O objetivo inicial do trabalho era estudar as Musas a partir da literatura dos períodos arcaico, clássico e helenístico da Grécia Antiga, para então analisar por quais transformações a figura dessas divindades passou. O intuito final era compreender o motivo de tais transformações terem ocorrido, e de que forma elas influenciaram, ou foram influenciadas, pelo contexto social, cultural e político dos períodos citados. Como era de se esperar, a realidade acadêmica me fez perceber que meu projeto era ambicioso demais para ser desenvolvido no tempo do mestrado. Com os conselhos do meu orientador, decidimos trabalhar apenas com os períodos arcaico e clássico, mas deixando a poesia épica em segundo plano, visto que a contribuição acadêmica, quando falamos da epopeia, já é vasta.

Decidido então o recorte temporal, passamos para a próxima fase da pesquisa: como levantar as fontes literárias dos períodos escolhidos? Optamos, meu orientador e eu, por construir um banco de dados.⁴⁹⁸ Para recolher as informações necessárias ao desenvolvimento do projeto, foi utilizada a plataforma digital Perseus (Perseus Digital Library Project).⁴⁹⁹ O Perseus se mostrou uma ferramenta imprescindível para o desenvolvimento do presente trabalho. Foram empregues as seguintes palavras-chave: “Muse”; “Muses”; “Calliope”; “Clio”; “Cleio”; “Euterpe”; “Thalia”; “Melpomene”; “Terpsichore”; “Erato”; “Polyhymnia”; “Urania” e “Daughters Memory”. A partir das listas de trechos disponibilizada pelo site Perseus, foi possível construir um banco de dados de textos literários gregos contendo referências às Musas, classificados de acordo com os seguintes campos: “Nascimento e falecimento do autor”; “Autor”; “Obra”; “Ano da obra”; “Gênero”; “Trecho”; “Citação”; “Citação em grego”; “Edição/Tradução”; “Contexto”; “Considerações”; “Fonte”.

Após desenvolver o banco de dados com as informações colhidas no site Perseus, decidimos expandir a pesquisa e utilizar também o TLG (Thesaurus Linguae Graecae). As palavras-chaves utilizadas incluem os termos *mousa* e *moisa* – sendo que, a partir desses termos no nominativo singular, o próprio TLG realiza uma busca sistemática por variações de número e caso, através de todo o corpus de textos digitalizados nele incluídos.

A partir do levantamento das fontes, foi possível fazer uma análise preliminar das formas de chamar as Musas (invocações, nomeações, súplicas) empregadas nas obras literárias

⁴⁹⁸ O programa utilizado para criar o banco de dados foi o Excel da Microsoft.

⁴⁹⁹ Atualmente o Perseus se encontra na sua versão 4.0, chamada Perseus Hopper. Para maiores informações, acessar: <<http://www.perseus.tufts.edu/hopper/>>.

dos períodos arcaico e clássico. Nos trechos mapeados, as Musas aparecem frequentemente em invocações no início ou no meio do texto, traço este tão presente nas obras homéricas e hesiódicas. São também recorrentemente relacionadas com o canto; a poesia; a dança; as canções de vitória e glória; concursos; e a sua mãe Memória. Ademais, os epítetos utilizados para descrever as divindades chamam atenção quando os comparamos entre as obras de diferentes autores. Os resultados dessa análise serão apresentados e discutidos nos próximos capítulos da dissertação.

Segue abaixo o banco de dados.

Musa no singular	Musas no plural	Musas nomeadas	Invocação	Pedido/súplica	Características físicas	Local	Filhas de Zeus/da Memória/Outros	Homenagem	
Relação com voz, canto	Dança	Relação com narrativa	Relação com memória/lembranças	Relação com celebrações/comemorações	Relação com outras artes				
Autor	Obra	Ano	Gênero	Referência	Citação em grego	Citação traduzida	Edição/Tradução	Fonte	
PERÍODO ARCAICO									
-	Hinos Homéricos	-	Hinos	Hino 4, Linha 447	<p>πεντήκοντα βοῶν ἀντάξια ταῦτα μέμηλας. ἡσυχίως καὶ ἔπειτα διακρινέεσθαι οἴω. νῦν δ' ἄγε μοι τόδε εἰπέ πολύτροπε Μαίαδος υἱέ ἧ σοί γ' ἐκ γενετῆς τάδ' ἄμ' ἔσπετο θαυματὰ ἔργα (440) ἧέ τις ἀθανάτων ἠὲ θνητῶν ἀνθρώπων δόρον ἀγαθὸν ἔδωκε καὶ ἔφρασε θέσπιν αἰοδήν; θαυμασίην γάρ τήνδε νεήφατον ὄσαν ἀκούω, ἦν οὐ πό ποτέ φημι δαήμεναι οὔτε τιν' ἀνδρῶν, οὔτε τιν' ἀθανάτων οἷ Ὀλύμπια δόματ' ἔχουσι, (445) νόσφι σέθεν φηλῆτα Διὸς καὶ Μαίαδος υἱέ. τίς τέχνη, τίς μοῦσα ἀμυχανέων μελεδόνων, τίς τρίβος; ἀτρεκέως γάρ ἄμα τρία πάντα πάρεστιν εὐφροσύνην καὶ ἔρωτα καὶ ἠδύμον ὕπνον ἐλέσθαι. καὶ γάρ ἐγὼ Μοῦσῃσιν Ὀλυμπιάδεσσιν ὀπηδός, (450) τῆσι χοροί τε μέλουσι καὶ ἀγλαὸς οἴμος αἰοδῆς καὶ μολπῆ τεθαλυῖα καὶ ἡμερόεις βρόμος αὐλῶν· ἀλλ' οὐ πό τί μοι ᾄδε μετὰ φρεσὶν ἄλλο μέληρσεν οἷα νέων θαλῆς ἐνδέξια ἔργα πέλονται· θαυμάζω Διὸς υἱέ τάδ' ὥς ἔρατον κιθαρίζεις. (455) νῦν δ' ἔπει οὖν ὀλίγος περ ἔάν κλυτὰ μῆδεα οἴδας, @1 ἴζε πέπον καὶ μῦθον εὔαινε προεσβυτέροισι.</p>	<p>“Slayer of oxen, trickster, busy one, comrade of the feast, this song of yours is worth fifty cows, and I believe that presently we shall settle our quarrel peacefully. But come now, tell me this, resourceful son of Maia: [440] has this marvellous thing been with you from your birth, or did some god or mortal man give it you — a noble gift — and teach you heavenly song? For wonderful is this new-uttered sound I hear, the like of which I vow that no man [445] nor god dwelling on Olympus ever yet has known but you, O thievish son of Maia. What skill is this? What song for desperate cares? What way of song? For verily here are three things to hand all at once from which to choose, — mirth, and love, and sweet sleep. [450] And though I am a follower of the Olympian Muses who love dances and the bright path of song — the full-toned chant and ravishing thrill of flutes — yet I never cared for any of those feats of skill at young men's revels, as I do now for this: [455] I am filled with wonder, O son of Zeus, at your sweet playing. But now, since you, though little, have such glorious skill, sit down, dear boy, and respect the words of your elders For now you shall have renown among the deathless gods, you and your mother also.</p>			TLG
-	Hinos Homéricos	-	Hinos	Hino 19, Linha 15	<p>Πᾶν' ἀνακεκλόμενα νόμιον θεὸν ἀγλαέθειρον (5) ἀνχημένθ', ὃς πάντα λόφον νιφόνετα λέλογγε καὶ κορυφὰς ὄρεων καὶ πετρήεντα κέλευθα. φοιτᾷ δ' ἔνθα καὶ ἔνθα διὰ ῥωπήϊα πυκνά, ἄλλοτε μὲν βριθροῖσιν ἐφελκόμενος μαλακοῖσιν, @1 ἄλλοτε δ' αὖ πέτρῃσιν ἐν ἠλιβάτοισι διοιγνεῖ, (10) ἀκροτάτην κορυφὴν μηλοσκόπον εἰσαναβαίνων. πολλάκι δ' ἄργινόμενα διέδραμεν οὔρεα μακρὰ, πολλάκι δ' ἐν κνημοῖσι διήλασε θήρας ἑναίρων ὄξέα δερκόμενος· τότε δ' ἔσπερος ἐκλαγεν οἶον ἄγρης ἐξανιών, δονάκων ὕπο μοῦσαν ἀθῆρον (15) νῆδυμον· οὐκ ἂν τὸν γε παραδράμοι ἐν μελέεσσιν ὄρνις ἦ τ' ἔσπερος πολυανθέος ἐν πετάλοισι θρήνων ἐπιπροχέουσ' ἀγέει μελίηρυν αἰοδήν. σὺν δέ σφιν τότε νόμφαι ὄρεσιτάδες λιγύμολποι φοιτῶσαι πυκνὰ ποσσὶν ἐπὶ κρήνῃ μελανύδρω (20) μέλπονται, κορυφὴν δὲ περιστένει οὔρεος ἠχώ· δαίμων δ' ἔνθα καὶ ἔνθα χορῶν τοτὲ δ' ἐς μέσον ἔρπον πυκνὰ ποσσὶν διέπει, λαίφρος δ' ἐπὶ νῶτα διαφοινδὼν λυγκὸς ἔχει λιγυρῆσιν ἀγαλλόμενος φρένα μολπαῖς ἐν μαλακῇ λειμῶνι τόθι κρόκος ἦδ' ὑάκινθος (25)</p>	<p>[10] and now he presses on amongst towering crags and climbs up to the highest peak that overlooks the flocks. Often he courses through the glistening high mountains, and often on the shouldered hills he speeds along slaying wild beasts, this keen-eyed god. Only at evening, [15] as he returns from the chase, he sounds his note, playing sweet and low on his pipes of reed: not even she could excel him in melody — that bird who in flower-laden spring pouring forth her lament utters honey-voiced song amid the leaves. At that hour the clear-voiced nymphs are with him and [20] move with nimble feet, singing by some spring of dark water, while Echo wails about the mountain-top, and the god on this side or on that of the choirs, or at times sidling into the midst, plies it nimbly with his feet. On his back he wears a spotted lynx-pelt, and he delights in high-pitched songs [25] in a soft meadow where crocuses and sweet-smelling hyacinths bloom at random in the grass.</p>	<p>Anonymous. The Homeric Hymns and Homeric with an English Translation by Hugh G. Evelyn-White. Homeric Hymns. Cambridge, MA., Harvard University Press; London, William Heinemann Ltd. 1914.</p>		TLG
-	Hinos Homéricos	-	Hinos	Hino 25, Linha T	<p>Εἰς Μοῦσας καὶ Ἀπόλλωνα Μουσάων ἄρχωμα Ἀπόλλωνός τε Διός τε· (1) ἐκ γάρ Μουσάων καὶ ἐκηβόλου Ἀπόλλωνος ἄνδρες αἰοδοῖ ἕσιν ἐπὶ θρονί καὶ κιθαρισταί, ἐκ δὲ Διὸς βασιλῆες· ὁ δ' ὀλβιος ὄν τινα Μοῦσαι φῦλονται· γλυκερῆ οἱ ἀπὸ στόματος ῥέει αἰδή. (5) Χαίρετε τέκνα Διὸς καὶ ἐμὴν τιμήσατ' αἰοδήν· αὐτὰρ ἐγὼν ἠμέων τε καὶ ἄλλης μνήσοιμ' αἰοδῆς.</p>	<p>To the Muses and Apollo [1] I will begin with the Muses and Apollo and Zeus. For it is through the Muses and Apollo that there are singers upon the earth and players upon the lyre; but kings are from Zeus. Happy is he whom the Muses [5] love: sweet flows speech from his lips.</p>			TLG

-	Hinos Homéricos	-	Hinos	Hino 25, Linha 1	Εἰς Μούσας καὶ Ἀπόλλωνα Μουσαίων ἄρχωμα Ἀπόλλωνός τε Διός τε· (1) ἐκ γὰρ Μουσαίων καὶ ἐκηβόλου Ἀπόλλωνος ἄνδρες ἀοῖδοι ἔασιν ἐπὶ γῆονι καὶ κιθαρισταί, ἐκ δὲ Διός βασιλῆες· ὁ δ' ὄλβιος ὄν τινα Μοῦσαι φύωνται· γλυκερὴ οἱ ἀπὸ στόματος ῥέει αὐδῆ. (5) Χαίρετε τέκνα Διός καὶ ἐμὴν τιμήσατ' αἰοδῆν· αὐτὰρ ἐγὼν ὑμέων τε καὶ ἄλλης μνήσομ' αἰοδῆς. @1	To the Muses and Apollo [1] I will begin with the Muses and Apollo and Zeus. For it is through the Muses and Apollo that there are singers upon the earth and players upon the lyre; but kings are from Zeus. Happy is he whom the Muses [5] love: sweet flows speech from his lips.	Anonymous. The Homeric Hymns and Homerica with an English Translation by Hugh G. Evelyn-White. Homeric Hymns. Cambridge, MA.,Harvard University Press; London, William Heinemann Ltd. 1914.	TLG
-	Hinos Homéricos	-	Hinos	Hino 25, Linha 2	Εἰς Μούσας καὶ Ἀπόλλωνα Μουσαίων ἄρχωμα Ἀπόλλωνός τε Διός τε· (1) ἐκ γὰρ Μουσαίων καὶ ἐκηβόλου Ἀπόλλωνος ἄνδρες ἀοῖδοι ἔασιν ἐπὶ γῆονι καὶ κιθαρισταί, ἐκ δὲ Διός βασιλῆες· ὁ δ' ὄλβιος ὄν τινα Μοῦσαι φύωνται· γλυκερὴ οἱ ἀπὸ στόματος ῥέει αὐδῆ. (5) Χαίρετε τέκνα Διός καὶ ἐμὴν τιμήσατ' αἰοδῆν· αὐτὰρ ἐγὼν ὑμέων τε καὶ ἄλλης μνήσομ' αἰοδῆς. @1	To the Muses and Apollo [1] I will begin with the Muses and Apollo and Zeus. For it is through the Muses and Apollo that there are singers upon the earth and players upon the lyre; but kings are from Zeus. Happy is he whom the Muses [5] love: sweet flows speech from his lips.	Anonymous. The Homeric Hymns and Homerica with an English Translation by Hugh G. Evelyn-White. Homeric Hymns. Cambridge, MA.,Harvard University Press; London, William Heinemann Ltd. 1914.	TLG
-	Hinos Homéricos	-	Hinos	Hino 25, Linha 4	Εἰς Μούσας καὶ Ἀπόλλωνα Μουσαίων ἄρχωμα Ἀπόλλωνός τε Διός τε· (1) ἐκ γὰρ Μουσαίων καὶ ἐκηβόλου Ἀπόλλωνος ἄνδρες ἀοῖδοι ἔασιν ἐπὶ γῆονι καὶ κιθαρισταί, ἐκ δὲ Διός βασιλῆες· ὁ δ' ὄλβιος ὄν τινα Μοῦσαι φύωνται· γλυκερὴ οἱ ἀπὸ στόματος ῥέει αὐδῆ. (5) Χαίρετε τέκνα Διός καὶ ἐμὴν τιμήσατ' αἰοδῆν· αὐτὰρ ἐγὼν ὑμέων τε καὶ ἄλλης μνήσομ' αἰοδῆς. @1	To the Muses and Apollo [1] I will begin with the Muses and Apollo and Zeus. For it is through the Muses and Apollo that there are singers upon the earth and players upon the lyre; but kings are from Zeus. Happy is he whom the Muses [5] love: sweet flows speech from his lips.	Anonymous. The Homeric Hymns and Homerica with an English Translation by Hugh G. Evelyn-White. Homeric Hymns. Cambridge, MA.,Harvard University Press; London, William Heinemann Ltd. 1914.	TLG
-		-	Eropeia	hymn 25, line 6	Εἰς Μούσας καὶ Ἀπόλλωνα Μουσαίων ἄρχωμα Ἀπόλλωνός τε Διός τε· (1) ἐκ γὰρ Μουσαίων καὶ ἐκηβόλου Ἀπόλλωνος ἄνδρες ἀοῖδοι ἔασιν ἐπὶ γῆονι καὶ κιθαρισταί, ἐκ δὲ Διός βασιλῆες· ὁ δ' ὄλβιος ὄν τινα Μοῦσαι φύωνται· γλυκερὴ οἱ ἀπὸ στόματος ῥέει αὐδῆ. (5) Χαίρετε τέκνα Διός καὶ ἐμὴν τιμήσατ' αἰοδῆν· αὐτὰρ ἐγὼν ὑμέων τε καὶ ἄλλης μνήσομ' αἰοδῆς. @1	Hail, children of Zeus! Give honor to my song! And now I will remember you and another song also.	Anonymous. The Homeric Hymns and Homerica with an English Translation by Hugh G. Evelyn-White. Homeric Hymns. Cambridge, MA.,Harvard University Press; London, William Heinemann Ltd. 1914.	Perseus/TLG
-	Hinos Homéricos	-	Hinos	hymn 14, card 1 linha 2	μητέρα μοι πάντων τε θεῶν πάντων τ' ἀνθρώπων ὑμνεῖ, Μοῦσα λίγεια , Διός θυγάτηρ μεγάληοιο, ἣ κροτάλων τυπάνων τ' ἰσχή σὺν τε βρόμοιο αὐλῶν εὐαδεν ἠδὲ λύκων κλαγγὴ χαροπῶν τε λεόντων δοῦρέα τ' ἠχῆντα καὶ ὕληντες ἐναυλοῖ.	I Prithee, clear-voiced Muse , daughter of mighty Zeus, sing of the mother of all gods and men. She is well-pleased with the sound of rattles and of timbrels, with the voice of flutes and the outcry of wolves and bright-eyed lions, [5] with echoing hills and wooded coombs.	Anonymous. The Homeric Hymns and Homerica with an English Translation by Hugh G. Evelyn-White. Homeric Hymns. Cambridge, MA.,Harvard University Press; London, William Heinemann Ltd. 1914.	Perseus
-	Hinos Homéricos	-	Hinos	hymn 17 linha 1	Κάστορα καὶ Πολυδεύκῃ ἀείσαο, Μοῦσα λίγεια , Τυνδαρίδας, οἱ Ζηνὸς Ὀλυμπίου ἐξεγένοντο: τοὺς ὑπὸ Τηγύετου κορυφῆς τέκε πότνια Ληδὴ λάθρη ὑπομηθεῖσα κελαινεφεῖ Κρονίου. Ἕχαίρετε, Τυνδαρίδα, ταχέων ἐπιβήτορες ἕπων.	Sing, clear-voiced Muse , of Castor and Polydeuces, the Tyndaridae, who sprang from Olympian Zeus.	Anonymous. The Homeric Hymns and Homerica with an English Translation by Hugh G. Evelyn-White. Homeric Hymns. Cambridge, MA.,Harvard University Press; London, William Heinemann Ltd. 1914.	Perseus

-	Hinos Homéricos	-	Hinos	hymn 19, linha 1	ἀμφί μοι Ἑρμείω φίλον γόνον ἔννεπε, Μοῦσα , αἰγιόδην, δικέρωτα, φιλόκροτον, ὄστ' ἀνά πίσση δενδρήνεντ' ἄμιδις φοιτᾶ χορογηθῆσι νόμισας, αἶ τε κατ' αἰγίλιπος πέτρης στείβουσι κάρηνα 5Πᾶν' ἀνακεκλόμενα, νόμιον θεόν, ἀγλαέθειρον, αὐχμηθένθ' ὄς πάντα λόφον νιφόνετα λέλογχε καὶ κορυφὰς ὄρέων καὶ πετρήνετα κάρηνα.	Muse, tell me about Pan, the dear son of Hermes, with his goat's feet and two horns —a lover of merry noise.	Anonymous. The Homeric Hymns and Homerica with an English Translation by Hugh G. Evelyn-White. Homeric Hymns. Cambridge, MA.,Harvard University Press; London, William Heinemann Ltd. 1914.	Perseus
-	Hinos Homéricos	-	Hinos	hymn 20, linha 1	Ἥφαιστον κλυτόμητιν ἄεισσο, Μοῦσα λίγεια , ὄς μετ' Ἀθηναίης γλαυκώπιδος ἀγλαὰ ἔργα ἀνθρώπους ἐδίδαξεν ἐπὶ χθονός, οἱ τὸ πάρος περ ἄντροις ναετάσσκον ἐν οὐρεσιν, ἥτε θήρες. 5νῦν δὲ δὲ Ἥφαιστον κλυτοτέχνην ἔργα δαέντες ῥηιδίως αἰδῶνα τελεσφόρον εἰς ἐνιαυτὸν εὐκῆλοι διάγουσιν ἐνὶ σφετέρῃσι δόμοισιν.	Sing, clear-voiced Muse , of Hephaestus famed for inventions. With bright-eyed Athena he taught men glorious crafts throughout the world, —men who before used to dwell in caves in the mountains like wild beasts. [5] But now that they have learned crafts through Hephaestus the famed worker, easily they live a peaceful life in their own houses the whole year round.	Anonymous. The Homeric Hymns and Homerica with an English Translation by Hugh G. Evelyn-White. Homeric Hymns. Cambridge, MA.,Harvard University Press; London, William Heinemann Ltd. 1914.	Perseus
-	Hinos Homéricos	-	Hinos	hymn 3, card 493 verso 518	αὐτὰρ ἐπεὶ πόσιος καὶ ἐδητύος ἐξ ἔρον ἔντο, βᾶν ῥ' ἴμεν: ἦρχε δ' ἄρα σφιν ἀναξ Διὸς υἱὸς Ἀπόλλων, 515φόρμιγγ' ἐν χεῖρεσσιν ἔχων, ἐρατὸν κιθαρῖζων, καλὰ καὶ ὕψι ββάς: οἱ δὲ ῥήσοντας ἔπιοντο Κρήτες πρὸς Πυθῶ καὶ ἱπταίηον' αἶδον, οἴοι τε Κρητῶν παῖθες, οἴσι τε Μοῦσα ἐν στήθεσσιν ἔθηκε θεὰ μελίγηρυν αἰοῖδη.	And when they had put away craving for drink and food, they started out with the lord Apollo, the son of Zeus, to lead them, [515] holding a lyre in his hands, and playing sweetly as he stepped high and featly. So the Cretans followed him to Pytho, marching in time as they chanted the Ie Paean after the manner of the Cretan paean-singers and of those in whose hearts the heavenly Muse has put sweet-voiced song .	Anonymous. The Homeric Hymns and Homerica with an English Translation by Hugh G. Evelyn-White. Homeric Hymns. Cambridge, MA.,Harvard University Press; London, William Heinemann Ltd. 1914.	Perseus
-	Hinos Homéricos	-	Hinos	hymn 31, linha 2	Εἰς Ἥλιον Ἥλιον ἠμνεῖν αὐτὲ Διὸς τέκος ἄρχεο Μοῦσα (1) Καλλιόπη φαέθοντα, τὸν Εὐρυφάεσσα βοῶπις @1 γεῖνατο Γαίης παῖδι καὶ Οὐρανοῦ ἀστερόεντος: γῆμε γάρ Εὐρυφάεσσαν ἀγακλειτὴν Ὑπερίων αὐτοκαστηνήτην, ἣ οἱ τέκε κάλλιμα τέκνα (5) Ἥδ' τε ροδόσπηχυν εὐπλόκαμόν τε Σελήνην Ἥελίον τ' ἀκάμαντ' ἐπείκελον ἀθανάτοισιν, ὄς φαίνει θνητοῖσι καὶ ἀθανάτοισι θεοῖσιν ἵπποις ἐμβεβαῶς: σμερνόν δ' ὄ γε δέρκεται ὄσσοις χρυσῆς ἐκ κόρυθος, λαμπραὶ δ' ἄκτινες ἀπ' αὐτοῦ (10) αἰγίλην στίλβουσι, παρὰ κροτάφωσιν τε παρειαὶ λαμπραὶ ἀπὸ κρατὸς γαρίην κατέχουσι πρόσωπον τηλαυγές: καλὸν δὲ περὶ χροῖ λάμπεται ἔσθος λεπτοργγές πνοιῆ ἀνέμων, ὑπὸ δ' ἄρσενες ἵπποι	To Helios [1] And now, O Muse Calliope , daughter of Zeus, begin to sing of glowing Helios whom mild-eyed Euryphaessa, the far-shining one, bare to the Son of Earth and starry Heaven. For Hyperion wedded glorious Euryphaessa, [5] his own sister, who bare him lovely children, rosy-armed Eos and rich-tressed Selene and tireless Helios who is like the deathless gods. As he rides in his chariot, he shines upon men and deathless gods, and piercingly he gazes with his eyes [10] from his golden helmet. Bright rays beam dazzlingly from him, and his bright locks streaming from the temples of his head gracefully enclose his far-seen face: a rich, fine-spun garment glows upon his body and flutters in the wind; and stallions carry him. [15] Then, when he has stayed his golden-yoked chariot and horses, [15a] he rests there upon the highest point of heaven, until he marvelously drives them down again through heaven to Ocean.	Anonymous. The Homeric Hymns and Homerica with an English Translation by Hugh G. Evelyn-White. Homeric Hymns. Cambridge, MA.,Harvard University Press; London, William Heinemann Ltd. 1914.	Perseus
-	Hinos Homéricos	-	Hinos	hymn 31, linha 20	ἥλιον ἠμνεῖν αὐτὲ Διὸς τέκος ἄρχεο Μοῦσα , Καλλιόπη, φαέθοντα, τὸν Εὐρυφάεσσα βοῶπις γεῖνατο Γαίης παῖδι καὶ Οὐρανοῦ ἀστερόεντος: γῆμε γάρ Εὐρυφάεσσαν ἀγακλειτὴν Ὑπερίων, 5αὐτοκαστηνήτην, ἣ οἱ τέκε κάλλιμα τέκνα, Ἥδ' τε ροδόσπηχυν εὐπλόκαμόν τε Σελήνην Ἥελίον τ' ἀκάμαντ', ἐπείκελον ἀθανάτοισιν, ὄς φαίνει θνητοῖσι καὶ ἀθανάτοισι θεοῖσιν ἵπποις ἐμβεβαῶς: σμερνόν δ' ὄ γε δέρκεται ὄσσοις 10χρυσῆς ἐκ κόρυθος: λαμπραὶ δ' ἄκτινες ἀπ' αὐτοῦ αἰγίλην στίλβουσι παρὰ κροτάφωσιν δὲ τ' ἔθειραι λαμπραὶ ἀπὸ κρατὸς γαρίην κατέχουσι πρόσωπον τηλαυγές: καλὸν δὲ περὶ χροῖ λάμπεται ἔσθος λεπτοργγές, πνοιῆ ἀνέμων: ὑπὸ δ' ἄρσενες ἵπποι. 15ἐνθ' ἄρ' ὄ γε στήσας χρυσόσχητον ἄρμα καὶ ἵππους, [αὐτόθι παύεται ἄκρου ἐπ' οὐρανοῦ, εἰσόκεν αὐτίς] θεσπέσιος πέμψησι δι' οὐρανοῦ Ὠκεανόνδε. χαῖρε, ἀναξ, πρόφρων δὲ βίον θυμήρε' ὄπαζε. ἐκ σέο δ' ἀρξάμενος κλήσω μερόπων γένος ἀνδρῶν ἡμιθέων, ὃν ἔργα θεαῖ θνητοῖσιν ἐδειξαν.	To Helios [1] And now, O Muse Calliope, daughter of Zeus, begin to sing of glowing Helios whom mild-eyed Euryphaessa, the far-shining one, bare to the Son of Earth and starry Heaven. For Hyperion wedded glorious Euryphaessa, [5] his own sister, who bare him lovely children, rosy-armed Eos and rich-tressed Selene and tireless Helios who is like the deathless gods. As he rides in his chariot, he shines upon men and deathless gods, and piercingly he gazes with his eyes [10] from his golden helmet. Bright rays beam dazzlingly from him, and his bright locks streaming from the temples of his head gracefully enclose his far-seen face: a rich, fine-spun garment glows upon his body and flutters in the wind; and stallions carry him. [15] Then, when he has stayed his golden-yoked chariot and horses, [15a] he rests there upon the highest point of heaven, until he marvelously drives them down again through heaven to Ocean. Hail to you, lord! Freely bestow on me substance that cheers the heart. And now that I have begun with you, I will celebrate the race of mortal men half-divine whose deeds the Muses have showed to mankind.	Anonymous. The Homeric Hymns and Homerica with an English Translation by Hugh G. Evelyn-White. Homeric Hymns. Cambridge, MA.,Harvard University Press; London, William Heinemann Ltd. 1914.	Perseus

-	Hinos Homéricos	-	Hinos	hymn 4, verso 1	Ἐρμῆν ὕμνει, Μοῦσα , Διὸς καὶ Μαϊάδος υἱόν, Κυλλήνης μεδέοντα καὶ Ἀρκαδῆς πολυμήλου, ἄγγελον ἀθανάτων ἐριούσιον, ὃν τέκε Μαῖα, νόμφη εὐπλόκαμος, Διὸς ἐν φιλότιτι μιγείσα, Σαῖδοίη: μακάρων δὲ θεῶν ἡλεῖσθ' ὄμιλον, ἄντρον ἔσω ναίουσα παλίσκιον, ἔνθα Κρονίων νόμφη εὐπλόκαμῳ μισγέσκετο νυκτὸς ἀμολγῷ, ὄφρα κατὰ γλυκὺς ὕπνος ἔχοι λευκώλενον Ἥρην, λήθων ἀθανάτους τε θεοὺς θνητοὺς τ' ἀνθρώπους.	Muse , sing of Hermes, the son of Zeus and Maia, lord of Cyllene and Arcadiarich in flocks, the luck-bringing messenger of the immortals whom Maia bare, the rich-tressed nymph, when she was joined in love with Zeus, [5] —a shy goddess, for she avoided the company of the blessed gods, and lived within a deep, shady cave.	Anonymous. The Homeric Hymns and Homeric with an English Translation by Hugh G. Evelyn-White. Homeric Hymns. Cambridge, MA.,Harvard University Press; London, William Heinemann Ltd. 1914.	Perseus
-	Hinos Homéricos	-	Hinos	hymn 5, verso 1	μοῦσά μοι ἔννεπε ἔργα πολυχρῦσου Ἀφροδίτης, Κύπριδος, ἣτε θεοῖσιν ἐπὶ γλυκῶν ἡμερον ᾄρσε καὶ τ' ἐδάμασσετο φῦλα καταβητῶν ἀνθρώπων οἰωνοὺς τε διυπετέας καὶ θηρία πάντα, Σὴ μὲν ὄσ' ἤπειρος πολλὰ τρέφει ἠδ' ὅσα πόντος; πᾶσιν δ' ἔργα μέμνηεν εὐστεφάνου Κυθερείης.	Muse , tell me the deeds of golden Aphrodite the Cyprian, who stirs up sweet passion in the gods and subdues the tribes of mortal men and birds that fly in air and all the many creatures [5] that the dry land rears, and all that the sea: all these love the deeds of rich-crowned Cytherea.	Anonymous. The Homeric Hymns and Homeric with an English Translation by Hugh G. Evelyn-White. Homeric Hymns. Cambridge, MA.,Harvard University Press; London, William Heinemann Ltd. 1914.	Perseus
-	Hinos Homéricos	-	Hinos	hymn 9, verso 1	Ἄρτεμιν ὕμνει, Μοῦσα , κασιγνήτην Ἐκάτοιο. παρθένον ἰοχέαιραν, ὁμότροφον Ἀπόλλωνος, ἣθ' ἔππουσ ἀρσασα βαθυσχοῖνοιο Μέλητος ρίμφρα διὰ Σμύρνης παγγρῦσεον ἄρμα διώκει ἐς Κλάρον ἀμπελόεσσαν, δὴ ἄργυρότοξος Ἀπόλλων Σὴσται μυμνάζων ἑκατηβόλον ἰοχέαιραν. καὶ σὺ μὲν οὕτω χαῖρε θεαί θ' ἅμα πᾶσαι αἰοῖδη: αὐτὰρ ἐγὼ σε πρῶτα καὶ ἐκ σέθεν ἄρχομι' αἰεῖδαι, σεῦ δ' ἐγὼ ἀρξάμενος μεταβήσομαι ἄλλον ἐς ὕμνον.	Muse , sing of Artemis, sister of the Far-shooter, the virgin who delights in arrows, who was fostered with Apollo. She waters her horses from Meles deep in reeds, and swiftly drives her all-golden chariot through Smyrna [5] to vine-clad Claros where Apollo, god of the silver bow, sits waiting for the far-shooting goddess who delights in arrows.	Anonymous. The Homeric Hymns and Homeric with an English Translation by Hugh G. Evelyn-White. Homeric Hymns. Cambridge, MA.,Harvard University Press; London, William Heinemann Ltd. 1914.	Perseus
-	Hinos Homéricos	-	Eropeia	hymn 27, card 1 linha 15	Ἄρτεμιν αἰεῖδο χρυσηλάκατον, κελαδεινήν, παρθένον αἰδοίην, ἐλαφηβόλον, ἰοχέαιραν, αὐτοκασιγνήτην χρυσαόρου Ἀπόλλωνος, ἣ κατ' ὄρη σκιοέοντα καὶ ἄκριας ἠνεμοέσσας Σάγρη τερπομένη παγγρῦσεα τόξα τιταίνει πέμπουσα στονόνετα βέλη; τρομέει δὲ κάρηνα ὕψηλὸν ὄρεον, ἰάχει δ' ἐπὶ δάσκιος ὕλη δεινὸν ὑπὸ κλαγγῆς θηρῶν, φρίσσει δὲ τε γαῖα πόντος τ' ἰχθυοεῖς; ἣ δ' ἄλκιμον ἦτορ ἔχουσα 10πάντην ἐπιστρέφεται θηρῶν ὀλέκουσα γενέθλην. αὐτὰρ ἐπὶν τερφῆθι θηροσκοπὸς ἰοχέαιρα, εὐφρήνη δὲ νόον, χαλάσασ' εὐκαμπέα τόξα ἔρχεται ἐς μέγα δῶμα κασιγνήτοιο φίλοιο, Φοῖβου Ἀπόλλωνος, Δελφῶν ἐς πῖνα δῆμιον, 15Μουσῶν καὶ Χαρίτων καλὸν χορὸν ἄρτυνέουσα. ἔνθα κατακρεμάσασα παλίντονα τόξα καὶ ἰοὺς ἠγείται χαριέντα περὶ χροῖ κόσμον ἔχουσα, ἐξάρχουσα χοροῦ; αἰ δ' ἀμβροσίην ὄπ' εἶσαι ὑμνεῦσιν Λητώ καλλίσφυρον, ὡς τέκε παῖδας 20ἀθανάτων βουλή τε καὶ ἐργασίην ἐξοχ' ἀρίστους.	[1] I sing of Artemis, whose shafts are of gold, who cheers on the hounds, the pure maiden, shooter of stags, who delights in archery, own sister to Apollo with the golden sword. Over the shadowy hills and windy peaks [5] she draws her golden bow, rejoicing in the chase, and sends out grievous shafts. The tops of the high mountains tremble and the tangled wood echoes awesomely with the outcry of beasts: earth quakes and the sea also where fishes shoal. But the goddess with a bold heart [10] turns every way destroying the race of wild beasts: and when she is satisfied and has cheered her heart, this huntress who delights in arrows slackens her supple bow and goes to the great house of her dear brother Phoebus Apollo, to the rich land of Delphi, [15] there to order the lovely dance of the Muses and Graces . There she hangs up her curved bow and her arrows, and heads and leads the dances, gracefully arrayed, while all they utter their heavenly voice, singing how neat-ankled Leto bare children [20] supreme among the immortals both in thought and in deed.	Anonymous. The Homeric Hymns and Homeric with an English Translation by Hugh G. Evelyn-White. Homeric Hymns. Cambridge, MA.,Harvard University Press; London, William Heinemann Ltd. 1914.	Perseus
-	Hinos Homéricos	-	Eropeia	hymn 3, card 179 verso 189	εἰσι δὲ φορμιζῶν Λητοῦς ἐρικυδέος υἱὸς φόρμηγι γλαφυρῆ πρὸς Πυθῶ πετρήεσαν, ἄμβροτα εἶματ' ἔχων τεθυωμένα: τοιο δὲ φόρμηγξ 185χρυσέου ὑπὸ πλῆκτρου καναχὴν ἔχει ἡμερόεσσαν. ἔνθεν δὲ πρὸς Ὀλυμπον ἀπὸ χθονός, ὥστε νόημα, εἰσι Διὸς πρὸς δῶμα θεῶν μεθ' ὁμήγηριν ἄλλον. αὐτίκα δ' ἀθανάτοισι μέλει κίθαρις καὶ αἰοῖδη: Μοῦσαι μὲν θ' ἅμα πᾶσαι ἀμειβόμεναι ὅπῃ καλῆ 190ὕμνευσίν ρα θεῶν δῶρ' ἄμβροτα ἠδ' ἀνθρώπων ἐπιμοσύνας, ὄσ' ἔχοντες ὑπ' ἀθανάτοισι θεοῖσι ζῶουσ' ἀφραδέες καὶ ἀμύχανοι, οὐδὲ δύνανται εὐρέμεναι θανάτιό τ' ἄκος καὶ γήραος ἄλκαρ: αὐτὰρ εὐπλόκαμοι Χάρτες καὶ εὐφρονες ὤραι 195Ἀρμονίη θ' Ἥβη τε Διὸς θυγάτηρ τ' Ἀφροδίτη ὄρχευντ' ἀλλήλων ἐπὶ καρπῷ χεῖρας ἔχουσαι:	Leto's all-glorious son goes to rocky Pytho, playing upon his hollow lyre, clad in divine, perfumed garments; and his lyre, [185] at the touch of the golden key, sings sweet. Thence, swift as thought, he speeds from earth to Olympus, to the house of Zeus, to join the gathering of the other gods: then straightway the undying gods think only of the lyre and song, and all the Muses together , voice sweetly answering voice, [190] hymn the unending gifts the gods enjoy and the sufferings of men, all that they endure at the hands of the deathless gods, and how they live witless and helpless and cannot find healing for death or defence against old age.	Anonymous. The Homeric Hymns and Homeric with an English Translation by Hugh G. Evelyn-White. Homeric Hymns. Cambridge, MA.,Harvard University Press; London, William Heinemann Ltd. 1914.	Perseus

-	Hinos Homéricos	-	Eropeia	hymn 32, verso 1	<p>Εἰς Σελήνην μήνην ἀείδων τανυσίπτερον ἔσπετε, Μοῦσαι, ἤδυεπεῖς κοῦραι Κρονίδεω Διός, ἴστορες φῶδης: ἦς ἀπο αἴγλη γαῖαν ἐλίσσεται οὐρανόδεκτος κρατὸς ἀπ' ἀθανάτοιο, πολὺς δ' ὑπὸ κόσμος ὄρωρεν 5αἴγλης λαμπούσης; στῆλβει δέ τ' ἀλάμπετος ἀήρ χρυσέου ἀπὸ στεφάνου, ἀκτῖνες δ' ἐνδιάονται, εὐτ' ἂν ἀπ' Ὀκεανοῖο λοεσσαμένη χροά καλόν, εἴματα ἔσσαμένη τηλανύχια δια Σελήνην, ζευξαμένη πόλους ἐριαυγχεας, αἰγλήεντας, 10ἰθῆσσυμένους προτέρωσ' ἐλάση καλλίτριχας ἕπτους, ἔσπερῆν, διχόμηνος; ὁ δὲ πλήθει μέγας ὄγμος λαμπρόταται τ' αὐγαὶ τὸτ' ἀεζομένης τελέθουσιν οὐρανόθεν: τέκμων δὲ βροτοῖς καὶ σῆμα τέτυκται. τῆ ρά ποτε Κρονίδης ἐμίγη φιλόττη καὶ εὐνή: 15ἦ δ' ὑποκουσαμένη Πανδείην γείνατο κοῦρην, ἐκπρεπὲς εἶδος ἔχουσαν ἐν ἀθανάτοισι θεοῖσι. χαίρε, ἄνασσα, θεὰ λευκώλενε, δια Σελήνην, πρόφρον, ἐνπλόκαμος; σέο δ' ἄρχόμενος κλέα φωτῶν ἄσομαι ἡμιθέων, ὧν κλείουσ' ἔργματ' αἰοιοί, 20Μουσῶων θεράποντες, ἀπὸ στομάτων ἐροέντων.</p>	<p>[1] And next, sweet voiced Muses, daughters of Zeus, well-skilled in song, tell of the long-winged Moon. From her immortal head a radiance is shown from heaven and embraces earth; and great is the beauty that ariseth [5] from her shining light. The air, unlit before, glows with the light of her golden crown, and her rays beam clear, whensoever bright Selene having bathed her lovely body in the waters of Ocean, and donned her far-gleaming raiment, and yoked her strong-necked, shining team, [10] drives on her long-maned horses at full speed, at eventime in the mid-month: then her great orbit is full and then her beams shine brightest as she increases. So she is a sure token and a sign to mortal men. [15] Once the Son of Cronos was joined with her in love; and she conceived and bare a daughter Pandia, exceeding lovely amongst the deathless gods.</p> <p>Hail, white-armed goddess, bright Selene, mild, bright-tressed queen! And now I will leave you and sing the glories of men half-divine, whose deeds minstrels, [20] the servants of the Muses, celebrate with lovely lips.</p>	<p>Anonymous. The Homeric Hymns and Homerica with an English Translation by Hugh G. Evelyn-White. Homeric Hymns. Cambridge, MA.,Harvard University Press; London, William Heinemann Ltd. 1914.</p>	Perseus
-	Hinos Homéricos	-	Eropeia	hymn 32, Verso 20	<p>Εἰς Σελήνην μήνην ἀείδων τανυσίπτερον ἔσπετε, Μοῦσαι, ἤδυεπεῖς κοῦραι Κρονίδεω Διός, ἴστορες φῶδης: ἦς ἀπο αἴγλη γαῖαν ἐλίσσεται οὐρανόδεκτος κρατὸς ἀπ' ἀθανάτοιο, πολὺς δ' ὑπὸ κόσμος ὄρωρεν 5αἴγλης λαμπούσης; στῆλβει δέ τ' ἀλάμπετος ἀήρ χρυσέου ἀπὸ στεφάνου, ἀκτῖνες δ' ἐνδιάονται, εὐτ' ἂν ἀπ' Ὀκεανοῖο λοεσσαμένη χροά καλόν, εἴματα ἔσσαμένη τηλανύχια δια Σελήνην, ζευξαμένη πόλους ἐριαυγχεας, αἰγλήεντας, 10ἰθῆσσυμένους προτέρωσ' ἐλάση καλλίτριχας ἕπτους, ἔσπερῆν, διχόμηνος; ὁ δὲ πλήθει μέγας ὄγμος λαμπρόταται τ' αὐγαὶ τὸτ' ἀεζομένης τελέθουσιν οὐρανόθεν: τέκμων δὲ βροτοῖς καὶ σῆμα τέτυκται. τῆ ρά ποτε Κρονίδης ἐμίγη φιλόττη καὶ εὐνή: 15ἦ δ' ὑποκουσαμένη Πανδείην γείνατο κοῦρην, ἐκπρεπὲς εἶδος ἔχουσαν ἐν ἀθανάτοισι θεοῖσι. χαίρε, ἄνασσα, θεὰ λευκώλενε, δια Σελήνην, πρόφρον, ἐνπλόκαμος; σέο δ' ἄρχόμενος κλέα φωτῶν ἄσομαι ἡμιθέων, ὧν κλείουσ' ἔργματ' αἰοιοί, 20Μουσῶων θεράποντες, ἀπὸ στομάτων ἐροέντων.</p>	<p>[1] And next, sweet voiced Muses, daughters of Zeus, well-skilled in song, tell of the long-winged1 Moon. From her immortal head a radiance is shown from heaven and embraces earth; and great is the beauty that ariseth [5] from her shining light. The air, unlit before, glows with the light of her golden crown, and her rays beam clear, whensoever bright Selene having bathed her lovely body in the waters of Ocean, and donned her far-gleaming raiment, and yoked her strong-necked, shining team, [10] drives on her long-maned horses at full speed, at eventime in the mid-month: then her great orbit is full and then her beams shine brightest as she increases. So she is a sure token and a sign to mortal men. [15] Once the Son of Cronos was joined with her in love; and she conceived and bare a daughter Pandia, exceeding lovely amongst the deathless gods.</p> <p>Hail, white-armed goddess, bright Selene, mild, bright-tressed queen! And now I will leave you and sing the glories of men half-divine, whose deeds minstrels, [20] the <u>servants</u> of the <u>Muses</u>, celebrate with lovely lips.</p>	<p>Anonymous. The Homeric Hymns and Homerica with an English Translation by Hugh G. Evelyn-White. Homeric Hymns. Cambridge, MA.,Harvard University Press; London, William Heinemann Ltd. 1914.</p>	Perseus
-	Hinos Homéricos	-	Eropeia	hymn 33, card 1 verso 1	<p>ἀμφὶ Διὸς κούρους, ἐλικόπιδες ἔσπετε Μοῦσαι, Τυνδαρίδας, Λήδης καλλισφύρου ἀγλαὰ τέκνα, Κάστορά θ' ἱππόδαμον καὶ ἀμόμητον Πολυδεύκεα, τοὺς ὑπὸ Ταῦγέτου κορυφῆ ὄρεος μεγάλοιο 5μηχθεῖσ' ἐν φιλόττηι κελαινεφέϊ Κρονιονί σωτήρας τέκε παῖδας ἐπιχθονίων ἀνθρώπων ὠκυπῶρον τε νεόν, ὅτε τε σπέρχουσιν ἀελαι χευμέρια κατὰ πόντον ἀμείλιχον: οἱ δ' ἀπὸ νηῶν εὐχόμενοι καλέουσι Διὸς κούρους μεγάλοιο 10ἄρνεσιν λευκοῖσιν, ἐπ' ἄκρωτήρια βάντες πρῆμνης: τὴν δ' ἀνεμός τε μέγας καὶ κύμα θαλάσσης θῆκαν ὑποβρυχίην: οἱ δ' ἐξαπίνης ἐράνησαν ξυθῆσι πετρύγεσσι δι' αἰθέρος αἴζαντες, αὐτίκα δ' ἀργαλέων ἀνέμων κατέπαυσαν ἀέλλας, 15κύματα δ' ἐστόρεσαν λευκῆς ἁλὸς ἐν πελάγεσσι, σήματα καλά, πόνου ἀπονόσφισιν: οἱ δὲ ἰδόντες γῆθησαν, παῦσαντο δ' οἴζυροιο πόνοιο. χαίρετε, Τυνδαρίδιαι, ταχέων ἐπιβήτορες ἕπτων: αὐτὰρ ἐγὼν ὑμέων τε καὶ ἀλλης μνήσομι' αἰοιδῆς.</p>	<p>[1] Bright-eyed Muses, tell of the Tyndaridae, the Sons of Zeus, glorious children of neat-ankled Leda, Castor the tamer of horses, and blameless Polydeuces. When Leda [5] had lain with the dark-clouded Son of Cronos, she bare them beneath the peak of the great hill Taygetus, —children who are deliverers of men on earth and of swift-going ships when stormy gales rage over the ruthless sea. Then the shipmen call upon the sons of great Zeus [10] with vows of white lambs, going to the forepart of the prow; but the strong wind and the waves of the sea lay the ship under water, until suddenly these two are seen darting through the air on tawny wings. Forthwith they ally the blasts of the cruel winds [15] and still the waves upon the surface of the white sea: fair signs are they and deliverance from toil. And when the shipmen see them they are glad and have rest from their pain and labour.</p>	<p>Anonymous. The Homeric Hymns and Homerica with an English Translation by Hugh G. Evelyn-White. Homeric Hymns. Cambridge, MA.,Harvard University Press; London, William Heinemann Ltd. 1914.</p>	Perseus

-	Hinos Homéricos	-	Eropeia	hymn 4, verso 430	καὶ κρατερὸν περ ἔοντα: λαβὼν δ' ἐπ' ἀριστερὰ χειρὸς πλήκτρον ἐπειρήτιζε κατὰ μέρος: ἦ δ' ὑπὸ χειρὸς 420σμερδαλέον κονάβησε: γέλασσε δὲ Φοῖβος Ἀπόλλων γηθήσας, ἐρατὴ δὲ διὰ φρένας ἦλυθ' ἰοῆ θεοσεσίης ἔνοπης καὶ μιν γλυκὺς ἴμερος ἦρει θυμῷ ἀκούζοντα: λύρη δ' ἐρατὸν κιθαρίζων στη ῥ' ὁ γε θαρσήσας ἐπ' ἀριστερὰ Μαϊάδος υἱὸς 425Φοίβου Ἀπόλλωνος: τάχα δὲ λιγέως κιθαρίζων γῆρυετ' ἀμβολάδην — ἐρατὴ δὲ οἱ ἔσπετο φωνή — κραίνων ἀθανάτους τε θεοὺς καὶ γαίαν ἐρεμνὴν, ὡς τὰ πρῶτα γένοντο καὶ ὡς λάγχε μοῖραν ἕκαστος. <u>Μνημοσύνην</u> μὲν πρῶτα θεῶν ἐγέραρειν αἰοῖδῃ, 430μητέρα <u>Μουσάων</u> : ἦ γὰρ λάγχε Μαϊάδος υἱόν: τοὺς δὲ κατὰ πρέσβην τε καὶ ὡς γεγάσιν ἕκαστος ἀθανάτους ἐγέραρει θεοὺς Διὸς ἀγλαῶς υἱός, πάντ' ἐνέπων κατὰ κόσμον, ἐπωλένιον κιθαρίζων. τὸν δ' ἔρος ἐν στήθεσιν ἀμήχανος αἴνυτο θυμόν, 435καὶ μιν φωνήσας ἔπεα πτερόεντα προσηύδα:	Very easily he softened the son of all-glorious Leto as he would, stern though the Far-shooter was. He took the lyre upon his left arm and tried each string in turn with the key, so that at his touch [420] it sounded awesomely. And Phoebus Apollo laughed for joy; for the sweet throb of the marvellous music went to his heart, and a soft longing took hold on his soul as he listened. Then the son of Maia, harping sweetly upon his lyre, took courage and stood at the left hand [425] of Phoebus Apollo; and soon, while he played shrilly on his lyre, he lifted up his voice and sang, and lovely was the sound of his voice that followed. He sang the story of the deathless gods and of the dark earth, how at the first they came to be, and how each one received his portion. First among the gods he honored Mnemosyne, [430] mother of the Muses, in his song; for the son of Maia was of her following. And next the goodly son of Zeus hymned the rest of the immortals according to their order in age, and told how each was born, mentioning all in order as he struck the lyre upon his arm. But Apollo was seized with a longing not to be allayed, [435] and he opened his mouth and spoke winged words to Hermes:	Anonymous. The Homeric Hymns and Homerica with an English Translation by Hugh G. Evelyn-White. Homeric Hymns. Cambridge, MA.,Harvard University Press; London, William Heinemann Ltd. 1914.	Perseus
-	Hinos Homéricos	-	Eropeia	hymn 4, card 446 linha 450	τίς τέχνη, τίς μοῦσα ἀμχανέων μελεδόνων, τίς τρίβος; ἀτρεκέως γάρ ἅμα τρία πάντα πάρεστιν, εὐφροσύνην καὶ ἔρωτα καὶ ἡδύμον ὕπνον ἐλέσθαι. 450καὶ γὰρ ἐγὼ <u>Μούσησιν Ὀλυμπιάδεσσιν</u> ὀπηδός, τῆσι χοροὶ τε μέλουσι καὶ ἀγλαὸς οἴμος αἰοῖδης καὶ μολιτὴ θεαλυῖα καὶ ἱμερόεις βρόμος αὐλῶν: ἀλλ' οὐ τὸ μοι ὄδε μετὰ φρεσὶν ἄλλο μέλησεν, οἷα νέων θαλίης ἐνδέξια ἔργα πέλονται. 455θανμάζω, Διὸς υἱέ, τάδ', ὡς ἐρατὸν κιθαρίζεις. νῦν δ' ἐπεὶ οὖν ὀλίγος περ ἔων κλυτὰ μήδεα οἶδας, ἴξε, πέπον, καὶ μῦθον ἐπαίνειν πρεσβυτέροισι: νῦν γάρ τοι κλέος ἔσται ἐν ἀθανάτοισι θεοῖσι σοὶ τ' αὐτῷ καὶ μητρὶ: τὸ δ' ἀτρεκέως ἀγορεύσω: 460ναὶ μὰ τὸδε κρανέινον ἀκόντιον, ἦ μὲν ἐγὼ σε κυδρὸν ἐν ἀθανάτοισι καὶ ὄλβιον ἡγεμόν' εἶσω δώσω τ' ἀγλαὰ δῶρα καὶ ἐς τέλος οὐκ ἀπατήσω. τὴν ο' αὖ Περσεφονὴν περικαλλῆς ἀντιοῖησθα: τοιγὰρ ἐγὼ τοι, μήτηρ, ἐρέω νημερτέα πάντα: εὐτέ μοι Ἑρμῆς ἦλυθ' ἐριούνιος ἀγγελὸς ὠκύς πᾶρ πατέρος Κρονίδεο καὶ ἄλλων Οὐρανιόνων, ἐλθεῖν ἐξ Ἑρέβους, ἵνα ὀφθαλμοῖσιν ἰδοῦσα 410λήξαις ἀθανάτοισι χόλου καὶ μήνιος αἰνῆς, αὐτίκ' ἐγὼν ἀνόρουσ' ὑπὸ χάρματος: αὐτὰρ ὁ λάθρη ἐμβάλῃ μοι ῥοτῆς κόκκον, μελιηδέ' ἔδωδῆν, ἄκουσαν δὲ βῆ με προσηνάγκασσε πάσασθαι. ὡς δὲ μ' ἀναρπάξας Κρονίδεω πυκινὴν διὰ μήτιν 415ὄχρετο πατρός ἐμοῖο, φέρον ὑπὸ κεῦθεα γαίης, ἔξερέω, καὶ πάντα διζύομαι, ὡς ἐρείνεις. ἡμεῖς μὲν μάλα πάσαι ἀν' ἱερτὸν λιμώνα, Λευκίππη Φαινὸ τε καὶ Ἥλέκτρη καὶ Ἰάνθη καὶ Μελίτη Ἰάχη τε Ῥόδειά τε Καλλιρρόη τε 420Μηλόροσσι τε Τύχη τε καὶ Ὠκυρὸν καλυκῶπις Χρυσῆς τ' Ἰάνειρά τ' Ἀκάστη τ' Ἀδμήτη τε καὶ Ῥοδόπῃ Πλουτώ τε καὶ ἱμερόεσσα Καλυψὼ καὶ Στύξ <u>Οὐρανίη</u> τε Γαλαξάρη τ' ἐρατεινὴ Παλλάς τ' ἐγρεμάχη καὶ Ἄρτεμις ἰοχέαιρα, 425παίζομεν ἠδ' ἄνθεα δρέπομεν χειρῶσ' ἐρόεντα, μῆδα κρόκον τ' ἀγανὸν καὶ ἀγαλλίδας ἦδ' ὑάκινθον καὶ ῥοδέας κάλυκας καὶ λείρια, θαῦμα ἰδέσθαι, νάρκισσόν θ', ὃν ἔφυσ' ὡς περ κρόκον εὐρεῖα χθών. αὐτὰρ ἐγὼ δρεπάμην περὶ χάρματι: γαῖα δ' ἔνερθε 430χόρησεν: τῆ δ' ἔκθορ' ἄναξ κρατερὸς Πολυδέγμων: βῆ δὲ φέρον ὑπὸ γαίαν ἐν ἄρμασι χρυσεῖοισι πόλλ' ἀεκαζομένην: ἐβόησα δ' ἄρ' ὄρθρα φωνῆ. ταῦτά τοι ἀγορεύω περ ἄλλοθεν πάντα ἄνασσέω	What skill is this? What song for desperate cares? What way of song? For verily here are three things to hand all at once from which to choose, —mirth, and love, and sweet sleep. [450] And though I am a follower of the <u>Olympian Muses</u> who love dances and the bright path of song —the full-toned chant and ravishing thrill of flutes —yet I never cared for any of those feats of skill at young men's revels, as I do now for this: [455] I am filled with wonder, O son of Zeus, at your sweet playing. But now, since you, though little, have such glorious skill, sit down, dear boy, and respect the words of your elders For now you shall have renown among the deathless gods, you and your mother also. This I will declare to you exactly: [460] by this shaft of cornel wood I will surely make you a leader renowned among the deathless gods, and fortunate, and will give you glorious gifts and will not deceive you from first to last."	Anonymous. The Homeric Hymns and Homerica with an English Translation by Hugh G. Evelyn-White. Homeric Hymns. Cambridge, MA.,Harvard University Press; London, William Heinemann Ltd. 1914.	Perseus
-	Hinos Homéricos	-	Hinos	hymn 2, verso 423	τὴν ο' αὖ Περσεφονὴν περικαλλῆς ἀντιοῖησθα: τοιγὰρ ἐγὼ τοι, μήτηρ, ἐρέω νημερτέα πάντα: εὐτέ μοι Ἑρμῆς ἦλυθ' ἐριούνιος ἀγγελὸς ὠκύς πᾶρ πατέρος Κρονίδεο καὶ ἄλλων Οὐρανιόνων, ἐλθεῖν ἐξ Ἑρέβους, ἵνα ὀφθαλμοῖσιν ἰδοῦσα 410λήξαις ἀθανάτοισι χόλου καὶ μήνιος αἰνῆς, αὐτίκ' ἐγὼν ἀνόρουσ' ὑπὸ χάρματος: αὐτὰρ ὁ λάθρη ἐμβάλῃ μοι ῥοτῆς κόκκον, μελιηδέ' ἔδωδῆν, ἄκουσαν δὲ βῆ με προσηνάγκασσε πάσασθαι. ὡς δὲ μ' ἀναρπάξας Κρονίδεω πυκινὴν διὰ μήτιν 415ὄχρετο πατρός ἐμοῖο, φέρον ὑπὸ κεῦθεα γαίης, ἔξερέω, καὶ πάντα διζύομαι, ὡς ἐρείνεις. ἡμεῖς μὲν μάλα πάσαι ἀν' ἱερτὸν λιμώνα, Λευκίππη Φαινὸ τε καὶ Ἥλέκτρη καὶ Ἰάνθη καὶ Μελίτη Ἰάχη τε Ῥόδειά τε Καλλιρρόη τε 420Μηλόροσσι τε Τύχη τε καὶ Ὠκυρὸν καλυκῶπις Χρυσῆς τ' Ἰάνειρά τ' Ἀκάστη τ' Ἀδμήτη τε καὶ Ῥοδόπῃ Πλουτώ τε καὶ ἱμερόεσσα Καλυψὼ καὶ Στύξ <u>Οὐρανίη</u> τε Γαλαξάρη τ' ἐρατεινὴ Παλλάς τ' ἐγρεμάχη καὶ Ἄρτεμις ἰοχέαιρα, 425παίζομεν ἠδ' ἄνθεα δρέπομεν χειρῶσ' ἐρόεντα, μῆδα κρόκον τ' ἀγανὸν καὶ ἀγαλλίδας ἦδ' ὑάκινθον καὶ ῥοδέας κάλυκας καὶ λείρια, θαῦμα ἰδέσθαι, νάρκισσόν θ', ὃν ἔφυσ' ὡς περ κρόκον εὐρεῖα χθών. αὐτὰρ ἐγὼ δρεπάμην περὶ χάρματι: γαῖα δ' ἔνερθε 430χόρησεν: τῆ δ' ἔκθορ' ἄναξ κρατερὸς Πολυδέγμων: βῆ δὲ φέρον ὑπὸ γαίαν ἐν ἄρμασι χρυσεῖοισι πόλλ' ἀεκαζομένην: ἐβόησα δ' ἄρ' ὄρθρα φωνῆ. ταῦτά τοι ἀγορεύω περ ἄλλοθεν πάντα ἄνασσέω	[405] Then beautiful Persephone answered her thus: "Mother, I will tell you all without error. When luck-bringing Hermes came, swift messenger from my father the Son of Cronos and the other Sons of Heaven, bidding me come back from Erebus that you might see me with your eyes [410] and so cease from your anger and fearful wrath against the gods, I sprang up at once for joy; but he secretly put in my mouth sweet food, a pomegranate seed, and forced me to taste against my will. Also I will tell how he rapt me away by the deep plan [415] of my father the Son of Cronos and carried me off beneath the depths of the earth, and will relate the whole matter as you ask. All we were playing in a lovely meadow, Leucippe and Phaeno and Electra and Ianthé, Melité also and Iaché with Rhodea and Callirhoe [420] and Melobosis and Tyche and Ocyrhoé, fair as a flower, Chryseis, Ianeira, Acaste and Admete and Rhodope and Pluto and charming Calypso; Styx too was there and <u>Urania</u> and lovely Galaxaura with Pallas who rouses battles and Artemis delighting in arrows: [425] we were playing and gathering sweet flowers in our hands, soft crocuses mingled with irises and hyacinths, and rose-blooms and lilies, marvellous to see, and the narcissus which the wide earth caused to grow yellow as a crocus. That I plucked in my joy; but the earth [430] parted beneath, and there the strong lord, the Host of Many, sprang forth and in his golden chariot he bore me away, all unwilling, beneath the earth: then I cried with a shrill cry. All this is true, sore though it grieves me to tell the tale."	Anonymous. The Homeric Hymns and Homerica with an English Translation by Hugh G. Evelyn-White. Homeric Hymns. Cambridge, MA.,Harvard University Press; London, William Heinemann Ltd. 1914.	Perseus

Homero	Ιλιάδα	Aprox. IX a.C. - VIII a.C.	Εποποιεία	Book 1 linha 1	μήνην ἄειδε Θεά Πηληϊάδεω Ἀχιλῆος οὐλομένην, ἣ μυρὶ Ἄχαιούς ἄλγε' ἔθηκε, πολλὰς δ' ἰφθίμους ψυχὰς Ἴδι προΐαμεν ἥρώων, αὐτοὺς δὲ ἐλόρατα τεύχε κύνεσσιν 5οἰονοῖσι τε πᾶσι, Διὸς δ' ἐτέλειετο βουλή, ἐξ οὗ δὴ τὰ πρῶτα διαστήτην ἐρίσαντε Ἀτρεΐδης τε ἄναξ ἀνδρῶν καὶ Διὸς Ἀχιλλεύς.	[1] The wrath sing, goddess , of Peleus' son, Achilles, that destructive wrath which brought countless woes upon the Achaeans, and sent forth to Hades many valiant souls of heroes, and made them themselves spoil for dogs and every bird; thus the plan of Zeus came to fulfillment, [5] from the time when I first they parted in strife Atreus' son, king of men, and brilliant Achilles.	Homer. The Iliad with an English Translation by A.T. Murray, Ph.D. in two volumes. Cambridge, MA., Harvard University Press; London, William Heinemann, Ltd. 1924.	Perseus
Homero	Ιλιάδα	Aprox. IX a.C. - VIII a.C.	Εποποιεία	book 18, card 1 verso 39	ἄσπετος ἄσπετος ἄσπετος Πάτροκλός τε θυμὸν ἀκηχόμενα μεγάλ' ἴαχον, ἐκ δὲ θύραζε 30εῖδραμον ἄμφ' Ἀχιλῆα δαΐφρονα, χερσὶ δὲ πᾶσαι στήθεα πεπλήγοντο, λῦθεν δ' ὑπὸ γούα ἐκάστης. Ἀντίλοχος δ' ἐτέρωθεν δούροτο δάκρυα λείβον χεῖρας ἔχων Ἀχιλῆος; ὁ δ' ἔστενε κούδαμιον κῆρ: δεΐδιε γὰρ μὴ λαμὸν ἀπαμήσειε σιδήρω. 35σμερδαλέον δ' ὤμωξεν: ἄκουσε δὲ πότνια μήτηρ ἡμένη ἐν βένθεσιν ἄλδος πατρὶ γέροντι, κόκυσέν τ' ἄρ' ἔπειτα: θεαὶ δὲ μιν ἄμφοτέρωντο πᾶσαι ὄσαι κατὰ βένθος ἄλδος Νηρηίδες ἦσαν. ἐνθ' ἄρ' ἔην Γλαῦκη τε Θαλία τε Κυμοδόκη τε 40Νηραΐη Σπειώ τε Θοή θ' Ἀλίη τε βοόπις Κυμοθόη τε καὶ Ἀκταΐη καὶ Λιμνῶρεια καὶ Μελίτη καὶ Ἰαίρα καὶ Ἀμφιθόη καὶ Ἀγαυὴ Δωτώ τε Πρωτώ τε Φέρουσά τε Δυναμένη τε Δεξαμένη τε καὶ Ἀμφινόμη καὶ Καλλιάνειρα 45Δωρίς καὶ Πανόπη καὶ ἄγακλειτὴ Γαλάτεια Νημερτής τε καὶ Ἀψευδῆς καὶ Καλλιάνασσα: ἐνθα δ' ἔην Κλυμένη Ἰάνειρά τε καὶ Ἰάνασσα Μαΐρα καὶ Ὠρεΐθνια εὐπλόκαμος τ' Ἀμάθεια ἄλλαι θ' αἰ κατὰ βένθος ἄλδος Νηρηίδες ἦσαν. 50τῶν δὲ καὶ ἀργύφρον πλῆτο σπέος: αἰ δ' ἅμα πᾶσαι στήθεα πεπλήγοντο, Θέτις δ' ἐζήρχε γόοιο:	The bondswomen whom Achilles and Patroklos had taken captive screamed aloud for grief, beating their breasts, and with their limbs failing them for sorrow. Antilokhos bent over him the while, weeping and holding both his hands as he lay groaning for he feared that he might plunge a knife into his own throat. Then Achilles gave a loud cry and his mother heard him as she was sitting in the depths of the sea by the old man her father, whereon she screamed, and all the goddesses daughters of Nereus that dwelt at the bottom of the sea, came gathering round her. There were Glauke, Thalia and Kymodoke, Nesaia, Speo, Thoe, and dark-eyed Halie, Kymothoe, Aktaia and Limnorea, Melite, Iaira, Amphithoe and Agaue, Doto and Proto, Pherousa and Dynamene, Dexamene, Amphinome and Kallianeira, Doris, Panope, and the famous sea-nymph Galatea, Nemertes, Arseudes and Kallianassa. There were also Klymene, Ianeira and lanassa, Maira, Oreithuia and Amatheia of the lovely locks, with other Nereids who dwell in the depths of the sea. The crystal cave was filled with their multitude and they all beat their breasts while Thetis led them in their lament.	Homer. The Iliad of Homer. Rendered into English prose for the use of those who cannot read the original. Samuel Butler. Longmans, Green and Co. 39 Paternoster Row, London. New York and Bombay. 1898 (?).	Perseus
Homero	Ιλιάδα	Aprox. IX a.C. - VIII a.C.	Εποποιεία	book 1, card 568 verso 604	ὥς τότε μὲν πρόπαν ἡμῶν ἐξ ἡέλιον καταδύντα δαίνυντ', οὐδέ τι θυμὸς ἐδέετο δαιτὸς εἴσης, οὐ μὲν φόρμιγγος περικαλλέος ἦν ἔχ' Ἀπόλλων, Μουσαίων θ' αἰ ἄειδον ἀμειβόμενα ὅτι καλῆ. 605 αὐτὰρ ἐπεὶ κατέδου λαμπρὸν φῶς ἡέλιου, οἱ μὲν κακκείοντες ἔβαν οἶκον δὲ ἔκαστος, ἦχι ἐκάστω δῶμα περικυλτός ἀμφιγυρήσει Ἴφαιστος ποιήσεν ἰδυίησι πραπίδεςσι: Ζεὺς δὲ πρὸς ὄν λέχος ἦι Ὀλύμπιος ἀστεροπητής. 610 ἐνθα πάρος κοιμᾶθ' ὅτε μιν γλυκὺς ὕπνος ἰκάνοι: ἐνθα καθεδ' ἀναβάς, παρὰ δὲ χρυσόθρονος Ἥρη.	[600] Thus the whole day long till the setting of the sun they feasted , nor did their heart lack anything of the equal feast, nor of the beauteous lyre, that Apollo held, nor yet of the Muses , who sang, replying one to the other with sweet voices. But when the bright light of the sun was set, [605] they went each to his own house to take their rest, where for each one a palace had been built with cunning skill by the famed Hephaestus, the limping god; and Zeus, the Olympian, lord of the lightning, went to his couch, where of old he took his rest, whenever sweet sleep came upon him. [610] There went he up and slept, and beside him lay Hera of the golden throne.	Homer. The Iliad with an English Translation by A.T. Murray, Ph.D. in two volumes. Cambridge, MA., Harvard University Press; London, William Heinemann, Ltd. 1924.	Perseus
Homero	Ιλιάδα	Aprox. IX a.C. - VIII a.C.	Εποποιεία	book 2, verso 484	ἔσπετε νῦν μοι Μοῦσαι Ὀλύμπια δώματ' ἔχουσαι: 485ὕμεις γὰρ θεαὶ ἐστε πάρεστέ τε ἴστέ τε πάντα, ἡμεῖς δὲ κλέος οἶον ἀκούομεν οὐδέ τι ἴδμεν: οἱ τινες ἡγεμόνες Δαναῶν καὶ κοῖρανοι ἦσαν: πλήθην δ' οὐκ ἂν ἐγὼ μυθήσομαι οὐδ' ὀνομήνω, οὐδ' εἰ μοι δέκα μὲν γλώσσαι, δέκα δὲ στόματ' εἴην, 490φωνῆ δ' ἄρρηκτος, χάλκεον δὲ μοι ἦτορ ἐνείη, εἰ μὴ Ὀλυμπιάδες Μοῦσαι Διὸς αἰγιόχοιο θυγατέρες μνησαίαθ' ὄσαι ὑπὸ Ἴλιον ἦλθον: ἄρχους αὖ νηῶν ἐρέω νῆας τε προπάσας.	Tell me now, ye Muses that have dwellings on Olympus— [485] for ye are goddesses and are at hand and know all things, whereas we hear but a rumour and know not anything— who were the captains of the Danaans and their lords. But the common folk I could not tell nor name, nay, not though ten tongues were mine and ten mouths [490] and a voice unwearying, and though the heart within me were of bronze, did not the Muses of Olympus, daughters of Zeus that beareth the aegis, call to my mind all them that came beneath Ilios. Now will I tell the captains of the ships and the ships in their order.	Homer. The Iliad with an English Translation by A.T. Murray, Ph.D. in two volumes. Cambridge, MA., Harvard University Press; London, William Heinemann, Ltd. 1924.	Perseus
Homero	Ιλιάδα	Aprox. IX a.C. - VIII a.C.	Εποποιεία	book 2, verso 491	ἔσπετε νῦν μοι Μοῦσαι Ὀλύμπια δώματ' ἔχουσαι: 485ὕμεις γὰρ θεαὶ ἐστε πάρεστέ τε ἴστέ τε πάντα, ἡμεῖς δὲ κλέος οἶον ἀκούομεν οὐδέ τι ἴδμεν: οἱ τινες ἡγεμόνες Δαναῶν καὶ κοῖρανοι ἦσαν: πλήθην δ' οὐκ ἂν ἐγὼ μυθήσομαι οὐδ' ὀνομήνω, οὐδ' εἰ μοι δέκα μὲν γλώσσαι, δέκα δὲ στόματ' εἴην, 490φωνῆ δ' ἄρρηκτος, χάλκεον δὲ μοι ἦτορ ἐνείη, εἰ μὴ Ὀλυμπιάδες Μοῦσαι Διὸς αἰγιόχοιο θυγατέρες μνησαίαθ' ὄσαι ὑπὸ Ἴλιον ἦλθον: ἄρχους αὖ νηῶν ἐρέω νῆας τε προπάσας.	Tell me now, ye Muses that have dwellings on Olympus— [485] for ye are goddesses and are at hand and know all things, whereas we hear but a rumour and know not anything—who were the captains of the Danaans and their lords. But the common folk I could not tell nor name, nay, not though ten tongues were mine and ten mouths [490] and a voice unwearying, and though the heart within me were of bronze, did not the Muses of Olympus, daughters of Zeus that beareth the aegis, call to my mind all them that came beneath Ilios. Now will I tell the captains of the ships and the ships in their order.	Homer. The Iliad with an English Translation by A.T. Murray, Ph.D. in two volumes. Cambridge, MA., Harvard University Press; London, William Heinemann, Ltd. 1924.	Perseus

Homero	Iliada	Aprox. IX a.C. - VIII a.C.	Eropeia	book 2, verso 594	οἱ δὲ Πύλον τ' ἐνέμοντο καὶ Ἀρήνην ἐρατεινὴν καὶ Θρύον Ἀλφειοῖο πόρον καὶ ἔδκτιον Αἰπὺ καὶ Κυπαρισσῆντα καὶ Ἀμφιγένοιαν ἔναιον καὶ Πτελεὸν καὶ Ἑλος καὶ Δόριον, ἐνθά τε Μοῦσαι 595ἀντόμεναι Θάμυρον τὸν Θρήϊκα παῖσαν ἀοιδῆς Οἰχάλιθην ἰόντα παρ' Εὐρύτου Οἰχάλῃος: στείτο γάρ εὐχόμενος νικησέμεν εἰ περ ἂν αὐτὰ Μοῦσαι ἀείδουεν κοῦραι Διὸς αἰγιόχοιο: αἱ δὲ χλωσάμεναι πηρὸν θέσαν, αὐτὰρ ἀοιδὴν 600θεσπεσίην ἀφέλοντο καὶ ἐκλέλαθον κίθαριστύν: τὸν αὐθ' ἠγεμόνευε Γερήνιος ἱππῶτα Νέστωρ: τῷ δ' ἐνεθήκοντα γλαφυραὶ νέες ἐστichόωντο.	And they that dwell in Pylos and lovely Arene and Thryum, the ford of Alpheius, and fair-founded Aepy, and that had their abodes in Cyparissēs and Amphigeneia and Pteleos and Helus and Dorium, [595] where the Muses met Thamyris the Thracian and made an end of his singing, even as he was journeying from Oechalia, from the house of Eurtyus the Oechalian: for he vaunted with boasting that he would conquer, were the Muses themselves to sing against him, the daughters of Zeus that beareth the aegis; but they in their wrath maimed him, [600] and took from him his wondrous song, and made him forget his minstrelsy;—all these folk again had as leader the horseman, Nestor of Gerenia.	Homer. The Iliad with an English Translation by A.T. Murray, Ph.D. in two volumes. Cambridge, MA., Harvard University Press; London, William Heinemann, Ltd. 1924.	Perseus
Homero	Iliada	Aprox. IX a.C. - VIII a.C.	Eropeia	book 2, verso 598	οἱ δὲ Πύλον τ' ἐνέμοντο καὶ Ἀρήνην ἐρατεινὴν καὶ Θρύον Ἀλφειοῖο πόρον καὶ ἔδκτιον Αἰπὺ καὶ Κυπαρισσῆντα καὶ Ἀμφιγένοιαν ἔναιον καὶ Πτελεὸν καὶ Ἑλος καὶ Δόριον, ἐνθά τε Μοῦσαι 595ἀντόμεναι Θάμυρον τὸν Θρήϊκα παῖσαν ἀοιδῆς Οἰχάλιθην ἰόντα παρ' Εὐρύτου Οἰχάλῃος: στείτο γάρ εὐχόμενος νικησέμεν εἰ περ ἂν αὐτὰ Μοῦσαι ἀείδουεν κοῦραι Διὸς αἰγιόχοιο: αἱ δὲ χλωσάμεναι πηρὸν θέσαν, αὐτὰρ ἀοιδὴν 600θεσπεσίην ἀφέλοντο καὶ ἐκλέλαθον κίθαριστύν: τὸν αὐθ' ἠγεμόνευε Γερήνιος ἱππῶτα Νέστωρ: τῷ δ' ἐνεθήκοντα γλαφυραὶ νέες ἐστichόωντο.	And they that dwell in Pylos and lovely Arene and Thryum, the ford of Alpheius, and Pteleos and Helus and Dorium, [595] where the Muses met Thamyris the Thracian and made an end of his singing, even as he was journeying from Oechalia, from the house of Eurtyus the Oechalian: for he vaunted with boasting that he would conquer, were the Muses themselves to sing against him, the daughters of Zeus that beareth the aegis; but they in their wrath maimed him, [600] and took from him his wondrous song, and made him forget his minstrelsy;—all these folk again had as leader the horseman, Nestor of Gerenia.	Homer. The Iliad with an English Translation by A.T. Murray, Ph.D. in two volumes. Cambridge, MA., Harvard University Press; London, William Heinemann, Ltd. 1924.	Perseus
Homero	Iliada	Aprox. IX a.C. - VIII a.C.	Eropeia	book 2, verso 761	Οὔτοι ἄρ' ἠγεμόνες Δαναῶν καὶ κοῖρανοι ἦσαν· (760) τίς τὰρ τῶν δ'χ' ἄριστος ἔην σὺ μοι ἐννεπε Μοῦσα αὐτὸν ἠδ' ἱππῶν, οἱ ἅμ' Ἀτρεΐδῃσιν ἔποντο. > Ἵπποι μὲν μέγ' ἄρισται ἔσαν Φηρητιάδαο, τὰς Εὐμηλος ἔλαυε ποδόκεας ὀρνίθας ὡς ὄτρυχας οἰέτας σταφύλη ἐπὶ νῶτον εἴσας· (765)	Such were the chiefs and princes of the Danaans. Who, then, O Muse , was the foremost, whether man or horse, among those that followed after the sons of Atreus? Of the horses, those of the son of Pheres were by far the finest. They were driven by Eumelos, and were as fleet as birds.		Perseus
Homero	Iliada	Aprox. IX a.C. - VIII a.C.	Eropeia	book 11, verso 218	ἔσπετε νῦν μοι Μοῦσαι Ὀλύμπια δόματ' ἔχουσαι ὅς τις δὴ πρῶτος Ἀγαμέμνονος ἀντίον ἦλθεν 220ἱ αὐτῶν Τρώων ἠὲ κλειτὸν ἐπικούρωσεν. Ἰφιδάμας Ἀντινοριόης ἦβς τε μέγας τε ὅς τράφη ἐν Θρήκῃ ἐριβόλακι μητέρι μῆλων: Κισσηὶς τὸν γ' ἔθρεψε δόμοις ἐνι τυτθῶν ἐόντα μητροπάτωρ, ὅς τίκτηε Θεανὸ καλλιπάρηον:	Tell me now, ye Muses , that have dwellings on Olympus, who it was that first came to face Agamemnon, [220] either of the Trojans themselves or of their famed allies. It was Iphidamas, son of Antenor, a valiant man and tall, that was nurtured in deep-soiled Thrace, mother of flocks, and Cisseus reared him in his house while he was yet but a little child, even his mother's father, that begat fair-cheeked Theano.	Homer. The Iliad with an English Translation by A.T. Murray, Ph.D. in two volumes. Cambridge, MA., Harvard University Press; London, William Heinemann, Ltd. 1924.	Perseus
Homero	Iliada	Aprox. IX a.C. - VIII a.C.	Eropeia	book 14, verso 508	ὡς φάτο, τοὺς δ' ἄρα πάντας ὑπὸ τρόμοιο ἔλλαβε γυῖα, πάπτηνεν δὲ ἕκαστος ὅπη φύγοι αἰπὺν ὄλεθρον. ἔσπετε νῦν μοι Μοῦσαι Ὀλύμπια δόματ' ἔχουσαι ὅς τις δὴ πρῶτος βροτόεντ' ἀνδράγρι Ἀχαιῶν 510ἦρατ', ἐπαί ρ' ἐκλινε μάχην κλυτὸς ἐννοσίγαιος. Αἴας ῥα πρῶτος Τελαμῶνιος ὕρτιον οὔτα Γυρτιάδην Μυσῶν ἠγήτορα καρτεροθύμων: Φάλικην δ' Ἀντιλόχος καὶ Μέρμερον ἐξενάρειξε: Μηριόνης δὲ Μόρυν τε καὶ Ἰπποτίωνα κατέκτα, 515Τεῦκρος δὲ Προθόωνά τ' ἐνήματο καὶ Περιφρήτην: Ἀτρεΐδης δ' ἄρ' ἔπειθ' ὕπερήνορα ποιμένα λαῶν οὔτα κατὰ λαπάρην, διὰ δ' ἔντερα χαλκὸς ἄφουσε δηόσας: ψυχὴ δὲ κατ' οὐταμένην ὠτεῖλην ἔσσυτ' ἐπειγομένη, τὸν δὲ σκότος ὅσσε κάλυψε. 520πλείστους δ' Αἴας εἶλεν Ὀὔληος ταχὺς υἱός: οὐ γάρ οἱ τις ὁμοῖος ἐπισπέσθαι ποσὶν ἦεν ἀνδρῶν τρεσσάντων, ὅτε τε Ζεὺς ἐν φόβον ὄρη.	So spake he, and threart trembling seized the limbs of them all, and each man gazed about to see how he might escape utter destruction. Tell me now, ye Muses , that have dwellings on Olympus, who was first of the Achaeans to bear away the bloody spoils of warriors, [510] when once the famed Shaker of Earth had turned the battle. Aias verily was first, the son of Telamon. He smote Hyrtius, the son of Gyrtius, leader of the Mysians stalwart of heart; and Antilochus stripped the spoils from Phalces and Mermerus, and Meriones slew Morys and Hippotion, [515] and Teucer laid low Prothoön and Periphetes; thereafter Atreus' son smote with a thrust in the flank Hyperenor, shepherd of the host, and the bronze let forth the bowels, as it clove through, and his soul sped hastening through the stricken wound, and darkness enfolded his eyes. [520] But most men did Aias slay, the swift son of Oileus; for there was none other like him to pursue with speed of foot amid the rout of men, when Zeus turned them to flight.	Homer. The Iliad with an English Translation by A.T. Murray, Ph.D. in two volumes. Cambridge, MA., Harvard University Press; London, William Heinemann, Ltd. 1924.	Perseus
Homero	Iliada	Aprox. IX a.C. - VIII a.C.	Eropeia	book 16, verso 112	ἔσπετε νῦν μοι Μοῦσαι Ὀλύμπια δόματ' ἔχουσαι, ὄππως δὴ πρῶτον πῖρ ἔμπεσε νηυσὶν Ἀχαιῶν. Ἴεκτωρ Αἴαντος δόρυ μείλιον ἄγχι παραστάς 115πλήξ' ἄορι μεγάλῳ αἰχμῆς παρὰ καυλὸν ὀπισθεν, ἀντικρὺ δ' ἀπάραιξε: τὸ μὲν Τελαμῶνιος Αἴας πῆλ' αὐτῶς ἐν χειρὶ κόλον δόρυ, τῆλε δ' ἀπ' αὐτοῦ αἰχμῇ χαλκείῃ χαμάδις βόμβησε πεσοῦσα.	Tell me now, ye Muses , that have dwellings on Olympus, how fire was first flung upon the ships of the Achaeans. It was Hector that drew nigh to Aias [115] and smote his ashen spear with his great sword hard by the socket, at the base of the point, and shore it clean away, so that Telamonian Aias brandished all vainly a pointless spear, and far from him the head of bronze fell ringing to the ground.	Homer. The Iliad with an English Translation by A.T. Murray, Ph.D. in two volumes. Cambridge, MA., Harvard University Press; London, William Heinemann, Ltd. 1924.	Perseus

Homero	Odiseia	Aprox. IX a.C. - VIII a.C.	Eropeia	book 1, card 1, linha 1	Ἄνδρα μοι ἔννεπε, Μοῦσα , πολύτροπον, δὲ μάλα πολλὰ (1) πλάγχθη, ἐπεὶ Τροίης ἱερὸν πτολίεθρον ἔπερσε· πολλῶν δ' ἀνθρώπων ἴδεν ἄστεα καὶ νόον ἔγνω, πολλὰ δ' ὃ γ' ἐν πόντῳ πάθεν ἄλγعا ὄν κατὰ θυμόν, ἀρνύμενος ἦν τε ψυχὴν καὶ νόστον ἑταίρων. (5) ἀλλ' οὐδ' ὅς ἐτάρους ἐρήσιατο, ἰεμένος περ· αὐτῶν γὰρ σφετέρῃσιν ἀτασθαλίῃσιν ὄλοντο, νήπιοι, οἳ κατὰ βούς Ὑπερίονος Ἥελιοιο ἦσθιον· αὐτὰρ ὁ τοῖσιν ἀφείλετο νόστιμον ἦμαρ.	Tell me, O Muse , of the man of many devices, who wandered full many ways after he had sacked the sacred citadel of Troy. Many were the men whose cities he saw and whose mind he learned, aye, and many the woes he suffered in his heart upon the sea, [5] seeking to win his own life and the return of his comrades. Yet even so he saved not his comrades, though he desired it sore, for through their own blind folly they perished—fools, who devoured the kine of Helios Hyperion; but he took from them the day of their returning.	Homer. The Odyssey with an English Translation by A.T. Murray, PH.D. in two volumes. Cambridge, MA., Harvard University Press; London, William Heinemann, Ltd. 1919.	Perseus
Homero	Odiseia	Aprox. IX a.C. - VIII a.C.	Eropeia	book 1, card 1, linha 10	τῶν ἀμόθεν γε, θεά , θύγατερ Διός, εἰπέ καὶ ἡμῖν. (10) ἐνθ' ἄλλοι μὲν πάντες, ὅσοι φύγον αἰπὺν ὄλεθρον, οἴκοι ἔσαν, πόλεμόν τε πεφνεγότες ἠδὲ θάλασσαν· τὸν δ' οἶον, νόστου κεχρημένον ἠδὲ γυναικός, νύμφη πότνι ἔρυκε Κάλυπτό, δια θεάων, ἐν σπέεσι γλαφυροῖσι, λιλαιομένη πόσιν εἶναι. (15)	[10] Of these things, goddess, daughter of Zeus , beginning where thou wilt, tell thou even unto us. Now all the rest, as many as had escaped sheer destruction, were at home, safe from both war and sea, but Odysseus alone, filled with longing for his return and for his wife, did the queenly nymph Calypso, that bright goddess, [15] keep back in her hollow caves, yearning that he should be her husband.	Homer. The Odyssey with an English Translation by A.T. Murray, PH.D. in two volumes. Cambridge, MA., Harvard University Press; London, William Heinemann, Ltd. 1919.	Perseus
Homero	Odiseia	Aprox. IX a.C. - VIII a.C.	Eropeia	Book 8 linha 64	κῆρυξ δ' ἐγγύθεν ἦλθεν ἄγων ἐρήϊρον αἰοδόν, τὸν περὶ μοῦσ' ἐφίλησε, δίδου δ' ἀγαθὸν τε κακὸν τε: ὀφθαλμῶν μὲν ἄμερσε, δίδου δ' ἠδέϊαν αἰοδῆν.	These they flayed and dressed, and made ready a goodly feast. Then the herald drew near, leading the good minstrel, whom the Muse loved above all other men, and gave him both good and evil; of his sight she deprived him, but gave him the gift of sweet song.	Homer. The Odyssey with an English Translation by A.T. Murray, PH.D. in two volumes. Cambridge, MA., Harvard University Press; London, William Heinemann, Ltd. 1919.	Perseus
Homero	Odiseia	Aprox. IX a.C. - VIII a.C.	Eropeia	Book 8 linha 73	οἳ δ' ἐπ' ὀνειάθ' ἑτοῖμα προκειμένα χειράς ἱαλλόν. αὐτὰρ ἐπεὶ πόσιος καὶ ἐδητύος ἐξ ἔρον ἔντο, μοῦσ' ἄρ' αἰοδὸν ἀνήκεν ἀειδέμεναι κλέα ἀνδρῶν, οἴμης τῆς τότ' ἄρα κλέος οὐρανὸν εὐρὺν ἴκανε, 75νεῖκος Ὀδυσσῆος καὶ Πηλεΐδω Ἀχιλλῆος, ὥς ποτε δηρίσαντο θεῶν ἐν δαίτι θαλεῖη ἐκπάγλιος ἐπέεσσιν, ἀναξ δ' ἀνδρῶν Ἀγαμέμνων χαῖρε νόφ, ὃ τ' ἄριστοι Ἀχαιοὶν δηριώωντο. ὥς γὰρ οἳ χρεῖων μυθήσατο Φοῖβος Ἀπόλλων 80Πυθοῖ ἐν ἠγαθέη, ὅθ' ὑπέβη λάνον οὐδὸν χρησόμενος; τότε γὰρ ῥα κυλίνδετο πήματος ἄρχη Τρωσὶ τε καὶ Δαναοῖσι Διὸς μεγάλου διὰ βουλάς.	So they put forth their hands to the good cheer lying ready before them. But when they had put from them the desire of food and drink, the Muse moved the minstrel to sing of the glorious deeds of warriors, from that lay the fame whereof had then reached broad heaven, [75] even the quarrel of Odysseus and Achilles, son of Peleus, how once they strove with furious words at a rich feast of the gods, and Agamemnon, king of men, was glad at heart that the best of the Achaeans were quarrelling; for thus Phoebus Apollo, in giving his response, had told him that it should be, [80] in sacred Pytho, when he passed over the threshold of stone to enquire of the oracle.	Homer. The Odyssey with an English Translation by A.T. Murray, PH.D. in two volumes. Cambridge, MA., Harvard University Press; London, William Heinemann, Ltd. 1919.	Perseus
Homero	Odiseia	Aprox. IX a.C. - VIII a.C.	Eropeia	book 8, card 469 linha48	κῆρυξ δ' ἐγγύθεν ἦλθεν ἄγων ἐρήϊρον αἰοδόν, Δημόδοκον λαοῖσι τετιμένον· εἰσε δ' ἄρ' αὐτὸν μέσσω δαιτυμόνων, πρὸς κίονα μακρὸν ἐρείσας, δὴ τότε κήρυκα προσέφη πολύμητις Ὀδυσσεύς, 475νόστου ἀποπροταμών, ἐπὶ δὲ πλεῖον ἐλέλειπτο, ἀργιόδοντος ὕος, θαλερῆ δ' ἦν ἄμφις ἀλοιφή· ' κῆρυξ, τῆ δὴ, τοῦτο πόρε κρέας, ὄφρα φάγησιν, Δημόδοκῳ; καὶ μιν προσπτύξομαι ἀχνύμενός περ· πᾶσι γὰρ ἀνθρώποισιν ἐπιχθονίοισιν αἰοδοὶ 480τιμῆς ἔμμοροι εἰσι καὶ αἰδοῦς, οὐνεκ' ἄρα σφέας οἴμας μοῦσ' εἰδίασας, φίλησε δὲ φύλον αἰοιδόν. ' ὥς ἄρ' ἔρη, κῆρυξ δὲ φέρων ἐν χερσίν ἔθηκεν ἦρω Δημόδοκῳ; ὃ δ' ἐδέξατο, χαῖρε δὲ θυμῷ. οἳ δ' ἐπ' ὀνειάθ' ἑτοῖμα προκειμένα χειράς ἱαλλόν. 485αὐτὰρ ἐπεὶ πόσιος καὶ ἐδητύος ἐξ ἔρον ἔντο, δὴ τότε Δημόδοκον προσέφη πολύμητις Ὀδυσσεύς; ' Δημόδοκ', ἔξοχα δὴ σε βροτῶν αἰνίζομι' ἀπάντων. ἦ σέ γε μοῦσ' εἰδίασας, Διὸς πάϊς, ἦ σέ γ' Ἀπόλλων· λίην γὰρ κατὰ κόσμον Ἀχαιῶν οἴτων ἀείδεις, 490ὄσσ' ἔρξαν τ' ἑπαθόν τε καὶ ὄσσ' ἐμόγησαν Ἀχαιοί, ὥς τέ που ἦ αὐτὸς παρεὼν ἦ ἄλλου ἀκούσας. ἀλλ' ἄγε δὴ μετὰβηθι καὶ ἵππου κόσμον αἴσιον	Then the herald came near, leading the good minstrel, Demodocus, held in honor by the people, and seated him in the midst of the banqueters, leaning his chair against a high pillar. Then to the herald said Odysseus of many wiles, [475] cutting off a portion of the chine of a white-tusked boar, whereof yet more was left, and there was rich fat on either side: "Herald, take and give this portion to Demodocus, that he may eat, and I will greet him, despite my grief. For among all men that are upon the earth minstrels [480] win honor and reverence, for that the Muse has taught them the paths of song, and loves the tribe of minstrels." So he spoke, and the herald bore the portion and placed it in the hands of the lord Demodocus, and he took it and was glad at heart. So they put forth their hands to the good cheer lying ready before them, [485] But when they had put from them the desire of food and drink, then to Demodocus said Odysseus of many wiles: "Demodocus, verily above all mortal men do I praise thee, whether it was the Muse, the daughter of Zeus, that taught thee, or Apollo; for well and truly dost thou sing of the fate of the Achaeans, [490] all that they wrought and suffered, and all the toils they endured, as though haply thou hadst thyself been present, or hadst heard the tale from another. But come now, change thy theme, and sing of the building of the horse of wood,	Homer. The Odyssey with an English Translation by A.T. Murray, PH.D. in two volumes. Cambridge, MA., Harvard University Press; London, William Heinemann, Ltd. 1919.	Perseus

Homero	Odiseia	Aprox. IX a.C. - VIII a.C.	Eropeia	book 8, card 469 linha 48	<p>κῆρυξ δ' ἐγγύθεν ἦλθεν ἄγων ἐρήφρον αἰοῖδόν, Δημόδοκον λαοῖσι τετιμένον· εἰσε δ' ἄρ' αὐτόν μέσσοφ δαιτυμόνων, πρὸς κίονα μακρὸν ἐρείσας, δὴ τότε κήρυκα προσέφη πολύμητις Ὀδυσσεύς, 475νώτου ἀποπροταμών, ἐπὶ δὲ πλεῖον ἐλέλειπτο, ἀργιόδοτος ὅς· θαλερὴ δ' ἦν ἄμφις ἄλοιφῃ· ·</p> <p>κῆρυξ, τῆ δὴ, τοῦτο πόρε κρέας, ὄφρα φάγησιν, Δημόδοκῳ· καὶ μιν προσπτύξομαι ἀγνώμενος περ· πᾶσι γὰρ ἀνθρώποισιν ἐπιθονοῖσιαι αἰοῖδοι 480τιμῆς ἔμμοροι εἰσι καὶ αἰοῖδός, οὐνεκ' ἄρα σφέας οἴμας μοῦσ' ἐδίδαξε, φύλησε δὲ φύλον αἰοῖδῶν. ·</p> <p>ὡς ἄρ' ἔφη, κῆρυξ δὲ φέρον ἐν χερσίν εἴηκεν ἦρω Δημόδοκῳ· ὁ δ' ἐδέξατο, χαῖρε δὲ θυμῷ. οἱ δ' ἐπ' ὀνειῶθ' ἑτοῖμα προκειμένα χεῖρας ἱάλλον. 485αὐτὰρ ἐπεὶ πόσιος καὶ ἐδητύος ἐξ ἔρον ἔντο, δὴ τότε Δημόδοκον προσέφη πολύμητις Ὀδυσσεύς· ·</p> <p>Δημόδοκ', ἔξοχα δὴ σε βροτῶν αἰνίζομ' ἀπάντων. ἦ σέ γε μοῦσα ἐδίδαξε, Διὸς παῖς, ἦ σέ γ' Ἀπόλλων· λίην γὰρ κατὰ κόσμον Ἀχαιῶν οἶτον αἰεῖεις, 490ὄσσ' ἔρξαν τ' ἔπαθόν τε καὶ ὄσσ' ἐμόγησαν Ἀχαιοί, ὡς τέ που ἦ αὐτὸς παρεὼν ἦ ἄλλου ἀκούσας. ἀλλ' ἄγε δὴ μετάβηθι καὶ ἴππου κόσμον αἴεσον</p>	<p>Then the herald came near, leading the good minstrel, Demodocus, held in honor by the people, and seated him in the midst of the banqueters, leaning his chair against a high pillar. Then to the herald said Odysseus of many wiles, [475] cutting off a portion of the chine of a white-tusked boar, whereof yet more was left, and there was rich fat on either side: "Herald, take and give this portion to Demodocus, that he may eat, and I will greet him, despite my grief. For among all men that are upon the earth minstrels [480] win honor and reverence, for that the Muse has taught them the paths of song, and loves the tribe of minstrels." So he spoke, and the herald bore the portion and placed it in the hands of the lord Demodocus, and he took it and was glad at heart. So they put forth their hands to the good cheer lying ready before them. [485] But when they had put from them the desire of food and drink, then to Demodocus said Odysseus of many wiles: "Demodocus, verily above all mortal men do I praise thee, whether it was the Muse, the daughter of Zeus, that taught thee, or Apollo; for well and truly dost thou sing of the fate of the Achaeans, [490] all that they wrought and suffered, and all the toils they endured, as though haply thou hadst thyself been present, or hadst heard the tale from another. But come now, change thy theme, and sing of the building of the horse of wood,</p>	Homer. The Odyssey with an English Translation by A.T. Murray, PH.D. in two volumes. Cambridge, MA., Harvard University Press; London, William Heinemann, Ltd. 1919.	Perseus
Homero	Odiseia	Aprox. IX a.C. - VIII a.C.	Eropeia	book 24, card 35 linha 60	<p>ὡς ἔφαθ' , οἱ δ' ἔσχοντο φόβου μεγάλθυμοι Ἀχαιοί· ἀμφὶ δέ σ' ἔστησαν κοῦραι ἄλιόιο γέροντος οἴκτρ' ὀλοφυρόμεναι, περὶ δ' ἄμβροτα εἵματα ἔσσαν. 60Μοῦσαι δ' ἔννεα πᾶσαι ἀμειβόμεναι ὅπῃ καλῆ θρήνεον· ἔνθα κεν οὐ τιν' ἀδάκρυτόν γ' ἔνόησας Ἀργείων· τοῖον γὰρ ὑπόρωρε Μοῦσα λίγεια. ἐπτά δὲ καὶ δέκα μὲν σε ὁμῶς νύκτας τε καὶ ἡμῶρ κλαίωμεν ἀθάνατοί τε θεοὶ θνητοὶ τ' ἀνθρώποι· 65ὀκτωκαίδεκάτῃ δ' ἔδομεν πυρὶ, πολλὰ δέ σ' ἀμφὶ μῆλα κατεκτάνομεν μάλα πύονα καὶ ἔλικας βοῦς.</p>	<p>"So he spoke, and the great-hearted Achaeans ceased from their flight. Then around thee stood the daughters of the old man of the sea wailing piteously, and they clothed thee about with immortal raiment. [60] And the Muses, nine in all, replying to one another with sweet voices, led the dirge. There couldst thou not have seen an Argivebut was in tears, so deeply did the clear-toned Muse move their hearts. Thus for seventeen days alike by night and day did we bewail thee, immortal gods and mortal men. [65] and on the eighteenth we gave thee to the fire, and many well-fatted sheep we slew around thee and sleek kine.</p>	Homer. The Odyssey with an English Translation by A.T. Murray, PH.D. in two volumes. Cambridge, MA., Harvard University Press; London, William Heinemann, Ltd. 1919.	Perseus
Homero	Odiseia	Aprox. IX a.C. - VIII a.C.	Eropeia	book 24, card 35 linha 62	<p>ὡς ἔφαθ' , οἱ δ' ἔσχοντο φόβου μεγάλθυμοι Ἀχαιοί· ἀμφὶ δέ σ' ἔστησαν κοῦραι ἄλιόιο γέροντος οἴκτρ' ὀλοφυρόμεναι, περὶ δ' ἄμβροτα εἵματα ἔσσαν. 60Μοῦσαι δ' ἔννεα πᾶσαι ἀμειβόμεναι ὅπῃ καλῆ θρήνεον· ἔνθα κεν οὐ τιν' ἀδάκρυτόν γ' ἔνόησας Ἀργείων· τοῖον γὰρ ὑπόρωρε Μοῦσα λίγεια. ἐπτά δὲ καὶ δέκα μὲν σε ὁμῶς νύκτας τε καὶ ἡμῶρ κλαίωμεν ἀθάνατοί τε θεοὶ θνητοὶ τ' ἀνθρώποι· 65ὀκτωκαίδεκάτῃ δ' ἔδομεν πυρὶ, πολλὰ δέ σ' ἀμφὶ μῆλα κατεκτάνομεν μάλα πύονα καὶ ἔλικας βοῦς.</p>	<p>"So he spoke, and the great-hearted Achaeans ceased from their flight. Then around thee stood the daughters of the old man of the sea wailing piteously, and they clothed thee about with immortal raiment. [60] And the Muses, nine in all, replying to one another with sweet voices, led the dirge. There couldst thou not have seen an Argivebut was in tears, so deeply did the clear-toned Muse move their hearts. Thus for seventeen days alike by night and day did we bewail thee, immortal gods and mortal men. [65] and on the eighteenth we gave thee to the fire, and many well-fatted sheep we slew around thee and sleek kine.</p>	Homer. The Odyssey with an English Translation by A.T. Murray, PH.D. in two volumes. Cambridge, MA., Harvard University Press; London, William Heinemann, Ltd. 1919.	Perseus
Eumelo	Corinthiaca (fragmenta)	8/7 B.C.	Epic	Volume-Jacoby# F 3b,451,F fragment 2b line 3	<p>τὴν Ἐφυραίων σχεῖν ἀρχήν. Κορίνθου δὲ ὕστερον τοῦ Μαραθῶνος οὐδένα (5) ὑπολειπόμενου παῖδα, τοὺς Κορινθίους Μῆδειαν μεταπεπρωμένους ἐξ Ἴωλκοῦ παραδοῦναι οἱ τὴν ἀρχήν. (11) βασιλεύειν μὲν δὴ δι' αὐτὴν Ἴασονα ἐν Κορίνθῳ, Μῆδειαὶ δὲ παῖδας μὲν γίνεσθαι, τὸ δὲ αἰετκτόμενον κατακρύπτειν αὐτὸ ἐς τὸ ἱερὸν φέρουσαν τῆς Ἥρας, κατακρύπτειν δὲ ἀθανάτους ἐσεσθαι νομίζουσαν· τέλος δὲ αὐτὴν τε μαθεῖν ὡς ἡμαρτήκοι τῆς ἐλπίδος καὶ ἅμα ὑπὸ τοῦ (10) Ἴασονος φωραθεῖσαν—οὐ γὰρ αὐτὸν ἔχειν δεομένην συγγνώμην, ἀποπλέοντα <δὲ> ἐς Ἴωλκὸν οἴχεσθαι—, τούτων δὴ ἔνεκα ἀπελθεῖν καὶ Μῆδειαν, παραδοῦσαν Σισύφοι τὴν ἀρχήν. τάδε μὲν οὕτως ἔχοντα ἐπελεξάμην. (2b) SCHOL. EURIP. Med. 9 (= 19): ὅτι δὲ βασιλεύεικε τῆς Κορίνθου ἢ Μῆδεια, Εὐμηλος ἱστορεῖ καὶ Σιμωνίδης (PLG4 F 48). ὅτι δὲ καὶ ἀθάνατος ἦν ἡ Μῆδεια, Μουσαῖος ἐν τῷ Περὶ Ἴσθμίων (455 F 1) ἱστορεῖ, ἅμα καὶ περὶ τῶν τῆς Ἀκραίας Ἥρας ἑορτῶν ἐκτιθεῖς. (2c) SCHOL. PINDAR. Ol. 13, 74 f. διὰ τί Μῆδειας ἐμνημόνευσεν; ὅτι ἡ Κόρινθος πατρίων αὐτῆς κτήμα γέγονε τούτῳ τῷ λόγῳ· Ἀλωεύς γὰρ καὶ Αἰήτης ὁ Μῆδειας πατὴρ ἐγένοντο παῖδες Ἥλιου καὶ Ἀντιόπης; τούτοις ὁ Ἥλιος διένεμε τὴν χώραν, καὶ ἔλαβεν Ἀλωεύς τὴν ἐν Ἀρκαδίᾳ (?), τὴν δὲ Κόρινθον Αἰήτης. Αἰήτης δὲ μὴ ἀρασθεῖς τῇ ἀρχῇ (5) Βούνοι μὲν τινι Ἐρμού υἱοὶ παρέδωκε τὴν πόλιν, εἰπὼν φυλάττειν τοὺς ἐσομένους ἐξ αὐτοῦ, αὐτὸς δὲ εἰς Κολχίδα τῆς Σκυθίας ἀφικόμενος ὄκησε βασιλεύειν. διδάσκει δὲ τοῦτο Εὐμηλός τις ποιητῆς ἱστορικός, εἰπὼν «ἀλλ' ὅτε δ' Αἰήτης καὶ Ἀλωεύς ἐξεγένοντο / Ἥελίου τε καὶ Ἀντιόπης, τότε δ' ἄνδρα</p>			TLG

Eumelo	Fragmentum {0298.001}	VIII-VII a.C.	Epic	Fragment 1 line 1	(1) Προσόδιον ἐς δῆλον τῶι γάρ Ἴθωμάτα καταθύμιος ἔπλετο Μοῖσα ἀ καθαρά† καὶ ἐλεύθερα σάμβαλ' ἔχοισα.			TLG
Eumelo	Fragmenta {0298.002}	VIII-VII a.C.	Epic	Fragment 13 line 1	(2) Ἀλλ' ὅτε δ' Αἰήτης καὶ Ἀλωεύς ἐξεγένοντο Ἥελίου τε καὶ Ἀντιόπης, τότε δ' ἄνδιχα χόρην δάσσατο πασὶν ἑοῖς Ὑπερίωνος ἀγλαός υἱός· ἦν μὲν ἔχ' Ἀσωπός, ταύτην πόρε διῶ Ἀλωεῖ· ἦν δ' Ἐφύρη κτεάτισσ', Αἰήτη δόκεν ἄσασαν· (5) Αἰήτης δ' ἄρ' ἐκὼν Βούνοφ παρέδωκε φυλάσσειν, εἰσόκεν αὐτὸς ἴκοιτ' ἢ ἐξ αὐτοῦ τις ἄλλος ἢ πάς ἢ υἱόνος· ὃ δ' ὄψετο Κολχίδα γαίαν. (9) Τὸν δ' ἔλεν ἀμφασίη ῥιπῇ στιβαροῖο σόλοιο, Αἰήτην· οἶ δ' ὅστε θεοὶ κύνες ἀμφορόντες ἀλλήλους βρυχηθὼν ἐδήμιον· οἶ δ' ἐπὶ γαίαν μητέρα πίπτον ἑοῖς ὑπὸ δούρασιν ἠύτε πεῦκαι ἢ δρύες, ἅς τ' ἀνέμοιο καταάκεις δονέουσιν. (5) (11) Ὅφρα θεῶ δεκάτην ἀκροθινιά τε κρεμάσαιεν σταθμῶν ἐκ ζαθέων καὶ κίονος ὑψηλοῖο. (13) Τῷ γάρ Ἴθωμάτα καταθύμιος ἔπλετο μοῖσα ἀ καθαρά καὶ ἐλεύθερα σάμβαλ' ἔχοισα. (16) Μνημοσύνης καὶ Ζηνὸς Ὀλυμπίου ἑννέα κοῦραι.			TLG
Eumelo	Corinthiaca (fragmenta) {0298.004}	VIII-VII a.C.	Epic	Volume-Jacoby#-F 3b,451,F fragment 2b line 3	(2b) SCHOL. EURIP. Med. 9 (= 19): ὅτι δὲ βεβασίλευκε τῆς Κορίνθου ἡ Μήδεια, Εὐμηλὸς ἱστορεῖ καὶ Σιμωνίδης (PLG4 F 48). ὅτι δὲ καὶ ἀθάνατος ἦν ἡ Μήδεια, Μου- σαῖος ἐν τῶι Περί Ἴθωμίον (455 F 1) ἱστορεῖ, ἅμα καὶ περὶ τῶν τῆς Ἀκραιᾶς Ἱρας ἑορτῶν ἐκτιθεῖς. (2c) SCHOL. PINDAR. Ol. 13, 74 F διὰ τὴν Μηδείας ἐμνημόνευσεν; ὅτι ἡ Κόρινθος πατρίδιον αὐτῆς κτήμα γέγονε τοῦτοιο τῶι λόγωι· Ἀλωεύς γάρ καὶ Αἰήτης ὁ Μηδείας πατήρ ἐγένοντο παῖδες Ἥλιου καὶ Ἀντιόπης; τοῦτοιο ὁ Ἥλιος διένευε τὴν χώραν, καὶ ἔλαβεν Ἀλωεύς τὴν ἐν Ἀρκαδίᾳ (?), τὴν δὲ Κόρινθον Αἰήτης. Αἰήτης δὲ μὴ ἀρεσθεῖς τῆι ἀρχῆι (5) Βούνοιο μὲν τινι Ἑρμοῦ υἱοῖ παρέδωκε τὴν πόλιν, εἰπὼν φυλάττειν τοῖς ἐσο- μένοις ἐξ αὐτοῦ, αὐτὸς δὲ εἰς Κολχίδα τῆς Σκυθίας ἀφικόμενος ὄικσε βασι- λεύων. διδάσκει δὲ τοῦτο Εὐμηλὸς τις ποιητῆς ἱστορικός, εἰπὼν «ἄλλ' ὅτε δ' Αἰήτης καὶ Ἀλωεὺς ἐξεγένοντο μοῖσαιον ἑλικωνιάσσι ἀρχαίον αἰσίων, αἰθ' Ἑλικῶνος ἔχουσιν ὄρος μέγα τε ζαθέον τε καὶ τε περὶ κρήνην ἰοειδέα πόσσ' ἀπαλοῖσιν ὄρχεῦνται καὶ βομὸν ἐρισθενέος Κρονίουος. Σκαί τε λοεσσάμεναι τέρενα χροά Περμησοῖο ἢ Ἴππου κρήνης ἢ Ὀλμειοῦ ζαθέοιο ἀκροτάτω Ἑλικῶνι χοροῦς ἐνεποιήσαντο καλοῦς, ἡμερόεντας; ἐπερρώσαντο δὲ ποσσίν. ἐνθεν ἀπορνύμεναι, κεκαλυμμένα ἡέρι πολλῆ, 10θέννυχαι στεῖχον περικαλλέα ὄσαν ἰεῖσαι, ὑμνεῦσαι Δία τ' αἰγίοχον καὶ πότνιαν Ἥρην Ἀργεῖην, χρυσόεσι πεδύλοισ ἐμβεβαῖαν, κούρην τ' αἰγίοχοιο Διὸς γλαυκῶπι Ἀθήνην Φοῖβόν τ' Ἀπόλλωνα καὶ Ἄρτεμιν ἰοχέαιραν 15ἡδὲ Ποσειδάωνα γειχογον, ἐννοσίγαιον, καὶ Θέμιν αἰδοῖην Ἑλικοβλέφαρόν τ' Ἀφροδίτην Ἴβην τε χρυσοστέφανον καλὴν τε Διώνην Λητώ τ' Ἰαπετόν τε ἰδὲ Κρόνον ἀγκυλομήτην Ἠὸ τ' Ἥλιόν τε μέγαν λαμπρὰν τε Σελήνην 20Γαῖαν τ' Ὠκεανόν τε μέγαν καὶ Νύκτα μελαιναν ἄλλον τ' ἀθανάτων ἱερὸν γένος αἰὲν ἐόντων. αἶ νό ποθ' Ἡσίοδον καλὴν ἐδίδαξαν ἀοιδίην, ἄρνας ποιμαίνονθ' Ἑλικῶνος ὑπο ζαθέοιο. τόνδε δὲ με πρότιστα θεαὶ πρὸς μῦθον ἔειπον, 25Μοῦσαι Ὀλυμπιάδες, κοῦραι Διὸς αἰγίοχοιο: ποιμένες ἄγραυλοι, κάκ' ἐλέγχεα, γαστέρες οἶον, ἴδμεν ψεύδεα πολλὰ λέγειν ἐτύμοισιν ὁμοῖα, ἃς εἴτε τί τις ἐπείσσειε, εἴτε τί τις ἐπείσειε.			TLG
Hesíodo	Teogonia	700 a.C. ?	Epopoia	card 1, linha 1	From the Heliconian Muses let us begin to sing, who hold the great and holy mount of Helicon, and dance on soft feet about the deep-blue spring and the altar of the almighty son of Cronos, [5] and, when they have washed their tender bodies in Permessus or in the Horse's Spring or Olmeius, make their fair, lovely dances upon highest Helicon and move with vigorous feet. Thence they arise and go abroad by night, [10] veiled in thick mist, and utter their song with lovely voice, praising Zeus the aegis-holder, and queenly Hera of Argos who walks on golden sandals, and the daughter of Zeus the aegis-holder bright-eyed Athena, and Phoebus Apollo, and Artemis who delights in arrows, [15] and Poseidon the earth holder who shakes the earth, and revered Themis, and quick- glancing I Aphrodite, and Hebe with the crown of gold, and fair Dione, Leto, Iapetus, and Cronos the crafty counsellor, Eos, and great Helius, and bright Selene, [20] Earth, too, and great Oceanus, and dark Night, and the holy race of all the other deathless ones that are for ever. And one day they taught Hesiod glorious song while he was shepherding his lambs under holy Helicon, and this word first the goddesses said to me— [25] the Muses of Olympus, daughters of Zeus who holds the aegis: "Shepherds of the wilderness, wretched things of shame, mere bellies, we know how to speak many false things as though they were true; but we know, when we will, to utter true things."			Perseus

Hesíodo	Teogonia	700 a.C. ?	Epoieia	card 1 Linha 24	<p>ἠοῦσάων Ἑλικωνιάων ἀρχαίην ἀεικεῖν, αἰθ' Ἑλικῶνος ἔχουσι δ' ὄρος μέγα τε ζαθέον τε καί τε περί κρήνην ἰοειδέα πόσσ' ἀπαλοῖσιν ὄρχευνται καὶ βοῶν ἐρίσθενης Κρονίωνος. 5καί τε λοεσσάμεναι τέρενα χροά Περμησσοῖο ἢ Ἴππου κρήνης ἢ Ὀλμειοῦ ζαθέοιο ἀκροτάτῳ Ἑλικῶνι χοροῦς ἐνεποιήσαντο καλοῦς, ἡμερόεντας· ἐπερρώσαντο δὲ ποσσίν. ἔθθεν ἀπορνύμεναι, κεκαλυμμέναι ἡέρι πολλῆ, 10ἐννύχαι στεῖχον περικαλλέα ὄσαν ἰεῖσαι, ἡμενεῦσαι Δία τ' αἰγίοχον καὶ πότνιαν Ἥρην Ἀργεῖην, χρυσέοισι πεδύλοισ ἐμβεβαῖαν, κούρην τ' αἰγίοχοιο Διὸς γλαυκοῶπιν Ἀθήνην Φοῖβόν τ' Ἀπόλλωνα καὶ Ἄρτεμιν ἰοχέαιραν 15ἠδὲ Ποσειδάωνα γέηχον, ἔννοσιγαιον, καὶ Θέμιν αἰδοῖην ἑλικοβλέφαρόν τ' Ἀφροδίτην Ἥβην τε χρυσοστέφανον καλὴν τε Διώνην Λητώ τ' Ἰαπετόν τε ἰδὲ Κρόνον ἀγκυλομήτην Ἥδ τ' Ἥελίον τε μέγαν λαμπρὰν τε Σελήνην 20Γαίαν τ' Ὠκεανόν τε μέγαν καὶ Νύκτα μέλαιναν ἄλλων τ' ἄθανάτων ἱερὸν γένος αἰὲν ἐόντων. αἶ νό ποθ' Ἡσίοδον καλὴν ἐδίδαξαν αἰοδῆν, ἄρνας ποιμαίνονθ' Ἑλικῶνος ὑπο ζαθέοιο. τόνδε δὲ με πρότιστα θεαὶ πρὸς μῦθον ἔειπον, 25Μοῦσαι Ὀλυμπιάδες, κοῦραι Διὸς αἰγίοχοιο: ποιμένες ἄγραυλοι, κάκ' ἐλέγχεα, γαστέρες οἶον, ἴδμεν ψεῦδεα πολλὰ λέγειν ἐτόμοισιν ὁμοῖα,</p>	<p>From the Heliconian Muses let us begin to sing, who hold the great and holy mount of Helicon, and dance on soft feet about the deep-blue spring and the altar of the almighty son of Cronos, [5] and, when they have washed their tender bodies in Permessus or in the Horse's Spring or Olmeius, make their fair, lovely dances upon highest Helicon and move with vigorous feet. Thence they arise and go abroad by night, [10] veiled in thick mist, and utter their song with lovely voice, praising Zeus the aegis-holder, and queenly Hera of Argos who walks on golden sandals, and the daughter of Zeus the aegis-holder bright-eyed Athena, and Phoebus Apollo, and Artemis who delights in arrows, [15] and Poseidon the earth holder who shakes the earth, and revered Themis, and quick-glancing Aphrodite, and Hebe with the crown of gold, and fair Dione, Leto, Iapetus, and Cronos the crafty counsellor, Eos, and great Helius, and bright Selene, [20] Earth, too, and great Oceanus, and dark Night, and the holy race of all the other deathless ones that are for ever. And one day they taught Hesiod glorious song while he was shepherding his lambs under holy Helicon, and this word first the goddesses said to me— [25] the Muses of Olympus, daughters of Zeus who holds the aegis: "Shepherds of the wilderness, wretched things of shame, mere bellies, we know how to speak many false things as though they were true; but we know, when we will, to utter true things."</p>	Hesiod. The Homeric Hymns and Homerica with an English Translation by Hugh G. Evelyn-White. Theogony. Cambridge, MA., Harvard University Press; London, William Heinemann Ltd. 1914.	Perseus
Hesíodo	Teogonia	700 a.C. ?	Epoieia	card 1 Linha 25	<p>ἠοῦσάων Ἑλικωνιάων ἀρχαίην ἀεικεῖν, αἰθ' Ἑλικῶνος ἔχουσι δ' ὄρος μέγα τε ζαθέον τε καί τε περί κρήνην ἰοειδέα πόσσ' ἀπαλοῖσιν ὄρχευνται καὶ βοῶν ἐρίσθενης Κρονίωνος. 5καί τε λοεσσάμεναι τέρενα χροά Περμησσοῖο ἢ Ἴππου κρήνης ἢ Ὀλμειοῦ ζαθέοιο ἀκροτάτῳ Ἑλικῶνι χοροῦς ἐνεποιήσαντο καλοῦς, ἡμερόεντας· ἐπερρώσαντο δὲ ποσσίν. ἔθθεν ἀπορνύμεναι, κεκαλυμμέναι ἡέρι πολλῆ, 10ἐννύχαι στεῖχον περικαλλέα ὄσαν ἰεῖσαι, ἡμενεῦσαι Δία τ' αἰγίοχον καὶ πότνιαν Ἥρην Ἀργεῖην, χρυσέοισι πεδύλοισ ἐμβεβαῖαν, κούρην τ' αἰγίοχοιο Διὸς γλαυκοῶπιν Ἀθήνην Φοῖβόν τ' Ἀπόλλωνα καὶ Ἄρτεμιν ἰοχέαιραν 15ἠδὲ Ποσειδάωνα γέηχον, ἔννοσιγαιον, καὶ Θέμιν αἰδοῖην ἑλικοβλέφαρόν τ' Ἀφροδίτην Ἥβην τε χρυσοστέφανον καλὴν τε Διώνην Λητώ τ' Ἰαπετόν τε ἰδὲ Κρόνον ἀγκυλομήτην Ἥδ τ' Ἥελίον τε μέγαν λαμπρὰν τε Σελήνην 20Γαίαν τ' Ὠκεανόν τε μέγαν καὶ Νύκτα μέλαιναν ἄλλων τ' ἄθανάτων ἱερὸν γένος αἰὲν ἐόντων. αἶ νό ποθ' Ἡσίοδον καλὴν ἐδίδαξαν αἰοδῆν, ἄρνας ποιμαίνονθ' Ἑλικῶνος ὑπο ζαθέοιο. τόνδε δὲ με πρότιστα θεαὶ πρὸς μῦθον ἔειπον, 25Μοῦσαι Ὀλυμπιάδες, κοῦραι Διὸς αἰγίοχοιο: ποιμένες ἄγραυλοι, κάκ' ἐλέγχεα, γαστέρες οἶον, ἴδμεν ψεῦδεα πολλὰ λέγειν ἐτόμοισιν ὁμοῖα,</p>	<p>From the Heliconian Muses let us begin to sing, who hold the great and holy mount of Helicon, and dance on soft feet about the deep-blue spring and the altar of the almighty son of Cronos, [5] and, when they have washed their tender bodies in Permessus or in the Horse's Spring or Olmeius, make their fair, lovely dances upon highest Helicon and move with vigorous feet. Thence they arise and go abroad by night, [10] veiled in thick mist, and utter their song with lovely voice, praising Zeus the aegis-holder, and queenly Hera of Argos who walks on golden sandals, and the daughter of Zeus the aegis-holder bright-eyed Athena, and Phoebus Apollo, and Artemis who delights in arrows, [15] and Poseidon the earth holder who shakes the earth, and revered Themis, and quick-glancing Aphrodite, and Hebe with the crown of gold, and fair Dione, Leto, Iapetus, and Cronos the crafty counsellor, Eos, and great Helius, and bright Selene, [20] Earth, too, and great Oceanus, and dark Night, and the holy race of all the other deathless ones that are for ever. And one day they taught Hesiod glorious song while he was shepherding his lambs under holy Helicon, and this word first the goddesses said to me— [25] the Muses of Olympus, daughters of Zeus who holds the aegis: "Shepherds of the wilderness, wretched things of shame, mere bellies, we know how to speak many false things as though they were true; but we know, when we will, to utter true things."</p>	Hesiod. The Homeric Hymns and Homerica with an English Translation by Hugh G. Evelyn-White. Theogony. Cambridge, MA., Harvard University Press; London, William Heinemann Ltd. 1914.	Perseus
Hesíodo	Teogonia	700 a.C. ?	Epoieia	card 29 linha 29	<p>ὡς ἔφασαν κοῦραι μεγάλου Διὸς ἀρτίπειαι: 30καὶ μοι σκηπτρον ἔδον δάφνης ἐριθηλέος ὄζων δρέψασαι, θηητόν: ἐνέπνευσαν δὲ μοι αὐδῆν θέσπιν, ἵνα κλείομι τά τ' ἐσομένα πρό τ' ἐόντα. καὶ μ' ἐκέλονθ' ἡμνεῖν μακάρων γένος αἰὲν ἐόντων, σφᾶς δ' αὐτάς πρῶτόν τε καὶ ὅστανον αἰὲν αἰεΐδειν. 35ἀλλὰ τί ἡ μοι ταῦτα περί ὄρνυ ἢ περί πέτρης;</p>	<p>So said the ready-voiced daughters of great Zeus, and they plucked and gave [30] me a rod, a shoot of sturdy laurel, a marvellous thing, and breathed into me a divine voice to celebrate things that shall be and things that were aforetime; and they bade me sing of the race of the blessed gods that are eternally, but ever to sing of themselves both first and last. [35] But why all this about oak or stone? a // Assim falaram as virgens do grande Zeus verídicas, por cetro deram-me um ramo, a um loureiro viçoso colhendo-o admirável, e inspiraram-me um canto divino para que eu glorie o futuro e o passado, impeliram-me a hinear o ser dos venturosos sempre vivos e a elas primeiro e por último sempre cantar. Mas por que me vem isto de carvalho e de pedra?</p>	Hesiod. The Homeric Hymns and Homerica with an English Translation by Hugh G. Evelyn-White. Theogony. Cambridge, MA., Harvard University Press; London, William Heinemann Ltd. 1914. // Hesíodo. Teogonia: a origem dos deuses. Estudo e tradução Jaa Torrano. 3ed, 1995, p.88-89	Perseus

Hesíodo	Teogonia	700 a.C. ?	Eropeia	card 29 Linha 36	<p>τὴν, Μουσαίων ἀρχόμεθα, ταὶ Διὶ πατρὶ ὑμνεῦσαι τέρπουσι μέγαν νόον ἐντὸς Ὀλύμπου, εἰρεῦσαι τὰ τ' εὐντα τὰ τ' ἐσόμενα πρό τ' εὐντα, φωνῆ ὀμηρεῦσαι: τὼν δ' ἀκάματος ῥέει αὐδῆ 40ῆκ στομάτων ἡδεῖα: γελᾷ δέ τε δώματα πατρὸς Ζηνὸς ἐργοδοῦποιο θεᾶν ὅτι λειριόεσση σκιδναμένη: ἦξει δὲ κάρη νιφόντος Ὀλύμπου δώματά τ' ἀθανάτων. αἶ δ' ἄμβροτον ὄσσαν εἰσαι θεῶν γένος αἰδοῖον πρῶτον κλειουσιν αἰοιδῆ 45ῆξ ἀρχῆς, οὗς Γαῖα καὶ Οὐρανὸς εὐρύς ἐτικτεν, οἷ τ' ἐκ τῶν ἐγένοντο θεοί, δωτῆρες ἑάων. δεῦτερον αὐτε Ζῆνα, θεῶν πατέρ' ἠδὲ καὶ ἀνδρῶν, ἀρχόμεναί θ' ὑμνεῦσαι καὶ ἐκλήγουσαι αἰοιδῆς, ὄσσον φέρτατός ἐστι θεῶν κράτει τε μέγιστος. 50αῦτις δ' ἀνθρώπων τε γένος κρατερῶν τε Γιγάντων ὑμνεῦσαι τέρπουσι Διὸς νόον ἐντὸς Ὀλύμπου Μοῦσαι Ὀλυμπίδες, κοῦραι Διὸς αἰγιόχοιο.</p>	<p>Come you, let us begin with the Muses who gladden the great spirit of their father Zeus in Olympus with their songs, telling of things that are and that shall be and that were aforesime with consenting voice. Unwearying flows the sweet sound [40] from their lips, and the house of their father Zeus the loud-thunderer is glad at the lily-like voice of the goddesses as it spreads abroad, and the peaks of snowy Olympus resound, and the homes of the immortals. And they, uttering their immortal voice, celebrate in song first of all the revered race of the gods [45] from the beginning, those whom Earth and wide Heaven begot, and the gods sprung of these, givers of good things.</p>	<p>Hesiod. The Homeric Hymns and Homerica with an English Translation by Hugh G. Evelyn-White. Theogony. Cambridge, MA.,Harvard University Press; London, William Heinemann Ltd. 1914.</p>	Perseus
Hesíodo	Teogonia	700 a.C. ?	Eropeia	card 29 Linha 47	<p>τὴν, Μουσαίων ἀρχόμεθα, ταὶ Διὶ πατρὶ ὑμνεῦσαι τέρπουσι μέγαν νόον ἐντὸς Ὀλύμπου, εἰρεῦσαι τὰ τ' εὐντα τὰ τ' ἐσόμενα πρό τ' εὐντα, φωνῆ ὀμηρεῦσαι: τὼν δ' ἀκάματος ῥέει αὐδῆ 40ῆκ στομάτων ἡδεῖα: γελᾷ δέ τε δώματα πατρὸς Ζηνὸς ἐργοδοῦποιο θεᾶν ὅτι λειριόεσση σκιδναμένη: ἦξει δὲ κάρη νιφόντος Ὀλύμπου δώματά τ' ἀθανάτων. αἶ δ' ἄμβροτον ὄσσαν εἰσαι θεῶν γένος αἰδοῖον πρῶτον κλειουσιν αἰοιδῆ 45ῆξ ἀρχῆς, οὗς Γαῖα καὶ Οὐρανὸς εὐρύς ἐτικτεν, οἷ τ' ἐκ τῶν ἐγένοντο θεοί, δωτῆρες ἑάων. δεῦτερον αὐτε Ζῆνα, θεῶν πατέρ' ἠδὲ καὶ ἀνδρῶν, ἀρχόμεναί θ' ὑμνεῦσαι καὶ ἐκλήγουσαι αἰοιδῆς, ὄσσον φέρτατός ἐστι θεῶν κράτει τε μέγιστος. 50αῦτις δ' ἀνθρώπων τε γένος κρατερῶν τε Γιγάντων ὑμνεῦσαι τέρπουσι Διὸς νόον ἐντὸς Ὀλύμπου Μοῦσαι Ὀλυμπίδες, κοῦραι Διὸς αἰγιόχοιο.</p>	<p>Come you, let us begin with the Muses who gladden the great spirit of their father Zeus in Olympus with their songs, telling of things that are and that shall be and that were aforesime with consenting voice. Unwearying flows the sweet sound [40] from their lips, and the house of their father Zeus the loud-thunderer is glad at the lily-like voice of the goddesses as it spreads abroad, and the peaks of snowy Olympus resound, and the homes of the immortals. And they, uttering their immortal voice, celebrate in song first of all the revered race of the gods [45] from the beginning, those whom Earth and wide Heaven begot, and the gods sprung of these, givers of good things. Then next, the goddesses sing of Zeus, the father of gods and men, as they begin and end their strain, how much he is the most excellent among the gods and supreme in power. [50] And again, they chant the race of men and strong giants, and gladden the heart of Zeus within Olympus,—the Olympian Muses, daughters of Zeus the aegis-holder.</p>	<p>Hesiod. The Homeric Hymns and Homerica with an English Translation by Hugh G. Evelyn-White. Theogony. Cambridge, MA.,Harvard University Press; London, William Heinemann Ltd. 1914.</p>	Perseus
Hesíodo	Teogonia	700 a.C. ?	Eropeia	card 29 Linha 52	<p>τὴν, Μουσαίων ἀρχόμεθα, ταὶ Διὶ πατρὶ ὑμνεῦσαι τέρπουσι μέγαν νόον ἐντὸς Ὀλύμπου, εἰρεῦσαι τὰ τ' εὐντα τὰ τ' ἐσόμενα πρό τ' εὐντα, φωνῆ ὀμηρεῦσαι: τὼν δ' ἀκάματος ῥέει αὐδῆ 40ῆκ στομάτων ἡδεῖα: γελᾷ δέ τε δώματα πατρὸς Ζηνὸς ἐργοδοῦποιο θεᾶν ὅτι λειριόεσση σκιδναμένη: ἦξει δὲ κάρη νιφόντος Ὀλύμπου δώματά τ' ἀθανάτων. αἶ δ' ἄμβροτον ὄσσαν εἰσαι θεῶν γένος αἰδοῖον πρῶτον κλειουσιν αἰοιδῆ 45ῆξ ἀρχῆς, οὗς Γαῖα καὶ Οὐρανὸς εὐρύς ἐτικτεν, οἷ τ' ἐκ τῶν ἐγένοντο θεοί, δωτῆρες ἑάων. δεῦτερον αὐτε Ζῆνα, θεῶν πατέρ' ἠδὲ καὶ ἀνδρῶν, ἀρχόμεναί θ' ὑμνεῦσαι καὶ ἐκλήγουσαι αἰοιδῆς, ὄσσον φέρτατός ἐστι θεῶν κράτει τε μέγιστος. 50αῦτις δ' ἀνθρώπων τε γένος κρατερῶν τε Γιγάντων ὑμνεῦσαι τέρπουσι Διὸς νόον ἐντὸς Ὀλύμπου Μοῦσαι Ὀλυμπίδες, κοῦραι Διὸς αἰγιόχοιο.</p>	<p>Come you, let us begin with the Muses who gladden the great spirit of their father Zeus in Olympus with their songs, telling of things that are and that shall be and that were aforesime with consenting voice. Unwearying flows the sweet sound [40] from their lips, and the house of their father Zeus the loud-thunderer is glad at the lily-like voice of the goddesses as it spreads abroad, and the peaks of snowy Olympus resound, and the homes of the immortals. And they, uttering their immortal voice, celebrate in song first of all the revered race of the gods [45] from the beginning, those whom Earth and wide Heaven begot, and the gods sprung of these, givers of good things. Then next, the goddesses sing of Zeus, the father of gods and men, as they begin and end their strain, how much he is the most excellent among the gods and supreme in power. [50] And again, they chant the race of men and strong giants, and gladden the heart of Zeus within Olympus,—the Olympian Muses, daughters of Zeus the aegis-holder.</p>	<p>Hesiod. The Homeric Hymns and Homerica with an English Translation by Hugh G. Evelyn-White. Theogony. Cambridge, MA.,Harvard University Press; London, William Heinemann Ltd. 1914.</p>	Perseus/TLG
Hesíodo	Teogonia	700 a.C. ?	Eropeia	Linha 60	<p>τὰς ἐν Πιερίῃ Κρονίῃδῃ τέκε πατρὶ μνηεῖσα Μνημοσύνη, γουνοῖσιν Ἐλευθῆρος μεδέουσα, 55λημοσύνην τε κακῶν ἄμπαυμά τε μεμηρῶων. ἐννεά γάρ οἱ νυκτὸς ἐμίγητο μητιέτα Ζεὺς νόσφιν ἄπ' ἀθανάτων ἱερὸν λέχος εἰσαναβαίνων: ἀλλ' ὅτε δὴ ῥ' ἐνιαυτὸς ἔην, περὶ δ' ἔτραπον ὄραι μνηῶν φθινόντων, περὶ δ' ἤματα πόλλ' ἐτέλεσθη, 60ῆ δ' ἔτεκ' ἐννεά κοῦρας ὁμόφρονας, ἦσιν αἰοιδῆ μὲμβλεται ἐν στήθεσσιν, ἀκηδέα θυμὸν ἔχουσας, τυτθὸν ἄπ' ἀκροτάτης κορυφῆς νιφόντος Ὀλύμπου.</p>	<p>Them in Pieria did Mnemosyne (Memory), who reigns over the hills of Eleuther, bear of union with the father, the son of Cronos, [55] a forgetting of ills and a rest from sorrow. For nine nights did wise Zeus lie with her, entering her holy bed remote from the immortals. And when a year was passed and the seasons came round as the months waned, and many days were accomplished, [60] she bore nine daughters, all of one mind, whose hearts are set upon song, and whose spirit is free from care, a little way from the top-most peak of snowy Olympus.</p>	<p>Hesiod. The Homeric Hymns and Homerica with an English Translation by Hugh G. Evelyn-White. Theogony. Cambridge, MA.,Harvard University Press; London, William Heinemann Ltd. 1914.</p>	Encontrei durante a análise

Hesíodo	Teogonia	700 a.C. ?	Eropeia	card 63 Linha 75	<p>ἐνθα σπιν λιάρροι τε χοροὶ καὶ δωμάτων καλά. πάρ δ' αὐτῆς Χάριτές τε καὶ Ἥμερος οἰκί' ἔχουσι 65 ἐν θαλίῃ; ἐρατὴν δὲ διὰ στόμα ὅσων ἰεῖσαι μέλπονται πάντων τε νόμους καὶ ἦθεα κενῶ ἀθανάτων κλείουσι, ἐπήρατον ὅσων ἰεῖσαι. αἱ τὸτ' ἴσαν πρὸς Ὀλύμπου ἀγαλλόμεναι ὅτι καλῆ, ἀμφοσὴ μολλῆ: περι δ' ἴαχε γαῖα μέλαινα 70 ἠμνεύουσαι, ἐρατὸς δὲ ποδῶν ὑπο δούπος ὄραροι νισσομένον πατέρ' εἰς ὄν: ὁ δ' οὐρανὸν ἐμβασιλεύει, αὐτὸς ἔχον βροντὴν ἠδ' αἰθλοῦντα κεραυνόν, κάρτει νικήσας πατέρα Κρόνον: εὐ δὲ ἕκαστα ἀθανάτοισι διέταξεν ὁμῶς καὶ ἐπέφραδε τιμᾶς. 75 ταῦτ' ἄρα Μοῦσαι ἄειδον, Ὀλύμπια δόματ' ἔχουσαι, ἐννέα θυγατέρες μεγάλου Διὸς ἐκγεγαυῖαι, Κλειώ τ' Εὐτέρπη τε Θάλεια τε Μελπομένη τε Τερψιχόρη τ' Ἐρατὸ τε Πολύμνια τ' Οὐρανίη τε Καλλιόπη θ': ἡ δὲ προφερσεσάτη ἐστὶν ἄπασέων. 80 ἡ γάρ καὶ βασιλεύειν ἅμ' αἰδοίσιον ὀπηδεῖ. ὄν τινα τιμήσσοι Διὸς κοῦρα μεγάλοιο γενόμενον τε ἴδωσι διωτρεφῶν βασιλῆων, τῷ μὲν ἐπὶ γλώσση γλυκερὴν χεῖουσιν ἐέρσην, τοῦ δ' ἔπε' ἐκ στόματος ρεῖ μελιχα: οἱ δὲ λαοὶ 85 πάντες ἐς αὐτὸν ὄρωσι διακρίνοντα θέμιστας ἰθίησι δικησιν: ὁ δ' ἀσφαλῆος ἀγορεύων αἰψά κε καὶ μέγα νεῖκος ἐπισταμένως κατέπαυσεν: τοῦνεκα γάρ βασιλῆς ἐχέφρονες, σὺνεκα λαοῖς βλαπτομένοις ἀγορήφοι μετάρτροπα ἔργα τελευθεῖ 90 ῥηθῆδος, μαλακοῖσι παραφάμενοι ἐπέεσσιν. ἐρχόμενον δ' ἀν' ἀγόνα θεῶν ὧς ἰλάσκοντα αἰδοῖ μελιχῆ, μετὰ δὲ πρέπει ἀγορμένοισιν: τοῖη Μοῦσῶν ἱερῆ δόσις ἀνθρώποισιν.</p>	<p>There are their bright dancing places and beautiful homes, and beside them the Graces and Himerus (Desire) live [65] in delight. And they, uttering through their lips a lovely voice, sing the laws of all and the goodly ways of the immortals, uttering their lovely voice. Then went they to Olympus, delighting in their sweet voice, with heavenly song, and the dark earth resounded [70] about them as they chanted and a lovely sound rose up beneath their feet as they went to their father. And he was reigning in heaven, himself holding the lightning and glowing thunderbolt, when he had overcome by might his father Cronos; and he distributed fairly to the immortals their portions and declared their privileges. [75] These things, then, the Muses sang who dwell on Olympus, nine daughters begotten by great Zeus, Cleio and Euterpe, Thaleia, Melpomene and Terpsichore, and Erato and Polyhymnia and Urania and Calliope, who is the chiefest of them all, [80] for she attends on worshipful princes: whomever of heaven-nourished princes the daughters of great Zeus honor and behold at his birth, they pour sweet dew upon his tongue, and from his lips flow gracious words. All the people [85] look towards him while he settles causes with true judgements: and he, speaking surely, would soon make wise end even of a great quarrel; for therefore are there princes wise in heart, because when the people are being misguided in their assembly, they set right the matter again [90] with ease, persuading them with gentle words. And when he passes through a gathering, they greet him as a god with gentle reverence, and he is conspicuous amongst the assembled: such is the holy gift of the Muses to men. For it is through the Muses and far-shooting Apollo that [95] there are singers and harpers upon the earth; but princes are of Zeus, and happy is he whom the Muses love: sweet flows speech from his mouth. For although a man has sorrow and grief in his newly-troubled soul and lives in dread because his heart is distressed, yet, when a singer, [100] the servant of the Muses, chants the glorious deeds of men of old and the blessed gods who inhabit Olympus, at once he forgets his heaviness and remembers not his sorrows at all; but the gifts of the goddesses soon turn him away from these.</p>		Perseus
Hesíodo	Teogonia	700 a.C. ?	Eropeia	card 63	<p>ταῦτ' ἄρα Μοῦσαι ἄειδον, Ὀλύμπια δόματ' ἔχουσαι, ἐννέα θυγατέρες μεγάλου Διὸς ἐκγεγαυῖαι, Κλειώ τ' Εὐτέρπη τε Θάλεια τε Μελπομένη τε Τερψιχόρη τ' Ἐρατὸ τε Πολύμνια τ' Οὐρανίη τε Καλλιόπη θ': ἡ δὲ προφερσεσάτη ἐστὶν ἄπασέων. 80 ἡ γάρ καὶ βασιλεύειν ἅμ' αἰδοίσιον ὀπηδεῖ. ὄν τινα τιμήσσοι Διὸς κοῦρα μεγάλοιο γενόμενον τε ἴδωσι διωτρεφῶν βασιλῆων, τῷ μὲν ἐπὶ γλώσση γλυκερὴν χεῖουσιν ἐέρσην, τοῦ δ' ἔπε' ἐκ στόματος ρεῖ μελιχα:</p>	<p>[75] These things, then, the Muses sang who dwell on Olympus, nine daughters begotten by great Zeus, Cleio and Euterpe, Thaleia, Melpomene and Terpsichore, and Erato and Polyhymnia and Urania and Calliope, who is the chiefest of them all, [80] for she attends on worshipful princes: whomever of heaven-nourished princes the daughters of great Zeus honor and behold at his birth, they pour sweet dew upon his tongue, and from his lips flow gracious words.</p>	Hesiod. The Homeric Hymns and Homeric with an English Translation by Hugh G. Evelyn-White. Theogony. Cambridge, MA.,Harvard University Press; London, William Heinemann Ltd. 1914.	Encontrei durante a análise
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Hesíodo	Teogonia	700 a.C. ?	Epoieia	card 63 Linha 78	ταῦτ' ἄρα Μοῦσαι ἄειδον, Ὀλύμπια δόματ' ἔχουσαι, έννεά θυγατέρες μεγάλου Διὸς ἐκγεγαυῖαι, Κλειώ τ' Εὐτέρπη τε Θάλεια τε Μελπομένη τε Τερψιχόρη τ' Ἐρατώ τε Πολύμνια τ' Οὐρανίη τε Καλλιόπη θ': ἡ δὲ προφερεστάτη ἐστὶν ἄπασέων. 80ῆ γάρ και βασιλεῦσιν ἅμ' αἰδοίοισιν ὀπηδεῖ. ὄν τινα τιμήσωσι Διὸς κοῦραι μέγαλοιο γενόμενόν τε ἴδωσι διοτρεφῶν βασιλῆων, τῷ μὲν ἐπὶ γλώσση γλυκερὴν χεῖουσιν ἐέρσην, τοῦ δ' ἔπε' ἐκ στόματος ρεῖ μελιχα:	[75] These things, then, the Muses sang who dwell on Olympus, nine daughters begotten by great Zeus, Cleio and Euterpe, Thaleia, Melpomene and Terpsichore , and Erato and Polyhymnia and Urania and Calliope, I who is the chiefest of them all, [80] for she attends on worshipful princes: whomever of heaven-nourished princes the daughters of great Zeus honor and behold at his birth, they pour sweet dew upon his tongue, and from his lips flow gracious words.	Hesiod. The Homeric Hymns and Homeric with an English Translation by Hugh G. Evelyn-White. Theogony. Cambridge, MA.,Harvard University Press; London, William Heinemann Ltd. 1914.	Perseus
Hesíodo	Teogonia	700 a.C. ?	Epoieia	card 63 Linha 78	ταῦτ' ἄρα Μοῦσαι ἄειδον, Ὀλύμπια δόματ' ἔχουσαι, έννεά θυγατέρες μεγάλου Διὸς ἐκγεγαυῖαι, Κλειώ τ' Εὐτέρπη τε Θάλεια τε Μελπομένη τε Τερψιχόρη τ' Ἐρατώ τε Πολύμνια τ' Οὐρανίη τε Καλλιόπη θ': ἡ δὲ προφερεστάτη ἐστὶν ἄπασέων. 80ῆ γάρ και βασιλεῦσιν ἅμ' αἰδοίοισιν ὀπηδεῖ. ὄν τινα τιμήσωσι Διὸς κοῦραι μέγαλοιο γενόμενόν τε ἴδωσι διοτρεφῶν βασιλῆων, τῷ μὲν ἐπὶ γλώσση γλυκερὴν χεῖουσιν ἐέρσην, τοῦ δ' ἔπε' ἐκ στόματος ρεῖ μελιχα:	[75] These things, then, the Muses sang who dwell on Olympus, nine daughters begotten by great Zeus, Cleio and Euterpe, Thaleia, Melpomene and Terpsichore, and Erato and Polyhymnia and Urania and Calliope, I who is the chiefest of them all, [80] for she attends on worshipful princes: whomever of heaven-nourished princes the daughters of great Zeus honor and behold at his birth, they pour sweet dew upon his tongue, and from his lips flow gracious words.	Hesiod. The Homeric Hymns and Homeric with an English Translation by Hugh G. Evelyn-White. Theogony. Cambridge, MA.,Harvard University Press; London, William Heinemann Ltd. 1914.	Perseus
Hesíodo	Teogonia	700 a.C. ?	Epoieia	card 63 Linha 78	ταῦτ' ἄρα Μοῦσαι ἄειδον, Ὀλύμπια δόματ' ἔχουσαι, έννεά θυγατέρες μεγάλου Διὸς ἐκγεγαυῖαι, Κλειώ τ' Εὐτέρπη τε Θάλεια τε Μελπομένη τε Τερψιχόρη τ' Ἐρατώ τε Πολύμνια τ' Οὐρανίη τε Καλλιόπη θ': ἡ δὲ προφερεστάτη ἐστὶν ἄπασέων. 80ῆ γάρ και βασιλεῦσιν ἅμ' αἰδοίοισιν ὀπηδεῖ. ὄν τινα τιμήσωσι Διὸς κοῦραι μέγαλοιο γενόμενόν τε ἴδωσι διοτρεφῶν βασιλῆων, τῷ μὲν ἐπὶ γλώσση γλυκερὴν χεῖουσιν ἐέρσην, τοῦ δ' ἔπε' ἐκ στόματος ρεῖ μελιχα:	[75] These things, then, the Muses sang who dwell on Olympus, nine daughters begotten by great Zeus, Cleio and Euterpe, Thaleia, Melpomene and Terpsichore, and Erato and Polyhymnia and Urania and Calliope, I who is the chiefest of them all, [80] for she attends on worshipful princes: whomever of heaven-nourished princes the daughters of great Zeus honor and behold at his birth, they pour sweet dew upon his tongue, and from his lips flow gracious words.	Hesiod. The Homeric Hymns and Homeric with an English Translation by Hugh G. Evelyn-White. Theogony. Cambridge, MA.,Harvard University Press; London, William Heinemann Ltd. 1914.	Perseus
Hesíodo	Teogonia	700 a.C. ?	Epoieia	card 63 Linha 78	ταῦτ' ἄρα Μοῦσαι ἄειδον, Ὀλύμπια δόματ' ἔχουσαι, έννεά θυγατέρες μεγάλου Διὸς ἐκγεγαυῖαι, Κλειώ τ' Εὐτέρπη τε Θάλεια τε Μελπομένη τε Τερψιχόρη τ' Ἐρατώ τε Πολύμνια τ' Οὐρανίη τε Καλλιόπη θ': ἡ δὲ προφερεστάτη ἐστὶν ἄπασέων. 80ῆ γάρ και βασιλεῦσιν ἅμ' αἰδοίοισιν ὀπηδεῖ. ὄν τινα τιμήσωσι Διὸς κοῦραι μέγαλοιο γενόμενόν τε ἴδωσι διοτρεφῶν βασιλῆων, τῷ μὲν ἐπὶ γλώσση γλυκερὴν χεῖουσιν ἐέρσην, τοῦ δ' ἔπε' ἐκ στόματος ρεῖ μελιχα:	[75] These things, then, the Muses sang who dwell on Olympus, nine daughters begotten by great Zeus, Cleio and Euterpe, Thaleia, Melpomene and Terpsichore, and Erato and Polyhymnia and Urania and Calliope, I who is the chiefest of them all, [80] for she attends on worshipful princes: whomever of heaven-nourished princes the daughters of great Zeus honor and behold at his birth, they pour sweet dew upon his tongue, and from his lips flow gracious words.	Hesiod. The Homeric Hymns and Homeric with an English Translation by Hugh G. Evelyn-White. Theogony. Cambridge, MA.,Harvard University Press; London, William Heinemann Ltd. 1914.	Perseus
Hesíodo	Teogonia	700 a.C. ?	Epoieia	card 63 Linha 79	ταῦτ' ἄρα Μοῦσαι ἄειδον, Ὀλύμπια δόματ' ἔχουσαι, έννεά θυγατέρες μεγάλου Διὸς ἐκγεγαυῖαι, Κλειώ τ' Εὐτέρπη τε Θάλεια τε Μελπομένη τε Τερψιχόρη τ' Ἐρατώ τε Πολύμνια τ' Οὐρανίη τε Καλλιόπη θ': ἡ δὲ προφερεστάτη ἐστὶν ἄπασέων. 80ῆ γάρ και βασιλεῦσιν ἅμ' αἰδοίοισιν ὀπηδεῖ. ὄν τινα τιμήσωσι Διὸς κοῦραι μέγαλοιο γενόμενόν τε ἴδωσι διοτρεφῶν βασιλῆων, τῷ μὲν ἐπὶ γλώσση γλυκερὴν χεῖουσιν ἐέρσην, τοῦ δ' ἔπε' ἐκ στόματος ρεῖ μελιχα:	[75] These things, then, the Muses sang who dwell on Olympus, nine daughters begotten by great Zeus, Cleio and Euterpe, Thaleia, Melpomene and Terpsichore, and Erato and Polyhymnia and Urania and Calliope , I who is the chiefest of them all, [80] for she attends on worshipful princes: whomever of heaven-nourished princes the daughters of great Zeus honor and behold at his birth, they pour sweet dew upon his tongue, and from his lips flow gracious words.	Hesiod. The Homeric Hymns and Homeric with an English Translation by Hugh G. Evelyn-White. Theogony. Cambridge, MA.,Harvard University Press; London, William Heinemann Ltd. 1914.	Perseus

Hesíodo	Teogonia	700 a.C. ?	Epoieia	card 63 Linha 81	ταῦτ' ἄρα Μοῦσαι ἄειδον, Ὀλύμπια δόματ' ἔχουσαι, ἔννεα θυγατέρες μεγάλου Διὸς ἐκγεγαυῖαι, Κλειώ τ' Εὐτέρπη τε Θάλεια τε Μελπομένη τε Τερψιχόρη τ' Ἐρατώ τε Πολύμνια τ' Οὐρανίη τε Καλλιόπη θ': ἡ δὲ προφερεστάτη ἐστὶν ἄπασέων. 80ῆ γάρ και βασιλεύειν ἅμ' αἰδοίοισιν ὀπιθεῖ. ὄν τινα τιμήσσοσι Διὸς κοῦραι μέγαλοιο γεινόμενόν τε ἴδωσι διστρεφῶν βασιλῶν, τῶ μὲν ἐπὶ γλώσση γλυκερὴν χεῖουσιν ἐέρσην, τοῦ δ' ἔπε' ἐκ στόματος ρεῖ μέλιχα:	[75] These things, then, the Muses sang who dwell on Olympus, nine daughters begotten by great Zeus, Cleio and Euterpe, Thaleia, Melpomene and Terpsichore, and Erato and Polyhymnia and Urania and Calliope, I who is the chiefest of them all, [80] for she attends on worshipful princes: whomever of heaven-nourished princes the daughters of great Zeus honor and behold at his birth, they pour sweet dew upon his tongue, and from his lips flow gracious words.	Hesiod. The Homeric Hymns and Homeric with an English Translation by Hugh G. Evelyn-White. Theogony. Cambridge, MA.,Harvard University Press; London, William Heinemann Ltd. 1914.	Perseus
Hesíodo	Teogonia	700 a.C. ?	Epoieia	Linha 93	τοῦ δ' ἔπε' ἐκ στόματος ρεῖ μέλιχα: οἱ δὲ τε λαοὶ 85πάντες ἐς αὐτὸν ὄρωσι διακρίνοντα θέμιστας ἰθείησι δίκησιν: ὁ δ' ἀσφαλῶς ἀγορευῶν αἰψά κε και μέγα νεῖκος ἐπισταμένως κατέπαυσεν: τοῦνεκα γάρ βασιλῆες ἐχέφρονες, οὐνεκα λαοῖς βλαπτομένοις ἀγορήφι μετάτροπα ἔργα τελευτοῖσι 90ῆιδίως, μαλακοῖσι παραιράμενοι ἐπέεσσιν. ἐρχόμενον δ' ἄν' ἀγῶνα θεὸν ὡς ἰλάσκονται αἰδοὶ μειλχῆη, μετὰ δὲ πρέπει ἀγρομένοισιν: τοῖη Μουσῶν ἰερὴ δόσις ἀνθρώποισιν. ἐκ γάρ τοι Μουσῶν και ἐκηβόλου Ἀπόλλωνος 95ἄνδρες αἰοδοὶ ἔασιν ἐπὶ γθῶνα και κιθαρισταί, ἐκ δὲ Διὸς βασιλῆες: ὁ δ' ὄλβιος, ὄν τινα Μοῦσαι φιλονται: γλυκερὴ οἱ ἀπὸ στόματος ρεῖαι αὐδῆ, εἰ γάρ τις και πένθος ἔχων νεοκηδεῖ θυμῶ ἄζηται κραδίη ἀκαχημενος, αὐτάρ αἰοδός 100Μουσῶν θεράπων κλέα προτέρων ἀνθρώπων ὕμνηση μάκαράς τε θεοῦς, οἱ Ὀλυμπον ἔχουσιν, αἰψ' ὁ γε δυσφροσυνέων ἐπιλήθεται οὐδέ τι κηδέων μέμνηται: ταχέως δὲ παρέτραπε δῶρα θεῶων.	All the people [85] look towards him while he settles causes with true judgements: and he, speaking surely, would soon make wise end even of a great quarrel; for therefore are there princes wise in heart, because when the people are being misguided in their assembly, they set right the matter again [90] with ease, persuading them with gentle words. And when he passes through a gathering, they greet him as a god with gentle reverence, and he is conspicuous amongst the assembled: such is the holy gift of the Muses to men. For it is through the Muses and far-shooting Apollo that [95] there are singers and harpers upon the earth; but princes are of Zeus, and happy is he whom the Muses love: sweet flows speech from his mouth. For although a man has sorrow and grief in his newly-troubled soul and lives in dread because his heart is distressed, yet, when a singer, [100] the servant of the Muses, chants the glorious deeds of men of old and the blessed gods who inhabit Olympus, at once he forgets his heaviness and remembers not his sorrows at all; but the gifts of the goddesses soon turn him away from these.	Hesiod. The Homeric Hymns and Homeric with an English Translation by Hugh G. Evelyn-White. Theogony. Cambridge, MA.,Harvard University Press; London, William Heinemann Ltd. 1914.	Encontrei durante a análise
Hesíodo	Teogonia	700 a.C. ?	Epoieia	Linha 94	τοῦ δ' ἔπε' ἐκ στόματος ρεῖ μέλιχα: οἱ δὲ τε λαοὶ 85πάντες ἐς αὐτὸν ὄρωσι διακρίνοντα θέμιστας ἰθείησι δίκησιν: ὁ δ' ἀσφαλῶς ἀγορευῶν αἰψά κε και μέγα νεῖκος ἐπισταμένως κατέπαυσεν: τοῦνεκα γάρ βασιλῆες ἐχέφρονες, οὐνεκα λαοῖς βλαπτομένοις ἀγορήφι μετάτροπα ἔργα τελευτοῖσι 90ῆιδίως, μαλακοῖσι παραιράμενοι ἐπέεσσιν. ἐρχόμενον δ' ἄν' ἀγῶνα θεὸν ὡς ἰλάσκονται αἰδοὶ μειλχῆη, μετὰ δὲ πρέπει ἀγρομένοισιν: τοῖη Μουσῶν ἰερὴ δόσις ἀνθρώποισιν. ἐκ γάρ τοι Μουσῶν και ἐκηβόλου Ἀπόλλωνος 95ἄνδρες αἰοδοὶ ἔασιν ἐπὶ γθῶνα και κιθαρισταί, ἐκ δὲ Διὸς βασιλῆες: ὁ δ' ὄλβιος, ὄν τινα Μοῦσαι φιλονται: γλυκερὴ οἱ ἀπὸ στόματος ρεῖαι αὐδῆ, εἰ γάρ τις και πένθος ἔχων νεοκηδεῖ θυμῶ ἄζηται κραδίη ἀκαχημενος, αὐτάρ αἰοδός 100Μουσῶν θεράπων κλέα προτέρων ἀνθρώπων ὕμνηση μάκαράς τε θεοῦς, οἱ Ὀλυμπον ἔχουσιν, αἰψ' ὁ γε δυσφροσυνέων ἐπιλήθεται οὐδέ τι κηδέων μέμνηται: ταχέως δὲ παρέτραπε δῶρα θεῶων.	All the people [85] look towards him while he settles causes with true judgements: and he, speaking surely, would soon make wise end even of a great quarrel; for therefore are there princes wise in heart, because when the people are being misguided in their assembly, they set right the matter again [90] with ease, persuading them with gentle words. And when he passes through a gathering, they greet him as a god with gentle reverence, and he is conspicuous amongst the assembled: such is the holy gift of the Muses to men. For it is through the Muses and far-shooting Apollo that [95] there are singers and harpers upon the earth; but princes are of Zeus, and happy is he whom the Muses love: sweet flows speech from his mouth. For although a man has sorrow and grief in his newly-troubled soul and lives in dread because his heart is distressed, yet, when a singer, [100] the servant of the Muses, chants the glorious deeds of men of old and the blessed gods who inhabit Olympus, at once he forgets his heaviness and remembers not his sorrows at all; but the gifts of the goddesses soon turn him away from these.	Hesiod. The Homeric Hymns and Homeric with an English Translation by Hugh G. Evelyn-White. Theogony. Cambridge, MA.,Harvard University Press; London, William Heinemann Ltd. 1914.	Encontrei durante a análise

Hesíodo	Teogonia	700 a.C. ?	Epoieia	Verso 96	<p>τοῦ δ' ἔπε' ἐκ στόματος ρεῖ μελιγα: οἱ δέ τε λαοὶ 85πάντες ἐς αὐτὸν ὄρωσι διακρίνοντα θέμιστας ἰθείησι δίκησιν: ὁ δ' ἀσφαλῆως ἀγορευὼν αἰψά κε καὶ μέγα νεῖκος ἐπισταμένως κατέπαυσεν: τοῦνεκα γὰρ βασιλῆες ἐχέφρονες, οὐνεκα λαοῖς βλαπτομένοις ἀγορήφι μετάτροπα ἔργα τελευτοῖσι 90ῤηιδίως, μαλακοῖσι παραφάμενοι ἐπέεσσιν. ἐρχόμενον δ' ἄν' ἀγῶνα θεὸν ὡς ἰλάσκοντα αἰδοὶ μελιγῆ, μετὰ δὲ πρέπει ἀγρομένοισιν: τοῖη Μουσάων ἰερῆ δόσις ἀνθρώποισιν. ἐκ γάρ τοι Μουσέων καὶ ἐκηβόλου Ἀπόλλωνος 95ἄνδρες αἰοῖδοι ἕασιν ἐπὶ γῆθῶνα καὶ κιθαρισταί, ἐκ δὲ Διὸς βασιλῆες: ὁ δ' ὄλβιος, ὃν τινα Μοῦσαι φιλονται: γλυκερῆ οἱ ἀπὸ στόματος ρέει αὐδή, εἰ γάρ τις καὶ πένθος ἔχων νεοκηδέι θυμῷ ἄζηται κραδίην ἀκαχήμενος, αὐτὰρ αἰοῖδος 100Μουσάων θεράπων κλέεα προτέρων ἀνθρώπων ὑμνήση μάκαράς τε θεοῦς, οἱ Ὀλυμπον ἔχουσιν, αἰψ' ὃ γε δυσφροσυνέων ἐπιλήθετα οὐδέ τι κηδέων μέμνηται: ταχέως δὲ παρέτραπε δῶρα θεάων.</p>	All the people [85] look towards him while he settles causes with true judgements: and he, speaking surely, would soon make wise end even of a great quarrel; for therefore are there princes wise in heart, because when the people are being misguided in their assembly, they set right the matter again [90] with ease, persuading them with gentle words. And when he passes through a gathering, they greet him as a god with gentle reverence, and he is conspicuous amongst the assembled: such is the holy gift of the Muses to men. For it is through the Muses and far-shooting Apollo that [95] there are singers and harpers upon the earth; but princes are of Zeus, and happy is he whom the Muses love: sweet flows speech from his mouth. For although a man has sorrow and grief in his newly-troubled soul and lives in dread because his heart is distressed, yet, when a singer, [100] the servant of the Muses, chants the glorious deeds of men of old and the blessed gods who inhabit Olympus, at once he forgets his heaviness and remembers not his sorrows at all; but the gifts of the goddesses soon turn him away from these.	Hesiod. The Homeric Hymns and Homeric with an English Translation by Hugh G. Evelyn-White. Theogony. Cambridge, MA.,Harvard University Press; London, William Heinemann Ltd. 1914.	Encontrei durante a análise
Hesíodo	Teogonia	700 a.C. ?	Epoieia	Verso 100	<p>τοῦ δ' ἔπε' ἐκ στόματος ρεῖ μελιγα: οἱ δέ τε λαοὶ 85πάντες ἐς αὐτὸν ὄρωσι διακρίνοντα θέμιστας ἰθείησι δίκησιν: ὁ δ' ἀσφαλῆως ἀγορευὼν αἰψά κε καὶ μέγα νεῖκος ἐπισταμένως κατέπαυσεν: τοῦνεκα γὰρ βασιλῆες ἐχέφρονες, οὐνεκα λαοῖς βλαπτομένοις ἀγορήφι μετάτροπα ἔργα τελευτοῖσι 90ῤηιδίως, μαλακοῖσι παραφάμενοι ἐπέεσσιν. ἐρχόμενον δ' ἄν' ἀγῶνα θεὸν ὡς ἰλάσκοντα αἰδοὶ μελιγῆ, μετὰ δὲ πρέπει ἀγρομένοισιν: τοῖη Μουσάων ἰερῆ δόσις ἀνθρώποισιν. ἐκ γάρ τοι Μουσέων καὶ ἐκηβόλου Ἀπόλλωνος 95ἄνδρες αἰοῖδοι ἕασιν ἐπὶ γῆθῶνα καὶ κιθαρισταί, ἐκ δὲ Διὸς βασιλῆες: ὁ δ' ὄλβιος, ὃν τινα Μοῦσαι φιλονται: γλυκερῆ οἱ ἀπὸ στόματος ρέει αὐδή, εἰ γάρ τις καὶ πένθος ἔχων νεοκηδέι θυμῷ ἄζηται κραδίην ἀκαχήμενος, αὐτὰρ αἰοῖδος 100Μουσάων θεράπων κλέεα προτέρων ἀνθρώπων ὑμνήση μάκαράς τε θεοῦς, οἱ Ὀλυμπον ἔχουσιν, αἰψ' ὃ γε δυσφροσυνέων ἐπιλήθετα οὐδέ τι κηδέων μέμνηται: ταχέως δὲ παρέτραπε δῶρα θεάων.</p>	All the people [85] look towards him while he settles causes with true judgements: and he, speaking surely, would soon make wise end even of a great quarrel; for therefore are there princes wise in heart, because when the people are being misguided in their assembly, they set right the matter again [90] with ease, persuading them with gentle words. And when he passes through a gathering, they greet him as a god with gentle reverence, and he is conspicuous amongst the assembled: such is the holy gift of the Muses to men. For it is through the Muses and far-shooting Apollo that [95] there are singers and harpers upon the earth; but princes are of Zeus, and happy is he whom the Muses love: sweet flows speech from his mouth. For although a man has sorrow and grief in his newly-troubled soul and lives in dread because his heart is distressed, yet, when a singer, [100] the servant of the Muses, chants the glorious deeds of men of old and the blessed gods who inhabit Olympus, at once he forgets his heaviness and remembers not his sorrows at all; but the gifts of the goddesses soon turn him away from these.	Hesiod. The Homeric Hymns and Homeric with an English Translation by Hugh G. Evelyn-White. Theogony. Cambridge, MA.,Harvard University Press; London, William Heinemann Ltd. 1914.	Encontrei durante a análise
Hesíodo	Teogonia	700 a.C. ?	Epoieia	Verso 103	<p>τοῦ δ' ἔπε' ἐκ στόματος ρεῖ μελιγα: οἱ δέ τε λαοὶ 85πάντες ἐς αὐτὸν ὄρωσι διακρίνοντα θέμιστας ἰθείησι δίκησιν: ὁ δ' ἀσφαλῆως ἀγορευὼν αἰψά κε καὶ μέγα νεῖκος ἐπισταμένως κατέπαυσεν: τοῦνεκα γὰρ βασιλῆες ἐχέφρονες, οὐνεκα λαοῖς βλαπτομένοις ἀγορήφι μετάτροπα ἔργα τελευτοῖσι 90ῤηιδίως, μαλακοῖσι παραφάμενοι ἐπέεσσιν. ἐρχόμενον δ' ἄν' ἀγῶνα θεὸν ὡς ἰλάσκοντα αἰδοὶ μελιγῆ, μετὰ δὲ πρέπει ἀγρομένοισιν: τοῖη Μουσάων ἰερῆ δόσις ἀνθρώποισιν. ἐκ γάρ τοι Μουσέων καὶ ἐκηβόλου Ἀπόλλωνος 95ἄνδρες αἰοῖδοι ἕασιν ἐπὶ γῆθῶνα καὶ κιθαρισταί, ἐκ δὲ Διὸς βασιλῆες: ὁ δ' ὄλβιος, ὃν τινα Μοῦσαι φιλονται: γλυκερῆ οἱ ἀπὸ στόματος ρέει αὐδή, εἰ γάρ τις καὶ πένθος ἔχων νεοκηδέι θυμῷ ἄζηται κραδίην ἀκαχήμενος, αὐτὰρ αἰοῖδος 100Μουσάων θεράπων κλέεα προτέρων ἀνθρώπων ὑμνήση μάκαράς τε θεοῦς, οἱ Ὀλυμπον ἔχουσιν, αἰψ' ὃ γε δυσφροσυνέων ἐπιλήθετα οὐδέ τι κηδέων μέμνηται: ταχέως δὲ παρέτραπε δῶρα θεάων.</p>	All the people [85] look towards him while he settles causes with true judgements: and he, speaking surely, would soon make wise end even of a great quarrel; for therefore are there princes wise in heart, because when the people are being misguided in their assembly, they set right the matter again [90] with ease, persuading them with gentle words. And when he passes through a gathering, they greet him as a god with gentle reverence, and he is conspicuous amongst the assembled: such is the holy gift of the Muses to men. For it is through the Muses and far-shooting Apollo that [95] there are singers and harpers upon the earth; but princes are of Zeus, and happy is he whom the Muses love: sweet flows speech from his mouth. For although a man has sorrow and grief in his newly-troubled soul and lives in dread because his heart is distressed, yet, when a singer, [100] the servant of the Muses, chants the glorious deeds of men of old and the blessed gods who inhabit Olympus, at once he forgets his heaviness and remembers not his sorrows at all; but the gifts of the goddesses soon turn him away from these.	Hesiod. The Homeric Hymns and Homeric with an English Translation by Hugh G. Evelyn-White. Theogony. Cambridge, MA.,Harvard University Press; London, William Heinemann Ltd. 1914.	Encontrei durante a análise

Hesíodo	Teogonia	700 a.C. ?	Epoieia	card 104 Linha 104	χαίρετε, τέκνα Διός, δότε δ' ἡμερόεσσαν αἰοιδῆν. 105κλείετε δ' ἀθανάτων ἱερὸν γένος αἰὲν ἕοντων, οἱ Γῆς τ' ἐξεγένοντο καὶ Οὐρανοῦ ἀστερόεντος, Νυκτὸς τε δνοφερῆς, οὓς θ' ἄλμιυρός ἐτρεφε Πόντος, εἶπατε δ' , ὡς τὰ πρῶτα θεοὶ καὶ γαῖα γέγοντο καὶ ποταμοὶ καὶ πόντος ἀπείριτος, οἰῶματι θυσίον, 110ἄστρα τε λαμπετόντα καὶ οὐρανὸς εὐρύς ὑπερθεν οἷ τ' ἐκ τῶν ἐγένοντο θεοὶ, δοτῆρες ἑάων ὡς τ' ἄφενος δάσαντο καὶ ὡς τιμὰς διέλοντο ἠδὲ καὶ ὡς τὰ πρῶτα πολύπτυχον ἔσχον Ὀλυμπον. ταυτὰ μοι ἔσπετε Μοῦσαι, Ὀλύμπια δόματ' ἔχουσαι 115ἔξ ἀρχῆς, καὶ εἶπαθ' , ὅ τι πρῶτον γένετ' αὐτῶν.	Hail, children of Zeus! Grant lovely song [105] and celebrate the holy race of the deathless gods who are for ever, those that were born of Earth and starry Heaven and gloomy Night and them that briny Sea did rear. Tell how at the first gods and earth came to be, and rivers, and the boundless sea with its raging swell, [110] and the gleaming stars, and the wide heaven above, and the gods who were born of them, givers of good things, and how they divided their wealth, and how they shared their honors amongst them, and also how at the first they took many-folded Olympus. These things declare to me from the beginning, you Muses who dwell in the house of Olympus, [115] and tell me which of them first came to be.	Hesiod. The Homeric Hymns and Homeric with an English Translation by Hugh G. Evelyn-White. Theogony. Cambridge, MA., Harvard University Press; London, William Heinemann Ltd. 1914.	Perseus
Hesíodo	Teogonia	700 a.C. ?	Epoieia	card 104 Linha 114	χαίρετε, τέκνα Διός, δότε δ' ἡμερόεσσαν αἰοιδῆν. 105κλείετε δ' ἀθανάτων ἱερὸν γένος αἰὲν ἕοντων, οἱ Γῆς τ' ἐξεγένοντο καὶ Οὐρανοῦ ἀστερόεντος, Νυκτὸς τε δνοφερῆς, οὓς θ' ἄλμιυρός ἐτρεφε Πόντος, εἶπατε δ' , ὡς τὰ πρῶτα θεοὶ καὶ γαῖα γέγοντο καὶ ποταμοὶ καὶ πόντος ἀπείριτος, οἰῶματι θυσίον, 110ἄστρα τε λαμπετόντα καὶ οὐρανὸς εὐρύς ὑπερθεν οἷ τ' ἐκ τῶν ἐγένοντο θεοὶ, δοτῆρες ἑάων ὡς τ' ἄφενος δάσαντο καὶ ὡς τιμὰς διέλοντο ἠδὲ καὶ ὡς τὰ πρῶτα πολύπτυχον ἔσχον Ὀλυμπον. ταυτὰ μοι ἔσπετε Μοῦσαι, Ὀλύμπια δόματ' ἔχουσαι 115ἔξ ἀρχῆς, καὶ εἶπαθ' , ὅ τι πρῶτον γένετ' αὐτῶν.	Hail, children of Zeus! Grant lovely song [105] and celebrate the holy race of the deathless gods who are for ever, those that were born of Earth and starry Heaven and gloomy Night and them that briny Sea did rear. Tell how at the first gods and earth came to be, and rivers, and the boundless sea with its raging swell, [110] and the gleaming stars, and the wide heaven above, and the gods who were born of them, givers of good things, and how they divided their wealth, and how they shared their honors amongst them, and also how at the first they took many-folded Olympus. These things declare to me from the beginning, you Muses who dwell in the house of Olympus, [115] and tell me which of them first came to be.	Hesiod. The Homeric Hymns and Homeric with an English Translation by Hugh G. Evelyn-White. Theogony. Cambridge, MA., Harvard University Press; London, William Heinemann Ltd. 1914.	Perseus
Hesíodo	Teogonia	700 a.C. ?	Epoieia	card 901 Linha 909	τρεις δὲ οἱ Εὐρυνομη Χάριτας τέκε καλλιπαρήους, Ἰκεασοῦ κόουρη, πολυήρατον εἶδος ἔχουσα, Ἀγλαῖην τε καὶ Εὐφροσύνην Ὀαλίην τ' ἑρατεινήν: 910τῶν καὶ ἀπὸ βλεφάρων ἔρος εἶβτο δερκομενάων λυσιμελῆς; καλὸν δὲ θ' ὑπ' ὄφρυσί δερκιδόωνται.	And Eurynome, the daughter of Ocean, beautiful in form, bore him three fair-cheeked Charites (Graces), Aglaea, and Euphrosyne, and lovely Thaleia, [910] from whose eyes as they glanced flowed love that unnerves the limbs: and beautiful is their glance beneath their brows.	Hesiod. The Homeric Hymns and Homeric with an English Translation by Hugh G. Evelyn-White. Theogony. Cambridge, MA., Harvard University Press; London, William Heinemann Ltd. 1914.	Perseus
Hesíodo	Teogonia	700 a.C. ?	Epoieia	card 901 Linha 916	αὐτὰρ ὁ Δῆμητρος πολυφόρβης ἐς λέχος ἦλθεν, ἠ τέκε Περσεφόνην λευκόλενον, ἦν Λιδωνεύς ἤρπασε ἥς παρὰ μητρός; ἔδωκε δὲ μητιετα Ζεὺς. 915 μνημοσύνης δ' ἐξαυτῆς ἐράσατο καλλικόμοιο, ἔξ ἧς οἱ Μοῦσαι χρυσάμπυκες ἐξεγένοντο ἑννέα, τῆσιν ἄδον θαλία καὶ τέρψις αἰοιδῆς. Λητώ δ' Ἀπόλλωνα καὶ Ἄρτεμιν ἰοχέαιραν, ἡμερόεντα γόνον περὶ πάντων Οὐρανιώνων, 920γείνατ' ἄρ' αἰγιόχοιο Διὸς φιλότητι μίγξιςα.	Also he came to the bed of all-nourishing Demeter, and she bore white-armed Persephone whom Aidoneus carried off from her mother; but wise Zeus gave her to him. [915] And again, he loved Mnemosyne with the beautiful hair: and of her the nine gold-crowned Muses were born who delight in feasts and the pleasures of song. And Leto was joined in love with Zeus who holds the aegis, [920] and bore Apollo and Artemis delighting in arrows, children lovely above all the sons of Heaven.	Hesiod. The Homeric Hymns and Homeric with an English Translation by Hugh G. Evelyn-White. Theogony. Cambridge, MA., Harvard University Press; London, William Heinemann Ltd. 1914.	Perseus
Hesíodo	Teogonia	700 a.C. ?	Epoieia	card 963 Linha 965	ὁμεις μὲν νῦν χαίρετ' , Ὀλύμπια δόματ' ἔχοντες, νῆσοι τ' ἠπειροὶ τε καὶ ἄλμιυρός ἐνδοθι πόντος. 965νῦν δὲ θεάων φύλον αἰεῖσατε, ἠδὲπέπαι Μοῦσαι Ὀλυμπιάδες, κοῦραι Διὸς αἰγιόχοιο, ἔσσασι δὴ θνητοῖσι παρ' ἀνδράσιν εὐνηθεῖσαι ἀθάναται γείναντο θεοῖς ἐπεικελα τέκνα.	And now farewell, you dwellers on Olympus, and you islands and continents, and you briny sea within. [965] Now sing the company of goddesses, sweet-voiced Muses of Olympus, daughter of Zeus who holds the aegis,—even those deathless ones who lay with mortal men and bore children like gods.		Perseus
Hesíodo	Teogonia	700 a.C. ?	Epoieia	card 963 Linha 966	ὁμεις μὲν νῦν χαίρετ' , Ὀλύμπια δόματ' ἔχοντες, νῆσοι τ' ἠπειροὶ τε καὶ ἄλμιυρός ἐνδοθι πόντος. 965νῦν δὲ θεάων φύλον αἰεῖσατε, ἠδὲπέπαι Μοῦσαι Ὀλυμπιάδες, κοῦραι Διὸς αἰγιόχοιο, ἔσσασι δὴ θνητοῖσι παρ' ἀνδράσιν εὐνηθεῖσαι ἀθάναται γείναντο θεοῖς ἐπεικελα τέκνα.	And now farewell, you dwellers on Olympus, and you islands and continents, and you briny sea within. [965] Now sing the company of goddesses, sweet-voiced Muses of Olympus, daughter of Zeus who holds the aegis,—even those deathless ones who lay with mortal men and bore children like gods.		Perseus

Hesíodo	Teogonia	700 a.C. ?	Epopoia	card 1003 Linha 1022	<p>αὐτὰρ Νηρήος κοῦραι· ἄλιόιο γέροντος, ἧ τοι μὲν Φώκον Ψαμάθη τέκε δία θεῶων 1005 Αἰακοῦ ἐν φιλότῃ διὰ χρυσήν Ἀφροδίτην, Πηλέϊ δὲ δμηθεΐσα θεὰ Θέτις ἀργυρόπεζα γείνατ' Ἀχιλλῆα ῥήξήνορα θυμολέοντα. Αἰνεῖαν δ' ἄρ' ἔτικτεν εὐστέφανος Κυθέρεια Ἀγχίτη ἦροι μγεῖσ' ἐρατὴ φιλότῃ 1010 Ἴδης ἐν κορυφῇσι πολυπτύχου ὕληέσσης. Κίρκη δ' Ἥελίου θυγάτηρ Ὑπεριονίδαο, γείνατ' Ὀδυσσεύος ταλασίφρονος ἐν φιλότῃ Ἄγριον ἠδὲ Λατίνον ἀμύμονα τε κρατερὸν τε· Τηλέγονον δ' ἄρ' ἔτικτε διὰ χρυσήν Ἀφροδίτην. 1015 οἱ δὲ τοι μάλα τίηε μυχῷ νήσων ἱεράων πᾶσιν Τυρσηνοῖσιν ἀγακλειτοῖσιν ἀνασσόν. Ναυσίθοον δ' Ὀδυσῆι Καλυπῷ δία θεῶων γείνατο Ναυσινόον τε μγεῖσ' ἐρατὴ φιλότῃ. αὐταὶ μὲν θνητοῖσι παρ' ἀνδράσιν εὐνηθεῖσαι 1020 ἀθάναται γείναντο θεοῖς ἐπεικέλα τέκνα. νῦν δὲ γυναικῶν φύλον αἰεῖσατε, ἡδυέπειαι Μοῦσαι Ὀλυμπίαιδες, κοῦραι Διὸς αἰγιόχοιο.</p>	<p>But of the daughters of Nereus, the Old man of the Sea, Psamathe the fair goddess, [1005] was loved by Aeacus through golden Aphrodite and bore Phocus. And the silver-shod goddess Thetis was subject to Peleus and brought forth lion-hearted Achilles, the destroyer of men. And Cytherea with the beautiful crown was joined in sweet love with the hero Anchises and bore Aeneas [1010] on the peaks of Ida with its many wooded glens. And Circe the daughter of Helius, Hyperion's son, loved steadfast Odysseus and bore Agrius and Latinus who was faultless and strong; also she brought forth Telegonus by the will of golden Aphrodite. [1015] And they ruled over the famous Tyrsenians, very far off in a recess of the holy islands. And the bright goddess Calypso was joined to Odysseus in sweet love, and bore him Nausithous and Nausinous. [1020] These are the immortal goddesses who lay with mortal men and bore them children like gods. But now, sweet-voiced Muses of Olympus, daughters of Zeus who holds the aegis, sing of the company of women.</p>		Perseus
Hesíodo	Os Trabalhos e os Dias	-	Epopoia	card 1 verso 1	<p>μοῦσαι Πιερίθην αἰοῖθῃσιν κλείουσαι δεῦτε, Δί' ἐννέπετε, σφέτερον πατέρ' ὑμνεῖουσαι· ὄντε διὰ βροτοὶ ἄνδρες ὁμῶς ἄρατοί τε φατοὶ τε, ῥήτοί τ' ἄρρητοί τε Διὸς μεγάλιο ἔκητι. ῥέα μὲν γὰρ βριάει, ῥέα δὲ βριάοντα χαλέπτει, ῥεῖα δ' ἀρίζηλον μινύθει καὶ ἀδηλον ἀέξει, ῥεῖα δὲ τ' ἰθύνει σκολιὸν καὶ ἀγήνορα κάρφει Ζεὺς ὑψιβρεμέτης, ὃς ὑπέρρατα δόματα ναίει. κλυθὶ ἰδὸν αἶων τε, δικη δ' ἰθυνη θέμιστας 10 τῶνη; ἐγὼ δὲ κε, Πέρση, ἐτήτυμα μῦθησαίμην.</p>	<p>Muses of Pieria who give glory through song, come hither, tell of Zeus your father and chant his praise. Through him mortal men are famed or unfamed, sung or unsung alike, as great Zeus wills. [5] For easily he makes strong, and easily he brings the strong man low; easily he humbles the proud and raises the obscure, and easily he straightens the crooked and blasts the proud,—Zeus who thunders aloft and has his dwelling most high. Attend thou with eye and ear, and make judgements straight with righteousness. [10] And, Perses, I would tell of true things.</p>	<p>Hesiod. The Homeric Hymns and Homeric with an English Translation by Hugh G. Evelyn-White. Works and Days. Cambridge, MA., Harvard University Press; London, William Heinemann Ltd. 1914.</p>	Perseus
Hesíodo	Os Trabalhos e os Dias	-	Epopoia	Verso 658	<p>ἔνθα μέ φημι ἕμω νικήσαντα φέρειν τρίποδ' ὀτώεντα. τὸν μὲν ἐγὼ Μούσης Ἐλικωνιάδεσσ' ἀνέθηκα, ἔνθα με τὸ πρῶτον λιγυρῆς ἐπέβησαν αἰοῖθῃς. 660 τόσσον τοι νηῶν γε πεπειρήματι πολυγύμῳφον· ἀλλὰ καὶ ὡς ἐρέω Ζηνὸς νόον αἰγιόχοιο· Μοῦσαι γὰρ μ' ἐδίδαξαν ἀθέσφατον ἕμω ἀεΐδων.</p>	<p>And there I boast that I gained the victory with a song and carried off a handled tripod which I dedicated to the Muses of Helicon, in the place where they first set me in the way of clear song. [660] Such is all my experience of many-pegged ships; nevertheless I will tell you the will of Zeus who holds the aegis; for the Muses have taught me to sing in marvellous song.</p>	<p>Hesiod. The Homeric Hymns and Homeric with an English Translation by Hugh G. Evelyn-White. Works and Days. Cambridge, MA., Harvard University Press; London, William Heinemann Ltd. 1914.</p>	Perseus
Hesíodo	Os Trabalhos e os Dias	-	Epopoia	card 641 Verso 662	<p>μείναντες χαιμῶνα πολὺν σὺν λαὸν ἄγειραν Ἑλλάδος ἐξ ἱερῆς Τροίην ἐς καλλιγύναικα. ἔνθα δ' ἐγὼν ἐπ' ἄεθλα δαίφρονος Ἀμφιδάμαντος Χαλκίδα [τ'] εἰσπέρησα· τὰ δὲ προπεφραδμένα πολλὰ (655) ἄεθλ' ἔθεσαν παῖδες μεγαλήτορες· ἔνθα μέ φημι ἕμω νικήσαντα φέρειν τρίποδ' ὀτώεντα. τὸν μὲν ἐγὼ Μούσης' Ἐλικωνιάδεσσ' ἀνέθηκα ἔνθα με τὸ πρῶτον λιγυρῆς ἐπέβησαν αἰοῖθῃς. τόσσον τοι νηῶν γε πεπειρήματι πολυγύμῳφον· (660) ἀλλὰ καὶ ὡς ἐρέω Ζηνὸς νόον αἰγιόχοιο· Μοῦσαι γὰρ μ' ἐδίδαξαν ἀθέσφατον ἕμω ἀεΐδων. Ἥματα πεντήκοντα μετὰ τροπᾶς ἡελίοιο, ἐς τέλος ἐλθόντος θέρους, καματώδεος ὄρης, @1 ῥαῖος πέλεται θνητοῖς πλόος· οὔτε κε νῆα (665) καυάζεις οὔτ' ἀνδρας ἀσοφθεῖσαιε θάλασσα, εἰ δὴ μὴ πρόφρων γε Ποσειδάων ἐνοστήθων ἢ Ζεὺς ἀθανάτων βασιλεὺς ἐθέλησιν ὀλέσσαι· ἐν τοῖς γὰρ τέλος ἐστὶν ὁμῶς ἀγαθὸν τε κακὸν τε. τήμος δ' εὐκρινέες τ' αὔραι καὶ πόντος ἀπήμεον· (670) εἰκῆλος τότε νῆα θοῆν ἀνέμοισι πηθήσας ἐλκόμεν ἐς πόντον φόρτον τ' ἐς πάντα τίθεσθαί·</p>	<p>But you, Perses, remember all works in their season but sailing especially. Admire a small ship, but put your freight in a large one; for the greater the lading, the greater will be your piled gain, [645] if only the winds will keep back their harmful gales. If ever you turn your misguided heart to trading and wish to escape from debt and joyless hunger. I will show you the measures of the loud-roaring sea, though I have no skill in sea-faring nor in ships; [650] for never yet have I sailed by ship over the wide sea, but only to Euboea from Aulis where the Achaeans once stayed through much storm when they had gathered a great host from divine Hellas for Troy, the land of fair women. [655] Then I crossed over to Chalcis, to the games of wise Amphidamas where the sons of the great-hearted hero proclaimed and appointed prizes. And there I boast that I gained the victory with a song and carried off a handled tripod which I dedicated to the Muses of Helicon, in the place where they first set me in the way of clear song. [660] Such is all my experience of many-pegged ships; nevertheless I will tell you the will of Zeus who holds the aegis; for the Muses have taught me to sing in marvellous song. Fifty days after the solstice, 1 when the season of wearisome heat is come to an end, [665] is the right time for men to go sailing. Then you will not wreck your ship, nor will the sea destroy the sailors, unless Poseidon the Earth-Shaker be set upon it, or Zeus, the king of the deathless gods, wish to slay them; for the issues of good and evil alike are with them. [670] At that time the winds are steady, and the sea is harmless. Then trust in the winds without care, and haul your swift ship down to the sea and put all the freight on board; but make all haste you can to return home again and do not wait till the time of the new wine and autumn rain and [675] oncoming storms with the fierce gales of Notus who accompanies the heavy autumn rain of Zeus and stirs up the sea and makes the deep dangerous.</p>	<p>Hesiod. The Homeric Hymns and Homeric with an English Translation by Hugh G. Evelyn-White. Works and Days. Cambridge, MA., Harvard University Press; London, William Heinemann Ltd. 1914.</p>	Perseus

Hesíodo	Escudo de Hércules	Aprox. VII	Poema	card 178 verso 206	<p>"ἔσταναν ἰέμενοι πόλεμον καταδύμεναι ἀνδρῶν. @1 Ἐν δὲ Διὸς θυγάτηρ ἀγελείη Τριτογένεια, τῇ ἰκέλη ὡς εἶ τε μάχην ἐθέλουσα κοῦρῆσαι, ἔγχος ἔχουσι' ἐν χειρὶ † χρυσεῖαν τε τρυφάλειαν αἰγίδα τ' ἄμφ' ὤμοις· ἐπὶ δ' ἄχετο φύλοπιν αἰνήν. (200) Ἐν δ' ἦν ἀθανάτων ἱερὸς χορὸς· ἐν δ' ἄρα μέσσοφ ἡμερόεν καθάρϊζε Διὸς καὶ Λητοῦς υἱὸς χρυσεῖη φόρμιγγι· [θεῶν δ' ἔδος ἀγνὸς Ὀλυμπος· ἐν δ' ἀγορῇ, περὶ δ' ὄλβος ἀπειρίτος ἐστεφάνωτο ἀθανάτων ἐν ἀγῶνι·] θεαὶ δ' ἐξήρχον αὐοιδῆς (205) Μοῦσαι Πιερίδες, λιγὴ μελομένης εἰκυῖαι. Ἐν δὲ λιμῆν εὐρομος ἀμαμακέτοιο θαλάσσης κυκλοτερῆς ἐτέτυκτο πανέφθου κασιτέραιοιο κλυζομένω ἱκέλος· [πολλοὶ γε μὲν ἄμ μέσον αὐτοῦ δελφίνες τῇ καὶ τῇ ἐθύνεον ἰχθυόαντες (210) νηχομένοις ἱκέλοι·] δοῖα δ' ἀναφυσιόωντες ἀργυροὶ δελφίνες ἐφοῖβον ἑλλοπας ἰχθῆς. τὸν δ' ὕπο χάλκειοι τρέον ἰχθύες· αὐτὰρ ἐπ' ἄκτῆς ἦστο ἀνήρ ἄλιεύς δεδοκημένος, εἶχε δὲ χερσὶν ἰχθύσιν ἀμφίβληστρον ἀπορρίοντι εὐοκῶς. (215) Ἐν δ' ἦν ἠγκόμου Δανάης τέκος, ἱππῶτα Περσεύς, @1"</p>	<p>And there was the strife of the Lapith spearmen gathered round the prince Caeneus and Dryas and Peirithous, [180] with Hoplesus, Exadius, Phalereus, and Prolochus, Mopsus the son of Ampyce of Titaresia, a scion of Ares, and Theseus, the son of Aegeus, like the deathless gods. These were of silver, and had armor of gold upon their bodies. And the Centaurs were gathered against them on the other side [185] with Petraeus and Asbolus the diviner, Arctus, and Ureus, and black-haired Mimas, and the two sons of Peuceus, Perimedes and Dryalus: these were of silver, and they had pinetrees of gold in their hands, and they were rushing together as though they were alive [190] and striking at one another hand to hand with spears and with pines. And on the shield stood the fleet-footed horses of grim Ares made of gold, and deadly Ares the spoil-winner himself. He held a spear in his hands and was urging on the footmen: he was red with blood as if he were slaying living men, [195] and he stood in his chariot. Beside him stood Fear and Flight, eager to plunge amidst the fighting men. There, too, was the daughter of Zeus, Tritogeneia who drives the spoil.1She was like as if she would array a battle, with a spear in her hand, and a golden helmet, [200] and the aegis about her shoulders. And she was going towards the awful strife. And there was the holy company of the deathless gods: and in the midst the son of Zeus and Leto played sweetly on a golden lyre. There also was the abode of the gods, pure Olympus, and their assembly, and infinite riches were spread around [205] in the gathering of the deathless gods. Also the goddesses, the Muses of Pieria were beginning a song like clear-voiced singers. And on the shield was a harbor with a safe haven from the irresistible sea, made of refined tin wrought in a circle, and it seemed to heave with waves. In the middle of it were [210] many dolphins rushing this way and that, fishing: and they seemed to be swimming. Two dolphins of silver were spouting and devouring the mute fishes. And beneath them fishes of bronze were trembling. And on the shore sat a fisherman watching: in his hands he held [215] a casting net for fish, and seemed as if about to cast it forth.</p>	<p>Hesiod. The Homeric Hymns and Homeric with an English Translation by Hugh G. Evelyn-White. Shield of Heracles. Cambridge, MA.,Harvard University Press; London, William Heinemann Ltd. 1914.</p>	Perseus
Hesíodo	Fragmenta {0020.004 }	VIII-VII a.C.?	Epoepia	Fragment 1 line 2	<p>(1) P. Oxy. 2354, ed. Lobel (n) Nūn δὲ γυναῖκων ἰφύλον ἀείσατε, ἠδουέπειαι (1) Μοῦσαι Ὀλυμπιάδες, κοῦραι Διὸς αἰγιόχοιο, αἰ τὸτ' ἀρισται ἔσαν [μίτρας τ' ἀλλύσαντο [μισγόμεναι θεοῖσιν (5) ζυνοὶ γὰρ τότε δαίτες ἔσαν, ζυνοὶ δὲ θόωκοι @1 ἀθανάτοις τε θεοῖσι καταθνητοῖς τ' ἀνθρώποις. οὐδ' ἄρα ἰσαίονες οἱμ[ἀνέρες ἠδὲ γυναῖκες εἰ[ὀσσόμεν[ο]ι φρ[εσι] γῆρ[ας] (10) οἱ μὲν δηρὸν ε.[.].κ.[ἠῖθ]σοι, τοὺς δ' εἶθ[αρ] ε.[ἀθ]άναται [νε]όττη[τάων ἔσπετε Μ[οῦσαι ὄσσ[αι]ς δὴ παρελ[έξατ' Ὀλύμπιος εὐρύοπα Ζεὺς (15) σ]περμ[α]ίων τα[.].ς τε Π[ο]σειδάω[ν ]ν τ' Ἄρης [.....].η.ντ[1]</p>			
Hesíodo	Fragmenta {0020.004 }	VIII-VII a.C.?	Epoepia	Fragment 1 line 14	<p>(1) P. Oxy. 2354, ed. Lobel (n) Nūn δὲ γυναῖκων ἰφύλον ἀείσατε, ἠδουέπειαι (1) Μοῦσαι Ὀλυμπιάδες, κοῦραι Διὸς αἰγιόχοιο, αἰ τὸτ' ἀρισται ἔσαν [μίτρας τ' ἀλλύσαντο [μισγόμεναι θεοῖσιν (5) ζυνοὶ γὰρ τότε δαίτες ἔσαν, ζυνοὶ δὲ θόωκοι @1 ἀθανάτοις τε θεοῖσι καταθνητοῖς τ' ἀνθρώποις. οὐδ' ἄρα ἰσαίονες οἱμ[ἀνέρες ἠδὲ γυναῖκες εἰ[ὀσσόμεν[ο]ι φρ[εσι] γῆρ[ας] (10) οἱ μὲν δηρὸν ε.[.].κ.[ἠῖθ]σοι, τοὺς δ' εἶθ[αρ] ε.[ἀθ]άναται [νε]όττη[τάων ἔσπετε Μ[οῦσαι ὄσσ[αι]ς δὴ παρελ[έξατ' Ὀλύμπιος εὐρύοπα Ζεὺς (15) σ]περμ[α]ίων τα[.].ς τε Π[ο]σειδάω[ν ]ν τ' Ἄρης [.....].η.ντ[1]</p>			

Hesíodo	Fragmenta {0020.004 }	VIII-VII a.C.?	Epoieia	Fragment 310 line 1	(306) παντοίης σοφίης δεδαηκότα (307) Schol. Hom. δ 231 (i. 196. 3 Dindorf) (n) εἰ μὴ Ἀπόλλων Φοῖβος ὑπέκ θανάτου σάσσαι (1) ἢ αὐτὸς Παιήων, ὅς ἀπάντων φάρμακα οἶδεν @1 (308) Clemens, Protr. 7. 73. 3 (i. 55. 25 Stählin) (n) αὐτὸς γὰρ πάντων βασιλεὺς καὶ κοίρανος ἐστίν (1) ἀθανάτων τέ οἱ οὐ τις ἐρήριστα κράτος ἄλλος (309) Epimerism. alphab. in Hom., Anecd. Ox. i. 148. 23 Cramer (n) δῶρα θεῶν μακάρων πλῆσθαι γθνοί (1) (310) Clemens, Strom. i. 6. 36 (ii. 24. 2 Stählin—Früchtel) (n) Μουσαῖον , αἱ τ' ἄνδρα πολυφραδέοντα τιθεῖσι (1) θέσπιον αὐδήμεντα @1 (313) Ps. Ammonius, De adf. vocab. diff. 354 p. 92 Nickau (s.v. ὄρθρος) (n) πρωὶ μάλ' ἤθεον, @1 (1) (314) Schol. A Hom. Λ 155 (i. 379. 15 Dindorf) (n) τῆλε γὰρ ἀξυλίη κατεπέθετο κήλεα νηῶν (1) (315) Etymol. gen. s.v. λαρόν (Wendel, Schol. in Ap. Rhod. p. 41 adn.) (n) ἴσούκετι δὴ βαίνουσι λαροῖς ποσίν.† (1) (316) Schol. A Hom. Ω 624 (ii. 294 Dindorf) (n) ὄπτισαν μὲν πρῶτα, περιφραδέως δ' ἐρόσαντο. (1) (317) Galenus, De placitis Hippocr. et Plat. i. 265. 7 Müller (=Chrysip- (n1)			
Epigoni	Epigoni (fragmenta) {1351.001}	8/6 B.C.	Epic	Fragment 1 line 1	ΕΠΙΓΟΝΟΙ (1) Νῦν αὐθ' ὀπλοτέρων ἀνδρῶν ἀργόμεθα, Μούσαι (4) ἐκ γὰρ δόρων πολλὰ κάκ' ἀνθρώποισι πέλονται. @1 (6) ὡς οἱ μὲν δαίνυντο βοῶν κρέα, καχένας ἵππων ἐκλιον ἰδρόντας, ἐπεὶ πολέμοιο κορέσθην. (7) θωρήσοντ' ἄρ' ἐπειτα πεπαυμένοι <—□□—□> πύργων δ' ἐξεχέοντο, βοῆ δ' ἄσβεστος ὀρώρει. @1 (8) ἐκ μὲν Ἐριχθονίου ποτιμάστιον ἐσχεθε κούρον Αὐτόλοκον, πολέων κτεάνων σίνην Ἄργεϊ κοῖλοι. @1		TLG	
Arquíloco	Fragmenta {0232.001}	VII a.C	Eleg., Epigr., Iamb.	Fragment 1 line 2	(1) εἰμὶ δ' ἐγὼ θεράπων μὲν Ἐνυαλίῳ ἀνακτος καὶ Μουσαῖον ἐρατὸν δῶρον ἐπιστάμενος, (2) ἐν δορι μὲν μοι μάζα μεμαγμένη, ἐν δορι δ' οἶνος Ἰσμαρικός· πῖνω δ' ἐν δορι κεκλιμένος. (3) οὔτοι πόλλ' ἐπὶ τόξα ταυύσσεται, οὐδὲ θαμναι σφενδόναι, εὐτ' ἂν δὴ μῶλον Ἄρης συναγήη ἐν πεδίοι· ζιφῆον δὲ πολύστονον ἐσσεταί ἐργον· ταύτης γὰρ κείνοι δάμονες εἰσι μάχη δεσπότηι Εὐβοίης δουρικλυτοί. (5) (4) .(.) .(.)[φρα[Ξενοι[Ξεπνον δ' οὐ[οὐτ' ἐμοὶ ὠσαῖ[(5) ἀλλ' ἄγε σὺν κῶθωνι θοῆς διὰ σέλματα νηὸς φοῖτα καὶ κοῖλων πόματ' ἀφελκε κάδων, ἄγρει δ' οἶνον ἔρυθρόν ἀπὸ τρυγός· οὐδὲ γὰρ ἡμεῖς νηφέμεν ἐν φυλακῆι τῆιδε δυνησόμεθα. (5) ἀσπίδι μὲν Σαίων τις ἀγάλλεται, ἦν παρὰ θάμνῳ, ἔντος ἀμώμητον, κάλλιπον οὐκ ἐθέλων·	E eu, servidor do Senhor da Batalha[2], sou também versado no amável dom das Musas .	Ribeiro Jr., W.A. Arquíloco / Seleção de fragmentos. Portal Graecia Antiqua, São Carlos. URL: greciantiga.org/arquivo.asp?num=0285 . Consulta: 28/07/2020.	TLG
Arquíloco	Fragmenta {0232.001}	VII a.C	Eleg., Epigr., Iamb.	Fragment 328 line 17	τοιγὰρ κειρῶσα μαγλὰς ἄρδιον ἐρρέτω (15) πασχητιάντων εὐρυπρόκτων σὺν γένει ἡμῖν δὲ Μουσαῖον καὶ βίου σάφρονος μέλοιο φρέαρ τε, τοῦτο γινώσκουσ', ὅτι ἡδ' ἐστὶ τέρψις, ἡδ' ἀκίβδηλος χαρά, ἡδ' ἠδονὴ πέφυκε, μὴ συνειδέναι (20) αἰσχρὰ ποθ' ἠδυνθεῖσιν αὐτοῖς ἠδονῆι.⊗ (329) ὡς δ' ἂν σε θωῖῃ λάβοι. (330) βίος δ' ἀπράγιον τοῖς γέρουσι συμφέρει, μάλιστα δ' εἰ τύχῳιεν ἀπλοῖ τοῖς τρόποις ἢ μακκοῶν μέλλοιεν ἢ ληρεῖν ὄλωσ, ὄπερ γερόντων ἐστίν.	Musas (noun pl fem gen)		TLG

					<p>“ νῦν δὲ τὸ μὲν Τελχίνες ἐπιτρόζουσιν ἀεικέες νῆδες οἱ Μούσης οὐκ ἐγένοντο φίλοι, εἶνεκεν οὐχ ἔν ἀεισμα διηνεκές, ἡ βασιλῆας κλήσας, ἐν πολλαῖς ἦνυσα χιλιάσιν, 5ῆ ἀρχαίους ἦρωας, ἔπος δ’ ἐπὶ τυτθὸν ἐλίσσω παῖς ἄτε: τὸν δ’ ἐτέον ἡ δεκάς οὐκ ὀλίγη. φημί δὲ καὶ Τελχῖσιν ἐγὼ τόδε: “φῦλον αἰῶρι, μόνον ἐὼν τῆκεν ἦπαρ ἐπιστάμενον, ἦν, ἔξοιδ’ ἄρ’ ἐάνολιγόστιχος: ἀλλὰ καθέλκει 10δρῶν πολὺ τὴν μακρὴν ὄμπνια Θεσμοφόρος, τοῖν δὲ δυοῖν Μίμνερμος ὅτι γλυκύς αἰ κατὰ λεπτόν ὄδε μὲν, ἡ μεγάλη δ’ οὐκ ἐδίδαξε γυνή ... ”</p> <p>Callim. Aitia Ox. Pap. 2079</p>	<p>“But now [ignorant] backbiters7 who are no friends of the Muse murmur [unseemly] against me because I have not wrought [in honour] either of kings or of [ancient] heroes a single unbroken poem in many thousands of lines, but make one little scroll of verse [as a child might do], though the tens of my years are not few. To the backbiters I say this: ‘You ignorant tribe, whose only skill lies in shrivelling your own hearts, I know well, look you, that I am one of few lines; yet the bountiful Corn-Goddess far surpasses8 the tall oak; and of the two Books of Mimmermus9 it is his short ‘pieces’ that have told us how sweet he is, not the great tall one.10</p> <p>”</p> <p>Callimachus Causes:</p>		PERSEUS
				<p>““ Ναννοῦς καὶ Λύδης ἐπίχει δύο, καὶ φιλεράστου Μίμνερμου, καὶ τοῦ σώφρονος Αντιμάχου: συγκέρασον τὸν πέμπτον ἐμοῦ, τὸν δ’ ἕκτον ἐκάστου, Ἡλιόδωρ’, εἶπας, ὅστις ἐρῶν ἐτιχεν: ἔβδομον Ἡσίοδου, τὸν δ’ ὄγδοον εἶπον Ὀμήρου, τὸν δ’ ἔνατον Μουσῶν, μνημοσύνης δέκατον. μεστόν ὑπὲρ χεῖλους πίομαι, Κύπρι: τᾶλλα δ’ ἐρωτος νήφοντ’ οἰνωθέντ’ οὐχὶ λίην μ’ ἄραρεν. ”3” Poseidippus ap. Anth. Pal. 12. 168</p>	<p>“Pour thou two ladles as of Nanno and Lyda, one as of the lover's friend Mimmermus, and one as of the discreet Antimachus; with the fifth mix in of myself, and let the sixth, Heliodorus, stand for each and all that ever loved; the seventh call Hesiod's, and the eighth Homer's, the ninth the Muses', and the tenth Memory's. I shall have an overflowing cup to drink, Cypris; the rest of love pleases me but little, drunk or sober.” Poseidippus</p>		PERSEUS	
MIMNERMO	MIMNERMUS Eleg. Fragmenta {0255.003}	7 B.C.	Elegia	Volume-Jacoby#-F 3b,578,F fragment 5 line 3	(5) PAUSAN. 9, 29, 4: Μίμνερμος (F 13 Bgk) δὲ ἐλεγεία ἐς τὴν μάχην ποιήσας τὴν Συμυρναίων πρὸς Γύγην τε καὶ Λυδοῦς, φησὶν ἐν τῷ προομίῳ θυγατέρας Οὐρανοῦ τὰς ἀρχαιότερας Μούσας , τοῦτων δὲ ἄλλας νεωτέρας εἶναι Διὸς παῖδας.		TLG	
Álcman	Fragmenta {0291.001}	7 B.C.	Lírica	Fragmento 3		<p>Musas do Olimpo, o meu espírito com o desejo de um canto novo enchei! Quero ouvir a voz virginal a entoar até o céu a bela melodia!</p> <p>... sobre as minhas pálpebras espalhará o doce sono</p> <p>... depressa agitarei os louros cabelos.</p> <p>... Com desejo que deslassa os membros, ela lança-me um olhar mais derretedor que o sono ou a morte. A doçura dela não é em vão.</p> <p>Astimelusa não me responde, mas de grinalda na mão, como uma estrela cintilante no céu fulgente, ou ramo de ouro ou macia penugem...</p> <p>... Quem me dera que ela me pegasse pela mão! Depressa eu me tornaria suplicante dela.</p>	<p>LOURENÇO, F. (org.) Poesia Grega de Álcman a Teócrito. Livraria Cotovia. 2006.</p>	Blog primeiros escritos

Álcman	Fragmenta {0291.001}	7 B.C.	Lírica	Fragment 5 subfragment 2coll line 22	(2c01) . . . [. . .] .ου[(1) [. . .] .ν ούδ.[[. . .] παρασταθεΐσαν [. . .] τὴν Ἀφροδίτην Θέ- ων [. . .] καὶ Τ]υραννίων ἀναγ- (5) νόσκου[σι χρυσῶ] κατὰ γενικὴν, ἴν' ἦι- οὔδ' εἰς [σε μέμ]ψεται πλησίον χρυσοῦ στᾶσαν οὐ[δέ] ἐ[ξελ]έγει σε χρυσός, ἀλλὰ]δίοισις αὐτόν. οὐ γάρ πολυλήμων Κά- λα]σος ἀνὴρ πεδ' ἀνδρῶν οὐ[δ'] ἄγριος· ἐ[κ (10) τοῦ ἐναντίου τὸ ἐναντίον. οὐκ ἔστι πολυλή- μων ὁ Κάλαισο[ς ἀ]λλ' εὐδαίμων οὐδ' ἄγριος ἀλλὰ ἡμερος, νῦν δ' ἴομεν τὸ δαίμονος ἔω(ς) τοῦ πα[ιδῶν] ἀρίστην· Λεωτυχίδας Λ]ακεδα[μονί]ων βασιλεύς, ἄδελφον δέ (15) [. . .] θ]υγάτηρ ἢ Τιμασμβρότα [. . .] .αι τινος, φῦν δ' ἔρικεν [. . .] παῖδι ξανθῷ Πολυδώ[ρ]ω [. . .] [. . .] Λεωτυχίδα υἱός ἐστι τοῦ @1 Λακεδαμονίων] βασιλέ[ω]ς· [το]δ' Εὐρυκ[ρ]ά- (20) τους υἱός Πολύδ]ωρος καὶ Τιμ[ασμ]βρότα θ]υγά]τηρ, σὲ Μῶ]σμ λίσσομαι π[αντ]ῶν μά- φ]λιστα[· τὰς Μο]ύσας ὕπερ .[. .] .ατρος τῆς τ[. . .] ντιδων φυλ[ῆ]ς, ὁ δὲ χ]ορός (ἔστι) Δύμα[ῖναι, ὦν πά]τρα Δυμά[νε]ς, ἐν δ]᾽ ἐ ταύ- (25) τη τῆ ὠδ[ῆ] Ἀλ]κμάν φυσ[ιολο]γ(εῖ)· ἐ]κθη- σ[ό]μεθα δὲ [τὰ δ]οκοῦντα ἠ[μῖν μ]ετὰ τὰς τῶν λουπῶ[ν πε]ίρας· Γῆ[ς μὲν] Μούσα[ς]			TLG
Álcman	Fragmenta {0291.001}	7 B.C.	Lírica	Fragment 5 subfragment 2coll line 23	[. . .] παῖδι ξανθῷ Πολυδώ[ρ]ω [. . .] [. . .] Λεωτυχίδα υἱός ἐστι τοῦ @1 Λακεδαμονίων] βασιλέ[ω]ς· [το]δ' Εὐρυκ[ρ]ά- (20) τους υἱός Πολύδ]ωρος καὶ Τιμ[ασμ]βρότα θ]υγά]τηρ, σὲ Μῶ]σμ λίσσομαι π[αντ]ῶν μά-λιστα[· τὰς Μο]ύσας ὕπερ .[. .] .ατρος τῆς τ[. . .] ντιδων φυλ[ῆ]ς, ὁ δὲ χ]ορός (ἔστι) Δύμα[ῖναι, ὦν πά]τρα Δυμά[νε]ς, ἐν δ]᾽ ἐ ταύ- (25) τη τῆ ὠδ[ῆ] Ἀλ]κμάν φυσ[ιολο]γ(εῖ)· ἐ]κθη- σ[ό]μεθα δὲ [τὰ δ]οκοῦντα ἠ[μῖν μ]ετὰ τὰς τῶν λουπῶ[ν πε]ίρας· Γῆ[ς μὲν] Μούσα[ς]			TLG
Álcman	Fragmenta {0291.001}	7 B.C.	Lírica	Fragment 5 subfragment 2coll line 28	{2φ}2λιστα[· τὰς Μο]ύσας ὕπερ .[. .] .ατρος τῆς τ[. . .] ντιδων φυλ[ῆ]ς, ὁ δὲ χ]ορός (ἔστι) Δύμα[ῖναι, ὦν πά]τρα Δυμά[νε]ς, ἐν δ]᾽ ἐ ταύ- (25) τη τῆ ὠδ[ῆ] Ἀλ]κμάν φυσ[ιολο]γ(εῖ)· ἐ]κθη- σ[ό]μεθα δὲ [τὰ δ]οκοῦντα ἠ[μῖν μ]ετὰ τὰς τῶν λουπῶ[ν πε]ίρας· Γῆ[ς μὲν] Μούσα[ς] θυγατέρας ὡς Μῆμνερμ[ι]ος .[. .] .τας ἐγ[ε]ν[ε]αλόγησε @1 (2c02)ν.[(1) πάντων ...[τις ἐκ δὲ τῶ π[. . .] τέ-			TLG
Álcman	Fragmenta {0291.001}	VII a.C	Lírica	Fragment 8 subfragment 1 line 9	8. (1) . . . ἀν- (0) δροδάμα[(1) Φοίβη κα[ὶ] Πάριρα ται ἀπολλ[λ] στροφε τον[σὺλληπτικ[(5) θεῶν [. . .] .[φ . . .] [. . .] ὦν γ.[Τ]υρ]δαριδο[ί]τις ἐκ τῶν [. . .] Μώ]σαι Μ[ν]αμοσύνα μ[. . .] γεισαπ[. . .] .σε γέννατο [. . .] (10) ...μα[. . .] ρθνα.ισι τερετ.[E.M. 589. 47, Apoll. Synt. I. 4, Erotian 99. 2 (Alkman en a melón), Prisc. Metr. Ter. 2. 428 Keil (Alcman in primo), Him. Or. 5. 3	TLG	

Álcman	Fragmenta {0291.001}	VII a.C	Lírica	Fragment 14 subfragment a line 1	t14-15.(1) Μελῶν α 14. (a) Μῶσ' ἄγε Μῶσα λίγη πολυμμελὲς αἰὲν αἰοῖδὲ μέλος νεοχμὸν ἄρχε παρσένοις ἀείδων (3) (b) καὶ ναὸς ἀγνὸς εὐπύργω Σεράπνας (c) χέρρονδε κωφὸν ἐν φύκεσαι πίτνει	Hither, Muse , sweet clear Muse of the many tunes and everlasting song, and being a new lay for maids to sing (TALVEZ)		TLG
Álcman	Fragmenta {0291.001}	VII a.C	Lírica	Fragment 14 subfragment a line 1	t14-15.(1) Μελῶν α 14. (a) Μῶσ' ἄγε Μῶσα λίγη πολυμμελὲς αἰὲν αἰοῖδὲ μέλος νεοχμὸν ἄρχε παρσένοις ἀείδων (3) (b) καὶ ναὸς ἀγνὸς εὐπύργω Σεράπνας (c) χέρρονδε κωφὸν ἐν φύκεσαι πίτνει	Hither, Muse, sweet clear Muse of the many tunes and everlasting song, and being a new lay for maids to sing (TALVEZ)		TLG
Álcman	Fragmenta {0291.001}	VII a.C	Lírica	Fragment 27 subfragment 1 line 1	t21-157.(1) INCERTI LOCI 26. (1) οὐ μ' ἔτι, παρσενικαὶ μελιγάρυες ἰαρόφωνοι, γυῖα φέρην δύναται· βάλε δὴ βάλε κηρύλος εἶην, ὅς τ' ἐπὶ κύματος ἄνθος ἄμ' ἀλκυόνεσαι ποτήται νηδεὲς ἦτορ ἔχων, ἀλιπόφυρος ἰαρός ὄρνις. 27. (1) Μῶσ' ἄγε Καλλιόπα θυγάτηρ Διὸς ἄρχ' ἐρατῶν ρεπέων, ἐπὶ δ' ἴμερον ὕμνοι καὶ χαρίεντα τίθη χορόν. 28. (1) Μῶσα Διὸς θυγάτηρ λίγ' αἰέσομαι ὠρανίαφι, 29. (1) ἐγὼν δ' αἰέσομαι ἐκ Διὸς ἀρχομένα 30. (1) ἃ Μῶσα κέκλαγ' ἃ λίγη Σηρήν 31. (1) τὰν Μῶσαν καταυσεῖς 32. (1) φύλόψυλος	Come, Muse Calliopè , daughter of Zeus, begin thy lovely lines, and make a hymn to our liking and a dance that shall please		TLG
Álcman	Fragmenta {0291.001}	VII a.C	Lírica	Fragment 27 subfragment 1 line 1	26. (1) οὐ μ' ἔτι, παρσενικαὶ μελιγάρυες ἰαρόφωνοι, γυῖα φέρην δύναται· βάλε δὴ βάλε κηρύλος εἶην, ὅς τ' ἐπὶ κύματος ἄνθος ἄμ' ἀλκυόνεσαι ποτήται νηδεὲς ἦτορ ἔχων, ἀλιπόφυρος ἰαρός ὄρνις. 27. (1) Μῶσ' ἄγε Καλλιόπα θυγάτηρ Διὸς ἄρχ' ἐρατῶν ρεπέων, ἐπὶ δ' ἴμερον ὕμνοι καὶ χαρίεντα τίθη χορόν. 28. (1) Μῶσα Διὸς θυγάτηρ λίγ' αἰέσομαι ὠρανίαφι, 29. (1) ἐγὼν δ' αἰέσομαι ἐκ Διὸς ἀρχομένα 30. (1) ἃ Μῶσα κέκλαγ' ἃ λίγη Σηρήν 31. (1) τὰν Μῶσαν καταυσεῖς 32. (1) φύλόψυλος 34. (1) αἴτιας	Come, Muse Calliopè, daughter of Zeus, begin thy lovely lines, and make a hymn to our liking and a dance that shall please. [Conduz, Musa Calíope, filha de Zeus, o principio desse canto amoroso, com um hino sagrado e graciosa dança dispostos.]	Max. Plan. 5. 510 Walz, Ars. 360, Paroem. 2. 540, Heph. 44 and Sch. (fonte https://www.theoi.com/Text/LyraGraeca1B.html#53)	TLG
Álcman	Fragmenta {0291.001}	VII a.C	Lírica	Fragment 28 subfragment 1 line 1	t21-157.(1) INCERTI LOCI 26. (1) οὐ μ' ἔτι, παρσενικαὶ μελιγάρυες ἰαρόφωνοι, γυῖα φέρην δύναται· βάλε δὴ βάλε κηρύλος εἶην, ὅς τ' ἐπὶ κύματος ἄνθος ἄμ' ἀλκυόνεσαι ποτήται νηδεὲς ἦτορ ἔχων, ἀλιπόφυρος ἰαρός ὄρνις. 27. (1) Μῶσ' ἄγε Καλλιόπα θυγάτηρ Διὸς ἄρχ' ἐρατῶν ρεπέων, ἐπὶ δ' ἴμερον ὕμνοι καὶ χαρίεντα τίθη χορόν. 28. (1) Μῶσα Διὸς θυγάτηρ λίγ' αἰέσομαι ὠρανίαφι, 29. (1) ἐγὼν δ' αἰέσομαι ἐκ Διὸς ἀρχομένα 30. (1) ἃ Μῶσα κέκλαγ' ἃ λίγη Σηρήν 31. (1) τὰν Μῶσαν καταυσεῖς 32. (1) φύλόψυλος	Muse , daughter of Zeus, heavenly Muse , sweet and clear will I sing; (TALVEZ)	Sch. II. 2. 233, Apoll. Adv. 165. 7, Cram. A.O. 1. 293. 23 (fonte https://www.theoi.com/Text/LyraGraeca1B.html#53)	TLG
Álcman	Fragmenta {0291.001}	VII a.C	Lírica	Fragment 30 subfragment 1 line 1	t21-157.(1) INCERTI LOCI 26. (1) οὐ μ' ἔτι, παρσενικαὶ μελιγάρυες ἰαρόφωνοι, γυῖα φέρην δύναται· βάλε δὴ βάλε κηρύλος εἶην, ὅς τ' ἐπὶ κύματος ἄνθος ἄμ' ἀλκυόνεσαι ποτήται νηδεὲς ἦτορ ἔχων, ἀλιπόφυρος ἰαρός ὄρνις. 27. (1) Μῶσ' ἄγε Καλλιόπα θυγάτηρ Διὸς ἄρχ' ἐρατῶν ρεπέων, ἐπὶ δ' ἴμερον ὕμνοι καὶ χαρίεντα τίθη χορόν. 28. (1) Μῶσα Διὸς θυγάτηρ λίγ' αἰέσομαι ὠρανίαφι, 29. (1) ἐγὼν δ' αἰέσομαι ἐκ Διὸς ἀρχομένα 30. (1) ἃ Μῶσα κέκλαγ' ἃ λίγη Σηρήν 31. (1) τὰν Μῶσαν καταυσεῖς 32. (1) φύλόψυλος	The Muse crieth aloud, that Siren clear and sweet. But I had no need, it seems, to invoke her aid, seeing that you yourselves, you maidens, have inspired me with so loud a voice.	https://www.theoi.com/Text/LyraGraeca1B.html	TLG

Álcman	Fragmenta {0291.001}	VII a.C	Lírica	Fragment 27 subfragment 1 line 1	<p>t21-157.(1) INCERTI LOCI</p> <p>26. (1) οὐ μ' ἔτι, παρσενικαὶ μελιγάρυες ἰαρόφονοι, γυῖα φέρην δύναται· βάλε δὴ βάλε κηρύλος εἶην, ὄς τ' ἐπὶ κύματος ἄνθος ἄμι' ἀλκυόνεσσι ποτῆται νηδεὺς ἦτορ ἔχων, ἀλιπόρφυρος ἰαρός ὄρνις.</p> <p>27. (1) Μῶσ' ἄγε Καλλιόπα θύγατερ Διός ἄρχ' ἐρατῶν ρεπέων, ἐπὶ δ' ἴμερον ἕμνοι καὶ χαρίεντα τίθη χορόν.</p> <p>28. (1) Μῶσα Διὸς θύγατερ λίγ' αἰείσομαι ὠρανίαφι, 29. (1) ἐγὼν δ' αἰείσομαι ἐκ Διὸς ἀρχομένα</p> <p>30. (1) ἃ Μῶσα κέκλαγ' ἃ λίγη Σηρήν 31. (1) τὰν Μῶσαν καταυσεῖς 32. (1) φιλόψυλος</p>			TLG
Álcman	Fragmenta {0291.001}	VII a.C	Lírica	Fragment 31 subfragment 1 line 1	<p>27. (1) Μῶσ' ἄγε Καλλιόπα θύγατερ Διός ἄρχ' ἐρατῶν ρεπέων, ἐπὶ δ' ἴμερον ἕμνοι καὶ χαρίεντα τίθη χορόν.</p> <p>28. (1) Μῶσα Διὸς θύγατερ λίγ' αἰείσομαι ὠρανίαφι, 29. (1) ἐγὼν δ' αἰείσομαι ἐκ Διὸς ἀρχομένα</p> <p>30. (1) ἃ Μῶσα κέκλαγ' ἃ λίγη Σηρήν 31. (1) τὰν Μῶσαν καταυσεῖς 32. (1) φιλόψυλος 34. (1) αἰτίας 35. (1) κάλλα μελισσομένα 36. (1) ὡς ἄμες τὸ καλὸν μελίσκον 37. (a) αἰ γὰρ ἄμιν τούτων μέλοι, (b) ἄμιν δ' ὑπαυλησεῖ μέλος,</p>	The Muse crieth aloud, that Siren clear and sweet. But I had no need, it seems, to invoke her aid, seeing that you yourselves, you maidens, have inspired me with so loud a voice.		TLG
Álcman	Fragmenta {0291.001}	VII a.C	Lírica	Fragment 46 subfragment 1 line 1	<p>41. (1) ἔρπει γὰρ ἄντα τὸ σιδάρω τὸ καλῶς κίθαρίσδην, 42. (1) νέκταρ ἐδμεναι 43. (1) οὐ γὰρ ἐγὼνγα ράνασσα Διὸς θύγατερ, 45. (1) ράδοι Διὸς δόμοι χορὸς ἄμος καὶ τοί, ράναξ 46. (1) ρέκατον μὲν Διὸς υἱὸν τάδε Μῶσαι κροκόπεπλοι 47. (1) ἦρα τὸν Φοῖβον ὄνειρον εἶδον 48. (1) ἐμὲ Λατοῖδα τέο ἴδ' ἄχοσχορονῆ 49. (1) πρόσθ' Ἀπόλλωνος Λυκίῳ 50. (a) περισσόν· αἰ γὰρ Ἀπόλλων ὁ Λύκης (b) Ἰνώ σαλασσομέδοισ' ἄν ἀπὸ μασδῶν</p>			TLG
Álcman	Fragmenta {0291.001}	VII a.C	Lírica	Fragment 59 subfragment b line 1	<p>57. (1) οἷα Διὸς θυγάτηρ Ἴερσα τράφει καὶ Σελάνας</p> <p>58. (1) Ἀφροδίτα μὲν οὐκ ἔστι, μάργος δ' Ἴερος οἷα <παῖς> παῖσδει, ἄκρ' ἐπ' ἄνθη καθαίνων, ἃ μὴ μοι θίγης, τὸ κυπαρίσκω.</p> <p>59. (a) Ἴερος με δηῆτε Κύπριδος ρέκατι γλυκὺς κατεῖβον καρδίαν ἰαίνει.</p> <p>(b) τοῦτο ραδειῶν ἔδειξε Μοσῶν δῶρον μάκαιρα παρσένων ἃ ξανθὰ Μεγαλοστράτα.</p> <p>60. (1) καὶ τιν εὐχομαι φέροισα τόνδ' ἔλιγρῶσω πυλεῶνα κῆρατὸ κυπαίρω.</p> <p>63. (1) Ναῖδες τε Λαμπάδες τε Θυιάδες τε,</p>			TLG
Sólon	Nomograph. et Poeta Fragmenta {0263.001}	VII – VI a.C	Nomograph. et Poeta	Fragment 13 line 2	<p>ἐς γὰρ γλῶσσαν ὄρατε καὶ εἰς ἔπι αἰμόλου ἀνδρός, εἰς ἔργον δ' οὐδὲν γιγνόμενον βλέπετε.</p> <p>(12) ἐξ ἀνέμων δὲ θάλασσα ταρασσεται· ἦν δέ τις αὐτῆν μὴ κινή, πάντων ἐστὶ δικαιοσύνη.</p> <p>(13)⊗</p> <p>Μνημοσύνης καὶ Ζηνὸς Ὀλυμπίου ἀγαθὰ τέκνα, Μοῦσαι Πιερίδες, κλυτὲ μοι εὐχομένωι· ὄλβον μοι πρὸς θεῶν μακάρων δοτε, καὶ πρὸς ἀπάντων ἀνθρώπων αἰεὶ δόξαν ἔχειν ἀγαθήν· εἶναι δὲ γλυκὺν ὄδε φίλοις, ἐχθροῖσι δὲ πικρὸν, (5) τοῖσι μὲν αἰδοῖον, τοῖσι δὲ δεινὸν ἰδεῖν. χρήματα δ' ἱμεῖρω μὲν ἔχειν, ἀδίκως δὲ πεπᾶσθαι</p>	<p>Shining children of Memory and of Olympian Zeus, Pierian Muses, hear me as I pray. Grant me prosperity at the hands of the blessed gods, and always a good reputation at the hands of men; and so to be sweet to friends and bitter to enemies, an object of reverence to the former, but to the latter terrible to look upon.</p>	trans. by Anhalt 1993:12	TLG

Sólon	Nomograph. et Poeta Fragmenta {0263.001}	VII – VI a.C	Nomograph. et Poeta	Fragment 13 line 51	<p>σπεύδει δ' ἄλλοθεν ἄλλος· ὁ μὲν κατὰ πόντον ἀλάται ἐν νηυσὶν χρήζων οἰκαδε κέρδος ἄγειν ἰχθυόεντ' ἀνέμοισι φορεόμενος ἀργαλέοισιν, (45)</p> <p>φειδωλὴν ψυχῆς σὺδεμίαν θέμενος· ἄλλος γῆν τέμνων πολυδένδρεον εἰς ἐνιαυτὸν λατρεύει, τοῖσιν καμπόλλ' ἄροτρα μέλει· ἄλλος Ἀθηναίης τε καὶ Ἱφραίστου πολυτέχνεω ἔργα δασεῖς χειροῖν ξυλλέγεται βίσιον, (50)</p> <p>ἄλλος Ὀλυμπιάδων Μουσέων πάρα δῶρα διδάχθει, ἴμερτῆς σοφίης μέτρον ἐπιστάμενος· ἄλλον μάντιν ἔθηκεν ἀναξ ἐκάεργος Ἀπόλλων, ἔγνω δ' ἀνδρὶ κακὸν τηλόθεν ἐρχόμενον, ὧι συνομαρτήσασι θεοί· τὰ δὲ μόρσιμα πάντως (55)</p> <p>οὔτε τις οἰωνὸς ῥύσεται οὐθ' ἱερά· ἄλλοι Παιῶνος πολυφαρμάκου ἔργον ἔχοντες ἰητροί· καὶ τοῖς οὐδὲν ἔπεστι τέλος· πολλὰκι δ' ἐξ ὀλίγης ὀδύνης μέγα γίγνεται ἄλγος, κοῦκ ἂν τις λύσσαιτ' ἤπια φάρμακα δούς· (60)</p>			TLG
Sólon	Nomograph. et Poeta Fragmenta {0263.001}	VII – VI a.C	Nomograph. et Poeta	Fragment 26 line 2	<p>(25) ἐσθ' ἤβης ἐρατοῖσιν ἐπ' ἀνθεσι παιδοφιλήση, μηρὸν ἰμείρων καὶ γλυκεροῦ στόματος.</p> <p>(26) ἔργα δὲ Κυπρογενεὸς νῦν μοι φίλα καὶ Διονύσου καὶ Μουσέων, ἃ τίθησ' ἀνδράσιν εὐφροσύνας,</p> <p>(27) παῖς μὲν ἄνηβος ἐὼν ἐτι νήπιος ἔρκος ὀδόντων φύσας ἐκβάλλει πρῶτον ἐν ἔπτ' ἔτεσιν.</p> <p>τοὺς δ' ἐτέρους ὅτε δῆ τελέση θεὸς ἔπτ' ἐνιαυτούς, ἤβης ἴδὲ φάνειτ' σήματα γεννομένης.</p> <p>τῆι τρίτῃ δὲ γένειον ἀεζομένον ἐτι γυῖων (5)</p> <p>λαχνοῦτα, χροτῆς ἄνθος ἀμειβομένης.</p> <p>τῆι δὲ τετάρτῃ πᾶς τις ἐν ἐβδόμαδι μέγ' ἄριστος ἰσχύον, ἦι τ' ἀνδρες πείρατ' ἔχουσι ἀρετῆς.</p> <p>πέμπτη δ' ὄριον ἄνδρα γάμου μεμνημένον εἶναι καὶ παιδῶν ζητεῖν εἰσοπίσω γενετῆν. (10)</p>			TLG
[HOMERUS]	<u>Margites (fragmenta)</u> {0253.001}	VII – VI a.C	Ἐπίκο	Fragment 1 line 2	<p>(1) ἦλθέ τις ἐξ Κολοφῶνα γέρον καὶ θεῖος αἰοῖδος, Μουσέων θεράπων καὶ ἐκτιβόλου Ἀπόλλωνος, φῶλης ἔχων ἐν χερσὶν εὐφθογγὸν λύρην.</p> <p>(2) τὸν δ' οὐτ' ἄρ σκαπτῆρα θεοὶ θέσαν οὐτ' ἄροτῆρα οὐτ' ἄλλως τι σοφόν· πάσης δ' ἡμάρτανε τέχνης.</p> <p>(3) πόλλ' ἠπίστατο ἔργα, κακῶς δ' ἠπίστατο πάντα.</p> <p>(4b) πόλλ' οἶδ' ἀλώπηξ, ἀλλ' ἐχίνος ἐν μέγα.</p> <p>(7) []·στιν[. χ]εῖρι δὲ μακρῆι [] τεύχεα, [κ]αὶ ῥα ἔλασσε [] ἐν π[ό]νοι[σι]ν εἶχετο []·ν· ἐν δὲ [τ] ἦι ἀμιδί [] ἐξέλειν δ' ἀμήχανον (5) [] κ αὶ ῥ' ἐνόμειξεν ταχύ [] κ ...]ην ἐφράσσατο μῆτι ν [] ἀνόρουσε]λιπὸν ἄπο δέμνια [θερμά [ὠ]ῖξε]θύρας, ἐκ δ' ἔδραμεν ἔξω [] [] φον διὰ νύκτα μέλα ιαν (10) [] ῥύσειε δὲ χεῖρα ς [] δι ὰ νύκτα μέλαι ιν[αν []]μενουδε φαγιφ]</p>			TLG

Safo	Fragmenta {0009.001}	7-6 B.C.	Poesia lírica	Fragment 103 line 8	<p>πόθοι δάμεισα παῖδος βραδίναν δι' Ἀφροδίταν (103) ΣΑΠΦΟΥΣ ΜΕΛΩΝ Η? (103) ... [] φ[(1) []σαν ἐν τῷ . []δὲ (δέκα) κ(αι) ἐκάστης ὁ (πρῶτος) [εν τὸ γὰρ ἐννεπέ]η προβ[[ατε τὰν εὐποδα νόμφαν [(5) []τα παῖδα Κρονιόδα τὰν ἰόκ[ολ]ον [[ς ὄργαν θεμένα τὰν ἰόκ[ολ]πος α[[] ἄγναι Χάριτες Πιέριδ[ς τε] Μοῖσαι [] ὀ]πποτ' αἰοῖσαι φρέν[αν. []σαιοῖσαι λιγύραν [αἰ]δαν (10) [γά]μβρον, ἄσαροι γὰρ ὑμάλικ[[]σε φόβασαι θεμένα λύρα . []η χρυσοπέδ[υλ-<λ>ο]ς Αἴως [[] στή[ου] ρ[λ]] [] μετὰ τὴν πρότην [(15) [] φέρονται ἐπιγεγρα[[] ἐπιθ[α]λάμια []υβλίου καὶ βέλτιο[ν]</p>	<p>] . ο[]a no .[] . e dez [livros] e cada um com a primeira [linha] . pois ao falar pa[.]a pro[] . e de pés belos a noiva [] . deixou sua paixão essa vi[ole]ta [] .]as vêm Piérid[des] vêm Mu[sas] e puras Graças] . [. q]uando a canção che[...] ment[eu]escutou logo seu [can]to claro no]ivo e seus mais desprezíveis[ca]chos, e então deixa sua lira . [] .. a auricalqad[a] Aurora [</p>	Safo. Fragmentos completos. Trad. Guilherme G. Flores, 2020	TLG
Safo	<u>Fragmenta</u> {0009.001}	VII-VI a.C.	Lírica	Fragment 124 line 1 (Procurar tradução)	<p>(118-213) INCERTI LIBRI (118) ἀγ[ι] † † γέλυ δια † † φονάεσσα † † φονάεσσα † † (119) αἰμυτόβιον στάλασσον (120) ἀλλά τις οὐκ ἔμμι παλιγκότων ὄργαν, ἀλλ' ἀβάκην τὰν φρέν' ἔχω ... (121) ἀλλ' ἔων φίλος ἄμμι λέχος ἄρνυσο νεώτερον· οὐ γὰρ τλάσομ' ἔγω συνοί- κην ἔοισα γεραιτέρα ... (122) ἄνθε' ἀμέργοισαν παῖδ' ἄγαν ἀπάλαν (123) ἀρτίως μὲν ἄ χρυσοπέδ[υλλος] Αἴως (124) αὐτα δὲ σὺ Καλλιόπα (125) †αυταόρα† ἔστεφαναπλόκη (126) δαύοις ἀπάλας ἐτάρας ἐν στήθεσιν (127) δεῦρο δὴν[τε] Μοῖσαι χρῦσιον λίποισαι ... (128) δευτέ νυν ἄβραι Χάριτες καλλικόμοι τε Μοῖσαι (129) ἔμεθεν δ' ἐχησθα λάθαν ... ἦ τιν' ἄλλον ἀνθρώπων ἔμεθεν φίλησθα ... (130) Ἔρος δὴντέ μ' ὁ λυσιμέλης δόνει, γλυκύπικρον ἀμάχανον ὄρπετον (131) Ἄτθι, σοὶ δ' ἔμεθεν μὲν ἀπήχθετο φροντισθην, ἐπὶ δ' Ἀνδρομέδαν πόται</p>	Calfope mesmo você	Safo. Fragmentos completos. Trad. Guilherme G. Flores, 2020	TLG
Safo	Fragmenta {0009.001}	7-6 B.C.	Poesia lírica	Fragment 127 line 1	<p>ὄργαν, ἀλλ' ἀβάκην τὰν φρέν' ἔχω ... (121) ἀλλ' ἔων φίλος ἄμμι λέχος ἄρνυσο νεώτερον· οὐ γὰρ τλάσομ' ἔγω συνοί- κην ἔοισα γεραιτέρα ... (122) ἄνθε' ἀμέργοισαν παῖδ' ἄγαν ἀπάλαν (123) ἀρτίως μὲν ἄ χρυσοπέδ[υλλος] Αἴως (124) αὐτα δὲ σὺ Καλλιόπα (125) †αυταόρα† ἔστεφαναπλόκη (126) δαύοις ἀπάλας ἐτάρας ἐν στήθεσιν (127) δεῦρο δὴν[τε] Μοῖσαι χρῦσιον λίποισαι ... (128) δευτέ νυν ἄβραι Χάριτες καλλικόμοι τε Μοῖσαι (129) ἔμεθεν δ' ἐχησθα λάθαν ... ἦ τιν' ἄλλον ἀνθρώπων ἔμεθεν φίλησθα ... (130) Ἔρος δὴντέ μ' ὁ λυσιμέλης δόνει, γλυκύπικρον ἀμάχανον ὄρπετον (131) Ἄτθι, σοὶ δ' ἔμεθεν μὲν ἀπήχθετο φροντισθην, ἐπὶ δ' Ἀνδρομέδαν πόται (132) ἔστι μοι κάλα πάς χρυσοῖσιν ἀνθέμοισιν ἐμφέρην ἔχοισα μόρφαν Κλέεις ἀγαπάτα, ἀντί τὰς ἐγωῦδὲ Λυδῖαν παῖσαν οὐδ' ἐράνανν ...</p>	mas de novo as Musas deixam paços d'ouro...	Safo. Fragmentos completos. Trad. Guilherme G. Flores, 2020	TLG

Safo	Fragmenta {0009.001}	7-6 B.C.	Poesia lírica	Fragment 128 line 1	<p>(121) ἄλλ' ἔων φίλος ἄμμι λέχος ἄρνησο νεότερον· οὐ γάρ τλάσομ' ἔγω συνοί- κην ἔοισα γεραίτερα ...</p> <p>(122) ἄνθε' ἀμέργοισαν παῖδ' ἄγαν ἀπάλαν</p> <p>(123) ἀρτίως μὲν ἂ χρυσοπέδύλλος Αὔως</p> <p>(124) αὐτὰ δὲ σὺ Καλλιόπα</p> <p>(125) ταυταόραφ' ἔστεραναπλόκην</p> <p>(126) δαύοις ἀπάλας ἐτάρας ἐν στήθεσιν @1</p> <p>(127) δεῦρο δηῦτε Μοῖσαι χρύσειον λίποισαι ...</p> <p>(128) δευτέ νυν ἄβραι Χάριτες καλλίκομοί τε Μοῖσαι</p> <p>(129) ἔμεθεν δ' ἔχησθα λάθαν ...</p> <p>ἢ τιν' ἄλλον ἀνθρώπων ἔμεθεν φίλησθα ...</p> <p>(130) Ἔρος δηῦτέ μ' ὁ λυσιμέλης δόνει, γλυκύπικρον ἀμάχανον ὄρπετον @1</p> <p>(131) Ἄτθι, σοί δ' ἔμεθεν μὲν ἀπήχθετο φροντισίδη, ἐπὶ δ' Ἀνδρομέδαν πόται</p> <p>(132) ἔστι μοι κάλα πάς χρυσοῖσιν ἀνθέμοισιν ἐμφέρην ἔχοισα μόρφαν Κλείς ἀγαπάτα, ἀντί τās ἔγωυδέ Λυδῖαν παῖσαν οὐδ' ἐράναν ...</p> <p>(133) ἔχει μὲν Ἀνδρομέδα κάλαν ἀμοιβαν ...</p>	Venham aqui Graças sutis Musas de belas tranças	Safo. Fragmentos completos. Trad. Guilherme G. Flores, 2020	TLG
Safo	Fragmenta {0009.001}	7-6 B.C.	Poesia lírica	Fragment 187 line 1	<p>(177) βεῦδος</p> <p>(178) Γέλλως παιδοφιλωτέρα</p> <p>(179) γρύτα</p> <p>(180) Ἔκτωρ</p> <p>(181) ζάβατον</p> <p>(182) ἰοίην</p> <p>(183) κατόρης s. κατάρης</p> <p>(184) κίνδον</p> <p>(185) μελίφωνος</p> <p>(186) Μηδεία</p> <p>(187) Μοισάων</p> <p>(188) μυθόπλοκος</p> <p>(189) νίτρον</p> <p>(190) πολυιδριδι</p> <p>(191) σέλινα</p> <p>(192) χρυσαστράγαλοι φιάλαι</p> <p>(210) Σκύθικον ζύλον</p> <p>(211) Φάων</p> <p>(213) ...</p> <p>[]τ. (1)</p> <p>.σε εμα κ'Αρχεάνα[σ-</p>	<p>184 risco</p> <p>185 melíssonas ...melicanoras</p> <p>186 Medeia nenhuma</p> <p>187 das Musas</p> <p>188 roca-de-mitos</p> <p>189 soda</p> <p>190 multissábia</p>	Safo. Fragmentos completos. Trad. Guilherme G. Flores, 2020	TLG
Safo	Fragmenta {0009.003}	7-6 B.C.	Poesia lírica	Fragment S260 line 11	<p>(S260) [] π(ε)ρὶ γήρ[ως</p> <p>[] [</p> <p>[] [</p> <p>[] [</p> <p>[] η περὶ Γογγ[ύλης (5)</p> <p>[] μήλωι βάλ[.] [</p> <p>[] κτὶ ἢ Σαπφώ [</p> <p>[] .αιτωρ[</p> <p>[] λς φρένας ε.[</p> <p>[] .εμ.[(10)</p> <p>[] Καλ[μύοτης [</p> <p>[] .παθειτ[</p> <p>[] .ειη τ[</p> <p>...</p> <p>(S261) ...</p> <p>..σπε[(1)</p> <p>[] ἀπὸ Μυτ[λήνης</p> <p>[] ουσφ.[</p> <p>...</p> <p>(S261a1) ...</p> <p>[] .φ.χ[(1)</p>			TLG

Estesícoro	Fragmenta {0292.001}	7-6 B.C.	Lírica	Fragment 33 line 1	(tit33-35) ΟΡΕΣΤΕΙΑΣ (33) Μοῖσα σὺ μὲν πολέμους ἀποσαμένα πεδ' ἔμοδ κλείοισα θεῶν τε γάμους ἀνδρῶν τε δαίτας καὶ θαλίας μακάρων (34) ὄκα ἦρος ὄραι κελαδῆι χειδιδόν @1 (35) τοιάδε χρῆ Χαρίτων δαμώματα καλλικόμων ὑμνεῖν Φρύγιον μέλος ἐξευρόντας ἀβρώς ἦρος ἐπερχομένου.	" <i>Musa</i> , rejeita as guerras, celebra comigo as núpcias dos Deuses, os banquetes dos homens, e as festas dos venturosos... [Oresteia (?), Canto I (?) Fr.210. Escoliasta à Paz, de Aristófanos (vv. 775ss.)]" Quando na primavera trina a andorinha... [Fr. 211 Escoliasta à Paz, de Aristófanos, vv.800 ss] Tais cantos das Graças de bela coma ao povo há de se hinear com garbo encontrando a canção frígia no advento da primavera. [Fr. 212 Escoliasta à Paz, de Aristófanos, vv. 797 ss.]	Tradução: Rafael Brunhara. PAGE, D.L. Poetae Melici Graeci, Oxford: Clarendon Press. 1962.	TLG
Estesícoro				IX. EPITHALAMIUM OF PELEUS AND THETIS.		No longer, <i>Muse</i> , of battling Heroes tell, The festive Dance with Me beseems theie well ; Come sing with Me a favour'd Bard of thioe ; I sing the Nuptial Rites of Powers divine, I sing the lordly Feasts that Mortals love, I sing the Banquets of the Gods above ; And these, O <i>Muse</i> , the favourite Themes with thee, Since our first early strains of 'oesy.'	The Remains of Stesichorus. Sir Edward F. Bromhead	
Estesícoro				XIII. HELEN.		** ♦ « Inspire, O <i>Muse</i> , presiding o*er the tuneful lyre. ' Icarus, Aphareus, Lysippus stood, Own brothers all of Tindarus's blood; Gorgophone, the child of Perseus bore To Perieres all the honour 'd four ; From famed Cynortes Perieres came. And Hyacinthus own'd an uncle's name.	The Remains of Stesichorus. Sir Edward F. Bromhead	
Alcaeus	Fragmenta {0383.001}	VII-VI a.C.	Lírica	Fragment 183 line 3	(182) . . . [] [(1) [].ασάν.[[] []..ελέγμα[[] [(5) ... (183) . . .]ενς [(1)]περβαλ.[]μφς []τ[... (5) (184) . . . []..[(1) [].πδλ.[[]νεας [(1) []ραν'άετ[[']-η.[(5)			

Alcaeus	Fragmenta {0383.001}	VII-VI a.C.	Lírica	Fragment 304,col2 line 7	[]ολον ἀγροτέραν θέοι []σιν ἐπονύμιον μέγα· (10) []εροσ οὐδάμα πύλναται· []αφώβε[.ω· ... (304,col2) ... εμμ[(3) καί. ρ.ε. (5) ω. μοῖσαν ἀγλα[πόει καὶ χαρίτω. βραδίνους ἐπεβ. ὄργας μὴ πλάθε. (10) θνήταισιν· πεδ' ἔχ[[]δαλίω[... @1 (305,col1) []τιν []φρος []νε[] []ε καὶ αὐτο[]			TLG
Íbico				-	Euryalus, tliou scion of the delicious Graces, . . . darling of the lovely-tressed Muses, surely thou wast the nursling of Cypris and tender-eyed Persuasion amid flowers of the rose.	LYRA GRAECA ed. V.2, p.89		
Íbico	Fragmenta {0293.001}	VI a.C.	Lírica	Fragment 1a line 23	Πρι]άμοιό τε παίδας ἄλλου]ς Τρο]ίας θ' ὑψη]ύλοιο ἀλώσι]μο]ν ἄμ]αρ ἀνόνο]μον· οὐδε]π[(15) ἠρ]ώων ἀρετάν ὑπ]εράφανον οὐ]ς τε κοῦλα[ι νάε]ς πολυγό]μοφοι ἐλεύσα]ν Τρο]ίαι κακόν, ἦρω]ας ἐσθ]λοῦ]ς· τῶ]ν μὲν κρείον Ἀγαμέ]μνων (20) ἄ]ργε Πλεισθ[ενί]δας βασιλ[εὺ]ς ἀγός ἀνδρῶ]ν Ἄτρε]ος ἐσθ]λοῦ] πᾶ]ς ἐκ π[ατρ]ός· καὶ τὰ μέ]ν ἄν] Μοῖσαι σεσοφ[ισμ]έναι εὐ] Ἑλικονίδ]ε]ς ἐμβαι]εν λογ[. θνατὸ]ς δ' οὐ] κ[ε]ῖν ἀ]νήρ (25) διερό]ς τὰ ἔκαστα εἶπ]οι ναδῶ]ν ὡ]ς Μεν]έλαος ἀπ' Ἀ]χίλλε]ος Ἀ]ργαῖον δ[ι]τὰ πό]ντον ἀπ' Ἄ]ργεος ἠ]λύθ]ο]ν .ν ἔ]πιποτρό]φο]ν .ε φώ]τες @1 (30) χ]αλκᾶ]σπ[ιδε]ς υ]ἱ]ε]ς Ἀ]γα[ι]ῶ]ν (31) τ]ῶ]ν μὲν πρ[ο]φ]ερέ]στατος α]ἱ]χμᾶ . πόδ]ε]ς ὡ]κὺς Ἀ]χιλλε]ὺς	But now 'tis my will to sing neither of Paris the host-cheater nor yet of slim-ankled Cassandra and other the children of Pi-iani with the taking of Troy the high-gatedj for all 'tis so glorious a thenie ; nor shall I recount the proud valour of the Heroes, the Heroes so noble whom the hollow ships with their nailed sides brought unto Troy for her mischief, of whom Agamemnon was chief, the Pleisthenid king, the leader of men, the son of a noble father, to wit of Atreus. On such tasks may the well-skilled voice of the Muses of Helicon enter, but never a mortal alive could tell of all the doings of the ships, how came Menelaus from AuHs across the Aegean Sea from Argos to Dardany nurse of horses, and how came those brazen-targeted wights^ the sons of the Achaeans, of whom the most eminent in battle came swift-foot Achilles and the great and courageous Aias son of Telamon . . .		TLG

Íbico	Fragmenta {0293.002}	VI a.C.	Lírica	Fragment S151 line 23	<p>Πρι]αμοιο τε παισας αλλου]ς ant. Τρο]ίας θ' ύψυτ]λοιο άλώσι[μο]ν άμ]αρ άνόνημον, ούδεπ[(15) ήρ]ώων άρετάν ύπ]εράφανον ούς τε κοί]ρα[ι ερ. νάες[πολυγόμφοι έλεύσα[ν Τρο]ίαι κακόν, ήρωας έσθ]λούς· τών] μόν κρείων Άγαμέ[μνων (20) άρχε Πλεισθ[ενι]δας βασιλ[εύ]ς άγός άνδρών ⊕Ατρέος έσ[θλο]ύ π]άις έκγ[ο]νός. str. καί τ]α μέ[ν άν] Μοί]σαι σεσοφ[ι]σ]μέναι ε]ύ Έλκαονί]δες έμ]βαίεν ήλόγω[ι]τ'. @1 θνατ[ό]ς δ' ο]ν κ[ε]ν άνήρ (25) διερός τ]α έκαστα έ]ποι, ant. ναών δ[ισσο]ς άρι]θμός άπ' Αύλιδος Αίγαι]ον διά [πό]ντον άπ' Άργεος ήλύθ]ο[ν ές Τρο]ίαν ύπποτρόφ]ο[ν, έν δ]έ φά]τεες (30) ερ. χ]αλκάσπ[ιδες, υ]ή]ες Άχα[ι]ών· τ]ών μόν πρ[ι]οφ]ερέστατος αφ]ι]χμ]αί . πόδ[ας ώ]κ]ύς Αγύλ]ε]ςΠρι]αμοιό τε παιδ]ας άλλου]ς ant. Τρο]ίας θ' ύψυτ]λοιο άλώσι[μο]ν ήλωσ]α άνόνημον, ούδεπ[(15)</p>			TLG
Íbico	Fragmenta {0293.001}	VI a.C.	Lírica	Fragment 1c,4 line 6	<p>(1c,4) . . . []ε.[(1) []νικη[[]σεμει[[],ολ]αί []ήγητορη[(5) []μουσνα[[]εροντα[col. fin. ut vid. (7) (t2-3) Μελ]ών α (2) δα]ρ]όν ήδ]άρασι]τ' ή]ρόνον ή]στο τάφ]ει πεπα]γός @1</p>			TLG
Íbico	Fragmenta {0293.002}	VI a.C.	Lírica	Fragment S165 line 6	<p>(S165) . . . []ε.[(1) []νικη[[]σεμει[[],ολ]αί []ήγητορη[(5) []μουσνα[[]εροντα[(S166) . . . ερ.[]τερεν.[[]εαπα[[]δ[]αριω[[]δακ.ονε]χ]ω[(5) []α]ύλητ]ήρος άει]δο[[] άβ]ρά π[α]ν]τός [<⊕>[]ος ο]ία τ' έρω]τος [str.[]ο]ιο κάτ] αίσαν ώ.]</p>			TLG
Teógnis	Elegiae {0002.001}	6 B.C.	Elegia	Book 1 line 14	<p>Άρτεμι θηροφόνη, θυγάτηρ Διός, ήν Άγαμέμνων (10) είσαθ', δτ' ές Τροίην έπλεε νηυσί θοής, εύχομένοι μοι κλῦθι, κακάς δ' από κήρας άλασκε· σοι μόν τοῦτο, θεά, συμκρόν, έμοι δέ μέγα. Μοῦσαι καί Χάριτες, κοῦραι Διός αἱ ποτε Κάδμου. (14) έξ γάμον έλθοῦσαι καλόν αίσατ' έπος, (15) 'όττι καλόν, φίλον έστί· τὸ δ' οὐ καλόν οὐ φίλον έστί,' τοῦτ' έπος άθανάτων ήλθε διά στομάτων. @1 Κόρνε, σοφισμένοι μόν έμοι σφρηγίς έπικείσθω τοῖσδ' έπεσιν, λήσει δ' οὔποτε κλεπτόμενα,</p>	<p>11-14 Artemis, Slayer of Wild Beasts, Daughter of Zeus, whose image was set up3 of Agamemnon when he sailed on swift shipboard for Troy, give Thou ear unto my prayer, and ward off the Spirits of Ill, a thing small, O Goddess, for Thee, but great for me.4 15-18 15Muses and Graces, Daughters of Zeus, who came of yore to the wedding of Cadmus and sang so fair a song, 'What is fair is dear, and not dear what is not fair,' —such was the song that passed your immortal lips.5</p>	<p>Elegy and Iambus. with an English Translation by. J. M. Edmonds. Cambridge, MA. Harvard University Press. London. William Heinemann Ltd. 1931. 1.</p>	TLG

Teógnis	Elegiae (0002.001)	6 B.C.	Elegia	Book 1 line 250	οὐδέποτε· οὐδέ θανόν ἀπολείς κλέος, ἀλλὰ μελήσεις (245) ἄφθιτον ἀνθρώποιο· αἰὲν ἔξων ὄνομα, Κύρνε, καθ' Ἑλλάδα γῆν στρωφόμενος, ἧδ' ἀνά νήσους ἰχθυόεντα περὶν πόντον ἐπ' ἀτρυγέτον, @1 οὐχ ἵππων νότοισιν ἐφήμενος· ἀλλὰ σε πέμψει ἀγλαὰ Μουσάων δῶρα ἰοστεράνων. (250) πᾶσι δ', ὅσοισι μέμηλε, καὶ ἐσομένοισιν αἰοιδῆ ἔσση ὁμῶς, ὄφρ' ἂν γῆ τε καὶ ἥλιος, αὐτὰρ ἐγὼν ὀλίγησ παρὰ σεῦ οὐ τυγχάνω αἰδοῦς, ἀλλ' ὥσπερ μικρὸν παῖδα λόγοις μ' ἀπατάς. Κάλλιστον τὸ δικαιοτάτον· λῶϊστον δ' ὑγαίνειν· (254)	237-254 I have given thee wings to fly with ease aloft the boundless sea and all the land. No meal or feast but thou'lt be there, couched 'twixt the lips of many a guest,63 and lovely youths shall sing thee clear and well in orderly wise to the clear-voiced flute. And when thou comest to go down to the lamentable house of Hades in the depths of the gloomy earth, never, albeit thou be dead, shalt thou lose thy fame, but men will think of thee as one of immortal name, Cyrnus, who rangeth the land of Greece and the isles thereof—crossing the fishy unharvestable deep not upon horseback mounted but sped of the glorious gifts of the violet-crowned Muses unto all that care to receive thee; and living as they thou shalt be a song unto posterity so long as Earth and Sun abide. Yet as for me, thou hast no respect for me, great or small, but deceivest me with words as if I were a little child.	Elegy and Iambus. with an English Translation by. J. M. Edmonds. Cambridge, MA. Harvard University Press. London. William Heinemann Ltd. 1931.	TLG
Teógnis	Elegiae (0002.001)	6 B.C.	Elegia	Book 1 line 768	ὦδ' εἶναι. καὶ ἄμεινον εὐφρονα θυμὸν ἔχοντας (765) νόσφι μερμινάων εὐφροσύνης διάγειν τερπομένους, τῆλοῦ δὲ κακὰς ἀπὸ κήρας ἀμύναι γῆρας τ' οὐλόμενον καὶ θανάτιο τέλος. Χρῆ Μουσῶν θεράποντα καὶ ἄγγελον, εἴ τι περισσόν (768) εἰδείη, σοφίης μὴ φθονερὸν τελέθειν, ἀλλὰ τὰ μὲν μῶσθαι, τὰ δὲ δεκνέειν, ἀλλὰ δὲ ποιεῖν· (770) τί σφιν χρήσεται μούνοσ ἐπιστάμενοσ; Φοῖβε ἄναξ, αὐτὸσ μὲν ἐπύργωσασ πόλιν ἄκρην, (772) Ἀλκαθόωι Πέλοποσ παιδοι χαριστόμενοσ·	757-768 May Zeus that dwelleth in the sky ever keep his right arm over this city for her safety's sake, and with him the other Blessed Immortals; may Apollo set straight both our tongue and our wits; and may harp and pipe sound holy music; and let us conciliate the Gods with a libation, and drink in pleasant converse one with another, fearing no whit the war of the Medes. Twere better thus, 'twere better to spend our days in jolly revelry, of one accord and cares apart, and to keep far away those evil Spirits, baleful Eld and the end that is Death. 769-772 A servant and messenger of the Muses, even if he know exceeding much, should not be grudging of his lore, but seek out this, illumine that, invent the other; what use can he make of this if none know it but he?		TLG
Teógnis	Elegiae (0002.001)	6 B.C.	Elegia	Book 1 line 1056	Σοὶ δ' ἐγὼ οἶά τε παιδὶ πατρὶ ὑποθήσομαι αὐτόσ (1048) ἐσθλά· σὺ δ' ἐν θυμῷ καὶ φρεσὶ ταῦτα βάλλειν· μήποτ' ἐπειγόμενοσ πράξιησ κακόν, ἀλλὰ βαθείη (1050) σῆ φρενὶ βούλευσαι σῶι τ' ἀγαθῷ τε νόοι. τὸν γάρ μαινομένον πέτεται θυμὸσ τε νόοσ τε, βουλή δ' εἰσ ἀγαθόν καὶ νόον ἐσθλὸν ἄγει. Ἀλλὰ λόγον μὲν τοῦτον ἐάσομεν, αὐτὰρ ἔμοι σὺ (1054) αὔλει, καὶ Μουσῶν μνησόμεθ' ἀμφοτέροιο. (1055) αὐτὰ γάρ τάδ' ἔδοκαν ἔχειν κεχαρισμένα δῶρα σοὶ καὶ ἐμοὶ, <μελέ>μεν δ' ἀμφιπερικτίοσιν. Τιμαγόρα, πολλῶν ὄργην ἀπάτερθεν ὀρᾶντι (1058) γινώσκειν χαλεπόν, καίπερ εὐντι σοφῶι. οἱ μὲν γάρ κακότηη κατακρύψαντες ἔχουσιν (1060) πλοῦτοι, τοὶ δ' ἀρετὴν οὐλομένηη πενήη. @1	1049-1054 †To thee will I myself give good counsel as a father to his child, and this is what I would have thee cast into thy heart and mind:—Never be in haste to do an evil thing, but commune first in the depth of thy heart with a mind that keepeth the right; for the heart and mind of the fond are ever a-fluttering, but counsel is needed to lead even a fine wit to what is good. 1055-1058 1055But we will leave this tale, and do thou pipe unto me and we will both remember the Muses; for they it is, who have given these delightful gifts for us twain to have and our neighbours to hear. 1059-1062 †'Tis hard even for a wise man, Timagoras, to find out the disposition of many if he see them from afar; for some keep badness hidden by wealth and others virtue hidden by baleful Penury.		TLG
Hipónax	Fragmenta (0233.001)	6 B.C.	Iamb.	Fragment 128 line 1	(122*) Μητροτίμοι δηῆτέ με χρῆ τῶι σκότοιο δικάζεσθαι. (123) καὶ δικάζεσθαι Βίαντοσ τοῦ Πριηνέωσ κρέσσον. (124) μηδὲ μοιμύλλειν Λεβεδίην ἰσχάδ' ἐκ Καμανδωλοῦ. @1 (125) Κυπρίον βέκοσ φαγοῦσι κάμαθουσίων πυρόν (127) καὶ Διὸσ κούρη Κυβήβη καὶ Θερεϊκίη Βενδίς. (128) Μοῦσά μοι Εὐρυμεδοντιάδαη τὴν ποιντοχάρυβδιν, τὴν ἐν γαστρὶ μάχαραν, ὃσ ἐσθίη οὐ κατὰ κόσμον, ἐννεφ', ὅπωσ ψηφῶδι <> κακόν οἶτον ὀλεῖται βουλήη δημοστίη παρὰ θῖν' ἄλλοσ ἀτρυγέτοιο. @1 (129) πῶσ παρὰ Κυψοῦν ἦλθε. (129a) τί με σκιδάφοισ ἀτιτάλλεισ;			TLG
TRANSIÇÃO ENTRE OS PERÍODOS ARCAICO-CLÁSSICO								
Anacreonte	Fragmenta (0237.001)	VI a.C.	Lírica	Meter eleg fragment 2 line 3	(1) οὐδέ τί τοι πρὸσ θυμόν· ὁμοσ γε μὲν ὢσ ἀδοιάστωσ. (2) οὐ φίλέο, ὃσ κρητήρη παρὰ πλέοιο οἰνοποτάζων νεῖκεα καὶ πόλεμον δακρυόεντα λέγει, ἀλλ' ὅστισ Μοῦσῶν τε καὶ ἀγλαὰ δῶρ' Ἀφροδίτησ συμμίσγων ἐρατῆσ μνήσκειται εὐφροσύνησ. (3) τί μοι (φῆσὶ) τὸν ἀγκυλοτόζων φύλοκμέρον καὶ Σκυθέων' ἦ μέλει; (4) οἰνοπότησ δὲ πεποίημαι. (5) Θρηκίησ ἐπιστρέφομαι.	I like not him who at his drinking beside the full mixing-bowl tells of strife and lamentable war, but rather one that taketh thought for delightsome mirth by mingling the Muses and the splendid gifts of Afrodite.	LYRA GRAECA ed. V.2, p.197	TLG

Anacreonte	Epigrammata {0237.004}	VI a.C.	Lírica	Book 6 epigram 145 line 2	(144) [ΤΟΥ ΑΥΤΟΥ] (p1) Στρούβου παῖ, τόδ' ἄγαλμα, Λεώκρατες, εὐτ' ἀνέθηκας (1) Ἐρμῆ, καλλικόμουσ οὐκ ἔλαθες Χάριτας οὐδ' Ἀκαδήμειαν πολυγαθέα, τῆς ἐν ἀγοσῶ σῆν εὐεργεσίην τῶ προσόντι λέγω. (145) [ΤΟΥ ΑΥΤΟΥ] (p1) Βωμοὺς τοῦσδε θεοῖς Σοφοκλῆς ἰδρύσατο πρῶτος, (1) ὅς πλείστον Μούσης εἴλε κλέος τραγικῆς. (346) ANAKPEONTOΣ (p1) Τελλία ἡμερόνεντα βίον πόρε, Μαιάδος υἱέ, (1) ἀντ' ἐρατῶν δόρων τόνδε χάριν θέμενος. δὸς δέ μιν εὐθυδικῶν Εὐωνυμέων ἐνὶ δήμῳ Ναίαν αἰῶνος μοῖραν ἔχοντ' ἀγαθῆν.			TLG
Calliphon e Democedes	Testimonia. {2218.001}	VI a.C.	Med. et Phil.	Fragment 1 line 30	137 τοσόνδε μέντοι ἐνετειλατό σφι [den persischen Begleitern] Δ. ἀναγομένοισι, κελεύον εἰπεῖν σφραξ Δαρεῖωι, (25) ὅτι ἄρμοστοι τὴν Μίλωνος θυγατέρα Δ. γυναικα· τοῦ γὰρ δὴ παλαιστέω Μίλωνος [s. c. 14, 12, 13, 15] ἦν οὐνομα πολλὸν παρὰ βασιλεί. κατὰ δὲ τοῦτο μοι δοκεῖ σπεῦσαι τὸν γάμον τοῦτον τελέσας χρήματα μεγάλη Δημοκλήδης, ἵνα φανῆι πρὸς Δαρεῖου εὐν καὶ ἐν τῇ ἐουτοῦ δόκιμος. Vgl. Inscr. aus Abydos Μουσειῶν κ. βιβλ. II 2. 3 (30) (1878) S. 13 Δημοκλήδης Βλόσσωνος Κροτωνιάτης. (2) SUID. Δημοκλήδης Καλλιφώντος ἱερέως ἐν Κνίδωι γενομένου Ἀσκληπιοῦ, Κροτωνιάτης ἰατροῦ, ὃς ἐν Αἰγίνῃ ἰατρουσεῖ τε καὶ ἐγήμη, καὶ Πολυκράτην τὸν Σάμου τύραννον ἰατρουν ἐπὶ χρυσίου ταλάντοις δύο, καὶ ὑπὸ Δαρεῖου τοῦ Πέρ- σου μετεπέμψθη καὶ συνεγένετο αὐτῶι χρόνον ἰκανόν· ἔγραψεν ἰατρικὸν βιβλίον.			TLG
Iccus	Testimonia {2226.001}	6 B.C.	Filosofia	Fragment 1 line 5	(1) PLATO Protag. 316 D ἐγὼ δὲ τὴν σοφιστικὴν τέχνην φημί μὲν εἶναι παλαιάν, τοὺς δὲ μεταχειρίζομένους αὐτὴν τῶν παλαιῶν ἀνδρῶν φοβουμένους τὸ ἐπαχθὲς αὐτῆς πρόσχημα ποιεῖσθαι καὶ προκαλοῦσθαι, τοὺς μὲν ποιῆσιν οἷον Ὀμηρόν τε καὶ Ἡσίοδον καὶ Σμωνίδην, τοὺς δὲ αὐτὰ τελετάς τε καὶ χρησιμοδίας τοὺς ἄμφι τὴν Ὀρφέα καὶ Μουσαῖον, ἐνίοις δὲ τινὰς ἡσιθημαὶ καὶ γυμναστικὴν οἷον Ἴκκος τε (5) ὁ Ταραντῖνος καὶ ὁ νῦν ἐτι ἂν οὐδενὸς ἦττον σοφιστῆς Ἡρόδικος ὁ Σηλυμβριανός. (2) —de legg. VIII 839, 840 ἄρ' οὐν οὐκ ἴσμεν τὸν Ταραντῖνον Ἴκκον ἄκοι διὰ τὸν Ὀλυμπιάσι τε ἀγῶνα καὶ τοὺς ἄλλους, ὡς διὰ φιλονικίαν καὶ τέχνην καὶ τὸ μετὰ τοῦ σωφρονεῖν ἀνδρείον ἐν τῇ ψυχῇ κεκτημένος, ὡς λόγος, οὔτε τινὸς πόποτε γυναικὸς ἦγατο οὐδ' αὐτὸν παῖδός ἐν ὄλῃ τῆς ἀσκήσεως ἀκμῆ; PAUS. VI 10, 5 Ἴ. δὲ ὁ Νικολαῖδα Ταραντῖνος τὸν τε Ὀλυμπικὸν στέφανον ἔσχεν ἐπὶ (5) πεντάθλοι καὶ ὕστερον γυμναστῆς ἀριστος λέγεται τὸν ἐρ' αὐτοῦ γενέσθαι. STEPH. @1 Byz. S. V. Τάρας· Ἴ. ὁ Ταραντῖνος ἰατροῦ ἐπὶ τῆς οἰ[?] Ὀλυμπιάδος· μέμνηται τού- του καὶ Πλάτων ἐν Πρωταγόρῃ. EUSTATH. z. Hom. p. 610, 28 Ἴ. ὅπερ ἐστὶ κίριον ὄνομα σοφοῦ ἰατροῦ Ῥηγίνου ἐξ οὗ παροι- μία τὸ δειπνὸν Ἴκκου διὰ τὸ εὐτελεῖς τῆς ἐκείνου ζωῆς. Z. Dionys. Per. 376 ὅθεν (10) Ἴ. ἦν ὁ Ταραντῖνος ἰατροῦ, ὃς ἐπὶ βίου εὐτελείαι εἰς παροιμίαν κέεται τὴν λέγου- σαν Ἴκκου δειπνὸν ἐπὶ τῶν ἀπερίττως δειπνούντων.			
Simónides	fragmentos elegíacos, 10-18W2; Pap. Oxy. 2327 e 3965 (ed. IEG II2 West)	6-5 B.C.	Lírica	Fragmento 11	Οὐ δὴ τίς σ' ἐδ[ί]μασεν ἐρ[η]μῆριος βροτὸς αὐτός, ἀλλ' ὑπ' Ἀπόλλ[ων]ος χειρὶ [τυπ]εῖς ἐδάμης. Παλλάς δ' ἐγγύ]ς εὐόσα πε[ρικ]λέεσ ἀ[ισ]τ[ι]υ καθεῖλεν σὺν δ' Ἥρῃ. Πρ[ι]μάμου παισὶ χ[α]λεπ[τ]ίμ[ε]ναι (10) εἶνεκ' Ἀλεξάνδρ[ου] κακόφρ[ον]ο]ς, ὡς τὸν [ἀλι]τρόν ἀλλὰ χρόν[ω]ι θεῆς ἄρμα καθεῖλε δίκ[ης]. Τοὶ δὲ πόλι]ν πέρσαντες αἰοῖδμον [οἰκαδ' ἵ]κοντο φέρτατοι ἠρ[έ]ων ἀγέμαχοι Δαναιοί, οἷσαν ἐπ' ἀθά]νατον κέρχαι κλέος ἀν[δρ]ός] ἔκητι (15) ὅς παρ' ἰοπ[λο]κάμων δέξατο Πιερίδ[ων] πᾶσαν ἀλη]θειήν, καὶ ἐπώνυμον ὀπ[ι]λοτέρ]οισιν ποίησ' ἡμ[ι]θέων ὠκύμορον γενεή]ν.	Nunca alguém te venceu, [que fosse], ele mesmo, um efêmero mortal mas pela mão de Apolo caíste vencido (...) estando[?] [part. fem.] (...) destruímos com os filhos de Príamo por causa do ânimo infesto de Alexandre, que (como [?]/ a fim de que [?]) (...) o carro da justiça divina o abate (...) então, após queimar a cidade nutriz de canções, à casa voltam (dos heróis?) Dânaos que lutam lado a lado sobre eles recai a fama imortal graças ao homem que das Musas da Piéria , cabelos entrelaçados de violetas recebeu toda a verdade, e guardou o nome da raça de breve vida dos semideuses às gerações vindouras.	BROSE, Robert. Os fragmentos atenienses de Simónides: Um estudo das fontes epigráficas anteriores a 480 a. C. Dissertação de Mestrado, USP. São Paulo 2007, p.199-200.	

Simónides	fragmentos elegíacos, 10-18W2: Pap. Oxy. 2327 e 3965 (ed. IEG II2 West)	6-5 B.C.	Lírica	Fragmento 11	Ἄλλὰ σὺ μὲν νῦν χαίρε, θεὰς ἔρικου[δός] νιέ κοῦρης ἐν αλίῳ Νηρέος αὐτὰρ ἐγώ[(20) κικλήσκω] σ' ἐπίκουρον ἐμοί, π[ι]αλῶνυμ[ε] Μοῦσα , εἴ περ γ' ἀν θρόπων εὐχομένω[ν] μέλαι ἐντυο[ν] καὶ τόνδ[ε] μελ[ί]τρονα κ[ί]οσιμον ἀο[ι]δῆς ἡμε[τ]έρης, ἴνα τις [μνή]σεται ὕ[π]στερον αὐτὸν ἀνδρῶ[ν], οἱ Σπάρτ[η]ρι τε καὶ Ἐλλάδι δοῦλιον ἦμ[α]ρ (25) ἔσχον] ἀμονόμ[ε]νοι μὴ τιν' ἰδεῖν φανερ[ῆ]σ[ι] οὐδ' ἀρε[τ]ῆς ἐλάθ[οντο], φάτις δ' ἔχ[ε]ν οὐρανομ[ί]χ[η]ς καὶ κλέος ἀ νθρώπων [ἔ]σσεται ἀθάνατο<ν>. οἱ μὲν ἄρ' Εὐ[ρ]ώταν κα[ὶ] Σπάρτ[η]ς ἄστου λιπόντ[ε]ς ὄρμησαν] Ζηνὸς παισὶ σὺν ἱπποδάμοις (30) Τυνδαρίδα]ισ ἦρωσι καὶ εὐρυβῆτι Μενελάω[ι] ἐσθλοὶ πατ[ρ]ώης ἡγεμόνες π[ό]λιος, τοὺς δ' υἱὸς θεοῖο Κλεο[μ]β[ρ]ότου ἐξ[ι]α[γ] ἄριστος γα. Παισάνης.	Mas já adeus! ó filho da célebre deusa, jovem menina do marinho Nereu: mas agora eu (...) Clamo para que sejas minha ajudante (...) Musa [rica em hinos (?)], se é que pelos homens te importas, suplicantes. Dispões este melifluo arranjo de nossa canção a fim de que alguém a lembre [dos homens do porvir (?)] (...) dos homens (...) os que em Esparta (...) o dia da escravidão (afastando?) nem de sua virtude olvidaram-se (...) que chega ao céu e a fama dos homens será imorredoura aqueles que, o Eurotas e a cidade de Esparta deixando, partiram com os filhos de Zeus, domadores de cavalos e c'os heróis Tindaridas e co'o mui bravo Menelau (...) capitães da pátria cidade (...) guiados pelo divino filho de Cleómbroto excelente (...) Pausânias.	BROSE, Robert. Os fragmentos atenienses de Simónides: Um estudo das fontes epigráficas anteriores a 480 a. C. Dissertação de Mestrado, USP. São Paulo 2007, p.199-200.	
Simónides	Fragmenta {0261.001}	6-5 B.C.	Lírica	Fragment 17 line 1	(19-16) INCERTUM AN EX EPIGRAMMATIS (9) εἰ δ' ἄρα τιμήσαι θυγάτερ Διός, ὅστις ἄριστος, δήμος Ἀθηναίων ἐξετέλεσ<σ>α μόνος. (10) μέσσοις δ' οἱ τ' Ἐφύρην πολυπίδακα ναιετάοντες, παντοίης ἀρετῆς ἴδριες ἐν πολέμοι, οἱ τε πόλιν Γλαύκοιο Κορίνθιον ἄστου νέμοντες· (11) κάλλιστον μάρτυν ἔθεντο πόνων, χρύσου τιμήντος ἐν αἰθέρι· καὶ σφιν ἀέξει αὐτὸν τ' εὐρεῖαν κληδόνα καὶ πατέρων. (12) ξεινοδόκων ἦδ' ἄριστος ὁ χρυσὸς ἐν αἰθέρι λάμπων, (13) ὁ τοι Χρόνος ὄξυς ὀδόντας, καὶ πάντα ψῆχει καὶ τὰ βιαιώτατα. (14) μνήμην δ' οὐτινά φημι Σιμωνίδη ἰσοφαρίζειν. ὀγδοκονταέτη παιδί Λεωπρέπεος, (15) πόλις ἀνδρα διδάσκει (16) σῆμα καταφθιμένοιο Μεγακλέος εὐτ' ἂν ἴδομαι, οἰκτίρω σε τάλαν Καλλία, οἱ ἔπαθες. (17) ⊗ Μοῦσά μοι Ἀλκμίνης καλλισφύρου υἱὸν ἄειδε· υἱὸν Ἀλκμίνης ἄειδε Μοῦσά μοι καλλισφύρου.	Sing me a song, blest Muse , of the fair-foot Midean's offspring ; Sing me of the fair-foot Midean's offspring, blessed Muse , a song.	LYRA GRAECA ed. V.2, p.345	TLG
Simónides	Fragmenta {0261.001}	6-5 B.C.	Lírica	Fragment 17 line 2	(19-16) INCERTUM AN EX EPIGRAMMATIS (9) εἰ δ' ἄρα τιμήσαι θυγάτερ Διός, ὅστις ἄριστος, δήμος Ἀθηναίων ἐξετέλεσ<σ>α μόνος. (10) μέσσοις δ' οἱ τ' Ἐφύρην πολυπίδακα ναιετάοντες, παντοίης ἀρετῆς ἴδριες ἐν πολέμοι, οἱ τε πόλιν Γλαύκοιο Κορίνθιον ἄστου νέμοντες· (11) κάλλιστον μάρτυν ἔθεντο πόνων, χρύσου τιμήντος ἐν αἰθέρι· καὶ σφιν ἀέξει αὐτὸν τ' εὐρεῖαν κληδόνα καὶ πατέρων. (12) ξεινοδόκων ἦδ' ἄριστος ὁ χρυσὸς ἐν αἰθέρι λάμπων, (13) ὁ τοι Χρόνος ὄξυς ὀδόντας, καὶ πάντα ψῆχει καὶ τὰ βιαιώτατα. (14) μνήμην δ' οὐτινά φημι Σιμωνίδη ἰσοφαρίζειν. ὀγδοκονταέτη παιδί Λεωπρέπεος, (15) πόλις ἀνδρα διδάσκει (16) σῆμα καταφθιμένοιο Μεγακλέος εὐτ' ἂν ἴδομαι, οἰκτίρω σε τάλαν Καλλία, οἱ ἔπαθες. (17) ⊗ Μοῦσά μοι Ἀλκμίνης καλλισφύρου υἱὸν ἄειδε· υἱὸν Ἀλκμίνης ἄειδε Μοῦσά μοι καλλισφύρου.	Sing me a song, blest Muse , of the fair-foot Midean's offspring ; Sing me of the fair-foot Midean's offspring, blessed Muse , a song.	LYRA GRAECA ed. V.2, p.345	TLG
Simónides		6-5 B.C.		Livro II: Peans		"Ilmerius Declamations; Therefore I believe what Simonides say's in praise of the Muses in his Lyric Poems: A dance is ever dear to the Muses , but when they espy Apollo about to lead a round, then more than ever put they forth their best in music and send down Helicon an all-harmonious sound.	LYRA GRAECA ed. V.2, p.281	LYRA GRAECA ed. V.2
Simónides		6-5 B.C.		Livro III - Prayers		The Same Eclogues : For now desiring to call the wind in poetic wise, but being unable to utter poetic speech, I would fain call the wind according to the Ceian Muse . . . ' and softly spreading over the waves, cleave thou the purple waves about the bows ; for in quest of no wicked desires would he sail thy sea, but in the hope of initiating all Ionia into the h jly mysteries of virtuous living.	LYRA GRAECA ed. V.2, p.315	LYRA GRAECA ed. V.2

Simónides	Epigrammata {0261.003}	6-5 B.C.	Lírica	Book 7 epigram 25 line 1	(25) [ΤΟΥ ΑΥΤΟΥ] (p1) Οὗτος Ἀνακρείοντα, τὸν ἄφθιτον εἵνεκα Μουσέων (1) ἕμνοπόλον, πάτρης τύμβος ἔδεκτο Τέω, ὃς Χαρίτων πνεύοντα μέλη, πνεύοντα δ' Ἐρώτων τὸν γλυκὺν ἐς παῖδων ἡμερον ἠμόσατο. μοῦνον δ' εἰν Ἀγέροντι βαρύνεται, οὐχ ὅτι λείπων (5) ἤελιον Λήθης ἐνθάδ' ἔκυρσε δόμων, ἀλλ' ὅτι τὸν χαριέντα μετ' ἠθέοισι Μεγιστέα καὶ τὸν Σμερδίεω Ἐρήκα <i>λέλοιπε</i> πόθον. μολπῆς δ' οὐ λήγει μελιτερπέως, ἀλλ' ἔτ' ἐκείνων βάρβιτον οὐδὲ θανὸν εἴνασεν εἰν Αἰδῆ. (10)			TLG
Simónides		6-5 B.C.		Livro XII		Plutarch Why the Oracles are no longer in Mctre[?]: So we went round and sat down on the southern basement of the temple, looking at the chapel of Earth and the water there. Whereupon Boethus exclaimed that the place contributed to the stranger's bewilderment. For there was a chapel of the Muses there, where the spring rises, which is why they used this water for libations; compare Simonides: . . . where they draw the pure lustration-water from beneath the place of the fair-tressed <i>Muses</i> .	LYRA GRAECA ed. V.2, p.277	LYRA GRAECA ed. V.2
Simónides	Epigrammata {0261.003}	6-5 B.C.	Lírica	Book 13 epigram 30 line 1	(28) [ΒΑΚΧΥΛΙΔΟΥ ἢ ΣΙΜΩΝΙΔΟΥ] (p1) Πολλάκι δὴ φυλῆς Ἀκαμαντίδος ἐν χοροῖσιν ὦραι (1) ἀνωλόλυξαν κισσοφόροις ἐπὶ διθυράμβοις αἱ Διονυσιάδες, μίτρασι δὲ καὶ ῥόδων αὐτοῖς σοφῶν αἰοῖδῶν ἐσκίασαν λιπαρὰν ἔθειραν, σοφῶν αἰοῖδῶν ἐσκίασαν λιπαρὰν ἔθειραν, οἳ τόνδε τρίποδά σφισι μάρτυρα Βακχίων ἀέθλων (5) ἔθηκαν· εὐ τοῦσδ' Ἀντιγένης ἐδίδασκεν ἄνδρα, εὐ δ' ἐπιθνεῖτο γλυκερὰν ὅπα Δωρίοις Ἀρίστον Ἀγρείος ἠδὲ πνεῦμα χέων καθαροῖς ἐν αἰλοῖς, τὸν ἐχορήγησεν κύκλον μελίηρυν Ἴππόνικος, Στρούθωνος υἱός, ἄρμασιν ἐν Χαρίτων φορηθεῖς, (10) αἱ οἱ ἐπ' ἀνθρώπους ὄνομα κλυτὸν ἀγλαάν τε νίκαν θεοῦ θ' ἕκατι θῆκαν ἰοστεφάνων τε Μοισάν. (30) ΣΙΜΩΝΙΔΟΥ (p1) Μοῦσά μοι Ἀλκμήνης καλλισφύρου υἱὸν αἶεδε. (1) υἱὸν Ἀλκμήνης αἶεδε Μοῦσά μοι καλλισφύρου. 16.(2) ΣΙΜΩΝΙΔΟΥ (p1) Γνώθι Θεόγγητον προσιδὸν τὸν Ὀλυμπιονίκαν (1) παῖδα, παλαισμοσύνης δεξιὸν ἠνίοχον, κάλλιστον μὲν ἰδεῖν, ἀθλεῖν δ' οὐ χεῖρινα μορφής, ὃς πατέρων ἀγαθὸν ἐστεφάνωσε πόλιν.			TLG
Simónides	Epigrammata {0261.003}	6-5 B.C.	Lírica	Book 13 epigram 30 line 2	(28) [ΒΑΚΧΥΛΙΔΟΥ ἢ ΣΙΜΩΝΙΔΟΥ] (p1) Πολλάκι δὴ φυλῆς Ἀκαμαντίδος ἐν χοροῖσιν ὦραι (1) ἀνωλόλυξαν κισσοφόροις ἐπὶ διθυράμβοις αἱ Διονυσιάδες, μίτρασι δὲ καὶ ῥόδων αὐτοῖς σοφῶν αἰοῖδῶν ἐσκίασαν λιπαρὰν ἔθειραν, σοφῶν αἰοῖδῶν ἐσκίασαν λιπαρὰν ἔθειραν, οἳ τόνδε τρίποδά σφισι μάρτυρα Βακχίων ἀέθλων (5) ἔθηκαν· εὐ τοῦσδ' Ἀντιγένης ἐδίδασκεν ἄνδρα, εὐ δ' ἐπιθνεῖτο γλυκερὰν ὅπα Δωρίοις Ἀρίστον Ἀγρείος ἠδὲ πνεῦμα χέων καθαροῖς ἐν αἰλοῖς, τὸν ἐχορήγησεν κύκλον μελίηρυν Ἴππόνικος, Στρούθωνος υἱός, ἄρμασιν ἐν Χαρίτων φορηθεῖς, (10) αἱ οἱ ἐπ' ἀνθρώπους ὄνομα κλυτὸν ἀγλαάν τε νίκαν θεοῦ θ' ἕκατι θῆκαν ἰοστεφάνων τε Μοισάν. (30) ΣΙΜΩΝΙΔΟΥ (p1) Μοῦσά μοι Ἀλκμήνης καλλισφύρου υἱὸν αἶεδε. (1) υἱὸν Ἀλκμήνης αἶεδε Μοῦσά μοι καλλισφύρου. 16.(2) ΣΙΜΩΝΙΔΟΥ (p1) Γνώθι Θεόγγητον προσιδὸν τὸν Ὀλυμπιονίκαν (1) παῖδα, παλαισμοσύνης δεξιὸν ἠνίοχον, κάλλιστον μὲν ἰδεῖν, ἀθλεῖν δ' οὐ χεῖρινα μορφής, ὃς πατέρων ἀγαθὸν ἐστεφάνωσε πόλιν.			TLG

Simónides	Fragmenta {0261.002}	6-5 B.C.	Lírica	Fragment 72(a)subfragment 1 line 1	(1) ἴσχει δέ με πορφυρέας ἄλως ἀμφιταρασσομένας ὄρουμαγδός 67. (1) Κορινθίους δ' οὐ μανίει ἴσούδ' Ἀναοῖς† 70. (1) σχέτλιε παῖ δολομήδεος Ἀφροδίτας, τὸν Ἄρηι ἴδολομηχάνοι τέκεν 72(a). (1) ἔνθα χερνίβεσσι ἀρύεται τὸ Μοισᾶν καλλικόμων ὑπένερθεν ἀγνὸν ὕδωρ. 72(b). (1) ἀγνᾶν ἐπίσκοπε χερνίβων, 74. (1) ἐστὶ τις λόγος τὰν Ἀρετᾶν ναίειν δυσαμβάτοισ' ἐπὶ πέτραις, ἴνῃν δέ μιν θοανῆ χῶρον ἀγνὸν ἀμύπειν·				TLG
Simónides	Epigrammata {0261.003}	6-5 B.C.	Lírica	Book 13 epigram 28 line 12	(28) [ΒΑΚΧΥΛΙΔΟΥ ἢ ΣΙΜΩΝΙΔΟΥ] (p1) Πολλάκι δὴ φυλῆς Ἀκαμαντίδος ἐν χοροῖσιν Ἵφραι (1) ἀνωλόλυξαν κισσοφόροις ἐπὶ διθυράμβοις αἱ Διονυσιάδες, μίτρασι δὲ καὶ ρόδων ἀάτοις σοφῶν αἰοιδῶν ἐσκίασαν λιπαρὰν ἔθειραν, οἱ τόνδε τρίποδά σφισι μάρτυρα Βακχίων ἀέθλων (5) ἔθικαν· εὐ τοῦσδ' Ἀντιγένης ἐδίδασκεν ἄνδρας, εὐ δ' ἐπιθνεῖτο γλυκερὰν ὅσα Δωορίσις Ἀρίστον Ἀγρεῖος ἤδ' οὐ πνεύμα χέρον καθαροῖς ἐν αἰλοῖς, τῶν ἐχορήγησεν κύκλον μελίγηρυν Ἴππώνικος, Στρούθωνος υἱός, ἄρμασιν ἐν Χαρίτων φορηθείς, (10) αἱ οἱ ἐπ' ἀνθρώπους ὄνομα κλυτὸν ἀγλαῖαν τε νίκαν θεοῦ θ' ἕκατι θῆκαν ἰοστεφάνων τε Μοισᾶν . (30) ΣΙΜΩΝΙΔΟΥ (p1) Μοῦσά μοι Ἀλκμήνης καλλισφύρου υἱὸν ἄειδε. (1) υἱὸν Ἀλκμήνης ἄειδε Μοῦσά μοι καλλισφύρου.	Palatine Anthology : [Bacchylides or Simonides]: Oft have the Dionysian Seasons shouted with joy for the ivy-dight dithyramb at the dances of the tribe Acamantis, and shaded the shining locks of skilful singers with ribbons and with choice roses; but they who have made this tripod to be witness to their Bacchic prize are the men who were taught by Antigones; and right well did Ariston of Argos nurse with outpourings of the sweet breath of his pure flute the delightful voice of Athenians, who were led in their ring of melody by Hipponicus son of Struthon from the chariot of the Graces, the which have bestowed upon his men name and fame and splendid victory by aid of the God and the violet-crowned Muses .	LYRA GRAECA ed. V.2, p.391	TLG	
Píndaro	Odes Ístímicas	480-454 a.C.	Odes	book I., poem 1 verso 66	εἴη νιν εὐφόνων περὶ γέσσαν ἀερθέντ' ἀγλααῖς 65 Περσίδιον ἐτι καὶ Πυθῶθεν Ὀλυμπιάδων τ' ἐξαρέτοις Ἀλφειοῦ ἔρνεσι φράζει χεῖρα τιμᾶν ἑπταπόλοισι Θήβησιν τεύχοντ'. εἰ δέ τις ἔνδον νέμει πλοῦτον κρυφαῖον, [100] ἄλλοισι δ' ἐμπύπτον γελᾷ, ψυχᾶν Αἴδα τελέων οὐ φράζεται δόξας ἄνευθεν.	May he, raised up on the splendid wings of the Pierian Muses with their lovely voices , [65] also arm his hand with wreaths from Pytho, with exquisite wreaths from the Alpheus and the Olympian games, thus winning glory for seven-gated Thebes. But if someone hoards hidden wealth at home, and attacks others with mockery, he fails to consider that he is giving up his soul to Hades without glory.	Odes. Pindar. Diane Arnon Svarlien. 1990.	Perseus	
Píndaro	Odes Ístímicas	480-454 a.C.	Odes	book I., poem 2 Linha 2	ΞΕΝΟΚΡΑΤΕΙ ΑΚΡΑΓΑΝΤΙΝΩ ΑΡΜΑΤΙ οἱ μὲν πάλαι, ὃ Θρασύβουλε, φῶτες, οἱ χρυσαμπύκων ἐς δίφρον Μοισᾶν ἔβαινον κλυτὰ φόρμιγγι συναντόμενοι, ῥίμρα παιδείους ἐτόξεον μελιγάρυας ἕμνουσ, ὅστις ἐὼν καλὸς εἶχεν Ἀφροδίτας 5εὐθρόνου μνάστεραν ἀδίσταν ὀπώραν. [10] ἂ Μοῖσα γὰρ οὐ φιλοκερδῆς πο τὸτ' ἦν οὐδ' ἐργάτις; οὐδ' ἐπέρναντο γλυκεῖαι μελιφθόγου ποτι Τερψιχόρας ἀργυροθεῖσαι πρόσωπα μαλθακόφωνοι αἰοδαί.	The men of old, Thrasylbulus, who mounted the chariot of the Muses with their golden headbands , joining the glorious lyre , lightly shot forth their honey-voiced songs for young men, if one was handsome and had [5] the sweetest ripeness that brings to mind Aphrodite on her lovely throne. For in those days the Muse was not yet a lover of gain, nor did she work for hire. And sweet gentle-voiced odes did not go for sale, with silvered faces, from honey-voiced Terpsichore.	Odes. Pindar. Diane Arnon Svarlien. 1990.	Perseus/TLG	
Píndaro	Odes Ístímicas	480-454 a.C.	Odes	book I., poem 2 Linha 6	ΞΕΝΟΚΡΑΤΕΙ ΑΚΡΑΓΑΝΤΙΝΩ ΑΡΜΑΤΙ οἱ μὲν πάλαι, ὃ Θρασύβουλε, φῶτες, οἱ χρυσαμπύκων ἐς δίφρον Μοισᾶν ἔβαινον κλυτὰ φόρμιγγι συναντόμενοι, ῥίμρα παιδείους ἐτόξεον μελιγάρυας ἕμνουσ, ὅστις ἐὼν καλὸς εἶχεν Ἀφροδίτας 5εὐθρόνου μνάστεραν ἀδίσταν ὀπώραν. [10] ἂ Μοῖσα γὰρ οὐ φιλοκερδῆς πο τὸτ' ἦν οὐδ' ἐργάτις; οὐδ' ἐπέρναντο γλυκεῖαι μελιφθόγου ποτι Τερψιχόρας ἀργυροθεῖσαι πρόσωπα μαλθακόφωνοι αἰοδαί. νῦν δ' ἐφίητι τὸ τόργειο φυλάζει 10 ῥῆμ' ἀλαθειας ἐτάς ἀγχιστα βαινόν, ' χρήματα, χρήματ' ἀνήρ, ὅς φᾶ κτεάνων θ' ἅμα λειφθείς καὶ φίλων.	In memory of the victories of Xenocrates of Acragas Chariot Race ?470 B. C. The men of old, Thrasylbulus, who mounted the chariot of the Muses with their golden headbands, joining the glorious lyre, lightly shot forth their honey-voiced songs for young men, if one was handsome and had [5] the sweetest ripeness that brings to mind Aphrodite on her lovely throne. For in those days the Muse was not yet a lover of gain, nor did she work for hire. And sweet gentle-voiced odes did not go for sale, with silvered faces , from honey-voiced Terpsichore. But as things are now, she bids us heed [10] the saying of the Argive man, which comes closest to actual truth: "Money, money makes the man," he said, when he lost his wealth and his friends at the same time.	Odes. Pindar. Diane Arnon Svarlien. 1990.	Perseus/TLG	

Píndaro	Odes Ístmicas	480-454 a.C.	Odes	book I., poem 2 Linha 7	οἱ μὲν πάλαι, ὃ Θρασύβουλε, φῶτες, οἱ χρυσαμπύκων ἔς διφρον Μοισᾶν ἔβαινον κλυτὰ φόρμιγγι συναντόμενοι, ρίμφα παιδείους ἐτόξευον μελιγάρυας ὕμνους, ὅστις ἐὼν καλὸς εἶχεν Ἀφροδίτας Ἐεὐθρόνου μνάστειραν ἀδίσταν ὀπώραν. [10] ἂ Μοῖσα γὰρ οὐ φιλοκερδῆς πω τότ' ἦν οὐδ' ἐργάτις; οὐδ' ἐπέραντο γλυκεῖα [doce] μελιφθόγγου ποτὶ Τερψιγόρας ἀργυρωθεῖσα πρόσωπα μαλθακόφωνοι αἰοδαί. νῦν δ' ἐφίητι τὸ τώργειον φυλάξαι 10ῖρήμ' ἀλαθείας ἐτάς ἀγχιστα βαῖνον, ' χρήματα, χρήματ' ἀνήρ,' ὅς φά κτεάνων θ' ἅμα λειφθεῖς καὶ φίλων.	The men of old, Thrasylbulus, who mounted the chariot of the Muses with their golden headbands, joining the glorious lyre, lightly shot forth their honey-voiced songs for young men, if one was handsome and had [5] the sweetest ripeness that brings to mind Aphrodite on her lovely throne. For in those days the Muse was not yet a lover of gain, nor did she work for hire. And sweet gentle-voiced odes did not go for sale, with silvered faces, from honey-voiced Terpsichore .	Odes. Pindar. Diane Arnsion Svarlien. 1990.	Perseus
Píndaro	Odes Ístmicas	480-454 a.C.	Odes	book I., poem 4 Linha 43	(3/4) Αἴαντος ἀλκάν, φοῖνιον τὰν ὀνία (53b) ἐν νυκτὶ ταμὼν περὶ ᾧ φασγάνῳ μομφὰν ἔχει (54) παιδεσσιν Ἑλλάνων ὅσοι Τροιάδ' ἔβαν. (54b) Δ' ἄλλ' Ὀμηρὸς τοι τετίμακεν δι' ἀνθρώπων, ὃς αὐτοῦ (55) πᾶσαν ὀρθώσας ἀρετὰν κατὰ ῥάβδον ἐφ' ῥασεν θεσπεσίον ἐπέων λιοποῖς ἀθήρειν. τοῦτο γὰρ ἀθάνατον φρονᾶεν ἔρπει, εἴ τις εὖ εἶπη τι· καὶ πάγ- καρπον ἐπὶ χθόνα καὶ διὰ πόντον βέβακεν (59) ἐργμάτων ἀκτίς καλὸν ἄσβεστος αἰεῖ. (60) προφ' ῥόνων Μοισᾶν τύχομεν, κεῖνον ἄψα πυρσὸν ὕμνων @1 (61) καὶ Μελίσσῳ, παγκρατίου στεφάνωμ' ἐπάξιον, ἔρνεϊ Τελεσιάδα. τόλμα γὰρ εἰκὼς θυμὸν ἐρβ' ῥεμετὰν θηρῶν λεόντων ἐν πόνῳ, μήτιν δ' ἰώπηξ. (65) αἰετοῦ ἂ τ' ἀναπιτ' ναιμένα ῥόμβον ἴσχει· (65) χρηὶ δὲ πᾶν ἔρδοντ' ἀμαυρῶσαι τὸν ἐχθρόν. οὐ γὰρ φύσιν Σαρωνεῖαν ἔλαχεν· ἀλλ' ὄνοτος μὲν ἰδέσθαι, συμπεσεῖν δ' ἀκμᾷ βαρὺς.	Indeed, you know of the bloodstained might of Aias, which late at night he pierced by falling on his own sword, thus bringing blame on all the sons of the Greeks who went to Troy. But he is honored throughout the world by Homer, who set the record right concerning all his excellence and told it with the staff of his divine words, for posterity to play. [40] For if one says something well, that saying goes forth speaking with an immortal voice. And the radiance of fine deeds, forever unquenchable, has crossed the fruitful earth and the sea. May we win the favor of the Muses and kindle that torch of song , a worthy garland from the pancratium [45] for Melissus, too, the scion of the race of Telesias. For in the toil of conflict he resembles the spirit of loud-roaring lions in boldness, while in wisdom he is like the fox, who forestalls the swoop of the eagle by falling on her back. And it is right to do anything to blot out one's enemy. For Melissus was not allotted the nature of Orion; [50] he is negligible to look at, though heavy to grapple with in his strength. And yet once there went from Thebes, Cadmus' city, a hero short in stature but unflinching in spirit.	Odes. Pindar. Diane Arnsion Svarlien. 1990.	Perseus/TLG
Píndaro	Odes Ístmicas	480-454 a.C.	Odes	book I., poem 6 Linha 2	(6) Α' Θάλλοντος ἀνδρῶν ὡς ὅτε συμποσίου δεύτερον κρατήρα Μοισαίων μελέων κίρναμεν Λάμπωνος εὐαέθλου γενεᾶς ὑπερ, ἐν Νεμέα μὲν πρῶτον, ὃ Ζεῦ, (3) τιν' ὄτων δεξάμενοι στεφάνων, νῦν αὖτε Ἴσθμου δεσπότα (5) Νηριδεσσί τε πενήκοντα παῖδων ὀπ' ἰοτάτου Φυλακίδα νικῶντος, εἴη δὲ τ' ῥίτον σωτήρι πορσαίνοντας Ὀ- λυμπίῳ Αἴγινα κάτα (8) σπένδειν μελιφθόγγος αἰοδαῖς.	Isthmian 6 For Phylacidas of Aegina Pancratium 7484 or 480 B. C. Just as we mix the second bowl of wine when the men's symposium is flourishing, here is the second song of the Muses for Lampon's children and their athletic victories: first in Nemea, Zeus, in your honor they received the choicest of garlands, [5] and now in honor of the lord of the Isthmus and the fifty Nereids, for the victory of the youngest son, Phylacidas. May there be a third libation of honey-voiced songs to pour over Aegina in honor of Zeus Soter of Olympia.	Odes. Pindar. Diane Arnsion Svarlien. 1990.	Perseus/TLG

Píndaro	Odes Ístmicas	480-454 a.C.	Odes	Ode 6 line 57	<p>ὡς ἦρα εἰπὼν αὐτίκα (55) ἔξετ'. ἐμοὶ δὲ μακρὸν πάσας <ἀν>αγήσασθ' ἀρετάς· Φυλακίδα γάρ ἦλθον, ὦ Μοῖσα, ταμίας Πυθῆα τε κώμων Εὐθυμέ- νει τε· τὸν Ἀργείων τρόπον (58) εἰρήσεται που κᾶν βραχίστοις. ἄρα ντο γάρ νίκας ἀπὸ πανκρατίου (60) τρεις ἀπ' Ἴσθμοῦ, τὰς δ' ἀπ' εὐφύλλου Νεμέας, ἀγ' λαοὶ παῖδες τε καὶ μάτρως, ἀνὰ δ' ἄγαγον ἐς φάος οἶαν μοῖραν ἕμνων (62) τᾶν Ψαλυχιαδᾶν δὲ πάτρων Χαρίτων ἄρδοντι καλλίστα δρόσφ, τὸν τε Θεμιστίου ὀρθώσαντες οἶκον τάνδε πόλιν (65) θεοφιλῆ ναιοῖσι· Λάμπων δὲ μελέταν ἔργους ὀπάζων Ἡσιό- δου μάλα τιμᾶ τοῦτ' ἔπος, (67) υἱοῖσι τε φ' ῥάζων παραινεῖ, ξινὸν ἄστει κόσμον ἐφ' προσάγων· καὶ ξένων εὐεργεσίας ἀγαπᾶται, (70) μέτ' ῥα μὲν γνώμα διώκων, μέτ' ῥα δὲ καὶ κατέχων γλώσσα δ' οὐκ ἔξω φρενῶν φαί- ης κέ νιν ἀνδρ' ἐν ἀέθ' ληταῖσιν ἔμμεν (72) Ναξίαν πέτ' ῥαις ἐν ἄλλαις χαλκοδάμαντ' ἀκόναν. πίσω σφε Δίρκας ἀγ' νὸν ὕ- δαρ, τὸ βαθύζωνοι κόραι (74) χρυσοπέπ' λου Μναμοσύνας ἀνέτει- λαν παρ' εὐτειχέσιν Κάδ' μου πύλαις. (75)</p>	<p>[55] He spoke, and immediately sat down. But for me it would take a long time to tell the story of all their excellence. For I came, Muse, a steward of victory-songs to Phylacidas and Pytheas and Euthymenes. The story will be told in the Argive manner, very briefly. [60] For those splendid boys and their uncle won three victories in the pancratium—at the Isthmus, and others at Nemea with its fine trees, and they brought to fight a great share of praises. With the lovely dew of the Graces they refresh the family of the Psalychids; [65] they have kept upright the house of Themistius, and they live in a city which the gods love. Lampon, “taking care with his work,” honors these words of Hesiod, and he advises his sons with them too, thus bringing a shared adornment to his city. [70] He is loved for his kindness to his guest-friends; he pursues with moderation in his thoughts and restrains with moderation. He does not say one thing and think another. You might say that for athletes he is like the bronze-mastering Naxian whetstone among other stones. I shall give him to drink the pure water of Dirce, which the deep-waisted daughters of [75] golden-robed Mnemosyne 2 brought forth beside the fine-walled gates of Cadmus.</p>	Odes. Pindar. Diane Aronson Svarlien. 1990.	Perseus/TLG
Píndaro	Odes Ístmicas	480-454 a.C.	Odes	book I., poem 6 Linha 75	<p>πίσω σφε Δίρκας ἀγνὸν ὕδαρ, τὸ βαθύζωνοι κόραι 75[110] χρυσοπέπλου Μναμοσύνας ἀνέτειλαν παρ' εὐτειχέσιν Κάδμου πύλαις.</p>	<p>I shall give him to drink the pure water of Dirce, which the deep-waisted daughters of [75] golden-robed Mnemosyne 2 brought forth beside the fine-walled gates of Cadmus.</p>	Odes. Pindar. Diane Aronson Svarlien. 1990.	Perseus
Píndaro	Odes Ístmicas	480-454 a.C.	Odes	book I., poem 7 Linha 23	<p>ἀλλὰ παλαιὰ γάρ ἔβδαι χάρις, ἀμνάμονες δὲ βροτοί, Β' ὅ τι μὴ σοφίας ἄωτον ἀκ' ρον κλυταῖς ἐπέων ροαῖσιν ἐξίκηται ζυγέν· κόμαζ' ἔπειτεν ἀδυμελεῖ σὺν ἕμνω (20) καὶ Στρεπιάδᾳ· φέρει γάρ Ἴσθμοῖ νίκαν πανκρατίου, σθένει τ' ἔκπαγ' λος ἰδεῖν τε μορ- φάεις, ἄγει τ' ἀρετᾶν οὐκ αἰσχρον φυᾶς. (22) φλέγεται δὲ ἰοπλόκοισι Μοῖσαις, μάτρωϊ θ' ὁμονύμω δέδοκε κοινὸν θάλος, χάλκασπις ὃ πότμον μὲν Ἄρης ἔμειξεν, (25) τιμὰ δ' ἀγαθοῖσιν ἀντίκειται. @1 ἴστω γάρ σαφές ὅστις ἐν ταῦτα νεφέλα χάλ- ζαν αἵματος πρὸ φίλας πάτ' ῥας ἀμύνεται, (27) ἦλογόν ἀμύνων† ἐναντίω στρατῶ, ἀστῶν γε νεῆ μέγιστον κλέος αὔζων ζῶων τ' ἀπὸ καὶ θανόν. (30)</p>	<p>But since ancient grace sleeps, and mortals are forgetful of whatever does not reach the highest bloom of skillful song, joined to glorious streams of words, [20] then begin the victory procession with a sweet-singing hymn for Strepsiadēs; for he is the victor in the pancratium at the Isthmus, both awesome in his strength and handsome to look at; and he treats excellence as no worse a possession than beauty. He is made radiant by the violet-haired Muses, and he has given a share in his flowering garland to his uncle and namesake, [25] for whom Ares of the bronze shield mixed the cup of destiny; but honor is laid up as recompense for good men. For let him know clearly, whoever, in this cloud of war, wards off the hailstorm of blood in defense of his dear fatherland by bringing destruction to the enemy host, that he is causing the greatest glory to grow for the race of his fellow-citizens, [30] in both his life and his death.</p>	Odes. Pindar. Diane Aronson Svarlien. 1990.	Perseus/TLG

Píndaro	Odes Ístmicas	480-454 a.C.	Odes	ode 8 linha 6	<p>(8) Ἀ Κλεάνδρῳ τις ἀλικία τε λύτ' ρον εὐδοξον, ὃ νέοι, καμάτων (1) πατ' ρός ἀγ' λαὸν Τελεσάρχου παρὰ π' ῥόθυρον ἰὸν ἀνεγειρέτω κῶμον, Ἴσθμιάδος τε νί- κας ἄποινα, καὶ Νεμέα (4) ἀέθ' ἴων ὅτι κ' ῥάτος ἐξ- (5) εὔρε· τὸ καὶ ἐγὼ, καίπερ ἀγ' ὕμνος (5) θυμόν, αἰτέομαι χρυσέαν καλέσαι (5a) Μοῖσάν. ἐκ μεγάλων δὲ πενθέων λυθέντες (6) μῆτ' ἐν ὄρφανία πέσωμεν στεφάνων, (6a) μῆτε κάδεα θερά- (7) πνευ· παυσάμενοι δ' ἀπράκτων κακῶν (7) γλυκύ τι δαμοσόμεθα καὶ μετὰ πόνον· ἐπειδὴ τὸν ὑπὲρ κεφαλᾶς γεῖτ' Ταντάλου λίθον παρὰ (10) _εις ἐτ' ῥεψεν ἄμι θεός, (10) Β' ἀτόλιματον Ἑλλάδι μύ- χθον. ἀλλ' ἐμοὶ δεῖμα μὲν παροισχόμενων (11) καρτερὰν ἔπαυσε μέριμναν· τὸ δὲ π' ῥὸ ποδὸς ἄρειον αἰεὶ βλέπειν χρῆμα πᾶν· δόλιος γὰρ αἰ- ὼν ἐπ' ἀνδράσι κ' ῥέματα, (14) ἐλίσσων βίου πόρον· ἰ- (15) ατὰ δ' ἐστὶ βροτοῖς σὺν γ' ἔλευθερία (15) καὶ τά. χρῆ δ' ἀγαθὰν ἐλπιδ' ἀνδρὶ μέλειν. (15a)</p>	<p>For Cleandros of Aegina Pancratium ?478 B. C. Young men! One of you go, in honor of Cleandros and his youth, to the splendid doorway of his father Telesarchus, and awake the victory-song, glorious recompense for his troubles, as a reward for his victory at the Isthmus, and [5] because he found strength in the Nemean games. Therefore I too, though grieving in my heart, am asked to invoke the golden Muse. Released from great sorrows, let us not fall into bereavement of garlands; do not nurse your pain. Having ceased from insurmountable troubles, we will sing something sweet for the people, even after toil. Since [10] one of the gods has turned aside for us the stone of Tantalus above our heads, an unbearable hardship for Greece. But as for me, the passing away of terror has stopped my mighty worry. It is always better to look at what lies before one's foot, in every case. For a treacherous lifetime hangs over men's heads, [15] twisting around the path of life. // Para Cleandro e sua juventude alguém como compensação gloriosa, ó jovens, das aflições do seu pai Telesarco ao esplêndido pórtico vá e desperte a festa, pela Ístmica vitória recompensa e porque de Nemeia nos jogos o sucesso encontrou. Por isso também eu, embora entristecido em meu coração, sou instado a convocar a áurea Musa. E, de grandes pesares libertos, não caíamos na orfandade das coroas nem de aflições sejas servo. Tendo cessado nossos inelutáveis males, algo doce cantaremos diante do povo, mesmo depois dos labores,</p>	Odes. Pindar. Diane Arnsion Svarlien. 1990. // Píndaro: Epínicios e Fragmentos. Introdução, tradução e notas Roosevelt Rocha. Kottler Editorial, 2018.	Perseus/TLG
Píndaro	Odes Ístmicas	480-454 a.C.	Odes	book I., poem 8 Linha 57	<p>τὸν μὲν οὐδὲ θανόντ' αἰοδαὶ <ἐπ>έλιπον, (56a) ἀλλὰ οἱ παρὰ τε πυ- (57) ρᾶν τάφον θ' Ἑλικόνηι παρθένοι (57) στάν, ἐπὶ θρηῖνόν τε πολύφωμον ἔχσαν. ἔδος ἦρα καὶ ἀθανάτοις, ἔσλόν γε φῶτα καὶ φθίμε- (60) _ων ὕμνοις θεῶν διδόμεν. (60) Ζ' τὸ καὶ νῦν φέρει λόγον, ἔσ- συταί τε Μοῖσαῖον ἄρμα Νικοκλέος (61) μνᾶμα πυγ' μάχου κελαδῆσαι. γεραίρετέ νιν, ὅς Ἴσθμιον ἂν νάπος Δωρίων ἔλαχεν σελί- νον· ἐπεὶ περικτίνας (64) ἐνίκασε δὴ ποτε καὶ (65) κεῖνος ἀνδρᾶς ἀφύκτα χερσὶ κ' ἰονέων. (65)</p>	<p>Even when he was dead songs did not forsake him; beside his pyre and tomb the Muses of Helicon stood, and poured over him the many-voiced dirge. It proved to be the will of the immortals [60] to make a noble man, even when dead, a theme for the hymns of goddesses; and even now this brings up a subject for words, and the Muses' chariot rushes forward to shout praises in memory of Nicocles the boxer.</p>	Odes. Pindar. Diane Arnsion Svarlien. 1990.	Perseus
Píndaro	Odes Ístmicas	480-454 a.C.	Odes	book I., poem 8 Linha 60	<p>τὸν μὲν οὐδὲ θανόντ' αἰοδαὶ <ἐπ>έλιπον, (56a) ἀλλὰ οἱ παρὰ τε πυ- (57) ρᾶν τάφον θ' Ἑλικόνηι παρθένοι (57) στάν, ἐπὶ θρηῖνόν τε πολύφωμον ἔχσαν. ἔδος ἦρα καὶ ἀθανάτοις, ἔσλόν γε φῶτα καὶ φθίμε- (60) _ων ὕμνοις θεῶν διδόμεν. (60) Ζ' τὸ καὶ νῦν φέρει λόγον, ἔσ- συταί τε Μοῖσαῖον ἄρμα Νικοκλέος (61) μνᾶμα πυγ' μάχου κελαδῆσαι. γεραίρετέ νιν, ὅς Ἴσθμιον ἂν νάπος Δωρίων ἔλαχεν σελί- νον· ἐπεὶ περικτίνας (64) ἐνίκασε δὴ ποτε καὶ (65) κεῖνος ἀνδρᾶς ἀφύκτα χερσὶ κ' ἰονέων. (65)</p>	<p>Even when he was dead songs did not forsake him; beside his pyre and tomb the Muses of Helicon stood, and poured over him the many-voiced dirge. It proved to be the will of the immortals [60] to make a noble man, even when dead, a theme for the hymns of goddesses; and even now this brings up a subject for words, and the Muses' chariot rushes forward to shout praises in memory of Nicocles the boxer.</p>	Odes. Pindar. Diane Arnsion Svarlien. 1990.	Perseus/TLG

Pindaro	Odes Ístmicas	480-454 a.C.	Odes	book I., poem 8 Linha 61	<p>τὸν μὲν οὐδὲ θανάοντ' αἰοῖται <ἐπ>έλιπον, (56a) ἀλλά οἱ παρά τε πυ- (57) ρὰν τάφον θ' Ἑλικῶνια παρθένου (57) στάν, ἐπὶ θρήνον τε πολύφωμον ἔχχαν. ἔδοξ' ἦρα καὶ ἀθανάτοις, ἔσλόν γε φῶτα καὶ φθίμε- (60) _ον ὕμνοισ θεῶν διδομέν. (60) Ζ'τὸ καὶ νῦν φέρει λόγον, ἔσ- συσταί τε Μοῖσαιὼν ἄρμα Νικοκλέος (61) μνάμα πυγ' μάχου κελαδῆσαι. γεραίρετέ νιν, ὃς Ἴσθμιον ἂν νάπος Δωρίων ἔλαχεν σελί- νον· ἐπει περικτιόνας (64) ἐνίκασε δὴ ποτε καὶ (65) κεῖνος ἀνδρας ἀφύκτα χερὶ κ' λονέων. (65)</p>	<p>Even when he was dead songs did not forsake him; beside his pyre and tomb the Muses of Helicon stood, and poured over him the many-voiced dirge. It proved to be the will of the immortals [60] to make a noble man, even when dead, a theme for the hymns of goddesses; and even now this brings up a subject for words, and the Muses' chariot rushes forward to shout praises in memory of Nicocles the boxer.</p>	Odes. Pindar. Diane Arnsion Svarlien. 1990.	Perseus/TLG
Pindaro	Odes Ístmicas	480-454 a.C.	Odes	Ode 9 line 8	<p>(9) Κλεινὸς Αἰακοῦ λόγος, κλεινὰ δὲ καὶ ναυ- σικ' λυτὸς Αἴγινα· σὺν θεῶν δὲ νιν αἴσα (1) Ἵλλου τε καὶ Αἰγμιοῦ Δωριεὺς ἔλθὼν στρατὸς ἐκτίσασατο· τὸν μὲν ὑπὸ στάθ' μα νέμονται οὐ θέμιν οὐδὲ δίκαν (5) ξεῖνον ὑπερβαίνοντες· οἷοι δ' ἀρετὰν δελφίνες ἐν πόντῳ, ταμίαι τε σοφοὶ Μοῖσαῶν ἀγωνίων τ' ἀέθ' λων. @1</p>			TLG
Pindaro	Odes Neméias	485-444 a.C.	Odes	Ode 1 line 12	<p>Δάλου κασιγ' νήτα, σέθεν ἀδυεπῆς ἕμνος ὄρματα θέμεν (5) αἶνον ἀελοπόδων μέγαν ἵππων, Ζηνὸς Αἰτναίου χάριν· (6) ἄρμα δ' ὅτ' ῥύνει Χρομίου Νεμέα τ' ἔργμασιν νικαφόροις ἐγκόμιον ζευξαι μέλος. (7) ἀρχαὶ δὲ βέβ' ληνται θεῶν κεῖνον σὺν ἀνδρὸς δαίμονιας ἀρεταῖς. ἔστι δ' ἐν εὐτυχία (10) πανδοξίας ἄκ' ρον· μεγάλων δ' ἀέθλων @1 Μοῖσα μεμνᾶσθαι φιλεῖ. σπεῖρέ νιν ἀγ' λαῖαν τινὰ νάσῳ, τὰν Ὀλύμπου δεσπότης (13) Ζεὺς ἔδωκεν Φερσεφόνα, κατένευ- σέν τέ οἱ χαίταις, ἀριστεύοισαν εὐκάρπου χθονὸς (14) Σικελίαν πείραν ὀρθῶ- (15) σιν κορυφαῖς πολίων ἀφ' νεαῖς· (15) ᾤπασε δὲ Κ' ρονίων πολέμου μναστῆρά οἱ χαλκεντέος (16) λαὸν ἵππαγμαν, θαμὰ δὴ καὶ Ὀλυμ- πίδων φύλλοις ἐλαιᾶν χρυσέοις (17)</p>	<p>For Chromius of Aetna Chariot Race ?476 B. C. Sacred place where Alpheus breathed again; Ortygia, scion of renowned Syracuse, bed of Artemis, sister of Delos! From you sweet-voiced [5] song rushes out to give great praise for storm-footed horses, by the grace of Aetnaean Zeus. The chariot of Chromius and Nemea urge me to harness a song of praise for deeds of victory. The foundations of the song have been laid with the gods, and with this man's god-given excellence. [10] The summit of perfect glory is found in good fortune. The Muses loves to remember great contests. Sow some splendor on the island, which Zeus the lord of Olympus gave to Persephone; he nodded assent with his flowing hair, that as the best land on the fruitful earth- [15] he would make Sicily fertile and prosperous in her cities blossoming with wealth. And the son of Cronus sent her a people enamored of bronze-armored battle, horsemen often wedded to the golden leaves of Olympia's olive. I have embarked on the occasion for many themes, without flinging a false word.</p>	Odes. Pindar. Diane Arnsion Svarlien. 1990.	Perseus/TLG
Pindaro	Odes Neméias	485-444 a.C.	Odes	Ode 3 line 1	<p>ΑΡΙΣΤΟΚΛΕΙΔΗ, ΑΙΓΙΝΗΤΗ, ΠΑΓΚΡΑΤΙΑΣΤΗ, ἼΩ πότνια Μοῖσα, μάτερ ἀμετέρα, λίσσομαι, τὰν πολυξέναν ἐν ἱερομηγία Νεμεάδι ἴκειο Δωρίδα νᾶσον Αἴγινα· ὕδατι γάρ μένοντ' ἐπ' Ἀσωπίῳ μελιγαρῶν τεκτονες κόμων νεανία, σέθεν ὅπα μαϊόμενοι. (5) διηρῆ δὲ πρᾶγος ἄλλο μὲν ἄλλου, ἀθλονικία δὲ μάλιστ' αἰοῖδαν φιλεῖ, στεφάνων ἀρετὰν τε δεξιωτάταν ὀπαδόν- τᾶς ἀφθονίαν ὀπαζε μήτιος ἀμᾶς ἄπο· @1 ἄρχε δ' οὐρανοῦ πολυνεφέλα κρέοντι, θύγατερ, (10) δοκμιον ὕμνον· ἐγὼ δὲ κείνων τέ νιν ὄαροις</p>	<p>Nemean 3 For Aristocleides of Aegina Pancratium ?475 B. C. Queenly Muse, our mother! I entreat you, come in the sacred month of Nemea to the much-visited Dorian island of Aegina. For beside the waters of the Asopus young men are waiting, craftsmen of honey-voiced [5] victory-songs, seeking your voice. Various deeds thirst for various things; but victory in the games loves song most of all, the most auspicious attendant of garlands and of excellence. Send an abundance of it, from my wisdom; [10] begin, divine daughter, an acceptable hymn to the ruler of the cloud-filled sky, and I will communicate it by the voices of those singers and by the lyre.</p>	Odes. Pindar. Diane Arnsion Svarlien. 1990.	Perseus/TLG

Pindaro	Odes Neméias	485-444 a.C.	Odes	Ode 3 line 10	(3) Ἦ πότνια Μοῖσα, μήτερ ἀμετέρα, λίσσομαι, τὴν πολυξέναν ἐν ἱερομηνία Νεμεάδι ἴκειο Δωριίδα νᾶσον Αἰγίναν· ὕδατι γάρ μένοντ' ἐπ' Ἀσωπίῳ μελιγυρίων τέκτονες κόμων νεανία, σέθεν ὅσα μαϊόμενοι. (5) διηγή δὲ πρᾶγος ἄλλο μὲν ἄλλου, ἀεθλονκία δὲ μάλιστα· αἰοῖδ' ἀνὰ φίλει, στεφάνων ἀρετᾶν τε δεξιωτάταν ὀπαδόν· τᾶς ἀφθονίαν ὄπαζε μήτιος ἀμᾶς ἀπο· @1 ἄρχε δ' οὐρανοῦ πολυνεφέλα κρέοντι, θύγατερ, (10) δόκιμον ὕμνον· ἐγὼ δὲ κείνων τέ νιν ὄραοις	Nemean 3 For Aristocleides of Aegina Pancratium ?475 B. C. Queenly Muse, our mother! I entreat you , come in the sacred month of Nemea to the much-visited Dorian island of Aegina. For beside the waters of the Asopus young men are waiting, craftsmen of honey-voiced [5] victory-songs, seeking your voice . Various deeds thirst for various things; but victory in the games loves song most of all, the most auspicious attendant of garlands and of excellence. Send an abundance of it, from my wisdom; [10] begin, <i>divine daughter</i> , an acceptable hymn to the ruler of the cloud-filled sky, and I will communicate it by the voices of those singers and by the lyre .	Odes. Pindar. Diane Arnsion Svarlien. 1990.	Perseus/TLG
Pindaro	Odes Neméias	485-444 a.C.	Odes	Ode 3 line 28	εἰ δ' ἐὼν καλὸς ἔρδων τ' εὐκότα μορφᾷ (20) ἀνορέας ὑπερτάταις ἐπέβα (20) παῖς Ἀριστοφάνους, οὐκέτι π' ῥόσω (20) ἀβάταν ἅλα κίωνων ὕπερ Ἑρακλέος περᾶν εὐμαρές, Β' ἦρωσ θεὸς ἄς ἔθηκε ναυτιλίας ἐσχάτας ἀμρτυρας κλυτὰς· δάμασε δὲ θήρας ἐν πελάγει ὑπερόχους, ἴδια τ' ἐρένασε τεναγέων ῥοάς, ὅπᾳ πόμπιμον κατέβαινε νόστου τέλος, (25) καὶ γὰρ φράδασε. θυμέ, τίνα πρὸς ἄλλοδαπὰν ἄκ' ραν ἐμὸν πλόον παραμείβεται; Αἰακῆ σε φημί γένει τε Μοῖσαν φέρειν. ἔπειτα δὲ λόγῳ δίκας ἄωτος, 'ἔσλὸν αἰνεῖν', οὐδ' ἄλλοτριον ἔρωτες ἀνδρὶ φέρειν κρέσσονες· (30) οἴκοθεν μᾶτευσ. ποτίφορον δὲ κόσμον ἔλασσε γλυκὺ τ' ἰαρυμένον. παλαιασι δ' ἐν ἀρεταῖς γέγαθε Πηλεὺς ἄναξ, ὑπέραλλον αἰχιᾶν ταμιών· ὅς καὶ Ἰσολκὸν εἴλε μόνος ἄνευ στρατιάς, καὶ ποντίαν Θέτιν κατέμαρψεν @1 (35) ἐγκονητί. Λαιομέδοντα δ' εὐρουσθενῆς Τελαμών Ἰόλα παραστάτας ἐὼν ἔπερσεν καὶ ποτε χαλκότοξον Ἀμαζόνων μετ' ἄλκᾶν ἔπετό σ', οὐδὲ νῖν ποτε φόβος ἀνδροδάμας ἔπαυσεν ἄκ' μὴν φρενών. (39) συγγενεὶ δὲ τις εὐδοξία μέγα βρῖθει. (40) ὅς δὲ διδάκτ' ἔχει, ψεφεννὸς ἀνήρ ἄλλοτ' ἄλλα πνέων οὐ ποτ' ἀτ' ῥεκεῖ (41) κατέβα ποδί, μυριάν δ' ἀρετᾶν ἀτελεῖ νόφ γεύεται.	But in the deep plain of Nemea, his triumph-song brings a healing cure for wearying blows. Still, if the son of Aristophanes, who is beautiful, and whose deeds match his looks, [20] embarked on the highest achievements of manliness, it is not easy to cross the trackless sea beyond the pillars of Heracles, which that hero and god set up as famous witnesses to the furthest limits of seafaring. He subdued the monstrous beasts in the sea, and tracked to the very end the streams of the shallows, [25] where he reached the goal that sent him back home again, and he made the land known. My spirit, towards what foreign headland are you turning my voyage? I bid you to summon the Muse in honor of Aeacus and his race ; consummate justice attends the precept, "praise the noble." [30] And no man should prefer to desire what is alien. Search at home; you have won a suitable adornment for singing something sweet. Among old examples of excellence is king Peleus, who rejoiced when he cut a matchless spear, and who alone, without an army, captured Iolcus, [35] and caught the sea-nymph Thetis after many struggles. And powerful Telamon, the comrade of Iolous, sacked the city of Laomedon; and once he followed him to meet the bronze-bowed strength of the Amazons. And fear, the subduer of men, never dulled the edge of his mind. [40] A man with inborn glory has great weight; but he who has only learned is a man in darkness, breathing changeful purposes, never taking an unwavering step, but trying his hand at countless forms of excellence with his ineffectual thought.	Odes. Pindar. Diane Arnsion Svarlien. 1990.	Perseus/TLG
Pindaro	Odes Neméias	485-444 a.C.	Odes	book N., poem 3 verso 84	[140] ὄψε περ. ἔστι δ' αἰετὸς ὠκὺς ἐν ποτανοῖς, ὃς ἔλαβεν αἶψα, τηλόθε μεταμαίόμενος, διαφονῶν ἄγραν ποσίν: κραγέται δὲ κολοιοὶ ταπεινὰ νέμονται. τῖν γε μὲν, εὐθρόνου Κλεοῦς ἐθελόισας, ἀεθλοφόρου λήματος ἔνεκεν Νεμέας Ἐπιδαυρῶθεν τ' ἄπο καὶ Μεγάρων δέδορκεν φάος.	The eagle is swift among birds: he swoops down from afar, and suddenly seizes with his talons his blood-stained quarry; but chattering daws stay closer to the ground. By the grace of Clio on her lovely throne and because of your victorious spirit, the light has shone on you from Nemea and Epidaurus and Megara .	Odes. Pindar. Diane Arnsion Svarlien. 1990.	Perseus
Pindaro	Odes Neméias	485-444 a.C.	Odes	book N., poem 4 Linha 3	(4) Ἀ' Ἄριστος εὐφροσύνα πόνων κεκ' ῥιμένων ιατρός· αἰ δὲ σοφαί Μοῖσᾶν θύγατ' ρες αἰοῖδαι θέλξαν νῖν ἀπτόμεναι. οὐδὲ θερμὸν ὕδωρ τόσον γε μαλθακὰ τεύχει γνῖα, τόσσον εὐλογία φόρμιγγι συναόρος· (5) ῥῆμα δ' ἐργμάτων χρονιώτερον βιωτεύει, ὃ τι κε σὺν Χαρίτων τύχη γλῶσσα φ' ῥενὸς ἐξέλοι βαθείας. Β' τό μοι θέμεν Κρονίδα τε Δι καὶ Νεμέα Τιμασάρχου τε πάλα (10) ὕμνου προκόμιον εἴη· δέξατο δ' Αἰακιδᾶν ἠΰποργον ἔδος, δίκᾳ ξεναρκεῖ κοινόν φέγγος. εἰ δ' ἔτι ζαμενεῖ Τιμόκριτος ἀλιῶ @1 σὸς πατήρ ἐθάλπτετο, ποικίλων κιθαρῖζων θαμὰ κε, τῶδε μέλει κλιθείς, (15) ἕμνον κελᾶδῃσε καλλίνικον Γ' Κλεωναίου τ' ἄπ' ἀγῶνος ὄρμον στεφάνων πέμψαντα καὶ λιπαρᾶν εἰονύμων ἄπ' Ἀθανᾶν, Θήβαις τ' ἐν ἐπαπύλοις οὔνεκ' Ἀμφιτρώωνος ἀγ' λαὸν παρὰ τύμβον (20) Καδ' ἄμφοι νῖν οὐκ ἄέκοντες ἀνθεσι μείγνυον, Αἰγίνας ἔκατι. φίλοισι γάρ φίλος ἐλθὼν ξένιον ἄστυ κατέδ' ῥακεν Ἦρακ' ἴλεος ὀλβίαν πρὸς αὐλάν.	Nemean 4 For Timasarchus of Aegina Boys' Wrestling ?473 B. C. When toils have been resolved, festivity is the best physician; and <u>songs, the skillful daughters of the Muses</u> , soothe with their touch. And warm water does not wet the limbs so gently [5] as praise that accompanies the lyre. Speech lives longer than deeds; whatever words the tongue, with the favor of the Graces, draws from the deep mind. May it be mine to set forth such speech, in honor of Zeus the son of Cronus, and Nemea, [10] and Timasarchus' wrestling, as a prelude to my song. And may it be welcomed by the home of the Aeacids, with its fine towers, that light which shines for all, with justice that defends the stranger. And if your father Timocritus had still been warmed by the strength of the sun, playing embroidered notes on the cithara [15] and bending to this strain, he would have often celebrated his triumphant son, because he had sent back from the contest at Cleonae a chain of garlands, and from splendid, illustrious Athens; and because in seven-gated Thebes, [20] beside Amphitryon's splendid tomb, the Cadmeans gladly crowned him with flowers, for the sake of Aegina. For he looked on a hospitable city, when he came as a friend to friends, to the prosperous court of Heracles, [25] with whom once powerful Telamon destroyed Troy and the Meropes and the great and terrible warrior Alcynoneus, but not before that giant had laid low, by hurling a rock, twelve chariots and twice twelve horse-taming heroes who were riding in them. [30]	Odes. Pindar. Diane Arnsion Svarlien. 1990.	Perseus/TLG

Píndaro	Odes Neméias	485-444 a.C.	Odes	book N., poem 5 Linha 24	<p>εἰ δ' ὄλβον ἢ χειρῶν βίαν ἢ σιδαρίταν ἐπαινῆσαι πόλεμον δεδόκηται, μακ' ῥά μοι (19) αὐτόθεν ἄλμισθ' ὑποσκά- (20) πτοι τις· ἔχω γονάτων ὀρμῶν ἔλαφ' ῥάν· καὶ πέραν πόντιο πάλλωντ' αἰετοί. πρόφ' ρον δὲ καὶ κείνοις αἰεδ' ἐν Παλίῳ Μοῖσάν ὁ κάλλιστος χορὸς, ἐν δὲ μέσαις φόρμιγγ' Ἀπόλλων ἐπιτάλωσσαν (25) ἄχρυσέφ' πλάκτρῳ διώκων (24) ἀγέιτο παντοίων νόμων· αἱ δὲ πρῶτιστον μὲν ὕμνη- (25) σαν Διὸς ἀρχόμενα σεμνὰν Θέτιν (25) Πηλέα θ', ὡς τέ νιν ἀβ' ῥά Κρηθεῖς Ἴππολύτα δόλω πεδᾶσαι (26) ἠθέλεε ζυνάνα Μαγ' νήτων σκοπόν πείσασ' ἀκοίταν ποικίλοις βουλευμασιν, ψεύσταν δὲ ποιητὸν συνέπαζε λόγον, @1 ὡς ἦρα νυμφείας ἐπέιρα (30) κείνος ἐν λέκτροις Ἀκάστου (30) εὐνᾶς· τὸ δ' ἐναντίον ἔσκεν· πολλὰ γάρ νιν παντὶ θυμῷ παρφαμένα λιτάνευεν.</p>	<p>But if it is resolved to praise wealth, or the strength of hands, or iron war, [20] let someone mark off a long jump for me from this point. I have a light spring in my knees, and eagles swoop over the sea. The most beautiful chorus of Muses sang gladly for the Aeacids on Mt. Pelion, and among them Apollo, sweeping the seven-tongued lyre with a golden plectrum, [25] led all types of strains. And the Muses began with a prelude to Zeus, then sang first of divine Thetis and of Pelus; how Hippolyte, the opulent daughter of Cretheus, wanted to trap him with deceit. With elaborate planning she persuaded her husband, the watcher of the Magnesians, to be a partner in her plot, and she forged a false story; [30] that Pelus had made an attempt on her in Acastus' own bed.</p>	Odes. Pindar. Diane Arnsion Svarlien. 1990.	Perseus/TLG
Píndaro	Odes Neméias	485-444 a.C.	Odes	Ode 6 line 28	<p>Β' ἐπεὶ οἱ τρεῖς ἀεθ' ἰοφόροι πρὸς ἅκ' ρον ἀρετᾶς ἦλθον, οἱ τε πόνων ἐγεύσαντο. σὺν θεοῦ δὲ τύχα ἕτερον οὐ τινα οἶκον ἀπε- (25) φάνατο πυγ' μαχία <πλεόνων> (25) ταμίαν στεφάνων μυχῶ Ἑλλάδος ἀπάσας, ἔλπομαι μέγα ἐπιὼν σκοποῦ ἄντα τυχεῖν ὄτ' ἀπὸ τόξου ἰεῖς· εὐ- (28) θυν' ἐπὶ τοῦτον, ἄγε, Μοῖσα, (28) οὖρον ἐπέων (28b) εὐκλέα· παροχομένον γὰρ ἀνέρον, (29) ἀοῖδαὶ καὶ λόγοι τὰ καλά σφιν ἔργ' ἐκόμισαν· (30) Βασσιδαῖσιν ἅ τ' οὐ σπανίζει, παλαιάρατος γενεά, ἴδια νανστολέοντες ἐπικώμια, Πιερίδων ἀρόταις (32) δυνατοὶ παρέχειν πολὺν ὕμνον ἀγερόχων ἐργμάτων ἔνεκεν. καὶ γὰρ ἐν ἀγαθῆα χεῖρας ἱμάντι δεθεῖς Πυθῶνι κράτησεν ἀπὸ ταύτας (35) αἶμα πάτ' ρας (35b) ἄχρυσυαλακάτου ποτὲ Καλλίας ἀδὼν (36) ἔρνεσι Λατοῦς, παρὰ Κασταλίαν τε Χαρίτων ἐσπέρτος ὁμάδῳ φλέγεν· πόντου τε γέφυρ' ἀκάμαντος ἐν ἀμφικτιόνων ταυροφόνῳ τριετηρίδι Κρεοντίδαν (40) τίμασε Ποσειδάδιον ἂν τέμμενος· βοτάνα τέ νιν ποθ' ἅ λέοντος νικάσαντ' ἤρφεε δασκίαις Φλειουόντος ὑπ' ὄγυγιαις ὄρεσιν.</p>	<p>With the favorable fortune of the gods, no other family has been proclaimed by the boxing contest in the center of all Greece as the guardian of more garlands. I hope, with this great praise, to hit the target squarely, like one who shoots from a bow. Come, Muse, give a straight course to the glorious wind of song for this man. [30] For when men pass away songs and stories preserve their fine deeds for them, and there is no shortage of these in the house of the Bassids. Their race has long been famous, carrying a cargo of their own victory songs; for those who plough the field of the Pierian Muses, they are able to provide a rich supply of songs, because of their proud achievements. [35] In very holy Pytho the blood of this family was once victorious, his hands bound with leather straps—Callias, who had found favor with the children of Leto of the golden distaff, and beside Castalia at evening he was made radiant by the loud chorus of the Graces. [40] And the bridge of the untiring sea honored Creontidas in the biennial festival of those who live around, when bulls are slain in the sacred precinct of Poseidon. And the herb of the Nemean lion once [45] crowned him when he was victorious beneath the shady primeval mountains of Phlius.</p>	Odes. Pindar. Diane Arnsion Svarlien. 1990.	Perseus/TLG
Píndaro	Odes Neméias	485-444 a.C.	Odes	book N., poem 6 verso 33	<p>ταμίαν στεφάνων μυχῶ Ἑλλάδος ἀπάσας, ἔλπομαι μέγα ἐπιὼν σκοποῦ ἄντα τυχεῖν ὄτ' ἀπὸ τόξου ἰεῖς· εὐθύν' ἐπὶ τοῦτον, ἄγε, Μοῖσα, οὖρον ἐπέων 30[50] εὐκλέα· παροχομένον γὰρ ἀνέρον ἀοῖδαὶ καὶ λόγοι τὰ καλά σφιν ἔργ' ἐκόμισαν, Βασσιδαῖσιν ἅ τ' οὐ σπανίζει· παλαιάρατος γενεά, ἴδια νανστολέοντες ἐπικώμια, Πιερίδων ἀρόταις δυνατοὶ παρέχειν πολὺν ὕμνον ἀγερόχων ἐργμάτων 35ἔνεκεν. καὶ γὰρ ἐν ἀγαθῆα</p>	<p>Their race has long been famous, carrying a cargo of their own victory songs; for those who plough the field of the Pierian Muses, they are able to provide a rich supply of songs, because of their proud achievements.</p>	Odes. Pindar. Diane Arnsion Svarlien. 1990.	Perseus

Píndaro	Odes Neméias	485-444 a.C.	Odes	book N., poem 7 linha 12	<p>ἀναπ' νέομεν δ' οὐχ ἅπαντες ἐπὶ ἴσα· (5) εἶργει δὲ πότμω ζυγόνθ' ἕτερον ἕτερα. σὺν δὲ τὶν καὶ παῖς ὁ Θεαρῖονος ἀρετᾷ κριθεῖς εὐδοξος ἀεῖδεται Σωγένης μετὰ πενταέθ' ἰοις. πόλιν γάρ φιλόμολλον οἰκεῖ δορικτύπων Αἰακιδᾶν· μάλα δ' ἔθελον· (10) τι σύμπειρον ἀγωνίᾳ θυμὸν ἀμφέπειν. (10) εἰ δὲ τύχη τις ἔρδων, μελιφ' ῥον' αἰτίαν ῥοαῖσι Μοῖσᾶν ἐνέβαλε· ταὶ μεγάλα γὰρ ἄλκαί σκότον πολὺν ἤμιον ἔχοντι δεόμεναι· ἔργοις δὲ καλοῖς ἔσοπτρον ἴσαμεν ἐνὶ σὺν τρόπῳ, εἰ Μναμοσύνας ἕκατι λιπαράμυκος (15) εὐρηται ἄποινα μόχθων κλυταῖς ἐπέων αἰοδαῖς.</p>	<p>[5] Yet we do not all draw our first breath for equal ends. Under the yoke of destiny, different men are held by different restraints. But it is by your favor that, even so, Sogenes the son of Thearion, distinguished by his excellence, is celebrated in song as glorious among pentathletes. For he lives in a city that loves music, the city of the Aeacidae with their clashing spears; [10] and they very much want to foster a spirit familiar with contests. If someone is successful in his deeds, he casts a cause for sweet thoughts into the streams of the Muses. For those great acts of prowess dwell in deep darkness, if they lack songs, and we know of only one way to hold a mirror up to fine deeds: [15] if, by the grace of Mnemosyne with her splendid headdress, one finds a recompense for toils in glorious song.</p>	Odes. Pindar. Diane Arnsion Svarlien. 1990.	Perseus/TLG
Píndaro	Odes Neméias	485-444 a.C.	Odes	book N., poem 7 linha 77	<p>Εὐξένηδα πάτραθε Σόγενες, ἀπομνύω (70) μῆ τέρμα προβαῖς ἄκονθ' ὅτε χαλκοπάραον ὄρσαι θοᾶν γλώσσαν, ὃς ἐξέπεμψεν παλαισμάτων ἀνχένα καὶ σθένος ἄδιαν- τον, αἰθῶνι πρὶν ἄλιφ ᾗτων ἐμπεσεῖν. (73) εἰ πόνος ἦν, τὸ τερπνὸν πλέον πεδέργεται. ἔα με· νικῶντί γε χάριν, εἰ τι πέραν ἀερθεῖς (75) ἀνέκ' ῥαγον, οὐ τραχύς εἰμι καταθέμεν. εἶρην στεφάνους ἔλαφ' ῥόν, ἀναβάλεο· Μοῖσά τοι κολλᾷ χρῦσόν ἐν τε λευκὸν ἐλέφανθ' ἀμᾶ καὶ λείριον ἄνθεμον ποντίας ὑφελοῖσ' ἔέρσας. Διὸς δὲ μεμναμένος ἀμφὶ Νεμέα (80) πολύφατον θρόον ἤμιον δόνη ἦσυχᾶ, βασιλῆα δὲ θεῶν πρέπει δάπεδον ἂν τότε γαρμέμεν ἡμέρα ἄπι· λέγοντι γὰρ Αἰακὸν νιν ὑπὸ ματροδόκοις γοναῖς φυτεῦσαι, Εἴ μᾶ μὲν πολίαρχον εὐονύμῳ πάτρα, (85) Ἡράκλεες, σέο δὲ προπράον' ἔμ<μ>εν ζεῖνον ἀδελφεόν τ'. εἰ δὲ γεύεται (86) (7) ἔμ<μ>εν ζεῖνον ἀδελφεόν τ'. εἰ δὲ γεύεται (86) ἀνδρὸς ἀνήρ τι, φαῖμέν κε γείτον' ἔμμεναι νόφ φιλήσαντ' ἀτενεῖ γείτονη χάρμα πάντων ἐπάξιον· εἰ δ' αὐτὸ καὶ θεὸς ἀνέχοι, — ἐν τίν κ' ἔθελου, Γίγαντας ὃς ἐδάμασας, εὐτυχῶς (90) ναίειν πατρὶ Σωγένης ἀταλὸν ἀμφέπων θυμὸν προγόνων εὐκτιήμονα ζαθέαν ἄρνιαν.</p>	<p>[70] Sogenes, of the Euxenid clan, I swear that I did not overstep the line when I hurled, like a bronze-cheeked javelin, my swift tongue—a throw that disqualifies a man's strong neck from the sweat of the wrestling-match, before his limbs fall under the burning sun. If there was toil, greater delight follows. [75] Let me go on. If I rose too high and shouted loudly, I am not too rude to pay my debt of gratitude to the victor. It is easy to weave garlands. Strike up the song! The Muse welds together gold and white ivory with coral, the lily she has stolen from beneath the ocean's dew. [80] But in remembrance of Zeus and in honor of Nemea, whirl a far-famed strain of song, softly. On this spot it is fitting to sing with a gentle voice of the king of gods. For they say that he planted the seed of Aeacus, received by the mother, [85] to be a city-ruler in my illustrious fatherland, and to be a kindly 7 friend and brother to you, Heracles. If one man has any benefit from another, we would say that a neighbor, if he loves his neighbor with an earnest mind, is a joy worth any price. But if a god should also uphold this truth, [90] then under your protection, Heracles, you who subdued the Giants, Sogenes would dwell happily, fostering a spirit of devotion to his father, beside the rich and sacred road of his ancestors, since he has his house in your precincts, flanking him on either hand as he goes, like the yoke-arms of a four-horse chariot.</p>	Odes. Pindar. Diane Arnsion Svarlien. 1990.	Perseus/TLG
Píndaro	Odes Neméias	485-444 a.C.	Odes	book N., poem 8 Linha 47	<p>ὦ Μέγα, τὸ δ' αὖτις τεῶν νυχιᾶν κομίζαι οὐ μοι δυνατόν· κενεᾶν δ' ἐλπίδιον χαῖνον τέλος· (45) σεῦ δὲ πάτ' ρα Χαριάδαις τ' ἐλαφρόν ὑπερεσαι λίθον Μοῖσαῖον ἕκατι ποδῶν εὐονύμιον (47) δῖς δὴ δυοῖν. χαίρω δὲ πρόσφορον ἐν μὲν ἔργῳ κόμπων ἰεῖς, ἐπαιοδαῖς δ' ἀνήρ νόδυνον καὶ τις κάματον (50) θῆκεν· ἦν γε μᾶν ἐπικόμοις ἤμιος (50) δὴ πάλα καὶ πρὶν γενέσθαι τᾶν Ἀδράστου τᾶν τε Καδ' μείων ἔριν. @1 (51)</p>	<p>Empty hopes end in vain; but it is easy to set up, for your fatherland and for the Chariads, a monument of the Muses in honor of the twice illustrious feet of two men. I rejoice in letting fly a boast suitable to such a deed; and with incantations a man [50] makes hardship painless. Truly, the song of victory existed long ago, even before the quarrel arose between Adrastus and the race of Cadmus.</p>	Odes. Pindar. Diane Arnsion Svarlien. 1990.	Perseus/TLG
Píndaro	Odes Neméias	485-444 a.C.	Odes	book N., poem 9 Linha 1	<p>(9) Ἀ' Κομάσομεν παρ' Ἀπόλλωνος Σικυωνόθε, Μοῖσαι, τᾶν νεοκτίσταν ἐς Αἴτναν, ἐνθ' ἀναπεπταμένα ξεῖνον νεύικανται θύραι, (2) ὄλβιον ἐς Χρομίου δομ', ἄλλ' ἐπέων γλυκῖνον ἤμιον πράσσετε. (3) τὸ κ' ρατήσιπτον γὰρ ἐς ἄρμ' ἀναβαίνων ματέρι καὶ διδύμοις παιδέσειν αὐδᾶν μανύει (4) Πυθῶνος ἀπεινάς ὄμοκ' ἰλάροις ἐπόπταις. (5) Ἐστὶ δὲ τις λόγος ἀνθρώπων, τετελεσμένον ἐσλόν μὴ χαμαὶ σιγᾷ καλύψαι· θεσπεσία δ' ἐπέων καύχας αἰοδᾶ πρόσφορος. (7)</p>	<p>Nemean 9 For Chromius of Aetna Chariot Race ?474 B. C. Muses, we will go in victory procession from Apollo's shrine in Sicyon to newly-founded Aetna, where the doors flung open wide are overwhelmed by guests, at the prosperous home of Chromius. Make a sweet song of verses! For, mounting his chariot of victorious horses, he gives the word to sing for the mother and her twin children [5] who jointly watch over steep Pytho. There is a saying among men: a noble deed when it is accomplished should not be buried silently in the ground; and divine song is suited to boasting.</p>	Odes. Pindar. Diane Arnsion Svarlien. 1990.	Perseus/TLG

Píndaro	Odes Neméias	485-444 a.C.	Odes	Ode 9 line 55	<p>ἐγκρινάτω τις νιν, γλυκὴν κόμου προφάταν, (50) ἸΑ ἄργυρέαισι δὲ νομάτω φιάλαισι βιατάν ἀμπέλου παῖδ', ἄς ποθ' ἴπποι κτησάμενα Χρομίω πέμπων θεμιπ' ἕκτοισι ἀμᾶ (52) Λατοῖδα στεφάνοις ἐκ τὰς ἱερᾶς Σικυόνοσ, Ζεῦ πάτερ, (53) εὐχόμαι ταύταν ἀρετάν κελαδῆσαι σὺν Χαρίτεσσιν, ὑπὲρ πολλῶν τε τιμαλφεῖν λόγοις (54) νίκαν, ἀκοντίων σκοποῖ' ἀγχιστα Μοισᾶν. (55)</p>	<p>[50] Let someone mix the wine now, the sweet forerunner of victory-song, and dispense the powerful son of the vine in those silver goblets which once Chromius' horses won for him and sent from holy Sicyon together with the duly twined garlands of Leto's son. Father Zeus, I pray that I may celebrate this excellence by the favor of the Graces, and excel many poets in honoring victory with my verses, [55] throwing my shaft nearest of all to the mark of the Muses.</p>	Odes. Pindar. Diane Arnsion Svarlien. 1990.	Perseus/TLG
Píndaro	Odes Neméias	485-444 a.C.	Odes	book N., poem 10 Linha 26	<p>ἐκράτησε δὲ καὶ ποθ' Ἑλλα- (25) να στρατὸν Πυθῶνι, τύχα τε μολῶν (25) καὶ τὸν Ἴσθμοῖ καὶ Νεμέα στέφανον, Μοί- σαισί τ' ἔδοικ' ἀρόσαι, (26) τρίς μὲν ἐν πόντοιο πύλαισι λαχόν, τρίς δὲ καὶ σεμνοῖσι διαπέδοις ἐν Ἀδραστειῷ νόμῳ. Ζεῦ πάτερ, τὸν μὲν ἔραται φρενί, σιγᾶ οἱ στόμα· πᾶν δὲ τέλος (29) ἐν τιν ἔργων· οὐδ' ἀμόχθῳ καρδίᾳ (30) προσφέρον τὸλμιαν παρατεῖται χάριν. (30)</p>	<p>[25] And he once was victor over the people of Greece at Pytho; and, going with good fortune, he won the crown at the Isthmus and at Nemea, and he gave the Muses a field to plough, since he won three times at the gates of the sea, and three times on the sacred ground, according to the ordinance of Adrastus. Father Zeus, his mouth keeps silent what his heart truly desires. The accomplishment of all [30] deeds rests with you.</p>	Odes. Pindar. Diane Arnsion Svarlien. 1990.	Perseus/TLG
Píndaro	Odes Olímpicas	488-460 a.C.	Odes	Ode 1 line 112	<p>θεὸς ἐπίτροπος ἔδον τεαῖσι μῆδετα ἔχων τοῦτο κᾶδος, Ἰέρων, μερίμναισιν· εἰ δὲ μὴ ταχὺ λίποι, ἔτι γ' ἑλκυτέραν κεν ἔλπομαι σὺν ἄρματι θοῦ κλεῖ- (110) ἔξιν ἐπίκουρον εὐράν ὀδὸν λόγων (110) παρ' εὐδείελον ἔλθῶν Κρόνιον. ἐμοὶ μὲν ὄν Μοῖσα καρτερότατον βέλος ἀλκᾶ τρέφει· ἴαλλοισι δ' ἄλλοι μεγάλοι· τὸ δ' ἔ- σχατον κορυφούται (113) βασιλεῦσι, μηκέτι πάπαινε πόρσιον. εἴη σέ τε τοῦτον ὕψου χρόνον πατεῖν, (115) ἐμέ τε τοσσάδε νικαφόροις (115b) ὀμυλεῖν πρόφαντον σοφία καθ' Ἑλ- (116) λαναζ ἔόντα παντῆ. @1 (116)</p>	<p>I must crown that man with the horse-song in the Aeolian strain. I am convinced that there is no host in the world today who is both knowledgeable about fine things and more sovereign in power, [105] whom we shall adorn with the glorious folds of song. A god is set over your ambitions as a guardian, Hieron, and he devises with this as his concern. If he does not desert you soon, I hope that I will celebrate an even greater sweetness, [110] sped by a swift chariot, finding a helpful path of song when I come to the sunny hill of Cronus. For me the Muse tends her mightiest shaft of courage. Some men are great in one thing, others in another; but the peak of the farthest limit is for kings. Do not look beyond that! [115] May it be yours to walk on high throughout your life, and mine to associate with victors as long as I live, distinguished for my skill among Greeks everywhere.</p>	Odes. Pindar. Diane Arnsion Svarlien. 1990.	Perseus/TLG
Píndaro	Odes Olímpicas	488-460 a.C.	Odes	Ode 2 line 27a	<p>σλ ὄν γὰρ ὑπὸ χαρμάτων πῆμα θνάσκει παλῖγκοτον δαμασθέν, (20) ὅταν θεοῦ Μοῖρα πέμπῃ ἀνεκὰς ὄλβον ὑψηλόν. ἔπειτα δὲ λόγος εὐθρόνοις @1 Κάδ' μοιο κούραις, ἔπαθον αἰ μεγάλα· πένθος δὲ πῖτ' νει βαρὺ (23) κρεσσόνων πρὸς ἀγαθόν. ζῶει μὲν ἐν Ὀλυμπίοις ἀποθανοῖσα β' ρόμῳ (25) κεραυνοῦ ταυνέθειρα Σεμέλα, φιλεῖ δὲ νιν Παλλάς αἰεῖ (26) {φιλῆοντι δὲ Μοῖσαι} (27a) καὶ Ζεὺς πατήρ, μάλα φιλεῖ δὲ παῖς ὁ κισσοφόρος· (27b) λέγοντι δ' ἐν καὶ θαλάσση (28) μετὰ κόραισι Νηρηῶς ἀλίαις βίοντον ἄφθιτον Ἴνοι τετάχθαι τὸν ὄλον ἀμφὶ χρόνον. (30) ἦτοι βροτῶν γε κέκριται (30) πεῖρας οὐ τι θανάτου, οὐδ' ἡσύχμιον ἀμέραν ὅποτε παῖδ' ἄε λίου ἀτειρεῖ σὺν ἀγαθῷ τελευτάσομεν· ροαὶ δ' ἄλλοτ' ἄλλα (33) εὐθυμῶν τε μετὰ καὶ πόνοιον ἐς ἄνδρας ἔβαν.</p>	<p>But forgetfulness may come, with favorable fortune. Under the power of noble joys, malignant pain [20] is subdued and dies, whenever god-sent Fate lifts prosperity on high. This saying applies to the daughters of Cadmus on their lovely thrones: they suffered greatly, but their heavy sorrow collapsed in the presence of greater blessings. [25] Long-haired Semele, who died in the roar of the thunderbolt, lives among the Olympians; Pallas is her constant friend, and indeed so is father Zeus, and she is loved by her ivy-crowned son. And they say that even in the sea, among the ocean-daughters of Nereus, immortal life [30] is granted to Ino for all time. Truly, for mortal men at least, the time when we will reach the limit of death is by no means fixed, nor when we will bring a peaceful day, the sun's child, to an end in unworried well-being. But at various times various currents, both of pleasure and of toil, come to men.</p>	Odes. Pindar. Diane Arnsion Svarlien. 1990.	TLG

Pindaro	Odes Olímpicas	488-460 a.C.	Odes	Ode 3 line 4	(3) Τυνδάριδαις τε φιλοξείνοις ἀδελφί- καλλι' ἰοκάμωθ' Ἑλένα (1) κλεινὰν Ἀκράγατα γεραίρων εὐχόμεναι, Θήρωνος Ὀλυμπιονίκην ἕμνον ὀρθώσας, ἀκαμαντοπόδων (3) ἵππων ἄσιτον. Μοῖσα δ' οὕτω ποι παρέ- στα μοι νεοσίγαλον εὐρόντι τ' ῥόπον (4) Δωρίῳ φωνᾶν ἐναρμόζει πεδίλῳ (5) ἀγ' ἰοκόμων· ἐπεὶ χαιταῖαι μὲν ζευθέντες ἐπὶ στέφανοι (6) πράσσοντί με τοῦτο θεῶδ' ἵππων χρέος, φόρμυγῶν τε ποικιλόγαρον καὶ βοῶν αὐλῶν ἐπέων τε θέσιν (8) Αἰνησιδάμου παιδὶ συμμείξαι πρεπόν- τως, ἅ τε Πίσσα με γεγονεῖν· τὰς ἄπο (9) θεόμοροι νίσοντ' ἐπ' ἀνθρώπους αἰοδαί, (10)	I pray that I may be pleasing to the hospitable sons of Tyndareus and to Helen of the beautiful hair while I honor renowned Acragras by raising my song in praise of Theron's victory at Olympia, won by the choicest of horses with untiring feet. With this in view the Muse stood beside me when I found a shining new manner [5] of fitting the splendid voice of the victory procession to the Dorian sandal. For the garlands twined around his hair exact from me this sacred debt, to blend harmoniously for the son of Aenesidamus the embroidered song of the lyre and the cry of the flutes with the arrangement of words, and Pisa bids me to raise my voice—Pisa, from which [10] god-fated songs come often to men, for anyone over whose brow the strict Aetolian judge of the Greeks tosses up around his hair the gray-green adornment of olive leaves, fulfilling the ancient behests of Heracles; the olive which once the son of Amphitryon brought from the shady springs of the Danube, [15] to be the most beautiful memorial of the Olympian contests, when he had persuaded the Hyperborean people, the servants of Apollo, with speech.	Odes. Pindar. Diane Arnsion Svarlien. 1990.	Perseus/TLG
Pindaro	Odes Olímpicas	488-460 a.C.	Odes	Ode 6 line 21	ἐπὶ δ' ἔπειτα πυρᾶν νε- (15) κ' ῥοῖς τελεσθέντων Ταλαϊονίδας (15) εἶπεν ἐν Θήβασιν τοιοῦτόν τι ἔπος· ‘Ποθέω στρατιᾶς ὀφθαλμὸν ἐμᾶς (16) ἀμφοτέρων μάντιν τ' ἀγαθὸν καὶ δοῦρι μάρνασθαι.’ τὸ καὶ (17) ἀνδρὶ κίωμα δεσπότη ἀρεστὴ Συρακοσίῳ. οὔτε δύσῆρις εὖν οὐτ' ὄν φιλόνομος ἄγαν, καὶ μέγαν ὄρκον ὁμόσσαις τοῦτό γέ οἱ σαφέως (20) μαρτυρήσω· μελιφθό- _χοι δ' ἐπιτ' ῥέγοντι Μοῖσαι. (21) ὦ Φίντις, ἀλλὰ ζεῦξον ἡ- δη μοι σθένης ἡμίονων. (22) ἄ τάχος, ὄφρα κελεύθῳ τ' ἐν καθαρᾷ βάσομεν δίχρον, ἵκομαί τε π' ῥὸς ἀνδρῶν καὶ γένος· κείναι γὰρ ἐξ ἅλ- (25) λᾶν ὀδὸν ἀγαμονεῦσαι (25) ταῦτα ἐπίστανται, στεφάνους ἐν Ὀλυμπίᾳ ἐπεὶ δέξαντο· γρη' τοῖνον πύλας ὕ- μινον ἀναπτ' ἴμεν αὐταῖς (27) πρὸς Πιτάναν δὲ παρ' Εὐρώ-	Hagesias, that praise is ready for you, which once Adrastus' tongue rightly spoke for the seer Amphiaras, son of Oicles, when the earth swallowed up him and his shining horses. [15] In Thebes, when the seven pyres of corpses had been consumed, the son of Talaus spoke in this way: “I long for the eye of my army, a man who was good both as a prophet and at fighting with the spear.” And this holds good as well for the man of Syracuse who is master of our victory-procession. Though I am not prone to quarrel, and not overly fond of victory, [20] I would even swear a great oath, and on this point at least I will clearly bear witness for him; and the honey-voiced Muses will give their consent. Phintias, come now and yoke the strength of mules for me, quickly, so that we can drive the chariot along a clear path, and I can at last arrive at the race of these men. [25] For those mules above all others know how to lead the way along this path, since they have won garlands at Olympia. And so it is right to open for them the gates of song; and I must go today, in good time, to Pitana, beside the ford of Eurotas.	Odes. Pindar. Diane Arnsion Svarlien. 1990.	TLG
Pindaro	Odes Olímpicas	488-460 a.C.	Odes	Ode 6 line 91	(6) _φαλῖς, εὐανθῆς Μετόπα, (84) πλάξιππον ἅ Θήβαν ἔτι- (85) κτεν, τὰς ἐρατεινὸν ὕδωρ (85) πίομαι, ἀνδράσιν αἰχμηταῖσι πλέκων ποικίλον ἕμνον. ὄτρυνον νῦν ἑταίρους, @1 Αἰνέα, πρῶτον μὲν Ἥραν Παρθεναῖαν κελαδῆσαι, (88) γνώναί τ' ἔπειτ', ἀρχαῖον ὄνειδος ἀλαθέσιν λόγοις εἰ φεύγομεν, Βοιωτῶν ὄν. (90) ἔσι γὰρ ἄγγελος ὀρθός, (90) ἡκόμων σκυτάλα Μοι- σᾶν , γλυκὺς κρατήρ ἀγαφθέγκτων αἰοδᾶν· (91) εἶπον δὲ μεμνᾶσθαι Συρα- κοσσᾶν τε καὶ Ὀρτυγίας· (92) τᾶν Ἰέρων καθαροῦ σκάπτῳ διέπων, ἄρτια μηδόμενος, φοινικόπεζαν ἀμφέπει Δάματρα λευκίπ- (95) που τε θυγατ' ῥὸς ἑορτᾶν (95) καὶ Ζηνὸς Αἰτναίου κράτος. ἀδύλογοι δὲ νιν λύραι μολπαὶ τε γινώσκοντι. μὴ θράσ- σοι χρόνος ὄλβον ἐφέρεπον, (97)	My mother's mother was the nymph of Stymphalus, blossoming Metopa, [85] who bore horse-driving Thebe, whose delicious water I drink, while I weave my embroidered song for heroic spearmen. Now rouse your companions, Aeneas, first to shout the praises of Hera Parthenia, and then to know whether we have truly escaped the ancient reproach [90] of men's speech, “Boeotian pig.” For you are a faithful herald, a message-stick of the lovely-haired Muses , a sweet mixing-bowl of loud-sounding songs. Tell them to remember Syracuse and Ortygia, which Hieron rules with his pure scepter and with good counsels, [95] while he attends on the worship of Demeter of the red feet, and on the festival of her daughter with her white horses, and on the might of Aetnaean Zeus. The sweet-voiced lyres and music are familiar with Hieron.	Odes. Pindar. Diane Arnsion Svarlien. 1990.	Perseus/TLG

Pindaro	Odes Olímpicas	488-460 a.C.	Odes	Ode 7 line 7	<p>Ἀμφιτρίτας, ἐμῶν δ' ὕ- (105) μινον ἄεξ' εὐτερπέες ἄνθος. (105) (7) Φιάλαν ὡς εἶ τις ἀφ' νεῖαζ ἀπὸ χειρὸς ἐλών ἐνδον ἀμπέλου καχλάζουσιν δρόσῳ δορησεται νεανία γαμβρῷ προπίνων οἰκοθεν οἰκάδε, πάγχρυσον, κορυφὰν κτεάνων, (4) συμποσίου τε χάριν κᾶ- (5) δός τε τιμάσαις <ν>έον, ἐν δὲ φίλων (5) παρεόντων θῆκ' ἐν ζαλωτὸν ὀμόφ' ρονος εὐνάς· καὶ ἐγὼ νεκτάρ χυτὸν, Μοισᾶν δόσει, ἀεθλοφόροις ἀνδράσιν πέμπων, γλυκύν καρπὸν φρενός, ἰάσκομαι, Ὀλυμπία Πυθοῖ τε νικόν- (10) τεσσιν· ὁ δ' ὄλβιος, ὃν φᾶμαι κατέχωντ' ἀγαθαί- (10) ἄλλοτε δ' ἄλλον ἐποπτεύ- ει Χάρις ζωθάμιος ἀδυμελεῖ (11) θαμὰ μὲν φόρμιγγι παμφόνοισι τ' ἐν ἔντεσιν αὐλών. καὶ νῦν ὄπ' ἀμφοτέρων σὺν Διαγόρᾳ κατέβαν, τὰν ποντίαν (13) ὕμνέων, παῖδ' Ἀφ' ῥοδίτας</p>	<p>As when someone takes a goblet, all golden, the most prized of his possessions, foaming with the dew of the vine from a generous hand, and makes a gift of it to his young son-in-law, welcoming him with a toast from one home to another, [5] honoring the grace of the symposium and the new I marriage-bond, and thereby, in the presence of his friends, makes him envious for his harmonious marriage-bed; I too, sending to victorious men poured nectar, the gift of the Muses, the sweet fruit of my mind, I try to win the gods' favor [10] for those men who were victors at Olympia and at Pytho. That man is prosperous, who is encompassed by good reports. Grace, which causes life to flourish, looks with favor now on one man, now on another, with both the sweet-singing lyre and the full-voiced notes of flutes. And now, with the music of flute and lyre alike I have come to land with Diagoras, singing the sea-child of Aphrodite and bride of Helios, Rhodes, [15] so that I may praise this straight-fighting, tremendous man who had himself crowned beside the Alpheus and near Castalia, as a recompense for his boxing, and also his father Damagetus, a man pleasing to Justice, living on the island of three cities near the foreland of spacious Asia, among Argive spearmen. [20]</p>	Odes. Pindar. Diane Arnsion Svarlien. 1990.	Perseus/TLG
Pindaro	Odes Olímpicas	488-460 a.C.	Odes	Ode 9 line 5	<p>ἔργα θέλοι δόμεν, ὀξείας δὲ νόσους ἀπαλάλκοι. (85) εὐχομαι ἀμφὶ καλῶν μοῖρα νέμειν διγύβουλον μὴ θέμεν· (86) ἀλλ' ἀπήμαντον ἄγων βιοτον αὐτοῦς τ' ἄεζοι καὶ πόλιν. (9) Τὸ μὲν Ἀρχυλόχου μέλος φωναῖεν Ὀλυμπία, καλίνικος ὁ τριπ' λόος κεχλαδός (2) ἄρκεσε Κ' ῥόνιον παρ' ὄρθον ἀγεμονεῦσαι κομάζοντι φίλοις· Ἐφαρμόστω σὺν ἑταίροις· ἀλλὰ νῦν ἑκαταβόλων Μοισᾶν ἀπὸ τόξων (5) Δία τε φοινικοστερόπαν σεμνόν τ' ἐπίνεμαι ἄκ' ῥωτήριον Ἄλιδος τοιούσδε βέλεσιν, τὸ δὴ ποτε Λυδὸς ἦρωσ Πέλοψ ἐξάρματο κάλλιστον ἐδ' ἄν Ἰπποδαμείας· (10) πετρέοντα δ' ἴει γλυκύν Πυθῶνάδ' οἴστων· οὔτοι χαμαιπετέων λόγων ἐφάψ εαι, ἀνδρὸς ἀμφὶ παλαίσμασιν φόρμιγγ' ἐλελίζων κλεινάς ἐξ Ὀπόεντος· αἰνήσαις ἔ και υἱόν, ἂν Θέμις θυγάτηρ τέ οἱ σότετρα λέλογχεν (15)</p>	<p>The resounding strain of Archilochus, the swelling thrice-repeated song of triumph, sufficed to lead Epharmostus to the hill of Cronus, in victory-procession with his dear companions. [5] But now, from the bow of the Muses who, shooting from afar, send a shower of such arrows of song as these on Zeus of the red lightning-bolt and on the sacred height of Elis, which once the Lydian hero Pelops [10] won as the very fine dowry of Hippodameia. And shoot a winged sweet arrow to Pytho; for your words will not fall to the ground, short of the mark, when you trill the lyre in honor of the wrestling of the man from renowned Opus. Praise Opus and her son; [15] praise her whom Themis and her glorious daughter, the savior Eunomia, have received under their protection; she flourishes with excellence beside your stream, Castalia, and beside the Alpheus.</p>	Odes. Pindar. Diane Arnsion Svarlien. 1990.	Perseus/TLG
Pindaro	Odes Olímpicas	488-460 a.C.	Odes	Ode 9 line 81	<p>Τεῦθραντος πεδίων μολῶν ἔστα σὺν Ἀχιλλεῖ μόνος, ὅτ' ἄλκ ἀέντας Δαναοῦς τρέψαις ἀλίαςιν πρύμναις Τήλεφος ἐμβαλεν- ῶστ' ἔμφρονοι δεῖξαι μαθεῖν Πατρόκλου βιτανὸν νόον· (75) ἐξ οὗ Θέτιος ἴγόνος οὐλίῳ νιν ἐν Ἄρει παραγορεῖτο μὴ ποτε σφετέρως ἀτερθε ταξιοῦσθαι δαμασιμβρότου αἰγμάς, εἴην εὐρησιπέτης ἀναγεῖσθαι (80) πρόσφορος ἐν Μοισᾶν διάρρη- τόλμα δὲ καὶ ἀμφιλαφῆς δύνάμεις ἔσποιτο. προξενία δ' ἀρετῆ τ' ἦλθον τιμ ἄορος Ἰσθμιαῖσι Λαμπρομάχου _μίτρας, ὅτ' ἀμφοτέροι κράτησαν (84) μίαν ἔργον ἀν' ἀμέραν. (85) ἀλλαι δὲ δὴ ἐν Κορίν- θου πύλαις ἐγένοντ' ἔπειτα χάριμαι, (86) ταὶ δὲ καὶ Νεμέας· Ἐφαρμόστω κατὰ κόλπον· Ἄρει τ' ἔσχεθε κῦδος ἀνδρῶν, παῖς δ' ἐν Ἀθάναις, οἶον δ' ἐν Μαραθῶνι συλαθείς ἀγενεῖων</p>	<p>But among the settlers he chiefly honored the son of Actor [70] and Aegina, Menoetius, whose son went with the Atreidae to the plain of Teuthras, and stood alone beside Achilles, when Telephus turned to fight the mighty Danaans, and attacked their ships beside the sea, to reveal to a man of understanding [75] the powerful mind of Patroclus. From that time forward, the son of Thetis exhorted him in deadly war never to post himself far from his own man-subduing spear. [80] May I be a suitable finder of words as I move onward in the Muses' chariot; may boldness and all-embracing power attend me. Because of my friendship with my people and his excellence, I went to honor the Isthmian crowning of Lampromachus, when both he and Epharmostus were victors [85] on a single day. And then there were two other joyous victories at the gates of Corinth, and others won by Epharmostus in the vale of Nemea; and at Argos he won glory in a contest of men, and as a boy at Athens. And at Marathon, when he was barred from competing with the beardless youths, [90] how he endured the contest for silver cups among the older men!</p>	Odes. Pindar. Diane Arnsion Svarlien. 1990.	Perseus/TLG

Píndaro	Odes Olímpicas	488-460 a.C.	Odes	Ode 10 line 3	<p>(10) Ἀ΄ Τὸν Ὀλυμπιονίκαν ἀνάγ' νοτέ μοι Ἀρχεστράτου παῖδα, πόθι φ' ῥενός ἐμᾶς γέγραπται· γλυκὺ γάρ αὐτῷ μέλος ὀφείλων ἐπλέεσθ'· ὦ Μοῖσ', ἀλλὰ σὺ καὶ θυγάτηρ (3)</p> <p>Ἀλάθεια Διός, ὀρθῆ χειρὶ ἐρύκετον ψευδέων (5)</p> <p>ἐνὶπὴν ἀλιτόξενον.</p> <p>ἕκαθεν γὰρ ἐπελθὼν ὁ μέλλον χρόνος ἐμὸν καταίσχυνε βαθὺ χ' ῥέος.</p> <p>ὁμως δὲ λῦσαι δυνατὸς ὄξειαν ἐπιμομφάν τόκος ἴθνατῶν· νῦν ψάφον ἐλισσομένην (9)</p> <p>ὄπᾳ κῶμα κατακλύσσει ῥέον, (10)</p> <p>ὄπᾳ τε κοινὸν λόγον φῖλαν τεῖσομεν ἐς χάριν.</p> <p>νέμει γὰρ Ἀτρέκεια πόλιν Λοκ' ῥῶν Ζεφυρίου, μέλει τέ σφισι Καλλιόπῃ καὶ χάλκεος Ἄρης, τράπε δὲ Κύ- (15)</p> <p>κ' νεῖα μάχα καὶ ὑπέρβιον (15)</p> <p>Ἴρακ' λέα· πύκτας δ' ἐν Ὀλυμπιάδι νικῶν Ἴλα φερέτω χάριν Ἀγησιδαμος, ὡς Ἀχιλεὶ Πάτροκλος.</p> <p>θάξαις δὲ κε φόντ' ἀρετᾶ ποτί (20)</p> <p>πελώριον ὀρμάσαι κλέος ἀ- _νῆρ θεοῦ σὺν παλάμαις. (21)</p>	Olympian 10 For Hagesidamus of Western Locri Boys' Boxing 476 B.C. Read me the name of the Olympic victor, the son of Arcestratus, where it has been written in my mind. For I owed him a sweet song, and I have forgotten. But come, Muse, you and the daughter of Zeus, unforgetting Truth: with the hand that puts things right, [5] keep from me the blame for lying, for wronging my friend. Approaching from far away, the future has arrived and made me ashamed of my deep debt. Still, payment with interest has a way of dissolving the bitter reproach of men. [10] Now, just as the flowing wave overwhelms the rolling pebble, so shall I pay my account in full, in gratitude and friendship. For unwavering Exactitude rules the city of the Western Locrians, and Calliope is important to them, and bronze-armored Ares. [15] Battle with Cycnus set back even Heracles, strong and violent; let Hagesidamus, victorious as a boxer at Olympia, offer thanks to Ias, just as Patroclus did to Achilles. [20] With the help of a god, one man can sharpen another who is born for excellence, and encourage him to tremendous achievement.	Odes. Pindar. Diane Arnsion Svarlien. 1990.	PERSEUS/TL G
Píndaro	Odes Olímpicas	488-460 a.C.	Odes	Ode 10 linha 14	<p>(10) Ἀ΄ Τὸν Ὀλυμπιονίκαν ἀνάγ' νοτέ μοι Ἀρχεστράτου παῖδα, πόθι φ' ῥενός ἐμᾶς γέγραπται· γλυκὺ γάρ αὐτῷ μέλος ὀφείλων ἐπλέεσθ'· ὦ Μοῖσ', ἀλλὰ σὺ καὶ θυγάτηρ (3)</p> <p>Ἀλάθεια Διός, ὀρθῆ χειρὶ ἐρύκετον ψευδέων (5)</p> <p>ἐνὶπὴν ἀλιτόξενον.</p> <p>ἕκαθεν γὰρ ἐπελθὼν ὁ μέλλον χρόνος ἐμὸν καταίσχυνε βαθὺ χ' ῥέος.</p> <p>ὁμως δὲ λῦσαι δυνατὸς ὄξειαν ἐπιμομφάν τόκος ἴθνατῶν· νῦν ψάφον ἐλισσομένην (9)</p> <p>ὄπᾳ κῶμα κατακλύσσει ῥέον, (10)</p> <p>ὄπᾳ τε κοινὸν λόγον φῖλαν τεῖσομεν ἐς χάριν.</p> <p>νέμει γὰρ Ἀτρέκεια πόλιν Λοκ' ῥῶν Ζεφυρίου, μέλει τέ σφισι Καλλιόπῃ καὶ χάλκεος Ἄρης, τράπε δὲ Κύ- (15)</p> <p>κ' νεῖα μάχα καὶ ὑπέρβιον (15)</p> <p>Ἴρακ' λέα· πύκτας δ' ἐν Ὀλυμπιάδι νικῶν Ἴλα φερέτω χάριν Ἀγησιδαμος, ὡς Ἀχιλεὶ Πάτροκλος.</p> <p>θάξαις δὲ κε φόντ' ἀρετᾶ ποτί (20)</p> <p>πελώριον ὀρμάσαι κλέος ἀ- _νῆρ θεοῦ σὺν παλάμαις. (21)</p>	For Hagesidamus of Western Locri Boys' Boxing 476 B.C. Read me the name of the Olympic victor, the son of Arcestratus, where it has been written in my mind. For I owed him a sweet song, and I have forgotten. But come, Muse, you and the daughter of Zeus, unforgetting Truth: with the hand that puts things right, [5] keep from me the blame for lying, for wronging my friend. Approaching from far away, the future has arrived and made me ashamed of my deep debt. Still, payment with interest has a way of dissolving the bitter reproach of men. [10] Now, just as the flowing wave overwhelms the rolling pebble, so shall I pay my account in full, in gratitude and friendship. For unwavering Exactitude rules the city of the Western Locrians, and Calliope is important to them, and bronze-armored Ares. [15] Battle with Cycnus set back even Heracles, strong and violent; let Hagesidamus, victorious as a boxer at Olympia, offer thanks to Ias, just as Patroclus did to Achilles. [20] With the help of a god, one man can sharpen another who is born for excellence, and encourage him to tremendous achievement.	Odes. Pindar. Diane Arnsion Svarlien. 1990.	PERSEUS/TL G

Pindaro	Odes Olímpicas	488-460 a.C.	Odes	Ode 11 line 17	<p>ἀφθόνητος δ' αἶνος Ὀλυμπιονίκαις οὗτος ἀγκεῖται. τὰ μὲν ἀμετέρα γλώσσα ποιμαίνειν ἐθέλει, ἐκ θεοῦ δ' ἀνὴρ σοφαῖς ἀνθεῖ πραπίδεςσιν ὁμοίως. (10)</p> <p>ἴσθι νῦν, Ἀρχεστράτου παῖ, τεᾶς, Ἀγῆσιδάμη, πυγ' μαχίας ἔνεκεν κόσμον ἐπὶ στεφάνῳ χρυσ ἕας ἐλαίας ἀδυμελῆ κελαδήσω, Ζεφυρίου Λοκρῶν γενεᾶν ἀλέγων. (15)</p> <p>ἔνθα συγκομάζατ' ἐγγυάσομαι ὑμῖν, ὦ Μοῖσαι, φυγόμενον στρατόν μῆτ' ἀπειράτον καλῶν ἀκ' ῥόσοφόν τε καὶ αἰγματᾶν ἀφιξε- σθαι. τὸ γὰρ ἐμφυῖς οὐτ' αἶθρον ἀλώπηξ (19) οὐτ' ἐπιβ' ῥομοὶ λέοντες διαλλάσσιντο ἦθος, @1 (20)</p> <p>(12) Λίσσομαι, παῖ Ζηνὸς Ἐλευθερίου, Ἰμέραν εὐρύσθενέ' ἀμφιπέλει, σότεῖρα Τύχα. τὴν γὰρ ἐν πόντῳ κυβερνῶνται θεαὶ νάες, ἐν χέρσῳ τε λαίψηροὶ πόλεμοι κάγγοραὶ βουλαφόροι. αἶ γε μὲν ἀνδρῶν (5) πόλλ' ἄνω, τὰ δ' αὖ κάτω</p>	<p>There is a time when men's need for winds is the greatest, and a time for waters from the sky, the rainy offspring of clouds. But when anyone is victorious through his toil, then honey-voiced odes [5] become the foundation for future fame, and a faithful pledge for great deeds of excellence. This praise is dedicated to Olympian victors, without stint. My tongue wants to foster such themes; [10] but it is by the gift of a god that a man flourishes with a skillful mind, as with anything else. For the present rest assured, Hagesidamus son of Archestratus: for the sake of your boxing victory, I shall loudly sing a sweet song, an adornment for your garland of golden olive, [15] while I honor the race of the Western Locrians. <u>There, Muses, join in the victory-song</u>; I shall pledge my word to you that we will find there a race that does not repel the stranger, or is inexperienced in fine deeds, but one that is wise and warlike too. For [20] neither the fiery fox nor loud-roaring lions change their nature.</p>	Odes. Pindar. Diane Aronson Svarlien. 1990.	Perseus/TLG
Pindaro	Odes Olímpicas	488-460 a.C.	Odes	Ode 13 line 22	<p>(13) Ἀ Τρισηλυμπιονικῶν ἐπανέων οἶκον ἡμερον ἄστοις, ξένοισι δὲ θεράποντα, γ' νόσομαι τᾶν ὀλβίαν Κόρινθον, Ἰσθμίου πρόθυρον Ποτειδάνας, ἀγ' λαόκουρον. (5)</p> <p>ἐν τᾷ γὰρ Εὐνομία ναίει κασι- γ' νῆτα τε, βάθρον πολίων ἀσφαλές, (6) Δίκα καὶ ὁμότη' ῥοφος Εἰ- ρήνη, τάμιν' ἀνδράσι πλούτου, (7) χρῦσαι παῖδες εὐβούλου Θεμίτος- ἐθέλοντι δ' ἀλέξειν Ἵβριν, Κόρου μάτερα θ' ῥασυμήθον. (10) ἔγω καλὰ τε φράσαι, τόλμα τέ μοι εὐθεία γλώσσαν ὀρνύει λέγειν. ἄμαχον δὲ κρῖναι τὸ συγγενὲς ἦθος, (13) νικαφόρον ἀγ' λαῖαν ὤπασαν (14) ἄκρας ἀρεταῖς ὑπερελ- (15) θόντων ἱεροῖς ἐν ἀέθ' λοις, (15) πολλὰ δ' ἐν καρδίαις ἀνδρῶν ἔβαλον Ἵλροι πολυάνθεμοι ἀρ- χάια σοφίσμαθ'. ἅπαν δ' εὐρόντος ἔργον. (17) ταῖ Διονύσου πόθεν ἐξέφρανε σὺν βοηλάτῃ χάριτες δῖθυράμβῳ; τίς γὰρ ἵππειος ἐν ἔντεσσιν μέτρα, (20) ἢ θεῶν ναοῖσιν οἰωνῶν βασιλέα διδυμον ἐπέθηκε'; ἐν δὲ Μοῖσ' ἀδύπνοος, ἔπατ' εὐρὸ ἀνάσσειν Ὀλυμπίας ἀεθλάτων ἔπασσαν. (25)</p>	<p>Olympian 13 For Xenophon of Corinth Foot Race and Pentathlon 464 B. C. While I praise a house that has been three times victorious at Olympia, gentle to her own citizens, and hospitable to strangers, I shall recognize prosperous Corinth, [5] the portal of Isthmian Poseidon, glorious in her young men. There dwell Eunomia I and her sisters, the secure foundation of cities: Dike, 2 and Eirene, 3 who was raised together with her, the guardians of wealth for men, the golden daughters of wise Themis. 4 They are resolute in repelling [10] Hybris, 5 the bold-tongued mother of Koros. 6 I have fine things to tell, and straightforward boldness urges my tongue to speak. It is impossible to conceal one's inborn nature. As for you, sons of Aletes, often the Seasons have sent you victorious splendor [15] for your consummate excellence when you won in sacred contests, and often into the hearts of men the Seasons rich in flowers have cast ancient inventiveness. But the fame for every work is due to its inventor. Whence did the graces of Dionysus first come to light, with the ox-driving dithyramb? [20] Who invented the bridle for the harness of horses, or placed the double king of birds on top of the temples of gods? And in Corinth the <u>sweet-breathing Muse</u> blossoms, and also Ares, with the deadly spears of young men. Highest lord [25] of Olympia, ruling far and wide; for all time, father Zeus, may you be ungrudging of our words, and ruling this people in safety, grant a straight course to the fair wind of Xenophon's good fortune. Receive the ordained song of praise in honor of his garlands, the procession which he leads from the plains of Pisa. [30] since he has been victorious in both the pentathlon and the foot race; he has attained what no mortal man has ever attained before.</p>	Odes. Pindar. Diane Aronson Svarlien. 1990.	PERSEUS/TLG

Píndaro	Odes Olímpicas	488-460 a.C.	Odes	Ode 13 line 96	(13) εὐθὺς ἐνότ' ἰα χαλκοθεῖς ἔπαιζεν. (86) σὺν δὲ κείῳ καὶ ποτ' Ἀμαζονίδων αἰθέρος ψυχρῶν ἀπὸ κόλπων ἐρήμου τοξόταν βάλων γυναικεῖον στρατόν καὶ Χίμαρα πῦρ πνέοισαν καὶ Σολύμους ἔπεφεν. (90) διασπασομαί οἱ μόνον ἐγὼ· τῶν δ' ἐν Οὐλύμῳ φάτνα Ζητὸς ἀργαῖα δέκονται. ἐμὲ δ' εὐθὺν ἀκόντων ἰέντα ρόμβον παρὰ σκοπὸν οὐ χρῆ τὰ πολλὰ βέλεα καρτύνειν χειρῶν. (95) Μοῖσαις γὰρ ἀγλαοθρόνοις ἐκόν Ὀλυγαθιδασίν τ' ἔβαν ἐπίκουρος, Ἰσθμοὶ τὰ τ' ἐν Νεμέᾳ παύρῳ ἔπει θήσω φανέρ' ἀθ' ῥό', ἀλαθῆς τέ μοι (98) ἔξορκος ἐπέσσειται ἐξηκοντάκι δὴ ἀμφοτέρωθεν ἀδύγλωσσοσ βοῦ κάρκου ἐσλοῦ. (100) τὰ δ' Ὀλυμπιά' αὐτῶν ἔοικεν ἤδη πάροθε λελέθηα- τὰ τ' ἐσσομένα τότ' ἂν φαίην σαφέσ, νῦν δ' ἔλπομαι μὲν, ἐν θεῶ γε μάν τέλοσ· εἰ δὲ δαίμων γενεθ' ἴωσ ἔρποι, (105)	And so mighty Bellerophon eagerly [85] stretched the gentle charmed bridle around its jaws and caught the winged horse. Mounted on its back and armored in bronze, at once he began to play with weapons. And with Pegasus, from the chilly bosom of the lonely air,7 he once attacked the Amazons, the female army of archers, [90] and he killed the fire-breathing Chimaera, and the Solymi. I shall pass over his death in silence; but Pegasus has found his shelter in the ancient stables of Zeus in Olympus. But I, while casting the whirling javelins with straight aim, must not miss the mark [95] as I speed many shafts with the strength of my hands. I have come as a willing champion of the Muses on their splendid thrones and of the race of Oligaethus. I shall make their many victories at the Isthmus and at Nemea manifest in a few words ; and, as a truthful witness under oath, [100] the sweet-tongued cry of the noble herald, who announced their victories sixty times at both places, will confirm my words. Their victories at Olympia seem to have already been mentioned; and of those in the future I could tell clearly when the time comes. For now I am hopeful, although a god controls [105] the outcome.	Odes. Pindar. Diane Arnsion Svarlien. 1990.	Perseus/TLG
Píndaro	Odes Olímpicas	488-460 a.C.	Odes	book O., poem 14 linha 15	ΑΣΩΠΙΧΩ, ΟΡΧΟΜΕΝΙΩ, ΣΤΑΔΙΕΙ (παιδι Κλεοδάμου) Καφισίων ὕδατων λαχοῖσαι, αἶτε ναίετε καλλιπολον ἔδραν, ὃ λιπαρᾶς ἀοιδμοὶ βασιλείαι Χάριτες Ορχομενοῦ, παλαιγόνων Μινυᾶν ἐπίσκοποι, Σκλυτ', ἐπεὶ εὐχομαι. σὺν γὰρ ὕμιν τὰ τερπνὰ καὶ τὰ γλυκῆ' ἀνεταί πάντα βροτοῖσ, [10] εἰ σοφός, εἰ καλός, εἰ τις ἀγλαός ἀνήρ. οὐδὲ γὰρ θεοὶ σεμνὰν Χαρῖτων ἄτερ κοιρανέοισιν χοροῦσ οὔτε δαίτασ; ἀλλὰ πάντων ταμία 10ἔργων ἐν οὐρανῷ, χρυσότοξον θέμενα παρὰ Πύθιον Ἀπόλλωνα θρόνουσ, ἄεταν σεβνonti πατρός Ὀλυμπιοιο τιμάν. ὃ πότνι Ἀγλαία [20] φύλησιμολπέ τ' Εὐφροσύνα, θεῶν κρατίστου 15παῖδεσ, ἐπακοοῖτε νῦν, Θαλία τε ἐρασιμολπε, ἰδοῖσα τόνδε κῶμον ἐπ' εὐμενεῖ τύχα κοῦφα βιβόντα: Λυδῶ γὰρ Ἀσώπιχον τρόποσ ἐν τε μελέτασ ἀείδων ἔμολον, οὐνεκ' Ὀλυμπόνικοσ ἅ Μινυεῖα 20σεῦ ἔκατι. μελανοτεγεία νῦν δόμον [30] Φερσεφόνασ ἔλθ', Ἀχοῖ, πατρι κλυτὰν φέροισ' ἀγγελίαν, Κλεοδάμουσ ὄφρ' ἰδοῖσ', υἱὸν εἰπεσ ὅτι οἱ νέαν κόλπουσ παρ' εὐδόξοισ Πῖσασ ἐστεφάνοσε κυδίμων ἀέθλων περοῖσι χაίταν.	For Asopichus of Orchomenus Boys' Foot Race ?488 B. C. You who have your home by the waters of Cephisus, who dwell in the town of beautiful horses: songful queens, Graces of splendid Orchomenus, guardians of the ancient race of Minyans, [5] hear me; I am praying. For with your help all delightful and sweet things are accomplished for mortals, if any man is skillful, or beautiful, or splendid. Not even the gods arrange dances or feasts without the holy Graces, who oversee everything [10] that is done in heaven; with their thrones set beside Pythian Apollo of the golden bow, they worship the everlasting honor of the Olympian father. Lady Aglaia, and Euphrosyne, lover of dance and song, daughters of the strongest god, [15] listen now; and you, Thalia , passionate for dance and song, having looked with favor on this victory procession, stepping lightly in honor of gracious fortune. For I have come to sing of Asopichus in Lydian melodies and chosen phrases, because the Minyan land is victorious at Olympia, [20] thanks to you. Now go, Echo, to the dark-walled home of Persephone and bring the glorious message to his father: when you see Cleodamus, tell him that his son, by the famous valley of Pisa, has wreathed his youthful hair with the wings of the renowned games.	Odes. Pindar. Diane Arnsion Svarlien. 1990.	Perseus
Píndaro	Odes Píticas	498-446 a.C.	Odes	Ode 1 line 2	Χρυσέα φόρμιγξ, Ἀπόλλωνοσ καὶ ἰοπ' ἰοκάμων σύνδικον Μοῖσαῶν κτέανον· τὰσ ἀκοῦει μὲν βάσισ ἀγ' ἰαίας ἀρχά, (2) πεῖθονται δ' ἀοιδοὶ σάμασιν ἀγησγύρων ὀπτόταν προομιῶν ἀμβολάσ τεύχησ ἐλελιζόμενα. (4) καὶ τὸν αἰχματᾶν κεραυνὸν σβεννυέουσ (5) αιεάου πύροσ, εὐδαὶ δ' ἀνά σκά- πτῳ Διὸσ αἰετόσ, ὠκει- (6) ἄν πτέρνγ' ἀμφοτέρωθεν χαλάσασ, (6) ἀρχὸσ οἰωνῶν, κελαιῶπιν δ' ἐπὶ οἱ νεφέλαν ἀγκύλω κρατὶ, γ' λεφάρων ἀδύ κλά- θ' ῥον, κατέχευασ; ὁ δὲ κ' νόσσωσ (8) ὑγ' ῥὸν νῶτον αἰωρεῖ, τεαῖσ ῥυπαῖσι κατασχόμενοσ, καὶ γὰρ βια- (10) τάσ Ἄρησ, τραχεῖαν ἀνευθε λιπὸν (10) ἐγγέσων ἅκ' μάν, ἰαίνει καρδίαν κώματι, κῆλα δὲ καὶ δαιμόνιον θέλ- γει φρένασ ἀμφὶ τε Λατοῖ- (12) ἄσ σοφίᾳ βαθυκόλπουσ τε Μοῖσαῶν. (12)	For Hieron of Aetna Chariot Race 470 B. C. Golden lyre , rightful joint possession of Apollo and the violet-haired Muses , to which the dance-step listens, the beginning of splendid festivity; and singers obey your notes, whenever, with your quivering strings, you prepare to strike up chorus-leading preludes. [5] You quench even the warlike thunderbolt of everlasting fire. And the eagle sleeps on the scepter of Zeus, relaxing his swift wings on either side, the king of birds; and you pour down a dark mist over his curved head, a sweet seal on his eyelids. Slumbering, he ripples his liquid back, [10] under the spell of your pulsing notes. Even powerful Ares, setting aside the rough spear-point, warms his heart in repose; your shafts charm the minds even of the gods, by virtue of the skill of Leto's son and the deep-bosomed Muses.	Odes. Pindar. Diane Arnsion Svarlien. 1990.	Perseus/TLG

Pindaro	Odes Píticas	498-446 a.C.	Odes	Ode 1 line 12	(1) <i>_αν πτέρυγ' ἀμφοτέρωθεν χαλάζαις,</i> (6) ἀρχὸς οἰωνῶν, κελαινῶπιν δ' ἐπὶ οἱ νεφέλαν ἀγκύλω κρατὶ, γ' λεφάρων ἀδὺ κλά- θ' ρον, κατέχευας· ὁ δὲ κ' νόσσωσιν (8) ὕγ' ῥὸν νῶτον αἰωρεῖ, τεαῖς ῥιπαῖσι κατασχόμενος, καὶ γὰρ βια- (10) τάς Ἄρης, τραχεῖαν ἀνευθε λιπὼν (10) ἐγγέων ἅκ' μάν, ἰαίνει καρδίαν κόματι, κῆλα δὲ καὶ δαιμόνιον θέλ- γει φρένας ἀμφὶ τε λατοῖ- (12) <i>_δα σοφία βαθυκόλπων τε Μοισῶν.</i> (12) ὄσσα δὲ μὴ πεφύλκε Ζεὺς, ἀτύζονται βοᾶν Περῖδων αἴοντα, γὰν τε καὶ πόν- τον κατ' ἀμαιμάκετον, (14) ὄς τ' ἐν αἰνῇ Ταρτάρῳ κεῖται, θεῶν πολέμιος, (15) Τυφὸς ἑκατοντακάρανος· τὸν ποτε Κυλικίον θρέψεν πολυώνυμον ἄντρον· νῦν γε μάν ταί θ' ὑπὲρ Κύμας ἀλιερκέες ὄχθαι Σικελία τ' αὐτοῦ πῆζει στέρνα λαχ' νάεντα· κίων δ' οὐρανία συνέχει, (19) νιφόεσσ' Αἴτνα, πάνετες χιόνος ὀξείας τιθῆνα· (20)	Golden lyre, rightful joint possession of Apollo and the violet-haired Muses, to which the dance-step listens, the beginning of splendid festivity; and singers obey your notes, whenever, with your quivering strings, you prepare to strike up chorus-leading preludes. [5] You quench even the warlike thunderbolt of everlasting fire. And the eagle sleeps on the scepter of Zeus, relaxing his swift wings on either side, the king of birds; and you pour down a dark mist over his curved head, a sweet seal on his eyelids. Slumbering, he ripples his liquid back, [10] under the spell of your pulsing notes. Even powerful Ares, setting aside the rough spear-point, warms his heart in repose; your shafts charm the minds even of the gods, by virtue of the skill of Leto's son and the deep-bosomed Muses . But those whom Zeus does not love are stunned with terror when they hear the cry of the Pierian Muses, on earth or on the irresistible sea; [15] among them is he who lies in dread Tartarus, that enemy of the gods, Typhon with his hundred heads. Once the famous Cilician cave nurtured him, but now the sea-girt cliffs above Cumae, and Sicily too, lie heavy on his shaggy chest. And the pillar of the sky holds him down, [20] snow-covered Aetna, year-round nurse of bitter frost, from whose inmost caves belch forth the purest streams of unapproachable fire.	Odes. Pindar. Diane Arnsion Svarlien. 1990.	Perseus/TLG
Pindaro	Odes Píticas	498-446 a.C.	Odes	Ode 1 line 14	(1) <i>_αν πτέρυγ' ἀμφοτέρωθεν χαλάζαις,</i> (6) ἀρχὸς οἰωνῶν, κελαινῶπιν δ' ἐπὶ οἱ νεφέλαν ἀγκύλω κρατὶ, γ' λεφάρων ἀδὺ κλά- θ' ρον, κατέχευας· ὁ δὲ κ' νόσσωσιν (8) ὕγ' ῥὸν νῶτον αἰωρεῖ, τεαῖς ῥιπαῖσι κατασχόμενος, καὶ γὰρ βια- (10) τάς Ἄρης, τραχεῖαν ἀνευθε λιπὼν (10) ἐγγέων ἅκ' μάν, ἰαίνει καρδίαν κόματι, κῆλα δὲ καὶ δαιμόνιον θέλ- γει φρένας ἀμφὶ τε λατοῖ- (12) <i>_δα σοφία βαθυκόλπων τε Μοισῶν.</i> (12) ὄσσα δὲ μὴ πεφύλκε Ζεὺς, ἀτύζονται βοᾶν Περῖδων αἴοντα, γὰν τε καὶ πόν- τον κατ' ἀμαιμάκετον, (14) ὄς τ' ἐν αἰνῇ Ταρτάρῳ κεῖται, θεῶν πολέμιος, (15) Τυφὸς ἑκατοντακάρανος· τὸν ποτε Κυλικίον θρέψεν πολυώνυμον ἄντρον· νῦν γε μάν ταί θ' ὑπὲρ Κύμας ἀλιερκέες ὄχθαι Σικελία τ' αὐτοῦ πῆζει στέρνα λαχ' νάεντα· κίων δ' οὐρανία συνέχει, (19) νιφόεσσ' Αἴτνα, πάνετες χιόνος ὀξείας τιθῆνα· (20)	Golden lyre, rightful joint possession of Apollo and the violet-haired Muses, to which the dance-step listens, the beginning of splendid festivity; and singers obey your notes, whenever, with your quivering strings, you prepare to strike up chorus-leading preludes. [5] You quench even the warlike thunderbolt of everlasting fire. And the eagle sleeps on the scepter of Zeus, relaxing his swift wings on either side, the king of birds; and you pour down a dark mist over his curved head, a sweet seal on his eyelids. Slumbering, he ripples his liquid back, [10] under the spell of your pulsing notes. Even powerful Ares, setting aside the rough spear-point, warms his heart in repose; your shafts charm the minds even of the gods, by virtue of the skill of Leto's son and the deep-bosomed Muses. But those whom Zeus does not love are stunned with terror when they hear the cry of the Pierian Muses , on earth or on the irresistible sea; [15] among them is he who lies in dread Tartarus, that enemy of the gods, Typhon with his hundred heads. Once the famous Cilician cave nurtured him, but now the sea-girt cliffs above Cumae, and Sicily too, lie heavy on his shaggy chest. And the pillar of the sky holds him down, [20] snow-covered Aetna, year-round nurse of bitter frost, from whose inmost caves belch forth the purest streams of unapproachable fire.	Odes. Pindar. Diane Arnsion Svarlien. 1990.	Perseus/TLG
Pindaro	Odes Píticas	498-446 a.C.	Odes	Ode 1 line 58	καὶ τις ἐὼν μεγάλανθρ ἔσανεν. φραντὶ δὲ Λαμνόθεν ἔλκει (52) πειρόμενον μεταβάσσοντας ἔλθειν (52) ἦρος ἀντιθέους Ποϊάντος υἱὸν τοξόταν· ὄς Πριάμοιο πόλιν πέρσεν, τελευτά- σέν τε πόνουσ Δαναοῖς, (54) ἀσθνεῖ μὲν χρωτὶ βαινῶν, ἀλλὰ μοιριδίον ἦν. (55) οὔτω δ' Ἴερονι θεὸς ὀρθωτῆρ πέλοι τὸν προσέρποντα χ' ῥόνον, ὦν ἔραται κα- ρὸν διδοῦς. (57) Μοῖσα , καὶ πᾶρ Δεινομένηε κελადῆσαι πίθεό μοι ποιῶν τερρίππων· χάρμα δ' οὐκ ἀλλότ' ριον νικαφορία πατέρος, (59) ἄγ' ἔπειτ' Αἴτνας βασιλεῖ φίλιον ἐξεύρωμεν ὕμνον· (60) τῷ πόλιν κείναν θεοδ' μάτω σὺν ἐλευθερία Υἱλίδος στάθ' μ'ας Ἴερον ἐν νόμοις ἐ- κτισσε· θέλοντι δὲ Παμφύλου (62) καὶ μάν Ἡρακλειδῶν ἐκγονοὶ ὄχθαις ὕπο Ταυγέτου ναίοντες αἰ- εὶ μένειν τεθμοῖσιν ἐν Αἰγίμοῦ (64) Δωριεῖς, ἔσχον δ' Ἀμύκ' λας ὄλβιοι (65)	But now he has gone to battle in the manner of Philoctetes; and under compulsion even a haughty man fawned on him for his friendship. They say that the god-like heroes went to bring from Lemnos that man afflicted with a wound, the archer son of Poeas, who sacked the city of Priam and brought an end to the toils of the Danaans; [55] he went with a weak body, but it was fated. In such a way may a god be the preserver of Hieron for the time that is still to come, giving him the opportunity for all he desires. Muse , hear me, and beside Deinomenes sing loud praises for the reward of the four-horse chariot . The joy of his father's victory is not alien to him. [60] Come , let us devise a friendly song for the king of Aetna, for whom Hieron founded that city with god-built freedom, in accordance with the laws of the rule of Hyllus. The descendants of Pamphylus, and, truly, of the Heracleidae also, dwelling beneath the cliffs of Taÿgetus, are willing to abide forever as Dorians under the ordinances of Aegimius. [65]	Odes. Pindar. Diane Arnsion Svarlien. 1990.	Perseus/TLG

Píndaro	Odes Píticas	498-446 a.C.	Odes	Ode 3 line 90	<p>ἐν παρ' ἐσλὸν πῆματα σύνδου δαίονται βροτοῖς ἀθάνατοι. τὰ μὲν ὦν οὐ δύνανται νήπιοι κόσμῳ φέρειν, (82) ἀλλ' ἀγαθοί, τὰ καλὰ τ' ῥέψαντες ἔξω. τὶν δὲ μοῖρ' εὐδαιμονίας ἔπειται. λαγέταν γάρ τοι τύραννον δέρκεται, (85) εἴ τιν' ἀνθρώπων, ὁ μέγας πότμος, αἰὼν δ' ἀσφαλῆς οὐκ ἔγεντ' οὐτ' Αἰακίδα παρὰ Πηλεΐ οὔτε παρ' ἀντιθέῳ Κάδ' μιν λέγονται {γε} μὴν βροτῶν ὄλβον ὑπέρτατον οἱ σχεῖν, οἶτε καὶ χρυσομπίκων μελοποιητῶν ἐν ὄρει Μοῖσάν καὶ ἐν ἑπταπύλοις (90) ἄϊον Θῆβας, ὀπὸθ' Ἀρμονίαν γάμεν βοῶπιν, ἔδ' δὲ Νηρέος εὐβούλου Θέτιν παῖδα κλυτάν, καὶ θεοὶ δαΐσαντο παρ' ἀμφοτέρους, καὶ Κρόνου παῖδας βασιλῆας ἴδον χρυ- σ ἔαις ἐν ἔδ' ραις, ἔδ' ἄνα τε (94) δέξαντο· Διὸς δὲ χάριν (95) ἐκ προτέρων μεταμειψάμενοι καμάτων ἔστασαν ὀρθὰν καρδίαν. ἐν δ' αὐτῷ χρόνῳ (96) τὸν μὲν ὀξείαισι θύγατ' ῥεῖς ἐρήμωσαν πάθαις εὐφροσύνας μέρος αἰ</p>	<p>Hieron, if you are skilled in understanding the true essence of words, you have learned and know the saying of former times: "The immortals dispense to men two pains for every blessing." Fools cannot bear their pain with grace, but noble men can, by turning the good side outwards. It is your lot to be attended by good fortune. [85] For great destiny watches over the leader of the people, the tyrant, if over any man. But a secure life was not granted either to Peleus son of Aeacus or to godlike Cadmus; yet they are said to have attained the highest prosperity of all mortal men, since [90] they heard the Muses of the golden headbands singing on the mountain and in seven-gated Thebes, when Cadmus married ox-eyed Harmonia, and Peleus married the famous daughter of wise Nereus. And the gods held feasts for both of them, and they saw the royal sons of Cronus on their golden seats, and they received [95] wedding gifts. By the grace of Zeus, they set their hearts right again from their former troubles.</p>	Odes. Pindar. Diane Arnsion Svarlien. 1990.	Perseus/TLG
Píndaro	Odes Píticas			poem 4 verso 3	<p>ΑΡΚΕΣΙΛΑ ΚΥΡΗΝΑΙΩ, ΑΡΜΑΤΙ Σάμερον μὲν γρή σε παρ' ἀνδρὶ φίλῳ στάμεν, εὐίππου βασιλῆϊ Κυράνας, ὄφ' ῥα κομᾶζοντι σὺν Ἀρκεσίλῃ. (2) Μοῖσα, Λατοῖδαισιν ὀφειλόμενον Πυ- θωνί τ' αὖξῆς οὐδρον ὕμνον, (3) ἔνθα ποτὲ χ' ῥυσεῶν Διὸς αἰετῶν πάρεδ' ῥος οὐκ ἀποδάμοι Ἀπόλλωνος τυγχόντος ἱέρα (5) χρησεν οικιστήρα Βάττον καρποφόρου Λιβύας, ἱεράν (6) νάσον ὡς ἦδη λιπὼν κτίσσειεν εὐάρματον πόλιν ἐν ἀργεννέοντι μαστῷ, καὶ τὸ Μηδείας ἔπος ἀγκομίσει ἐβδόμα καὶ σὺν δεκάτῃ γενεᾷ Θῆ- (10) ραίων, Αἰήτα τὸ ποτε ζαμενῆς (10)</p>	<p>Today you must stand beside a man dear to me, by the king of horsefamed Cyrene, and joining with Archesilaus in his victory revels, [5] Muse, swell the breeze of songs owed to Leto's Twins and to Pytho, where once the priestess sitting in honor beside the golden eagles of Zeus, Apollo now in his land, proclaimed [5] by oracle that Battos would be founder [10] of fruitbearing Libya, so that he'd finally leave the holy island and plant a city of fine chariots on a chalky breast of earth, [15] and redeem in the seventeenth generation [10] the word of Medea which at Thera once Aeëtes' fierce daughter breathed from immortal lips, the Colchean queen. [20]</p>	Pythian 4. Pindar. Steven J. Willett. 2001.	Perseus/TLG
Píndaro	Odes Píticas	498-446 a.C.	Odes	Ode 4 line 67	<p>(4) Δελφίδος αὐτομάτῳ κελάδῳ· (60) ἅ σε χαίρειν ἐστρίς αὐδάσασα πεπ' ῥωμένον βασίλῃ' ἄμρανεν Κυράνα, δυσθρόου φωνᾶς ἀνακρινόμενον ποι- νά τίς ἔσται πρός θεῶν. (63) ἦ μάλα δὴ μετὰ καὶ νῦν, ὅτε φοινικανθέμου ἦρος ἀκμά, (64) παισὶ τούτοις ὄγδοον θάλλει μέρος Ἀρκεσίλας· (65) τῷ μὲν Ἀπόλλων ἅ τε Πυθῶ κῦδος ἐξ ἀμφικτιόνων ἔπορεν (66) ἵπποδ' ῥομίας, ἀπὸ δ' αὐτὸν ἐγὼ Μοῖσαι δώσω καὶ τὸ πάγχρυσον νάκος κριοῦ· μετὰ γάρ κεῖνο πλευσάντων Μινυῶν, θεόπομ- _ποι σφισιν τιμαὶ φύτευθεν. (69) τίς γὰρ ἀρχὰ δέξαστο ναυτιλίας, (70) τίς δὲ κίνδυνος κρατερῶς ἀδάμαντος δῆσεν ἄλοις; θέσφατον ἦν Πελῖαν (71) ἐξ ἀγαθῶν Αἰολιῶν θανέμεν χει- _ρῆσιν ἢ βουλαῖς ἀκνάμπτοις. (72) ἦλθε δὲ οἱ κρυόνεν πυκινῷ μάντευμα θυμῷ, πάρ μέσον ὀμφαλὸν εὐδένδροιο ῥηθὲν ματέρος</p>	<p>Battus, blessed son of Polymnestus, it was you that, in accord with this word of prophecy, [60] the oracle glorified by the spontaneous cry of the Delphic Bee, who three times loudly bid you hail, and declared that you were the destined king of Cyrene, when you came to ask the oracle what relief the gods would grant you for your stammering voice. And even now, in later days, as in the prime of red-blossoming spring, [65] eighth in the line of Battus' descendants flourishes Arcesilas. To him Apollo and Pytho gave glory in the chariot race above those that live around. I will offer him, and the all-golden fleece of the ram, to the Muses as a theme for song. For when the Minyans sailed after that fleece, divinely-sent honors were planted for his race. [70] What beginning of their seafaring welcomed them? What danger bound them with strong bolts of adamant? There was a divine prophecy that Pelias would be killed by the illustrious descendants of Aeolus, either at their hands or through their unflinching counsels; and an oracle came to him that chilled his shrewd spirit, spoken beside the central navel of well-wooded mother earth: [75] to be on careful guard in every way against a man with one sandal, whenever he should come from the homesteads in the steep mountains to the sunny land of famous Iolcus, whether he be stranger or citizen.</p>	Odes. Pindar. Diane Arnsion Svarlien. 1990.	Perseus/TLG

Pindaro	Odes Píticas			poem 4 verso 120	<p>ἢ μάλα δὴ μετὰ καὶ νῦν, ὅσπερ φοινικανθήμευ ἦρος ἀκμῆ, 65παισὶ τούτοις ὄγδοον θάλλει μέρος Ἀρκεσῦλας; τῷ μὲν Ἀπόλλων ἅ τε Πυθῶ κῦδος ἐξ ἀμφικτιόνων ἔπορεν [120] ἰσποδρομίας, ἀπὸ δ' αὐτὸν ἐγὼ Μοῖσαισι δόσω καὶ τὸ πάγχρυσον νάκος κριοῦ: μετὰ γάρ κεῖνο πλευσάντων Μινυῶν, θεόπομποί σφισιν τιμαὶ φύτευθεν. 70τίς γάρ ἄρχα δέξατο ναυτιλίας; τίς δὲ κίνδυνος κρατεροῖς ἀδάμαντος δῆσεν ἄλοις; θέσφατον ἦν Πελίαν ἐξ ἀγαυῶν Αἰολιδᾶν θανέμεν χεῖρεσσιν ἢ βουλαῖς ἀκάμπτους. [130] ἦλθε δὲ οἱ κρυόεν πυκινῷ μάντευμα θυμῷ, πᾶρ μέσον ὀμφαλὸν εὐδένδροιο ῥηθὲν ματέρος;</p>	<p>After long time, even now, as at the peak of crimson-flowered spring, [65] [115] eighth in line from these children blossoms Archesilaus: to whom Apollo and Pytho granted glory in the chariot race from the hands of the Amphictyons. I shall offer to the Muses [120] him and the golden fleece of the ram: for when the Minyans sailed after it, heaven-sent honors were planted for them. [70] What then was the beginning of their voyage, [125] what danger shackled them with strong spikes of adamant? It was destined that Pelias die by the hands of Aeolus' noble sons or by their relentless designs.</p>	Pythian 4. Pindar. Steven J. Willett. 2001.	Perseus
Pindaro	Odes Píticas	498-446 a.C.	Odes	Ode 4 line 279	<p>ῥᾶδιον μὲν γὰρ πόλιν σεισαι καὶ ἀφαιροτέροις ἀλλ' ἐπὶ χόρας αὐτίς ἔσσαι δυσπαλές δὴ γίνετα, ἐξαπίνας (273) εἰ μὴ θεὸς ἀγεμόνεσσι κυβερνατῆρ γένηται. τὶν δὲ τούτων ἐξυφαίνονται χάριτες. (275) τλάθῃ τὰς εὐδαίμονος ἀμφὶ Κυρά- _υς θέμεν σπουδᾶν ἅπασαν. (276) τῶν δ' Ὀμήρου καὶ τόδε συνθέμενος ῥῆμα πόρσυν· ἄγγελον ἐσλὸν ἔφα τι- μᾶν μεγίσταν πράγματα παντὶ φέρειν· (278) αὐξεται καὶ Μοῖσα δι' ἀγγελίας ὀρ- _θᾶς, ἐπέγ' νο μὲν Κυράνα (279) καὶ τὸ κλευνότατον μέγαρον Βάττου δικαίαν (280) Δαμοφίλου πραπίδων, κείνος γὰρ ἐν πασίν νέος, ἐν δὲ βουλαῖς πρέσβυς ἐγκύρ- _σαις ἑκατονταετῆ βιοτῆ, (282) ὀρρανεῖ μὲν κακᾶν γλώσσαν φαεννάς ὀπός, ἔμαθε δ' ὄβ' ῥίζοντα μισεῖν, οὐκ ἐρίζων ἀντία τοῖς ἀγαθοῖς, (285) οὐδὲ μακύνων τέλος οὐδὲν. ὁ γὰρ και- _ρός πρὸς ἀνθρώπων βραχὺ μέτ' ρον ἔχει. (286)</p>	<p>But you are a most opportune healer, and Apollo Paean honors your light. One must apply a gentle hand to tend a sore wound: it is easy even for weak men to shake a city to its foundations, but to set it in its place again is indeed a difficult struggle, unless a god suddenly comes to guide its rulers. [275] These blessings are woven out for you: be bold, and apply all earnestness for the sake of fortunate Cyrene. Of the sayings of Homer, take to heart and heed this one: "a noble messenger," he said, "brings the greatest honor to every business." Even the Muse is exalted by a correct message. Cyrene [280] and the most renowned hall of Battus recognized the just mind of Damophilus; a young man among boys, and in counsels like an elder who has lived a hundred years, he robs the evil tongue of its brash voice, and he has learned to hate the arrogant; [285] he does not struggle against good men, or postpone any decisive action, for the right moment has a brief measure in the eyes of men.</p>	Odes. Pindar. Diane Arnsion Svarlien. 1990.	Perseus/TLG
Pindaro	Odes Píticas	498-446 a.C.	Odes	Ode 5 line 65	<p>ὁ Βάττου δ' ἔπειτα παλαιὸς ὄλβος ἔμipan τὰ καὶ τὰ νέμων, πύργος ἄστεως ὄμμα τε φαεννότατον ξένοισι, κείνόν γε καὶ βαρῶκομποι λέοντες περὶ δέματι φύγον, γλώσσαν ἐπεὶ σφιν ἀπένεικεν ὑπερποντίαν: 60 ὁ δ' ἄρχαγέτας ἔδωκ' Ἀπόλλων θῆρας αἰνῷ φόβῳ, ὄρρα μὴ ταμία Κυράνας ἀτελής γένοιτο μαντεύμασιν. ὁ καὶ βαρειᾶν νόσων ἀκέσματ' ἀνδρῶσσι καὶ γυναιξὶ νέμει, 65 πόρην τε κίθαριν, δίδωσι τε Μοῖσαν οἷς ἄν ἐθέλη, ἀπόλεμον ἀγαγὼν ἐς πραπίδας εὐνομίαν, μυχόν τ' ἀμφέπει μαντήιον: τῷ καὶ Λακεδαίμονι 70 ἐν Ἄργει τε καὶ ζαθέᾳ Πύλῳ ἔνασσαν ἀλκάντας Ἑρακλέος ἐκγόνους Αἰγυμίου τε. τὸ δ' ἐμὸν γαρῦειν ἀπὸ Σπάρτας ἐπήρατον κλέος: ὄθεν γεγενναμένοι 75 ἴκοντο Θήρανδε φῶτες Αἰγεῖδαί, ἔμοι πατέρες, οὐ θεῶν ἄτερ, ἀλλὰ μοῖρά τις ἄγεν:</p>	<p>Yet the ancient prosperity of Battus continues, despite its dispensation of both good and bad, a tower of the city and a most brilliant shining eye to strangers. Even loud-roaring lions fled in fear from Battus, when he unleashed on them his voice from across the sea. [60] And Apollo, the first leader, doomed the beasts to dread fear, so that his oracles to the guardian of Cyrene would not go unfulfilled. It is Apollo who dispenses remedies to men and women for grievous diseases, [65] and who bestowed on us the cithara, and gives the Muses inspiration to whomever he will, bringing peaceful concord into the mind, and who possesses the oracular shrine; wherefore he settled the mighty descendants of Heracles and Aegimius in Lacedaemon [70] and in Argos and in sacred Pylos. But it is my part to sing of the lovely glory that comes from Sparta, where the Aegidae were born, and from there [75] they went to Thera, my ancestors, not without the gods; they were led by a certain fate.</p>	Odes. Pindar. Diane Arnsion Svarlien. 1990.	Perseus/TLG

Pindaro	Odes Píticas	498-446 a.C.	Odes	Ode 5 line 114	<p>πρέπει χρυσάορα Φοῖβον ἀπύειν, έχοντα Πυθονόθεν (105) τὸ καλλίνικον λυτήριον δαπανᾶν μέλος χαρίεν· ἄνδρα κείνον ἐπαινέοντι συνετοί· λεγόμενον ἔρῳ· κρέσσονα μὲν ἄλικίας νόον φέρβεται (110) γλώσσᾳν τε· θάρσος δὲ τανύπτερος ἐν ὄρνειν αἰετὸς ἐπ' ἔστο· ἀγωνίας δ' ἔρκος οἶον, σθένος· ἐν τε Μοῖσαισι ποτανὸς ἀπὸ μητρὸς φίλας, πέφανταί θ' ἄρματηλάτας σοφός· (115) ὄσαι τ' εἰσὶν ἐπιχωρίων καλῶν ἔσοδοι, τετόλμακε· θεὸς τέ οἱ τὸ νῦν τε πρόφ' ῥων τελεῖ δύνασιν, (117) καὶ τὸ λοιπὸν ὁμοία, Κρονίδαί μάκαρες, δίδοιτ' ἐπ' ἔργοισιν ἄμφι τε βουλαῖς ἔχειν, μὴ φθινοπωρίς ἀνέμων (120) χειμερία κατὰ πνοᾶ δαμαλιζοὶ χρόνον. Διὸς τοι νόος μέγας κυβερνήτῃ δαίμων' ἀνδρῶν φίλων.</p>	<p>It is fitting for him, in the song of the young men, to celebrate Phoebus with his golden sword, [105] now that he has received from Pytho the graceful victory-song as a compensation for his expense. Intelligent men praise him. I will say what has been said by others: [110] he nurtures a mind and tongue that are beyond his years; in courage he is a long-winged eagle among birds; his strength in competition is like a bulwark. Among the Muses, he has had wings since he was a child in his dear mother's lap, [115] and he has proved himself a skillful charioteer. He has boldly tried every local opportunity for fine deeds, and now a god gladly brings his power to perfection; and in the future, blessed sons of Cronus, grant him the same, both in deeds and in counsels, [120] lest some fruit-destroying blast of winter wind quell his life. The great mind of Zeus steers the fortune of men that he loves. I pray to him [125] to grant another prize of honor at Olympia to the race of Battus.</p>	Odes. Pindar. Diane Arnsion Svarlien. 1990.	Perseus/TLG
Pindaro	Odes Píticas	498-446 a.C.	Odes	Ode 10 line 37	<p>ὄσαις δὲ β' ῥοτὸν ἔθ' ἄγ' ἑλαίας ἀ- πτόμεσθα, περαίνει πρὸς ἔσχατον (28) πλόον· ναυσὶ δ' οὔτε περὶς ἰών <κεν> εὐροις ἔς Ὑπερβορέων ἀγῶνα θαυμαστὰν ὁδόν. (30) παρ' οἷς ποτε Περσεὺς ἐδαΐσατο λαγέτας, δόματ' ἔσελθὼν, κλειτὰς ὄνων ἐκατόμβας ἐπιτόσσαις θεῶ ῤέζοντα· ὦν θαλαίαις ἐμπεδὸν εὐφαιμίας τε μάλιστ' Ἀπόλλων (35) χαίρει, γελᾷ θ' ὄρων ὕβριν ὀρθίαν κνωδάλων. Μοῖσα δ' οὐκ ἀποδαμῆι τρόποις ἐπὶ σφετέροισιν παντῆ δὲ χοροὶ παρθένων λυρᾶν τε βοαὶ καναχαὶ τ' αὐλῶν δονέονται· δάφνα τε χρυσᾶ κόμας ἀναδήσαν- (40) τες εἰλαπινάζουσιν εὐφρόνους. (40) νόσοι δ' οὔτε γήρας οὐλόμενον κέκραται ἱερᾷ γενεᾷ· πόνον δὲ καὶ μαχᾶν ἄτερ οἰκέοισι φυγόντες ὑπέρδικον Νέμεσιν· θρασεῖα δὲ πνέων καρδίᾳ μόλεν Δανάας ποτὲ παῖς, ἀγέτω δ' Ἀθήνα, (45) ἔς ἀνδρῶν μακάρων ὄμιλον· ἔπεφ' ἑνέ</p>	<p>He can never set foot in the bronze heavens; but whatever splendor we mortals can attain, he reaches the limit of that voyage. Neither by ship nor on foot could you find [30] the marvellous road to the meeting-place of the Hyperboreans— Once Perseus, the leader of his people, entered their homes and feasted among them, when he found them sacrificing glorious hecatombs of donkeys to the god. In the festivities of those people [35] and in their praises Apollo rejoices most, and he laughs when he sees the erect arrogance of the beasts. The Muse is not absent from their customs; all around swirl the dances of girls, the lyres loud chords and the cries of flutes. [40] They wreath their hair with golden laurel branches and revel joyfully. No sickness or ruinous old age is mixed into that sacred race; without toil or battles they live without fear of strict Nemesis. Breathing boldness of spirit [45] once the son of Danae went to that gathering of blessed men, and Athena led him there.</p>	Odes. Pindar. Diane Arnsion Svarlien. 1990.	Perseus/TLG
Pindaro	Odes Píticas	498-446 a.C.	Odes	book P., poem 10 linha 65	<p>πέποιθα ξενία προσανῆι Θώρακος, ὄσπερ ἐμὴν ποινύων χάριν 65τὸδ' ἔειπες ἄρμα Πιερίδων τετράρονον, φύλεων φύλεοντ', ἄγων ἄγοντα προφρόνους. πειρῶντι δὲ καὶ χρυσὸς ἐν βράσιφν πρέπει καὶ νόος ὀρθός. ἀδελφεοὺς Ε' τ' ἐπαινῆσομεν ἐαλοῦς, ὅτι 70ὕψου φέροντι νόμιον Θεσσαλῶν [110] αὔζοντες; ἐν δ' ἀγαθοῖσι κείνται πατρώϊα κεδναὶ πολίων κυβερνάσιες.</p>	<p>I trust in the gentle friendship of Thorax; he made busy efforts for my sake, [65] and yoked this four-horse chariot of the Pierian Muses, a friend for a friend, going gladly arm in arm. Gold shows its nature when it is tried by the touchstone, and so does a right-thinking mind. We shall further praise his noble brothers, because [70] they exalt and strengthen the traditional laws of the Thessalians; the good piloting of states, handed from father to son, rests in the hands of noble men.</p>	Odes. Pindar. Diane Arnsion Svarlien. 1990.	Perseus

Pindaro	Odes Píticas	498-446 a.C.	Odes	Ode 11 line 41	<p>μάντιν τ' ὄλεσσε κόραν, ἐπεὶ ἀμφ' Ἑλένα πυρωθέντας Τρώων ἔλυσε δόμους ἀβ' ῥότατος, ὃ δ' ἄρα γέροντα ξένον (34) Στροφιὸν ἐξέικετο, νέα κεφαλά, (35) Παρνασοῦ πόδα ναιόντ'· ἀλλὰ χρονία σὺν Ἄρει πέφ' νεν τε ματέρα θῆκέ τ' Αἰγισθον ἐν φοναΐς, ἦρ', ὃ φίλοι, κατ' ἄμεισιπορον τριοδὸν ἐδινάθην, ὀρθάν κέλευθον ἰόν τὸ π' ῥίν· ἦ μέ τις ἄνεμος ἔξω πλόου (39) ἔβαλεν, ὡς δ' ἄκατον ἐνναλίαν; (40) Μοῖσα, τὸ δὲ τεόν, εἰ μισθοιο συνέθευ παρέχριν φωνῶν ὑπάργυρον, ἄλλοτ' ἄλλα {χρη} ταρασέμεν ἢ πατρί Πυθονίκα τὸ γέ νυν ἦ Θρασυδάφω, τῶν εὐφροσύνα τε καὶ δόξ' ἐπιφ' λέγει. (45) τὰ μὲν <έν> ἄρμασι καλλίνικοι πάλαι Ὀλυμπία τ' ἀγώνων πολυφάτων ἔσχον θοῶν ἀκτίνα σὺν ἵπποις, Πυθοῖ τε γυμνὸν ἐπὶ στάδιον καταβάντες ἠλεγζαν Ἑλλανίδα στρατιῶν (50) ὠκύτατι θεόθεν ἐραίμαν καλῶν, (50)</p>	<p>But the man who breathes close to the ground roars unseen. He himself died, the heroic son of Atreus, when at last he returned to famous Amyclae, and he caused the destruction of the prophetic girl, when he had robbed of their opulent treasures the houses of the Trojans, set on fire for Helen's sake. And his young son went to the friend of the family, the old man [35] Strophius, who dwelled at the foot of Parnassus. But at last, with the help of Ares, he killed his mother and laid Aegisthus low in blood. My friends, I was whirled off the track at a shifting fork in the road, although I had been traveling on a straight path before. Or did some wind throw me off course, [40] like a skiff on the sea? Muse, it is your task, if you undertook to lend your voice for silver, to let it flit now this way, now that: now to the father, who was a Pythian victor, now to his son Thrasymachus. [45] Their joyfulness and renown shine brightly. With their chariots they were victorious long ago; they captured the swift radiance of the famous games at Olympia with their horses. And at Pytho, when they entered the naked footrace, they put to shame [50] the Hellenic host with their speed.</p>	Odes. Pindar. Diane Aronson Svarlien. 1990.	Perseus/TLG
Pindaro	Fragmenta {0033.005}	VI-V a.C	Lírica	Poem Isthm fragment 6a line e3	<p>(6a-b)]ΩΙ ΜΕΓΑΡΕΙ ΣΤΑΔΙΕΙ (6a) σύργγεσ οι.[.]εσπ[...].π.τι[...].ξ.[(a) νὸξ μὲν ἦν, ὃ δ' Ἀλέξ[ανδρος (ll. ca. 20)]νοπαις τ(ὸν) (b) θρεμμάτ(ων) κοι[μω]μ(ένων), ὃ δ' Ἑρμῆς [(b) ἀκασκα (c) νόμειε δ' ἐρισφα,ραγ[....].ι πατ[ρ @1 (d) ἀλλ' ἢ μακ[ρ]ότερον καθετ.[.].[.].[(e1) *** (e1) ἐμβολον *** (e2)] Μοῖσο', ἀνέγειρ' ἐμέ χυέρσον ἐσω (f1) ἰέντ' ε.[δοκήσεις οὐ πᾶρ σκοπόν (g) εἶπερ τριῶν]σθμ[οῖ], Νεμ<έ>α<ι δ>ὲ δου[οῖν] (h) Ἀλάτρω]λα]κεδαμμ[ον] (i)]λέγοντι προβόμιον (k) εὐρίσκει χρυσειεπεκ[(l) (6b)]νδε τοι οἴκοθεν (a) μάτηρ ἀκόντων (b)]ν γίνεταί — ὑπιδέξονται (c)</p>			TLG
Pindaro	Fragmenta {0033.005}	VI-V a.C	Lírica	Poem Hymn fragment 33a line 5	<p>(33a) <—□□— κορύναν —> —□—]τον χειρὶ τανδιεραν —□—]κῶν, ἐπὶ δὲ στρατὸν αἴσ- σ—□—□—]ρος οὔτε θαλασ- σ—□—□—]μοισιν (5) —□—]ε.[...].τηρ ... (6) *** (6) (33b*) ἐν χρόνῳ δ' ἔγεντ' Ἀπόλλων *** @1 (1) (33c) χαῖρ', ὃ θεοδ' μάτα, λιπαροπ' ἰοκάμου παιδεσσι Λατοῦς ἡμεροέστατον ἔρνος, πόντου θύγατερ, χθονὸς εὐρεΐ- ας ἀκίνητον τέρας, ἄν τε βροτοῖ Δᾶλον κικλήσκουσιν, μάκαρες δ' ἐν Ὀλύμπῳ (5)</p>			TLG

Píndaro	Fragmenta {0033.005}	VI-V a.C	Lírica	Poem Paian fragment 52d line 24	<p>□□-□□-□□]ν ἰχθύσιν (20) ἦτοι καὶ ἐγὼ σ[κόπ]ελον ναῖον δια- γινώσκομαι μὲν ἀρεταῖς ἀέθλων Ἑλλανσίων, γινώσκ[ο]μ[α]ί[ι] δὲ καὶ μοῖσαν παρέχων ἄλλας· [ε]ἰ καὶ τὴ Διο[νύ]σου ἄρο[υ]ρα φέρει (25) βιόδορον ἀμαχανίας ἄκος, ἀντιπός εἰμι καὶ βουνομίας ἀδάεστερος· ἀλλ' ὁ γὰρ Μέλαμπος οὐκ ἠθέλεν λιπὸν πατρίδα μο[να]ρχε[ῖ]ν Ἄργει θέμενος σί[ω]νοπόλον γέρας. (30) ἠἷ ἠἷ, ὦ ἰὲ Πα[ι]άν.] Β' τὸ δὲ οἴκοθεν ἄστου κα[ί] -□- καὶ συγγένει' ἀνδρὶ φ[] -□- στέρσαι· ματ[α]ίων δὲ [] □-□-</p>	TLG
Píndaro	Fragmenta {0033.005}	VI-V a.C	Lírica	Poem Paian fragment 52f line 54	<p>ταῦτα θεοῖσι [μ]έν πιθεῖν σοφού[ς] δυνατόν, βροτοῖσιν δ' ἀμάχανο[ν] εὐ]ρέμεν· ἀλλὰ παρθένοι γάρ, ἴσθ' ὅτι[ι], Μοῖσαι, πάντα, κε[λ]αι]νεφεῖ σὺν (55) πατ' ρὶ Νυμασ[ύ]ν]α τε τοῦτον ἐσχε[τ]ε τεθ] μόν, κλύτε νῦν· ἐρα[τα] δὲ μο[ι]τ[ι] γλώσσα μέλιτος ἄσπον γλυκῶν [] □-□- ἀγῶνα Λοξία[ι] καταβάντ' εὐρὸν (60) ἐν θεῶν ξενία.</p>	TLG
Píndaro	Fragmenta {0033.005}	VI-V a.C	Lírica	Poem Paian fragment 52f line 181	<p>—□-□□ χα]λκοχάρμα[ι] ποιναῖ, □-□□]δᾶ κεχολωμένους -□□-□]οι □-□-□]ξ[] □]ες □-]ι μυρία[ν φλ]όγ' ὀπὸν τε δρ- (175) ...κτ]ύποι ν[έ]μ[ειν] ἀπειρόνας ἀρετάς Αἰακ[ί]δαν· φ[ι]λεῖ]τε ...]ι πόλιν πατριαν, φ[ι]- λων] δ' εὐφ' [] ρον]α λαόν .] γονε[]] στεφά]νοισι παν (180) εὐ]θαλέος ὕγι[α]ς] σκιάζετε· Μοισᾶν δ'] ἐπαβολέοντ[ι] πολλάκι, Παϊάν, δέ- ξ'] ἐννόμιον θ[α]λί]αν.</p>	TLG
Píndaro	Fragmenta {0033.005}	VI-V a.C	Lírica	Poem Paian fragment 52h line 14	<p>κελαδ' ἦσαθ' ὕμ]νουσ, (10) Ὀμήρου [δὲ μὴ τρι]πτόν κατ' ἀμαξιτόν ἴοντες, ἀλλ' ἄλ]λοτριάς ἀν' ἵπποις, ἐπεὶ αὐ[] π]τανὸν ἄρμα Μοισα[] μιν. ἐ]πεύχο[μαι] δ' Οὐρανοῦ τ' εὐπέ]λο θυγατρὶ (15) Νυμα[ο]σ[ύ]ν]α κόραισι τ' εὐ- μαχανίαν διδόμεν, τ]υφλα[ί] γάρ ἀνδρῶν φρένες, ὀ]στις ἀνευθ' Ἑλικωνιάδων βαθειαν ε...]ον ἐρευνᾶ σοφίας ὁδόν. (20) ἐμοὶ δὲ τοῦτ[ιν δ]ιέδο- κ.ν] ἀθάνατ[ο]ν πόνον</p>	TLG
Píndaro	Fragmenta {0033.005}	VI-V a.C	Lírica	Poem Paian fragment 52i line 65	<p>ναόν· τὸν μὲν Ὑπερβορ]εοῖς ἀνεμος ζαμενης ἐμ<ε>τῆ[ς] ὃ Μοῖσαι· το<υ> δὲ παντέχ]νοις (65) Ἀφαιστοῦ παλάμας καὶ Αθά[νας] τίς ὁ ρυθμός ἐφαίνετο; χά]λκεοι μὲν τοῖχοι χά]κ[ε]αι θ' ὑπὸ κίονες ἕστασαν, χρῶ]σσαι δ' ἐξ ὑπὲρ αἰετοῦ (70) ἄειδον Κηληδόνας, ἀλλὰ μιν Κρόνον πα]ῖ]δες @1 κεραυνῶ χθόν' ἀνοιξάμ[ε]ν]οι ἐκρυσαν τὸ [π]άντων ἔργων ἱερώτ[α]τον Γ' ? ΣΤΡ]υκείας ὀπὸς ἀγασθ]έντες, (75)</p>	TLG

Pindaro	Fragmenta {0033.005}	VI-V a.C	Lírica	Poem Paian fragment 52k line 39	[X-□-□□-□□-□□ δειματι] ἐκ'ράνθην ὑπὸ δαίμονι φ'τινί (25) λέχει πέλας ἀμβροσίῳ Μελίᾳς (35) ἀγαυὸν καλὰ μῶφ συνάγειν θρόον μήδεσσι τε φ'ρενὸς ὑμ[ε]τέραν χάριν. λιτανεῦο, ἑκαβόλε, Μοισαίαις ἀν[α]τιθεὶς τέχνα[ι]σι χρηστήριον.[.]πρωλογ[ι]..(.)ι (40) ἐν ᾧ Τήνερρον εὐρυβίαν θεμίτ[ων] □- ἐξάϊρετον προφάταν ἐτεκ[εν] λέχει κόρα μῆϊσις' Ὠκεανοῦ Μελία σέο, Πύθ[η]ε. τῷ) Κάδ' μου στρατὸν ἄν Ζεάθου πό[λιν], ἀκερσεκόμα πάτερ, ἀνορέας (45) ἐπέτ' ρεψας ἑκατι σαόφ'ρονος. καὶ γὰρ ὁ πόντιος Ὀρσ[ι]τ[ι]ρίανά νιν περιάλλα βροτῶν τίειν, Εὐρύπου τε συνέτεινε χῶρον			TLG
Pindaro	Fragmenta {0033.005}	VI-V a.C	Lírica	Poem Paian fragment 52m line 2	(52m) [ΝΑΞΙΟΙΣ ΕΙΣ ΔΗΛΑΟΝ?] []με[.....]ωνιο[(1) ...],οισιν ἐννέ[α Μοί]ραις .]αλαδαρτεμι[...].οίωνασι ..]χος ἀμφέπο[ισ' ἄν]θεα τοιαύτας @1 .] μνήσιος δρέπη· θαμά δ' ἔρ[χεται (5) Να]ξόθεν λιποτροφῶρον θυσι[α(ι) μη]λκον Χαρίτεσσι μίγδαν Κύ]λθιον παρὰ κρημνόν, ἔνθα [κελαινεφέ' ἀργβρένταν λέγο[ντι Ζή]να καθεζόμενον (10) κορυφαῖσιν ὑπερθε φυλάζει πι[ρ]ονοί[α, ἀνίκ' ἀγανόφρον			TLG
Pindaro	Fragmenta {0033.005}	VI-V a.C	Lírica	Poem Paian fragment 52o line 32	δ[.....].υ πόλιν χαλκῆα[(26) θ[]σ τι...]ρό[ι []ε[ι].[-].[] @1 [] .αθυ[].λα..α[...].γ[.].[] (30) εὐδοξίας δ' ἐπιχειρα δε[θε· λίγισα μὲν Μοῖα ' ἀφα[μον τελευταῖς ὀαρίζε[ι λόγον τερπνῶν ἐπέων [μνάσει δὲ καὶ τινα ναί[ο]ν- (35) θ' ἐκάς ἠρωῖδος θεαρίας· βασανι- σθέντι δὲ χρυσῷ τέλος .[γνόμας δὲ ταχείας συν[σοφία γὰρ αἰείρεται πλε[ι			TLG
Pindaro	Fragmenta {0033.005}	VI-V a.C	Lírica	Poem Dith fragment 70a line 14	[]ποι ζυγέντες ἐρατῆ δόμον []ντ' Ἀβαντος, []τους,]λεεν. (10) CTP.?[] εὐ]δαμόνων βρομάδι θρίνα πρέπει [] κορυφάν [] θέμεν· εὐάμπυκες [] ἀέ]ξετ' ἔτι, Μοῖσαι , θάλος αἰοιδῶν [] γὰρ εὐχομαι. λέγοντι δὲ βροτοί (15) [] α φυγόντα νιν καὶ μέλαν ἔρκος ἄλμας [] κορᾶν,] Φόρκουο, σύγγονον πατέρων, [] ν @1 [] ποντ' ἔμολον [] ιαν (ἐάν) (20) [] ρωμενον- [] ιον			TLG

Píndaro	Fragmenta {0033.005}	VI-V a.C	Lírica	Poem Dith fragment 70b line 25	<p>έν δ' ὁ παγκρατῆς κεραυνὸς ἀμπνέων (15) πῦρ κεκίνη[ται τὸ τ'] Ἐνωαλίου ἐγγος, ἀλκάεσσά [τ]ε Παλλάδο[ς] αἰγίς μυρίων φθογγάζετ' αὐγαῖς δρακόντων. ρίμφρα δ' εἶσιν Ἄρτεμις οἰοπολὰς ζεύ- ξαισ' ἐν ὄργαις (20) Βακχίας φθλὸν λεδόντων α[□□-□□- ὁ δὲ κηλεῖται χορευοῖσσαι κα[ῖ] θη- ρόν ἀγέλαις, ἐμὲ δ' ἐξάιρετο[ν κάρυκα σοφὸν ἐπέων Μοῖσα ἀνέστας Ἐλλάδι κα[λ]λ[ι]χόρω (25) εὐχόμενον βρισσαμάτοις ο[□□] Θῆβαις, ἐνθα ποθ' Ἀρμονίαν [φ]άμα γα[μετάν Κάδ' ἄμον ὑψη[λαῖ]ς πραπίδεσ[σι] λαχεῖν κεδ- νάν· Δ[ι]ὸς δ' ἄκ[ου]σεν ὁ]μφάν, καὶ τέκ' εὐδοξο[ν παρ'] ἀνθρώπο[ι]ς γενεάν. (30) Διώνυσ[.]' θ.[.....]' τ[.]γ[ματέ[ρ πε[.] *** (33)</p>			TLG
Píndaro	Fragmenta {0033.005}	VI-V a.C	Lírica	Poem Parth fragment 94c line 1	<p>(94c) ΘΗΒΑΙΟΙΣ ΔΑΦΝΗΦΟΡΙΚΟΝ <ΕΙΣ ΙΣΜΗΝΙΟΝ?> Ὁ Μοῖσα, γέτας με καλεῖ χι[ο]ρεῦσαι (1) [λ]πὸλλων[?] ⊗* (2) ἀγίος, ὦ κλυτά, θεράποντα, λατοῖ *** (3) (94d) ἀγοράζειν</p>			TLG
Píndaro	Fragmenta {0033.005}	VI-V a.C	Lírica	oem Incert fragment 150 line 1	<p>(141) θεὸς ὁ πάντα τεύχων βροτοῖς καὶ χάριν ἀοιδᾶ φυτεύει @1 (143) κείνοι γάρ τ' ἄνοσοι καὶ ἀγήραοι πόνων τ' ἄπειροι, βαρυβόαν πορθμὸν πεφουγότες Ἀγέροντος (144) ⊗ Ἐλασίβροντα παῖ Πέας (146) πῦρ πνέοντος ἅ τε κεραυνοῦ ἄγχιστα δεξιάν κατὰ χεῖρα πατρὸς (148) ὀρχήστ' ἀγλαῖας ἀνάσσω, εὐρυφάρετρ' Ἄπολλον (150) μαντεύω, Μοῖσα, προφατεύσω δ' ἐγὼ (151) Μοῖσα ἀνέηκέ με (152) μελίσσοτεύκτων κηρίων ἐμὰ γλυκερότερος ὄμφα (153) δεινδρέων δὲ νομὸν Διώνυσος πολυγαθῆς αὐξάνοι, ἀγνὸν φέγγος ὀπώρας (155) τί ἔρδων φίλος σοὶ τε, καρτερόβρεντα Κρονίδα, φίλος δὲ Μοῖσαις, Εὐθυμία τε μέλων εἶην, τοῦτ' αἰτημί σε (156) ὁ ζαμενῆς δ' ὁ χοροτύπος, ὄν Μαλέας ὄρος ἔθρεψε, Ναῖδος ἀκοίτας Σύληνός</p>			TLG
Píndaro	Fragmenta {0033.005}	VI-V a.C	Lírica	Poem Incert fragment 151 line 1	<p>(144) ⊗ Ἐλασίβροντα παῖ Πέας (146) πῦρ πνέοντος ἅ τε κεραυνοῦ ἄγχιστα δεξιάν κατὰ χεῖρα πατρὸς (148) ὀρχήστ' ἀγλαῖας ἀνάσσω, εὐρυφάρετρ' Ἄπολλον (150) μαντεύω, Μοῖσα, προφατεύσω δ' ἐγὼ (151) Μοῖσα ἀνέηκέ με (152) μελίσσοτεύκτων κηρίων ἐμὰ γλυκερότερος ὄμφα (153) δεινδρέων δὲ νομὸν Διώνυσος πολυγαθῆς αὐξάνοι, ἀγνὸν φέγγος ὀπώρας (155) τί ἔρδων φίλος σοὶ τε, καρτερόβρεντα Κρονίδα, φίλος δὲ Μοῖσαις, Εὐθυμία τε μέλων εἶην, τοῦτ' αἰτημί σε (156) ὁ ζαμενῆς δ' ὁ χοροτύπος, ὄν Μαλέας ὄρος ἔθρεψε, Ναῖδος ἀκοίτας Σύληνός @1 (157) ὦ τάλας ἐράμερε, νήπια βάζεις</p>			TLG

Píndaro	Fragmenta {0033.005}	VI-V a.C	Lírica	Poem Incert fragment 155 line 2	(146) πῦρ πνέοντος ἄ τε κεραυνοῦ ἀγχιστα δεξιᾶν κατὰ χεῖρα πατρός (148) ὄρχηστ' ἀγλαίας ἀνάσσειν, εὐρυφάρετρ' Ἄπολλον (150) μαντεύσο, Μοῖσα, προφατεύσο δ' ἐγώ (151) Μοῖσ' ἀνέηκέ με (152) μελίσσοτεύκτον κηρίων ἐμὰ γλυκερότερος ὄμφα (153) δενδρέων δὲ νομὸν Διώνυσος πολυγαθῆς αὐξάνοι, ἀγνὸν φέγγος ὀπώρας (155) τί ἔρδων φίλος σοί τε, καρτερόβρεντα Κρονίδα, φίλος δὲ Μοῖσαις , Εὐθυμία τε μέλων εἴην, τοῦτ' αἰτήμι σε (156) ὁ ζαμενῆς δ' ὁ χοροτύπος, ὄν Μαλέας ὄρος ἔθρεψε, Ναῖδος ἀκοίτας Σιληνός (157) ὦ τάλας ἐφάμερε, νήπια βάζεις χρήματά μοι διακομπέων (158) ταῖς ἱεραῖσ<-> μελίσσαις τέρπεται (159) ἀνδρῶν δίκαιον Χρόνος σωτήρ ἄριστος (160) θανόντων δὲ καὶ ἴλογοι φίλοι προδόται. (161) οἱ μὲν κατοκάρᾳ δεσμοῖσι δέδενται			TLG
Píndaro	Fragmenta {0033.005}	VI-V a.C	Lírica	Poem Incert fragment 198a** line 2	(195) ⊗ Εὐάρματα χρυσοχίτων ἱερώτατον ἄγαλμα, Θῆβα (196) λιπαρᾶν τε Θηβᾶν μέγαν σκόπελον (198a**) οὔτοι με ξένον οὐδ' ἀδαήμονα Μοισᾶν ἐπαίδευσαν κλυταί Θῆβαί (198b) μελιγαθῆς ἀμβρόσιον ὕδωρ Τυφρόσασα ἀπὸ καλλικράνου (199) ἐνθα βουλαὶ γερόντων καὶ νέων ἀνδρῶν ἀριστεύοισιν αἰχμαί, καὶ χοροὶ καὶ Μοῖσα καὶ Ἀγ'λαῖα (201) Αἰγυπτίαν Μένδητα, πᾶρ κρημνὸν θαλάσσης ἔσχατον Νεῖλου κέρας, αἰγιβάται ὅθι τράγοι γυναιξὶ μίσγονται (202) λευκίππων Μυκηναίων προφᾶται			TLG
Píndaro	Fragmenta {0033.005}	VI-V a.C	Lírica	Poem Incert fragment 199 line 3	(198a**) οὔτοι με ξένον οὐδ' ἀδαήμονα Μοισᾶν ἐπαίδευσαν κλυταί Θῆβαί (198b) μελιγαθῆς ἀμβρόσιον ὕδωρ Τυφρόσασα ἀπὸ καλλικράνου (199) ἐνθα βουλαὶ γερόντων καὶ νέων ἀνδρῶν ἀριστεύοισιν αἰχμαί, καὶ χοροὶ καὶ Μοῖσα καὶ Ἀγ'λαῖα (201) Αἰγυπτίαν Μένδητα, πᾶρ κρημνὸν θαλάσσης ἔσχατον Νεῖλου κέρας, αἰγιβάται ὅθι τράγοι γυναιξὶ μίσγονται (202) λευκίππων Μυκηναίων προφᾶται (203) ἄνδρες θῆν τινας ἀκκιζόμενοι {Σκύθαι} νεκρὸν ἵππον στυγέοι- σι λόφῳ κείμενον ἐν φάει, κρυφᾷ δὲ σκολιαῖς γένυσσιν ἀνδέρωντι πόδας ἠδὲ κεφαλάν (204) καὶ λιπαρῶ Σμυρναίων ἄστει (205) ⊗? Ἀρχὰ μεγάλας ἀρετᾶς,			TLG
Píndaro	Fragmenta {0033.005}	VI-V a.C	Lírica	Poem Incert fragment 215b,col1? Line 8	(215b,col1?) ... [] .α. [(1) [] παντ. [] [] .ας ἄλλοι. [] .δ. [] ...]. αν. ὁ δ' ἐπ' ῥάυγ[ε [] .σ. [] τρα. [(5) [] ...]. ναγιν χθόν', ἀ[..... χ] ἄριν ἀμ[φ]έπων χρυ[σο]π[] [λόκοις εὐδ]οξα Μοῖσαις [] νέ]μομαι παρὰ [] Παρ]νασσίδη [..]. ο[..... ἀκ' ρο]τόμοι[ς] (10) πέ]τραισι Κίρρα[]... γ πεδίων @1 ...]. ν εὐκάρ[του χθον]ός ὁ[μ]φαλόν· οὐθ' ἵπ[- ποισι]ν ἀγαλλόμε[νο]ς			TLG

Píndaro	Fragmenta {0033.005}	VI-V a.C	Lírica	Poem Incert fragment 287? line 1	<p>φερον[... (13) (273) Δίσιονίς (282) ἑκατοντορ<δ>γυιον (287?) Μοῖσαι ἀργύρεαι (288) μάλον χρυσῶν φύλαξι, (292) τᾶ<ζ> τε γὰς ὑπένερθε ... οὐρανοῦ θ' ὕπερ (294) Ἀλέρας υἷον (sc. Tityum) (295) Ἀπέσαις ὄρος τῆς Νεμέας (296) ἀράχνας (ἀρσενικῶς τὸ ζούφιον) (297) διάβολος (299) ἐξεστακῶς (300) ἐπέτειον (302?) (νεφέλη νεὶ ἄηρ) ζοφόδης (303) εὔαν (θηλυκόν)</p>			TLG
Píndaro	Fragmenta {0033.005}	VI-V a.C	Lírica	Poem Dub fragment 334a line 3	<p>(334a) ου[ε...ζμηγον[ροαὶ δὲ Μοῖσαι φ[πεδόθεν ἔφυγ[πότμιοιο λιπα[(5) ἀνήνικροντελε[το βιωτω<δ> φάοσ [νιφρέντα.σε[Κρον(ε)ῖον Ζεὺς ἐρατὸν εἰ[(10) ἐπεὶ πάγντα.[κευθεα[νε[...].ο.[</p>			TLG
Píndaro	Fragmenta {0033.005}	VI-V a.C	Lírica	Poem Dub fragment 34 1 line 1	<p>[πάντ']ἄματ' ἀγλαοῖς· ἰδίοις [[]ναπολλο[...].[[]ας· τοὶ δ' αὐτ[[]ορφ[...].κ[(10) []τον[... (11) (339) νιν < > κείνον []πος < > οὐδὲ πελέκεις οὐδὲ Σειρήν (339a) πελεκοφ[ό]ρας ἵππος (340) μέλικτὰς ὀδοιπόρους θαλάσσης (341) μνα<μο>νόοι sc. Μοῖσαι (342) οὐκ ἄναλκις, ὡς τόσον ἀγῶνα δύναι (346a) κ[ρέ]σσονα[...].[σο]φὸν ἀγη[τ]ήρα λ[*** (2) (346b) [ἐν και]ρῶι κτεάν[ων []μοσύνασ[[]ια λατερπέι φίλο.[[]Ελευσίνοθε, Φερσεφόνοι ματρί, τε χρυσοθρόνοι θη[κ]ε τ' ἀστ[ρο]ῖσι,ν τελετάν, ἴν' ἔσεν[(5) []διούμιας εἶδον εὐμο[</p>			TLG
Píndaro	Fragmenta {0033.005}	VI-V a.C	Lírica	Poem Dub fragment 352 line 1	<p>(347) Φρυγίας κοσμήτορα μάχας @1 (348a)]εναλκανεοῖς φιλ[(348b) χορδαί (349) φοινικ[...],κοθοράκων χ[...], ὑπέροπλοι π[...],νηταιγια[...],οντες (350) Δἄλον ἀμφιφύταν (351) πόντον ἐριβρομον (352) poetae θρέμματα Μουσῶν (353) ἀμαχοί τινες εἰς σοφίαν @1 (354) ἀνοῖζει πίθον ὕμνων (355) ὀλκάδα μῦριοφόρον (356) Ἡλιος ἱππεύει πυρσῶ κατάκομος λάμποντι (357) πολλοῖς μὲν ἐνάλου, ὄρειοῦ δὲ πολλοῖς ἄγρας ἀκροθίνιοις ἀγλαίστας τὴν Ἀγροτέραν ἅμα θεὸν καὶ Δίκτυναν (358) στήναι μὲν οὐ θέμις οὐδὲ παύσασθαι φορᾶς (359) ἐπαγορίαν ἔχει</p>			

Bacchylides	Epinicios	século V	Epinicios (canções de vitória)	book Ep, poem 1 Ode 1 verso 4	<p>Ode 1</p> <p>Ἀργεῖω Κεῖω Παίδι Πόκτη Ἴσθμια κλυτοφόρμιγγες Διὸς ὑ- ψιμέδοντος παρθένου</p> <p>Περιόδες</p> <p>ἴενουφαι</p> <p>ἴους ἴνα κί</p> <p>ἴγαιας Ἴσθμίαις</p> <p>ἴν, εὐβόλου γί</p> <p>ἴγαμ βρόν Νηρέ ος</p> <p>ἴ!!!ἴ! ἴνάσιό τ' εὐ-</p> <p>10!!!ἴ! ἴν, ἐνθ</p> <p>... ὃ Πέλοπος λιπαρᾶς νάσου θεόδομοιο πόλαι</p> <p>1 ἴῦφ' ἄρ μισιν ἴππους</p> <p>20οἱ δὲ π ἔτοντο ἴ</p> <p>ἴἔσιν ἀν δρῶν</p> <p>ἴτον αὐτ </p> <p>ἴἄλλαισιν </p> <p>2 ἴν πυκ ιν</p> <p>ἴγοῖ κόρ αι</p> <p>ἴαγορᾶ</p> <p>50 ἴο μελίφρονος ἴπ νου</p> <p>ἴἀμετ έραν</p> <p>ἴἀρ χρίαν πόλιν</p> <p>ἴγομεν οἴ-</p> <p>κους ἐπ' ἴἀνθήροις ἴλός</p> <p>55ὑπό τ' ἴ γῆαις ἴέλιου</p> <p>3 ἴἴσῶσαι</p>	<p>Ode 1</p> <p>For Argeius of Ceos Boys' Boxing Match (?) at the Isthmus Date unknown Daughters of Zeus ruling on high, famed for the lyre. ... Pierian Muses ... weave [5] ... Isthmian land ... son-in-law of wise Nereus ... of the island [10] ... god- built gates of Pelops' shining island [15] ... yoked horses to chariots, [20] and they flew ... [45] ... thick ... maidens ... [50] of sleep, like honey to the mind ... our ... ancient city ... [homes] on the shores of the sea ... [55] [and under] the rays of the sun ... and Makelo, loving the distaff, [75] ... by the fair-flowing stream ... speaks ... fawning with the voice ... I am bereaved ... with double-edged grief ... [80] deprivation ... totally ... on the third day warlike Minos came with a host of Cretans [115] in fifty ships with flashing sterns.</p>	Bacchylides. Diane Arnsion Svarlien. Odes. 1991.	Perseus
Bacchylides	Epinicios	século V	Epinicios (canções de vitória)	Ode 2 line 11	<p>(12) Β</p> <p>ΤΩΙ ΑΥΤΩΙ</p> <p>(2) Ἀ[ἔξον, ὄ] σεμνοδότειρα Φήμα, ἔς Κ[ἔον ἴ]εράν, χαριτώ- νυμ[ον] φέρουσ' ἀγγελίαν, ὄτι μ[ά]χας θρασύχειρ<ος> Ἀρ- γεῖο[ς] ἄ]ρατο νίκαν, (5) καλὸν δ' ἀνέμνασεν δσ' ἐν κλε[εν]νῷ ἀνχέιν Ἴσθμοῦ ζῆθαν λιπόντες Εὐξαντίδα νᾶ- σον ἐπεδειξάμεν ἐβδομή- κοντα [σῦ]ν στεφάνοισιν. (10) Καλεῖ δὲ Μοῦσ' αὐθιγενῆς γλυκεῖαν αὐλὸν καναχάν, γεραίρουσ' ἐπινικίους Πανθεῖδα φίλον υἷον. @1</p>	<p>Ode 2</p> <p>For Argeius of Ceos Boys' Boxing Match (?) at the Isthmus Date unknown Fame, whose gifts are revered, speed to holy Ceos bringing the gracious message: [5] that Argeius won the victory in the battle of bold hands, and brought to mind the fine deeds which we, from the holy island of Euxantius, have shown at the famous neck of the Isthmus, [10] winning seventy garlands, the native Muse summons the sweet clang of flutes, honoring the dear son of Pantheides with victory songs.</p>	Bacchylides. Diane Arnsion Svarlien. Odes. 1991.	Perseus
Bacchylides	Epinicios	468 a.C.	Epinicios (canções de vitória)	Ode 3 line 3	<p>Ἴερον Συρακοσίω Ἴπποις Ὀλύμπια. ἀριστοκάρπου Σικελίας κρέουσαν Δάματρα ριστέφανόν τε κούραν ἕμνει, γλυκύδορε Κλειοῖ, θαῶς τ' Ὀ- λυμπιόδρομους Ἴερονος ἴππους. 5σεῖον]το γάρ σὺν ὑπερόχω τε Νίκα σὺν Ἀγλαῖα τε παρ' εὐρυδῖαν Ἀλφεόν, τόθι Δ]εινομένεος ἔθηκαν ὄλβιον [γόνον στεφάνω]ν κυρῆσαι.</p>	<p>3Be, giver of sweet gifts, sing the praises of the mistress of most fertile Sicily, Demeter, and of her violet-garlanded daughter, and of Hieron's swift horses, racers at Olympia; [5] for they sped with majestic Victory and with Aglaia by the wide-whirling Alpheus, where they made the son of Deinomenes a prosperous man, a victor winning garlands.</p>	Bacchylides. Diane Arnsion Svarlien. Odes. 1991.	Perseus
Bacchylides	Epinicios	468 a.C.	Epinicios (canções de vitória)	Ode 3 line 71	<p>Ὅσοι[ι] <γε> μὲν Ἑλλάδ' ἔχουσιν, [ο]ὔτι[ς.] ὄ μεγαίνητε Ἴερον, θελήσει [φάμ]εν σεο πλείονα χρυ- (65) σὸν [Λοξί]α πέμψαι βροτῶν. Ἐὐ λέγειν πάρεστιν ὄσ[τις] [μ]ὴ φθόνῳ παίνεται, [□]λη φίλυπον ἀνδρ' ἀρ]ή- ον [-]ίου σκάπτ[ο]ν Διό[ς] (70) [ιοπλό]κων τε μέρο[ς] ἔχοντ]α Μοῦσῶν· [□]μαλεία ποτ[έ] -□]. ἴων [□]νοσ ἐφάμερον α[□] -□]: [-□]α σκοπεῖς βραχ[ύς] ἐστιν αἰὼν· @1 ἴπερ ὄεσσα δ' ἐπιτ[ί]ς ὑπ[□] - ἴ]νημα (75) ἴεφαμ]ερίον·</p>	<p>And of all mortal men who live in Greece, not one, o greatly-praised Hieron, will be willing [65] to say that he has sent more gold than you to Loxias. Every man who does not fatten himself with envy may praise a ... warlike man, a lover of horses, [70] who has the scepter of ... Zeus, and a share of the violet-haired Muses. ... once ... ephemeral ... you consider; [life is] brief. [75] But winged hope loosens the wits of ephemeral creatures.</p>	Bacchylides. Diane Arnsion Svarlien. Odes. 1991.	Perseus/TLG

Bacchylides	Epinícios	468 a.C.	Epinícios (canções de vitória)	Ode 3 line 92	<p>ὁ δ' ἄναξ [Ἀπόλλων] [□-]. ἴλος εἶπε Φέρη[τος υἱ-] «Θνατὸν εὐντα χρῆ διδύμους ἀέξειν γνώμας, ὅτι τ' αἴριον ὀ- ψεαι μούνον ἄλιου φάος, (80) χῶτι πενήκοντ' ἔτεα ζω- ἄν βαθύπλουτον τελείζ. Ὅσα δρῶν εὐφραίνει θυμόν· τοῦτο γὰρ κερδέων ὑπέρτατον.» Φρονέοντι συνετὰ γάρω· βαθὺς μὲν (85) αἰθῆρ ἁμίαντος· ὕδωρ δὲ πόντου οὐ σάπεται· εὐφροσύνα δ' ὁ χρυσός· ἄνδρι δ' οὐ θέμις, πολὺν π[αρ]έντα γῆρας, θάλ[εια]ν αὐτὶς ἀγκομί<σ>σαι ἦβαν. Ἀρετᾶ[ς γε μ]ὲν οὐ μινύθει (90) βροτῶν ἅμα σ[ώμ]ατι φέγγος, ἀλλὰ Μοῦσά νιν τρ[έφει.] Ἴέρων, σὺ δ' ὄλβου κάλλιστ' ἐπεδ[είξ]ισο θνα- τοῖς ἄνθεα· πράξ[α]ντι δ' εὖ οὐ φέρει κόσμ[ον σι]ωπά· (95) σὺν δ' ἀλαθ[εία] καλῶν καὶ μελιγλώσσου τις ὑμνήσει χάριν Κηῖας ἀηδόνος.</p>	Lord Apollo ... said to the son of Pheres: "Being a mortal, you must cultivate twin thoughts: that tomorrow will be the last day you see [80] the sun's light, and that you will complete another fifty years of life deep in wealth. Cheer your spirit with pious deeds, for this is the highest of profits." [85] To the thoughtful, what I sing is intelligible. The deep air is undefiled. The water of the sea does not decay. Gold is a delight. It is not lawful for a man to bypass gray old age, and recover flourishing youth. [90] And yet the gleam of a mortal's excellence does not diminish along with the body—no, the <i>Muse</i> nurtures it. Hieron, you have displayed to mortals the most beautiful flowers of prosperity. [95] Silence is no ornament for a successful man. With remembrance of fine deeds a man will also sing the gracious recompense made by the honey-voiced Cean nightingale.	TLG
Bacchylides	Epinícios	476 a.C.	Epinícios (canções de vitória)	poem 5 Linha 4	<p>Τῷ Αὐτῷ Κέλῃτι Ολύμπια. εὐμοῖρε Συρακοσίων ἱπποδινήτων στραταγέ, γνώσει μὲν ἰσπεφάνων Μοῖσᾶν γλυκυδωρον ἄγαλμα, τῶν γε νῦν 5αῖ τις ἐπιχθονίαν, ὀρθῶς φρένα δ' εὐθύδικον ἀτρέμ' ἁμπαύσας μερμινᾶν δεῦρ' ἐπάθρησον νόφ, ἧ σὺν Χαρίτεσσι βαθυζώνοις ὑφάνας 10ῦμινον ἀπὸ ζαθέας νάσου ξένος ὑμετέραν πέμ- πει κλεεννᾶν ἐς πόλιν, χρυσάμπυκος Οὐρανίας κλει- νὸς θεράπων· ἐθέλει δὲ 15γάρυν ἐκ στηθέων χέων αἰνεῖν Ἴέρωνα, βαθὺν δ' αἰθέρα ξουθαῖσι τάμων ὑψοῦ περύγεσσι ταχει- αις αἰετὸς εὐρυάνακτος ἄγγελος 20Ζηνὸς ἐρσφαράγου θαρσεῖ κρατερῆ πίσυνος ἰσχύι, πτάσσοντι δ' ὄρνι- χες λιγύφθογγοι φόβφ:</p>	For Hieron of Syracuse Single-horse victory at Olympia 476 B. C. Fortunate in your fate, commander of the Syracusans, riders of whirling horses: you, [5] if any man on earth today, will rightly understand this honor, <i>sweet gift</i> of the <i>violet-garlanded Muses</i> . Now, calm your righteous mind; rest it from cares, and consider: a hymn, woven with the help of the deep-waisted Graces, [10] is sent from the holy island to your glorious city by your guest-friend, the brilliant servant of Ourania with her golden headband. He wants [15] to pour forth his voice from his heart to praise Hieron. High above, slicing the deep air with his swift golden wings, the eagle, messenger of loud-thundering, wide-ruling [20] Zeus, trusts boldly in his powerful strength, and thin-voiced birds crouch in fear.	Bacchylides. Diane Arnsion Svarlien. Odes. 1991. Perseus/TLG
Bacchylides	Epinícios	476 a.C.	Epinícios (canções de vitória)	poem 5 Linha 13	<p>Τῷ Αὐτῷ Κέλῃτι Ολύμπια. εὐμοῖρε Συρακοσίων ἱπποδινήτων στραταγέ, γνώσει μὲν ἰσπεφάνων Μοῖσᾶν γλυκυδωρον ἄγαλμα, τῶν γε νῦν 5αῖ τις ἐπιχθονίαν, ὀρθῶς φρένα δ' εὐθύδικον ἀτρέμ' ἁμπαύσας μερμινᾶν δεῦρ' ἐπάθρησον νόφ, ἧ σὺν Χαρίτεσσι βαθυζώνοις ὑφάνας 10ῦμινον ἀπὸ ζαθέας νάσου ξένος ὑμετέραν πέμ- πει κλεεννᾶν ἐς πόλιν, χρυσάμπυκος Οὐρανίας κλει- νὸς θεράπων· ἐθέλει δὲ 15γάρυν ἐκ στηθέων χέων αἰνεῖν Ἴέρωνα, βαθὺν</p>	For Hieron of Syracuse Single-horse victory at Olympia 476 B. C. Fortunate in your fate, commander of the Syracusans, riders of whirling horses: you, [5] if any man on earth today, will rightly understand this honor, <i>sweet gift</i> of the violet-garlanded Muses. Now, calm your righteous mind; rest it from cares, and consider: a hymn, woven with the help of the deep-waisted Graces, [10] is sent from the holy island to your glorious city by your guest-friend, the brilliant servant of <i>Ourania</i> with her <i>golden headband</i> . He wants [15] to pour forth his voice from his heart to praise Hieron. High above, slicing the deep air with his swift golden wings, the eagle, messenger of loud-thundering, wide-ruling [20] Zeus, trusts boldly in his powerful strength, and thin-voiced birds crouch in fear.	Bacchylides. Diane Arnsion Svarlien. Odes. 1991. Perseus/TLG

Bacchylides	Epinícios	século V	Epinícios (canções de vitória)	poem 5 linha 176	λευκώλενε Καλλιόπα , στάσον εὐποίητον ἄρμα αὐτοῦ: Δία τε Κρονίδα ὑμνησον Ὀλύμπιον ἀρχαγὸν θεῶν, 180τόν τ' ἀκαμαντορόαν Ἀλφεόν, Πέλοπος τε βίαν, καὶ Πίσαν, ἐνθ' ὁ κλεεννὸς ποσσὶ νικάσας δρόμῳ ἤλθεν Φερένκος ἐς εὐπύργους Συρακόσ- 185σας Ἴερονι φέρον εὐδ[αιμονίας πέταλον. χρῆ δ' ἀλαθείας χάριν αἰνεῖν, φθόνον ἀμφοτέραισιν χερσὶν ἀποσάμενον, 190εἴ τις εὐ πράσσοι βροτῶν.	White-armed Calliope, stop your well-made chariot right there. Sing of the Olympian ruler of the gods, Zeus son of Cronus, [180] and the untiring stream of the Alpheus, and the strength of Pelops, and Pisa, where glorious Pherenicus won victory in the race with his feet, and returned to Syracuse with its fine towers, [185] bringing to Hieron the leaf of good fortune. For the sake of truth we must give praise, pushing away envy with both hands, [190] if any mortal man does well.	Bacchylides. Diane Arnson Svarlien. Odes. 1991.	PERSEUS/TLG
Bacchylides	Epinícios	século V	Epinícios (canções de vitória)	Ode 5 line 193	[Χρῆ] δ' ἀληθείας χάριν αἰνεῖν, φθόνον ἀμφοτέραι- [σιν] χερσὶν ἀποσάμενον, εἴ τις εὐ πράσσοι βροτῶ[v.] (190) Βοιωτὸς ἀνὴρ τᾶδε φών[ησεν, γλυκειαῖν] Ἡσίοδος πρόπολος Μουσαῖν , ὄν <αν> ἀθάνατοι τι[μῶσι, τούτῳ] καὶ βροτῶν φημαν ἐπ[εσθαι.] Πειθομαι εὐμαρέως εὐ- (195) κλέα κελεύθου γλῶσσαν οὐ[—□—] πέμπειν Ἴερονι· τόθεν γὰ[ρ] πυθμένεες θάλλουσιν ἐσθλ[ῶν,] τοῦς ὁ μεγαστοπάτωρ Ζεὺς ἀκινήτους ἐν εἰρήν[α φυλάσσοι.] (200)	For the sake of truth we must give praise, pushing away envy with both hands, [190] if any mortal man does well. A Boeotian man, Hesiod, attendant of the sweet Muses, said this: "He whom the gods honor has a good name among men as well." [195] I am easily persuaded to send to Hieron my illustrious voice, not ... from the path9For in this way the roots of fine fortune flourish; may the great father [200] Zeus guard them, undisturbed, in peace.	Bacchylides. Diane Arnson Svarlien. Odes. 1991.	TLG
Bacchylides	Epinícios	século V	Epinícios (canções de vitória)	poem 9 Linha 3	(19) Θ ΑΥΤΟΜΗΔΕΙ ΦΛΕΙΑΣΙΩΙ ΠΕΝΤΑΘΛΩΙ ΝΕΜΕΑ (9) Δόξαν, ὃ χρυσάλακατοι Χάρι[τ]ες, πει- σῖμβροτον δοίητ', ἐπεὶ Μουσαῖν γε ἰοβλεφάρων θεῖος προσφ[άτ]ας εὐτυκος Φλειοῦντά τε καὶ Νεμειαίου Ζηνὸς εὐθαλὲς πέδον (5) ὑμνεῖν, ὅθι μηλοδαῖκταν θρένεν ἀλευκώλε[νο]ς Ἴηρα περ[ικλει]τῶν ἀέθλων πρῶτων [H]p[α]κλει βραῦφοβογον λέοντα. Κε[ῖθι φοι]νικάσπιδες ἡμίθειοι πρ[ώ-] (10) [τιστ]ον Ἀργείων κριτοὶ ἄθλησαν ἐπ' Ἀργεμόρω, τὸν ξανθοδερκῆς πέφν' ἄωτεῦντα δράκων ὑπέροπλος, σᾶμα μέλλοντος φόνου.	Graces with golden distaffs, give fame, which moves the minds of men; for the divinely inspired prophet of the violet-eyed Muses is ready to sing the praises of Phlius and [5] the flourishing plain of Nemean Zeus, where white-armed Hera reared the sheep-slaughtering, deep-voiced lion, the first of Heracles' far-famed labors. [10] There the heroes with red shields, the best of the Argives, held games for the first time in honor of Archemorus, whom a fiery-eyed monstrous dragon killed in his sleep: a sign of the slaughter to come.	Bacchylides. Diane Arnson Svarlien. Odes. 1991.	Perseus/TLG

Bacchylides	Epinícius	século V	Epinícius (canções de vitória)	book Ep. poem 9 Linha 87	<p>[-□—].ιόταν [-□—□]ν ἕμνον, [-□—] καὶ ἀποφθιμένω [-] [-□ ἀτ]ρυτον χρόνον, (80) [καὶ τοῖς ἐ]πιγεινομένοις αἰεὶ πφάυσκοι [σάν Ne]μέα νίκαν· τὸ γέ τοι καλὸν ἔργον γνησίον ἕμνον τυχόν ἕψου παρά δαίμοσι κεῖται· σύν δ' ἀλαθεία βροτῶν (85) κάλλιστον, εἴ[ερ] καὶ θάνη τις,] λε[ῖ]πεται Μουσαῖαν □— ἄθ]ορμα. @ I Εἰ[σι] δ' ἀνθρώ[πων □□-□□-] πολ- λαί· δι[α]κρίν[ε] δὲ θεῶν [β]ουλά [□□-ὀ]μενον νυκτός [□—] (90) [.]...[□—□]γε καὶ τὸν ἀρείω [-□—□]που· [-□□-□□]ευσσον [-□—□-] [-□—□ □]πιάροις (95) [άν]δρ[άσιν —□—]ι τὸ μέλλον· [.]μι δ[-□□] δῶκε χάριν [κ]αὶ Διων[υς-□□-] θεοτίματο[ν] πόλιν [ν]αίαν ἀπο[-□]ευν- τας [χ]ρυσεοσκάπτρ[-□-] (100) [-]τι καλὸν φε[□-] [-]αἰνεοῖ· Τιμοξ[έ]νου] παιδὶ σὺν κό[μοις □-] [.]οιτε πεντ[αθλ-□-]</p>	<p>... hymn ... even for one who is dead [80] ... everlasting time, would always declare to later generations your victory at Nemea. A fine deed which attains genuine songs of praise is stored up on high with the gods. [85] With the true remembrance of men, the finest adornment of the [deep-waisted] Muses is left behind even [after death]. There are many ... of men; but the mind of the gods distinguishes [90] what is hidden in the darkness of night ... and the better ... [95] ... few men ... what will be. ... gave ... grace ... and Dionysus ... city honored by the gods ... to dwell ... [100] golden-sceptered ... whoever takes a fine thing ... praise ... for the son of Timoxenos sing praises, with processions [of young men], for his victory in the pentathlon</p>	Bacchylides, Diane Arnson Svarlien. Odes. 1991.	Perseus/TLG
Bacchylides	Epinícius	século V	Epinícius (canções de vitória)	poem 10 Linha 11	<p>(110) I <..... ΑΘΗΝΑΙΩΙ ΔΡΟΜΕΙ ΞΘΜΙΑ> (10) [Φή]μα, σὺ γ[ά]ρ ἀ[□□— ἐ]ποινγεῖς [φῶ]λα, καὶ πα[-□-□] [....]μελαμει[□□-] [....]πο κευ[□□-□] [....]νώνται [-□-] (5) [-□]. ' φ ξ[.]ον, ὅτι χρυ[σ]□-□□-] ο[....]ν ὀφθαλμοῖσιν [-] π[αῖ]αν ἀπράκταν.. [.]-[] α[.]α.ι καὶ νῦν κασιγνήτας ἀκοίτας νασιῶτιν ἐκίνησεν λιγύφθογγον μέλισσαν, (10) ἐ[γ]χειρὲς ἴν' ἀθανάτων Μουσαῖαν ἀγαλμα ξυνὸν ἀνθρώποισιν εἶη χάριμα, τεὰν ἀρετὰν μα- νῦον ἐπιθνοῖσιν, ὀσά<κι> Νίκας ἕκατι (15) ἀνθεσιν ξανθὰν ἀναδησάμενος κεφαλάν κῦδος εὐρείας Ἀθάναις θήκας Οἰνεΐδαις τε δόξαν. Ἐν Ποσειδάνος περικλειτοῖς ἀέθλοισ [-□—]ας Ἐλλάσιν ποδῶν ταχέϊαν ὀρμάν· (20)</p>	<p>Fame, you visit the races [of men?], and ... [5] ... eyes ... peaceful respite ... now for him his sister's husband [10] has moved the clear-voiced island bee so that the immortal ornament of the Muses will be at hand as a common joy for men, revealing your excellence to men on earth, [15] ... by the will of Victory you have crowned your golden head with blossoms and brought glory to broad Athens and fame to the Oeneidae, when, in Poseidon's far-famed games, [20] you displayed to the Greeks the swift surge of your feet.</p>	Bacchylides, Diane Arnson Svarlien. Odes. 1991.	Perseus/TLG

Bacchylides	Epinícios	século V	Epinícios (canções de vitória)	Ode 13 line 189	<p>[E]ἰ μὴ τινα θερσι[ε]πῆς φθό- νος βιάται, αἰνεῖτω σοφὸν ἄνδρα σὺν δίκῃ. Βροτῶν δὲ μῶμος (165) πάντεσσι μὲν ἔστιν ἐπ' ἔργοι[ς] ἂ δ' ἀλαθεία φιλεῖ νι- κᾶν, ὃ τε πανδ[α]μάτω[ρ] χρό- νος τὸ καλῶς [ἐ]ργμὲνον αἰὲν ἀ[έ]ξει· (170) [δ]υσμενέ[ω]ν δὲ μα[ταία] [γλῶσσ'] ἰαῖδ' ἤς μιν[ύθει] (desunt cola decem) (177-186) ἐλπιδι θυμὸν ἰαίν[-] (187) τῆ καὶ ἐγὼ πίσυνο[ς] φοι- νικοκραδέμνοις [τε Μοῦσαις] ἕμνων τινὰ τάνδε ν[□-□-□-] (190) φαίνω, ξενίαν τε [φιλά]γλα- ον γεραίρω, τὰν ἔμοι Λάμπων [□□-□□-] βλη- χρᾶν ἐπαθρήσαις τ[□-] τὰν εἰς ἐτύμως ἄρα Κλειῶ (195) πανθαλῆς ἑμαῖς ἐνέσταξ[εν φρασίν.] τερμυπεῖς νιν ἀ[ο]ῖδαί παντί καρῶξοντι λα[φ].</p>	<p>But truth tends [205] to win the victory, and all-subduing time always [preserves] a fine deed. The [vain speech] of enemies diminishes, unseen ... 3 ... [220] warms the spirit with hope. With such hope I too, trusting in the [Muses] with their crimson headdresses, present a [crown] of songs, [of newly-combed wool], [225] and honor the splendor-loving hospitality which [you], Lampon, [have provided] for me; may you not regard [my gift for your son] as slight. And if it truly is flourishing Clio who has distilled this gift in my [mind], [230] songs filled with words of delight will proclaim him to all the people.</p>	Bacchylides. Diane Arnson Svarlien. Odes. 1991.	TLG
Bacchylides	Epinícios	século V	Epinícios (canções de vitória)	Ode 13 line 195	<p>[E]ἰ μὴ τινα θερσι[ε]πῆς φθό- νος βιάται, αἰνεῖτω σοφὸν ἄνδρα σὺν δίκῃ. Βροτῶν δὲ μῶμος (165) πάντεσσι μὲν ἔστιν ἐπ' ἔργοι[ς] ἂ δ' ἀλαθεία φιλεῖ νι- κᾶν, ὃ τε πανδ[α]μάτω[ρ] χρό- νος τὸ καλῶς [ἐ]ργμὲνον αἰὲν ἀ[έ]ξει· (170) [δ]υσμενέ[ω]ν δὲ μα[ταία] [γλῶσσ'] ἰαῖδ' ἤς μιν[ύθει] (desunt cola decem) (177-186) ἐλπιδι θυμὸν ἰαίν[-] (187) τῆ καὶ ἐγὼ πίσυνο[ς] φοι- νικοκραδέμνοις [τε Μοῦσαις] ἕμνων τινὰ τάνδε ν[□-□-□-] (190) φαίνω, ξενίαν τε [φιλά]γλα- ον γεραίρω, τὰν ἔμοι Λάμπων [□□-□□-] βλη- χρᾶν ἐπαθρήσαις τ[□-] τὰν εἰς ἐτύμως ἄρα Κλειῶ (195) πανθαλῆς ἑμαῖς ἐνέσταξ[εν φρασίν.] τερμυπεῖς νιν ἀ[ο]ῖδαί παντί καρῶξοντι λα[φ].</p>	<p>But truth tends [205] to win the victory, and all-subduing time always [preserves] a fine deed. The [vain speech] of enemies diminishes, unseen ... 3 ... [220] warms the spirit with hope. With such hope I too, trusting in the [Muses] with their crimson headdresses, present a [crown] of songs, [of newly-combed wool], [225] and honor the splendor-loving hospitality which [you], Lampon, [have provided] for me; may you not regard [my gift for your son] as slight. And if it truly is flourishing Clio who has distilled this gift in my [mind], [230] songs filled with words of delight will proclaim him to all the people.</p>		TLG

Bacchylides	Ditirambo	-	Ditirambo (poesia coral)	Ditirambo 1 Ode 15 line 47	<p>(1) [Αντή]νορος ἀντιθεοῦ [—□]ρακοῖτις Ἀθήνας πρόπολιος [□—□—] Παλλιάδος ὀρσιμάχου [—□—]χ]ρουσέας [□—□]ν Ἀργείων Ὀδυσσεῖ (5) [Λαρυτιάδα Μενελάω τ' Ἀτρεΐδα βασιλεῖ [—□—] βαθύ]ζωνος Θεανῶ [—□□—□□]ον [—□□—□□]—]ν προσήνεπεν· [—□—□] ἐ]ῦκτιμέναν (10) [—□—□—] [—□—□—]δον τυχόντες @1 [—□□—□□—□□—]ς ἦσυν θεοῖς† [—□—□—□□—]δους (deest epodus prima) (15) [—□□—□□—] (22) [—□□—] μεσονύ]κτιος κέαρ (desunt cola quinque strophae) (deest antistropha) (25) [—□—□□—□□—] (36) ἀγον, πατήρ δ' εὐβουλος ἦρωσ πάντα σάμιανεν Πριάμω βασιλεῖ παῖδεσσι τε μῦθον Ἀχαι- ῶν. Ἐνθα κάρυκες δι' εὐ- (40) ρεῖαν πόλιν ὀρνύμενοι Τρώων ἀόλλυζον φάλαγγας δέξι' στρατον εἰς ἀγοράν. Πάντα δὲ διέδραμεν αὐδάεις λόγος· θεοῖσ<ιν> δ' ἀνίσχοντες χέρας ἀθανάτοις (45) εὐχοντο παύσασθαι δυνά. Μοῦσα, τίς πρῶτος λόγων ἄρχεν δικαίων; Περσεφιδέας Μενέλαοσ γάμοσ θεῶν ἐπέεσ'</p>	<p>Ode 15 (Dithyramb 1) The Sons of Antenor, or The Demand for Helen's Return The [wife] of godlike [Antenor], priestess of Athena ... of battle-rousing Pallas ... golden ... [5] of the Argives, to Odysseus [son of Laertes] and Menelaus, the royal son of Atreus, [deep]-waisted Theano ... spoke ... [10] well-built ... with the gods ... 1 ... heart [at midnight] ... 2 ... led ... and their father, the wise hero, made the whole speech of the Achaeans known to king Priam and his sons. [40] Then heralds rushed through the broad town and brought together the ranks of the Trojans into the assembly-place of the army. Loud rumor ran everywhere; [45] and raising their hands to the immortal gods, they prayed for an end to their griefs. Muse, who was the first to begin the words of justice? Menelaus son of Pleisthenes spoke with enchanting words and voice, having conferred with the Graces with beautiful robes: [50] "Battle-loving Trojans; Zeus, the ruler on high who sees all, is not to blame for the great woes of mortals; all men have a chance to reach unswerving Justice, the attendant of holy [55] Eunomia and prudent Themis. Prosperous are they whose children take Justice to live with them. But shameless Hybris, flourishing with shifty greed and lawless empty-headedness, who will swiftly bestow on a man someone else's wealth and power, [60] and then send him into deep ruin—Hybris destroyed the arrogant sons of the Earth, the Giants."</p>		TLG
Bacchylides	Ditirambo	V a.C.	Ditirambo (poesia coral)	Ditirambo 5 Ode 19 linha 3x	<p>(5) Ε ΙΩ ΑΘΗΝΑΙΟΙΣ Πάρεστι μυρία κέλευ- (3u) θος ἀμβροσίον μελέων, (3v) ὄς ἂν παρὰ Πιερίδων (3w) λάχρησι δῶρα Μουσῶν, (3x) ιοβλέφαροί τε κ<ὀρ>αι (5) φερεστέφανοι Χάρτιες βάλλωσιν ἄμφι τιμῶν ὑμνοῖσιν· ὑφαινέ νιν ἐν ταῖς πολυηράτοις τι και- νὸν ὀβίβιας Ἀθάναις, (10) εὐαῖνετε Κητὰ μέρμινα. Πρέπει σε φερτάταν ἕμεν ὀδὸν παρὰ Καλλιόπας λαχοῖσαν ἐξοχὸν γέρας, †Τιμῆν† Ἄργος θο' ἔπιπον λιποῦ- (15) σα φεῦγε χρυσεῖα βοῦς, εὐρυσθενέος φραδαῖσι φερτάτου Διός, Ἰνάχου ῥοδοδάκτυλος κόρα. Ὅτ' Ἄργον ἄμμασι βλέπον- τα πάντοθεν ἀκαμάτοις (20) μεγιστοάνασσα κέλευ- σε χρυσοπέπλος Ἥρα ἄκοιτον ἄπνον ἐόν- τα καλλικέραν δάμαλιν φυλάσσειν, οὐδὲ Μαίας (25) νιὸς δύναιτ' οὔτε κατ' εὐ- φρογέας ἀμέρας λαθεῖν νιν οὔτε νόκτας ἀγν[άς] †Ἐπ' οὐμνέμεσ' ὄφ[ι] ...</p>	<p>Ode 19 (Dithyramb 5) Io: for the Athenians There are countless paths of divine song for one who has received gifts from the Pierian Muses, [5] and upon whose songs the violet-eyed maidens, the garland-bearing Graces, cast honor. Now, much-praised Cean ingenuity, weave something new, in lovely, [10] prosperous Athens. It is fitting for you to travel the greatest road, since you have received an outstanding honor from Calliope. [15] ... when the golden heifer, the rose-fingered daughter of Inachus, left Argos, land of horses, by the counsels of widely powerful, greatest Zeus? When Argus, [20] who could see all around with untiring eyes, was bidden by golden-robed Hera, the greatest queen, to guard the lovely-horned heifer, unresting and unsleeping; [25] and the son of Maia could not evade him, neither by shining day nor by sacred night. Did it then happen that ... [30] the swift-footed messenger [of Zeus] then killed [the son of Earth] with mighty offspring ... Argus? Or was it that ... unutterable cares? [35] Or did the Pierian Muses bring about ... rest from troubles ... ? For me, the most secure [path?] is the one which ... when she arrived at the flowery banks [40] of the Nile, [gadfly-driven] Io, bearing the child ... Epaphus. There [she bore him?] ... ruler over linen-robed ... teeming with majestic ... [45] and greatest ... mortal ... from this race Cadmus, son of Agenor, begat Semele in seven-gated Thebes, and she bore the rouser of Bacchants, [50] Dionysus, the ... and [lord of] garland-[bearing] choruses.</p>	Bacchylides, Diane Arnson Svarlien. Odes. 1991.	Perseus/TLG

Baquilides	Ditirambo (fragmento)	-	Ditirambo (poesia coral)	Fragment 5.b line 9	[] [] (5,a) []πον[] []κλε[] []-[] (5,b) []-[]λευ[] []-χαρ[] []-επ' άη[] []ον σοφ.[] []-ώσι γέρας- (5) []οι και δένδρα κ[] []ον τ' [ε]ύαγές οἰδ[μια] []νετον Οἰαγρίδα[ν] []ι Μούσας έρασσι[λοκ...] []ν ό τοξοδάμιας (10) []έκάργος Απόλλ[ων-] []δ μέν κυρεί θεών [] [] όψιγόνων [] μελιτευχέα παγ[άν] []οι πθειν εοθε[] (15) [] και έμ' άμ[β]ρο...] []ι κατασπειρ.[] []τοριας []σι κάλυμμα[]			
Baquilides	Fragmento		Lírica	Fragment 20B* line 4	(20B*) [ΑΛΕΞΑ]Ν[ΔΡΩ]Ι ΑΜΥΝΤ[Α] Α' Ψ βάρβιτε, μηκέτι πάσσαλον φυλάσ[σων] (1) έπτάτονον λ[ί]γυράν κάππαε γάρυν- δεύρ' ές έμάς χέρας- όρμαίνω τι πέμπ[ειν] Ϸχρύσον Μουσαῖν Αλεξάνδρωι πετρόγ Β' και συμποσ[ι]αισιν άγαμ' [έν] εικάδες[σιν], (5) εὔτε νέον ά[παλόν] γλυκεῖ' άγνάγκα σενομενάδ κς υλίκων θάλπη[σι] θημ[όν], ϷΚύπ' ριδός τ' έπι ις <δ>αθύσσηι φρέ[νας], Γ' άμμειγνυμένα Διονυσίοισι δόροισ- άνδράσι δ' ύποτάτω πέμπει, μερίμνας- (10) αὔτις α, μέν π[ολίον] κράδεμνα λύει, Ϸπάσι δ' ανθρώποισ μοναρχήσιν δοκεῖ- Δ' χρυσ[σ]θ[ι] δ' έλέφαντι τε μαρμαίρ[ι]ουσιν οἴκοι, πυροφ[ό]ροι δέ κατ' αἰγλάεντα π[ό]ντον			TLG
Baquilides	Fragmento		Lírica	Fragment 20C* line 3	(20C*) [Ι]ΕΡΩΝΙ [ΣΥ]ΡΑΚΟΣΙΩΙ Α' Μήπω λιγυα[χ]έα — (1) βάρβιτον- μέλλ[ω] πο[λ]υ —□— άνθεμιον Μουσαῖν [Ι]έρον[ι] □— ξανθαῖσιν ἴπποις ἱμ[ε]ρόεν τελέσας (5) Ϸκα[ι] συμπότας άνδρ[ε]σσι π[έ]μπειν Β' Α[ι]πταν ές έκκτιτον, ει κ[α]ί π[ρ]όσθεν υμνήσας τόν [—□— πο]σσι λαψ[η]ρο[ί]ς Φερ[έν]κον έπ' Αλ- φ[αι]δ[ι] τε ν[ί]καν (10) άν[δ]ρ[ι] χ[α]ριζόμενος Ϸει[.....]εανθη[—□— Γ'. [.....] έμοι τότε κούραι[TLG

Baquilides	Fragmento		Lírica	Fragment 21* line 4	(20G*) Χλιδή[@1 μα.λ[λεύκα[ηθοσε.[ἔρωτιθ[(5) ἦ σεξ[... (21*) οὐ βοὸν πάρεστι σώματ', οὔτε χρυσός, οὔτε πορφύρειοι τάπητες, ἀλλὰ θυμὸς εὐμενής, Μοῦσά τε γ' ἕλκεα, καὶ Βοιωτίοισιν ἐν σκύφοισιν οἶνος ἡδύς. (5) (23) ΕΞ ΑΔΗΛΩΝ ΕΙΔΩΝ οἱ μὲν ἄδ' ἤητες ἄεκελιᾶν (1) ἦ νοῦσον εἰσι καὶ ἦ ἄνατοι, οὐδὲν ἀνθρώποις ἴκελοι. (24) θνατοῖσι δ' οὐκ αἰσθαίρεται οὔτ' ὄλβος οὔτ' ἄκ' ναμπτος Ἄρης οὔτε πάμφθερσις στάσις, ἀλλ' ἐπιχ' ῥίμππει νέφος ἄλλοτ' ἐπ' ἄλλαν γαῖαν ἅ πάνδορος Λίσα. (5)			TLG
Baquilides	Epigrammata		Lírica	Book 6 epigram 313 line 3	εὐξάμενον γάρ οἱ ἦλθε βοαθόος, ὄφρα τάχιστα/λικμήση πεπόνων καρπὸν ἀπ' ἀσταχῶν./(313) ΒΑΚΧΥΛΙΔΟΥ (p1)/Κούρα Πάλλαντος πολυόνυμε, πότνια Νίκα, (1)/πρόφρων Κρανναίων ἡμερόντα χορὸν/αἰὲν ἐποπτεῖοις, πολέας δ' ἐν ἀθύρμασι Μουσῶν /Κηφὸ ἀμφιτίθει Βακχολίδη στεφάνους./13.(28) [ΒΑΚΧΥΛΙΔΟΥ ἢ ΣΙΜΩΝΙΔΟΥ] (p1)/Πολλάκι δὴ φυλῆς Ἀκαμαντίδος ἐν χοροῖσιν ὦραι (1)/ἀνωλόλυσαν κισσοφόροις ἐπὶ διθυράμβοις/αἰ Διονυσιάδες, μίτρασι δὲ καὶ ῥόδων ἀώτοις			TLG
Baquilides	Epigrammata		Lírica	Book 13 epigram 28 line 12	13.(28) [ΒΑΚΧΥΛΙΔΟΥ ἢ ΣΙΜΩΝΙΔΟΥ] (p1) Πολλάκι δὴ φυλῆς Ἀκαμαντίδος ἐν χοροῖσιν ὦραι (1) ἀνωλόλυσαν κισσοφόροις ἐπὶ διθυράμβοις αἰ Διονυσιάδες, μίτρασι δὲ καὶ ῥόδων ἀώτοις σοφῶν ἀοιδῶν ἐσκίασαν λιπαρᾶν ἔθειραν, οἱ τόνδε τρίποδά σφισι μάρτυρα Βακχίων ἀέθλων (5) ἔθηκαν· εὐ τοῦσδ' Αντιγένης εἰδίσκεν ἄνδρας, εὐ δ' ἐπιηγεῖτο γλυκερὰν ὄπα Δωρῖοῖς Ἀρίστον Ἀγρείος ἡδὺ πνεῦμα χέων καθαροῖς ἐν αἰλοῖς, τὸν ἐχορήγησεν κύκλον μελίγηρυν Ἴππόνικος, Στρούθωνος υἱός, ἄρμασιν ἐν Χαρίτων φορηθείς, (10) αἰ οἱ ἐπ' ἀνθρώπους ὄνομα κλυτὸν ἀγλαῖαν τε νίκαν θεοῦ θ' ἔκατι θῆκαν ἰοσταφάνων τε Μουσῶν .			TLG
Baquilides	Epigrammata		Lírica	Epigram 1 line 3	ΕΠΙΓΡΑΜΜΑΤΑ (1) Κούρα Πάλλαντος πολυόνυμε, πότνια Νίκα, πρόφρων Κρανναίων ἡμερόντα χορὸν αἰὲν ἐποπτεῖοις, πολέας δ' ἐν ἀθύρμασι Μουσῶν Κηφὸ ἀμφιτίθει Βακχολίδη στεφάνους. (2) Εὐδήμιος τὸν νηὸν ἐπ' ἀγροῦ τόνδ' ἀνέθηκεν τῷ πάντων ἀνέμων πιστάτῳ Ζεφύρῳ. Εὐξάμενον γάρ οἱ ἦλθε βοηθόος, ὄφρα τάχιστα λικμήση πεπόνων καρπὸν ἀπ' ἀσταχῶν.			TLG
Baquilides	Encomia (fragmento)		Lírica	Fragment 3 line 4	ὦ βάρβριτε, μηκέτι πάσσαλον φυλάσ[ων] (1)/ἐπτάτονον λ[ι]γυρᾶν κάππαυε γάρυν-/δεῦρ' ἐς ἐμάς χέρας· ὀρμαινὸν τι πέμπ [ειν]/γρύσειον Μουσῶν Ἀλεξάνδρου περὸν/καὶ συμποσ[ίαι]σιν ἀγαμ' [ἐν] εἰκάδ' εἰσ[ιν.ν.] (5)/εὔτε νέων ἀ[παλὸν] [γλυκεῖ' ἀν]γάκα/σεουμενᾶν κηυλικὸν θάλλη[σι θυμὸν,/Κύπριδός τ' ἐλπι[ς δ<α>αἰθύσση φρέ[γας,]/ἀμμεγγυμέν[α Διονυσίοισι] δάροισ·			TLG
Baquilides	Encomia (fragmento)		Lírica	Fragment 5 line 3	(5) [Ι]ΕΡΩΝΙ [ΣΥ]ΡΑΚΟΣΙΩΙ Μήπω λιγυσα[χ]έα —] (1) βάρβριτον· μέλλ[ω] πο[λ]ο[υ]—□—] ἀνθεμιον Μουσῶν [ν Τ]έρω[ν]ι □—] ξαν- θαῖσιν ἵπποις [ἴ]μερόν τελέσας [κα]ῖ (5) συμπόταις ἀνδρεσι π[έ]μπειν Αἰ[τ]ναν ἐς εὐκτιτον, εἰ κ[α]ί π[ρ]όσθεον ὑμνήσας τὸν [—□—] πο[λ]ο[υ]σσι λαψ[η]ρο[ῖ]ς Φερ[έν]κον ἐπ' Ἀ]λφ[ε]ι- ῶ τε ν[ί]καν (10) ἀν[δ]ρ[ι] χ[α]ριζόμενος εἰ [—]εανθ[η]—□—] —[□] ἐμοὶ τότε κοῦρα[]			TLG

Baquilides	Encomia (fragmento)	V a.C.	Lírica	Fragment 11 line 4	(9) ου.[] οὐδ[] δ' ὠφ[] δημ[] τοπ.[] (5) ἡμερτ[] (10) γλιδῆ[] μάλ.[] λεύκα[] ἠθοσε.[] ἔρωτιδ[] (5) ἦ σεξ[] (11) Οὐ βοῶν πάρεστι σόματ', οὔτε χρυσός, οὔτε πορφύρεοι τάπητες, ἀλλὰ θυμός εὐμενής, Μοῦσά τε γλυκεῖα, καὶ Βοιωτίοισιν ἐν σκύφοισιν οἶνος ἡδύς. (5)		Fragment 21* line 4	TLG	
Baquilides	Fragmenta dubia {0199,022}	V a.C.	Lírica	Fragment 3 line 2	ΑΔΕΣΠΟΤΑ (1) τὸν καλ[ύκεσσι] φλέγοντα ταῖς ῥοδίνας στέφανον (2) ἄλβιος δ' οὐδεις βροτῶν πάντα χρόνον (3) οὐ γὰρ ἐν μέσοισι κεῖται δῶρα δυσμάχητα Μοισῶν τόπιτυχόντι φέρειν (4) ἀρετὰ γὰρ ἐπαινεομένα δένδρον ὡς ἀέξετα (5) Ἀλάθεια θεῶν ὁμόπολις, μόνα θεοῖς συνδιατωμένα (6) Schol. Ael. Aristid.: ἄλλοι δὲ λέγουσιν ὡς (τὸ ἄρμα) ἐκ Σικελίας ἐφάνη τὴν ἀρχή· Βακχολίδης γὰρ καὶ Πίνδαρος Τέρωνα καὶ Γέλωνα, τοὺς Σικελίας ἄρχοντας, ὑμνήσαντες καὶ πλείστα θαυμάσαντες ἐν ἱππλησία πρὸς χάριν αὐτῶν εἶπον ὡς Σικελιόται πρότοιο ἄρμα Ἐξεῦρον. (5)			TLG	
PERÍODO CLÁSSICO									
Ἔσκιλο	Prometeu Acorrentado	452 a.C. - 459 a.C.	Tragédia	card 436 Linha 161	καὶ μὴν ἀριθμόν, ἔξοχον σοφισμάτων, 460ἔξηντρον αὐτοῖς, γραμμμάτων τε συνθέσεις, μνήμην ἀπάντων, μουσομήτορ ἔργαυνη. κάξευξα πρότος ἐν ζυγοῖσι κνώδαλα ζεύγλαισι δουλεύοντα σάγμασιν θ', ὅπως ἠνητοῖς μεγίστων διάδοχοι μοχθημάτων 465γένεινθ', ὑφ' ἄρμα τ' ἤγαγον φληνίους ἵππους, ἄγαλμα τῆς ὑπερπλοῦτου χλιδῆς, θαλασσοπλαγκτα δ' οὔτις ἄλλος ἀντ' ἐμοῦ λινόπτερ' ἤνυρε ναυτίλων ὀχήματα.	Yes, and numbers, too, chiefest of sciences, I invented for them, and the combining of letters, creative mother of the Muses' arts, with which to hold all things in memory. I, too, first brought brute beasts beneath the yoke to be subject to the collar and the pack-saddle, so that they might bear in men's stead their heaviest burdens; and to the chariot I harnessed horses and made them obedient to the rein, to be an image of wealth and luxury. It was I and no one else who invented the mariner's flaxen-winged car that roams the sea.	Aeschylus. Aeschylus, with an English translation by Herbert Weir Smyth, Ph. D. in two volumes. 1. Prometheus Bound. Herbert Weir Smyth, Ph. D. Cambridge, MA. Harvard University Press. 1926.	Perseus	
Ἔσκιλο	Agamemnon	458 a.C.	Tragédia	card 782 Linha 801	προτίουσι δίκην παραβάντες, 790τῶ δὲ δυπραγοῦντι δ' ἐπιστενάγειν πᾶς τις ἔτοιμος; δῆγμα δὲ λύπης οὐδὲν ἐφ' ἧπαρ προσικνεῖται: καὶ ξυγαίρουσιν ὁμοιοπρεπεῖς ἀγέλαστα πρόσωπα βιαζόμενοι. 795ὄστις δ' ἀγαθὸς προβατογνώμων, οὐκ ἔστι λαθεῖν ὄμματα φωτός, τὰ δοκοῦντ' εὐφρονος ἐκ διανοίας ὑδαρεῖ σαίνειν φιλότητι. σὺ δέ μοι τότε μὲν στέλλων στρατιάν 800Ἐλένης ἔνεκ', οὐ γὰρ σ' ἐπικεύσω, κάρι' ἀπομούσως ἦσθα γεγραμμένος, οὐδ' εὐπραπίδων οἶακα νέμων θράσος ἐκ θυσιῶν ἀνδράσι θνησκουσι κομίζων. 805νῦν δ' οὐκ ἀπ' ἄκρας φρενός οὐδ' ἀφίλω	Approach then, my monarch, of Troia the sacker, of Atreus the son! How ought I address thee, how ought I revere thee, -- nor yet overhitting Nor yet underbending the grace that is fitting? Many of mortals hasten to honour the seeming-to-be -- Passing by justice: and, with the ill-faring, to groan as he groans all are free. But no bite of the sorrow their liver has reached to: They say with the joyful, -- one outside on each, too, As they force to a smile smileless faces. But whoever is good at distinguishing races In sheep of his flock -- it is not for the eyes Of a man to escape such a shepherd's surprise, As they seem, from a well-wishing mind, In watery friendship to fawn and be kind. Thou to me, then, indeed, sending an army for Helena's sake, (I will not conceal it) wast -- oh, by no help of the Muses! -- depicted Not well of thy midriff the rudder directing, -- convicted Of bringing a boldness they did not desire to the men with existence at stake. But now -- from no outside of mind, nor unlovingly -- gracious thou art To those who have ended the labour, fulfilling their part; And in time shalt thou know, by inquiry instructed, Who of citizens justly, and who not to purpose, the city conducted.	The Poetical Works of Robert Browning, volume 13. Robert Browning. London. Smith, Elder, and Co. 1889.	Perseus	

Ésquilo	As Suplicantes	6-5 B.C.	Tragédia	Line 695	<p>βίαν τ' ἔνδημον ἐξοπλίζων· νούσων δ' ἑσμὸς ἀπ' ἀστῶν ἴζοι κρατὸς ἀτερπής, (685) εὐμενῆς δ' ὁ Λύκειος ἔ- στω πάσαι νεολαίαι·</p> <p>καρποτελῆ δέ τοι Ζεὺς ἐπικραίνετο φέρματι γὰν πανόροι, (690) πρόνομα δὲ βότ' ἀγροῖς πολύγωνα τελέθει, τὸ πᾶν δ' ἐκ δαμιόνων λάχουεν. εὐφημον δ' ἐπὶ βομοῖς μοῦσαν θείαιτ' αἰοῖδοι, (695) ἀγνὸν τ' ἐκ στομάτων φερέ- σθω φῆμα φιλοφόρμιγξ.</p> <p>φυλάσσοι τ' ἀτρεμαῖα τιμὰς τὸ δάμιον, τὸ πτόλιν κρατύνει, προμαθὺς εὐκοινόμητις ἀρχά· (700) ξένοισι τ' εὐξυμβόλους, πρὶν ἐξοπλίζεν Ἄρη, δικας ἀτερ πημάτων διδοῖεν·</p> <p>θεοὺς δ' οἱ γὰν ἔχουσιν ἀεὶ τίουεν ἐγγωρίους πατρώαις (705)</p>	<p>E que nenhuma peste assassina de homens acorra [680] a dizer esta terra, dando armas a Ares, o deus que detesta as danças e a cítara, pai de todas as lágrimas, e a uma guerra civil. Que o terrível enxame de doenças [685] permaneça longe dos cidadãos; seja favorável o deus Liceio91 a todos os seus mancebos. E que Zeus torne verdadeiramente fértil esta terra, [690] em colheitas de todas as estações; sejam fecundos os rebanhos que pascem nos campos, e toda a espécie de benesses lhes venha dos deuses. Que os aedos entoem, junto aos altares, [695] canções inspiradas pelas <i>musas</i>, e que de lábios sem mácula brote uma melodia amante da lira92. Que o povo soberano, guardião da cidade, conserve sem receios as suas honras, [700] poder providente que a todos atende. Que aos estrangeiros conceda, antes de Ares se aprontar para a guerra, a justiça de arbítrios sem sofrimentos.</p>	<p>Ésquilo. Suplicantes. Estudo introdutório, tradução e notas Carlos A. Martins de Jesus. Coimbra: FESTEA, 2012.</p>	TLG
Ésquilo	Eumenides	6-5 B.C.	Tragédia	card 299 - linha 308	<p>ὅπως γένοιτο τὸνδ' ἔμοι λυτήριος. Χο. οὗτοι σ' Ἀπόλλων οὐδ' Ἀθηναίαις σθένος ρύσαιτ' ἂν ὥστε μὴ οὐ παρημελημένον (300) ἔρρειν, τὸ χαίρειν μὴ μαθόνθ' ὅπου φρενῶν, ἀνάιματον βόσκημα δαμιόνων, σκιάν. οὐδ' ἀντιφωνεῖς, ἀλλ' ἀποπτύεις λόγους, ἔμοι τραφεῖς τε καὶ καθηρωμένοις καὶ ζῶν με δαίσεις οὐδὲ πρὸς βομῶι σφαγεῖς· (305) ἕμνον δ' ἀκούσῃ τόνδε δέσμιον σέθεν.</p> <p>ἄγε δὴ καὶ χορὸν ἄψωμεν, ἐπεὶ μοῦσαν συγερᾶν ἀποφαίνεσθαι δεδόκηκεν, λέξειαι τε λάχῃ τὰ κατ' ἀνθρώπου (310) ὡς ἐπινομᾶι στάσις ἀμῆ. εὐθυδικαιοὶ δ' οἰόμεθ' εἶναι· τὸν μὲν καθαρὰς χεῖρας προνέμοντ' οὕτως ἐφέρεται μῆνις ἀφ' ἡμῶν, ἀσινῆς δ' αἰῶνα διογνεῖ· (315) ὅστις δ' ἄλιτον ὥσπερ ὀδ' ἀνὴρ χεῖρας φονίας ἐπικρύπτει, μάρτυρες ὄρθαι τοῖσι θανοῦσιν</p>	<p>Chorus No, neither Apollo nor Athena's strength can save you from perishing abandoned, [300] not knowing where joy is in your heart—a bloodless victim of the gods below, a shadow. You do not answer, but scorn my words, you who are fattened and consecrated and consecrated to me? Living, you will be my feast, not slain at an altar; [305] now you will hear this hymn, a spell to bind you. Come now, let us also join the dance, since we are resolved to display our hated song and to declare our allotted office, how our party directs the affairs of men. [310] We claim to be just and upright. No wrath from us will come stealthily to the one who holds out clean hands, and he will go through life unharmed; [315] but whoever sins, as this man has, and hides his blood-stained hands, as avengers of bloodshed we appear against him to the end, presenting ourselves as upright witnesses for the dead. [320]</p>	<p>Aeschylus. Aeschylus, with an English translation by Herbert Weir Smyth, Ph. D. in two volumes. 2. Eumenides. Herbert Weir Smyth, Ph. D. Cambridge, MA. Harvard University Press. 1926.</p>	TLG
Ésquilo	Fragmenta {0085.008}	6-5 B.C.	Tragédia	Tetralogy 10 play B fragment 83a line 8	<p>μέμνηται ὁ αὐτὸς τῆς λέξεως καὶ ἐν Ἡδωνοῖς. (5) 10.B.Βασσάραι (82) Κατάλογ. 11: Βασσάραι. (83a) «Eratosth.» Ἀστροθεσία ζωιδίων 24 p. 29, 6 Olivieri: ... τὸν μὲν Διόνυσον οὐκ ἔτιμα (sc. Orpheus) ..., τὸν δὲ Ἥλιον μέγιστον τῶν θεῶν ἐνόμιζεν εἶναι, ὃν καὶ Ἀπόλλωνα προσηγόρευσε· ἐπεγεγρόμενός τε τῆς νυκτὸς κατὰ τὴν ἑσθνήν ἐπὶ τὸ ὄρος τὸ καλούμενον Πάργαιον <ἀνίων> προσέμενε τὰς ἀνατολάς, ἵνα ἴδῃ τὸν Ἥλιον πρῶτον. ὄθεν ὁ Διόνυσος (5) ὄργισθεὶς αὐτῷ ἐπεμψε τὰς Βασσαρίδας, ὡς φησὶν Αἰσχύλος ὁ τῶν τραγωιδιῶν ποιητῆς, αἵτινες αὐτὸν διέπασσαν καὶ τὰ μέλη διέρριψαν χωρὶς ἑκαστον. αἱ δὲ Μοῦσαι συναγαγούσαι ἔθασαν ἐπὶ τοῖς λεγομένοις Λειψήθροις ... (83b1) Schol. AP Germanic. Arat. p. 84, 8 Breysig: ... neglegentius Liberum colere coepit (sc. Orpheus), Solemque Apollinem dicit esse <....> †eis† adsidu{a}e nocte in Pangaeo monte ascendens, ut orientem solem videret unde surgeret. Liber indignatus misit Bacchas, ut Aeschy- lus scribit, quae eum membra tim discerpere<nt>. recollectis membris (5) sepelierunt in †Lezbiis† montibus ... (83b2,1) —SV—p. 151, 10 Br.: ... qui (sc. Orpheus) cum Apollinem maximum deorum honoraret, Liberum autem Patrem ... minime glori- ficaret, sedens in Pang<a>eo monte expectans solis ortum unde surgeret,</p>			TLG

Ésquilo	Fragmenta {0085.008}	6-5 B.C.	Tragédia	Tetralogy 10 play Bfragment 84 line 6	<p>tibus ... (83b2,2) —G—p. 151, 19 Br.: ... qui cum Solem ... maximum deorum honoraret, Liberum autem Patrem ... minime glorificaret, sedens in monte Pagg<a>eo expectans solis ortum, missis a Libero Patre Bassari<di>bus membratim discerptus et in inferioribus sepultus est ... (84) Schol. V Eurip. Rhés. 916. 922 (ed. H. Rabe, Rhein. Mus. 63, 1908, 420f.): 'Φιλάμμονος παί'. τὸν Θάμυ[ρ]ιν λέγει Φιλάμμονος γεγενησθαι παῖδα, [καθά]περ καὶ Σοφοκλῆς (fehlt bei Pearson). εἰσὶ δὲ οἱ διττοὺς φασὶ Θ[αμύριδ]ας γεγενῆσθαι, καθάπερ ἄλλοι τε ἱστοροῦσι καὶ Ἀπολλόδορος ἐν ζ Καταλόγου γράφων οὕτως. (folgt 244 F 162 Jac.). (5) [παρ' Αἰ]σχύλοισι δὲ τὰ περὶ τὸν Θάμυριν καὶ [τὰς Μούσας ξενικό]-τερον ἀφήγηται. ὁ γοῦν Ἀσκληπιάδης ἐν Τρα[γωιδουμένοις] περὶ αὐτῶν φησὶ τὸν τρόπον τοῦτον. (12 F 10 Jac.) "τὸν μὲν Θάμυριν περὶ τὸ εἶδος φασὶ θαυμαστόν, τῶν δὲ ὀφθαλμῶν τὸν μὲν δεξιὸν λευκὸν εἶναι, τὸν δὲ ἀριστερόν μέλανα, περὶ δὲ τὴν ὠδὴν οἴεσθαι διαφέρειν τῶν ἄλλων (10) ἅπαντων. ἀφικόμενον δὲ τῶν Μουσῶν εἰς Θράκιην τὸν μὲν Θάμυριν μνεῖαν ποιήσασθαι πρὸς αὐτὰς ὑπὲρ τοῦ συνοικεῖν ἀπάσα<ς>, φάσκοντα τοῖς Θραεῖ νόμιμον εἶναι πολλαῖς τὸν ἕνα συνεῖναι. τὰς δὲ προκαλεσαμένου ἐπὶ τούτοι ποι[εῖσ]θαι τὴν δι' ὠδῆς ἄμιλλαν ἐφ' ᾧ, ἂν μὲν αὐταὶ νικήσωσιν, ὅτι ἂν θέλωσιν αὐτὸν ποιεῖν, εἰ δὲ ἐκεῖνος, ὅσας ἂν αὐτὸς βούληται, το- (15) σαύτας λήψεσθαι γυναῖκα. συγχορηθέντων δὲ τούτων νικήσαι τὰς Μού- Tibus ...</p>			TLG
Ésquilo	Fragmenta {0085.008}	6-5 B.C.	Tragédia	Tetralogy 10 play B fragment 84 line 11	<p>(84) Schol. V Eurip. Rhés. 916. 922 (ed. H. Rabe, Rhein. Mus. 63, 1908, 420f.): 'Φιλάμμονος παί'. τὸν Θάμυ[ρ]ιν λέγει Φιλάμμονος γεγενησθαι παῖδα, [καθά]περ καὶ Σοφοκλῆς (fehlt bei Pearson). εἰσὶ δὲ οἱ διττοὺς φασὶ Θ[αμύριδ]ας γεγενῆσθαι, καθάπερ ἄλλοι τε ἱστοροῦσι καὶ Ἀπολλόδορος ἐν ζ Καταλόγου γράφων οὕτως. (folgt 244 F 162 Jac.). (5) [παρ' Αἰ]σχύλοισι δὲ τὰ περὶ τὸν Θάμυριν καὶ [τὰς Μούσας ξενικό]-τερον ἀφήγηται. ὁ γοῦν Ἀσκληπιάδης ἐν Τρα[γωιδουμένοις] περὶ αὐτῶν φησὶ τὸν τρόπον τοῦτον. (12 F 10 Jac.) "τὸν μὲν Θάμυριν περὶ τὸ εἶδος φασὶ θαυμαστόν, τῶν δὲ ὀφθαλμῶν τὸν μὲν δεξιὸν λευκὸν εἶναι, τὸν δὲ ἀριστερόν μέλανα, περὶ δὲ τὴν ὠδὴν οἴεσθαι διαφέρειν τῶν ἄλλων (10) ἅπαντων. ἀφικόμενον δὲ τῶν Μουσῶν εἰς Θράκιην τὸν μὲν Θάμυριν μνεῖαν ποιήσασθαι πρὸς αὐτὰς ὑπὲρ τοῦ συνοικεῖν ἀπάσα<ς>, φάσκοντα τοῖς Θραεῖ νόμιμον εἶναι πολλαῖς τὸν ἕνα συνεῖναι. τὰς δὲ προκαλεσαμένου ἐπὶ τούτοι ποι[εῖσ]θαι τὴν δι' ὠδῆς ἄμιλλαν ἐφ' ᾧ, ἂν μὲν αὐταὶ νικήσωσιν, ὅτι ἂν θέλωσιν αὐτὸν ποιεῖν, εἰ δὲ ἐκεῖνος, ὅσας ἂν αὐτὸς βούληται, το- (15) σαύτας λήψεσθαι γυναῖκα. συγχορηθέντων δὲ τούτων νικήσαι τὰς Μούσας καὶ τοὺς ὀφθαλμοὺς ἐξελεῖν [αὐ]τόν".</p>			TLG
Ésquilo	Fragmenta {0085.008}	6-5 B.C.	Tragédia	Tetralogy 10 play Bfragment 84 line 16	<p>[παρ' Αἰ]σχύλοισι δὲ τὰ περὶ τὸν Θάμυριν καὶ [τὰς Μούσας ξενικό]-τερον ἀφήγηται. ὁ γοῦν Ἀσκληπιάδης ἐν Τρα[γωιδουμένοις] περὶ αὐτῶν φησὶ τὸν τρόπον τοῦτον. (12 F 10 Jac.) "τὸν μὲν Θάμυριν περὶ τὸ εἶδος φασὶ θαυμαστόν, τῶν δὲ ὀφθαλμῶν τὸν μὲν δεξιὸν λευκὸν εἶναι, τὸν δὲ ἀριστερόν μέλανα, περὶ δὲ τὴν ὠδὴν οἴεσθαι διαφέρειν τῶν ἄλλων (10) ἅπαντων. ἀφικόμενον δὲ τῶν Μουσῶν εἰς Θράκιην τὸν μὲν Θάμυριν μνεῖαν ποιήσασθαι πρὸς αὐτὰς ὑπὲρ τοῦ συνοικεῖν ἀπάσα<ς>, φάσκοντα τοῖς Θραεῖ νόμιμον εἶναι πολλαῖς τὸν ἕνα συνεῖναι. τὰς δὲ προκαλεσαμένου ἐπὶ τούτοι ποι[εῖσ]θαι τὴν δι' ὠδῆς ἄμιλλαν ἐφ' ᾧ, ἂν μὲν αὐταὶ νικήσωσιν, ὅτι ἂν θέλωσιν αὐτὸν ποιεῖν, εἰ δὲ ἐκεῖνος, ὅσας ἂν αὐτὸς βούληται, το- (15) σαύτας λήψεσθαι γυναῖκα. συγχορηθέντων δὲ τούτων νικήσαι τὰς Μούσας καὶ τοὺς ὀφθαλμοὺς ἐξελεῖν [αὐ]τόν". Ὅμηρος δὲ [πε]ρὶ Δω[ρί]ον φησὶ συστῆναι τὰ κατὰ Θάμυριν. (II. B 594f.) , καὶ Στελεὸν <καὶ Ἔλος> καὶ Δώριον, ἐνθα τε Μούσαι (20) ἀντόμεναι Θάμυριν τὸν Θρήκα π[αῦ]σαν [ἀοιδῆς]'. I '.. Πάγγαιον ὀργάνοισιν'. †Πάγγαιον ὄργα οὐτε†. περὶ τὸ {v} Πάγγαιον φησὶ διαμλλ[ᾶσ]θαι τὰς Μούσας τῷ Θαμύριδι. Ὅμηρος περὶ τὸ Δώριον [...]ισσαι. 'χρυσόβολον' [δὲ τ]ὸ Πάγγαιον [εἰ]ρηκ[εν] (v. 921) ὡς χρυσοῦ μετάλ- (25) λων ἐν[ταῦ]θα ὄντων. Αἰσχύλος δὲ ἐν Βασσάραις ἀργύρου φησὶν</p>			TLG

Ésquilo	Fragmenta {0085.008}	6-5 B.C.	Tragédia	Tetralogy 10 play Bfragment 84 line 20	<p>δὲ ἀριστέρων μέλανα, περί δὲ τὴν οἴδην οἴεσθαι διαφέρειν τῶν ἄλλων (10) ἀπάντων. ἀφικόμενον δὲ τῶν Μουσῶν εἰς Θράκιαν τὸν μὲν Θάμυριν μνεῖαν ποιήσασθαι πρὸς αὐτὰς ὑπὲρ τοῦ συνοικεῖν ἀπάσα<τ>ς, φάσκοντα τοῖς Θραιζὶ νόμιμον εἶναι πολλαῖς τὸν ἕνα συνεῖναι· τὰς δὲ προκαλεσαμένου ἐπὶ τούτοις ποι[εῖσθ]αι τὴν δι' οἴδης ἀμίλλαν ἐφ' ὧι, εἰ μὲν αὐταὶ νικήσωσιν, ὅτι ἂν θέλωσιν αὐτὸν ποιεῖν, εἰ δὲ ἐκεῖνος, ὅσας ἂν αὐτὸς βούληται, το- (15) σαύτας λήψεσθαι γυναικάς. συγχορηθέντων δὲ τούτων νικήσαι τὰς Μούσας καὶ τοὺς ὀφθαλμοὺς ἐξελεῖν [αὐ]τόν".</p> <p>Ἵμῆρος δὲ [πε]ρί Δώ[ριόν] φησι] συστήναι τὰ κατὰ Θάμυριν· (Π. Β 594f.)</p> <p>·. καὶ Στελεὸν <καὶ Ἔλος> καὶ Δόριον, ἐνθα τε Μούσαι (20) ἀντόμεναι Θάμυριν τὸν Θρήικα π[αῦ]σαν [ἀοιδῆς]'. I</p> <p>·. Πάγγαιον ὀργάνοισιν'. ἥΠάγγαιον ὄργα οὐτεῖ. περὶ τὸ {ν} Πάγγαιόν φησι διαμύλλ[ασθ]αι τὰς Μούσας τῷ Θαμύριδι· Ἵμῆρος περὶ τὸ Δόριον [...].]ουσαι.</p> <p>·χρυσόβολον' [δὲ τ]ὸ Πάγγαιον [εἰ]ρηκ[εν] (v. 921) ὡς χρυσοῦ μετάλ- (25) λων ἐν[ταῦ]θα ὄντων. Αἰσχύλος δὲ ἐν Βασσάρας ἀργύρου φησὶν ἐκεῖ μέταλλα. ὁμοίως καὶ αὐτὸς ὁ Εὐριπίδης μικρὸν ὑποβάς λέγει (v. 970)</p> <p>·κρυπτός δ' ἐν ἄντροις τοῖσδ' ὑπαργύρου χθονός ...'.</p> <p>ὁ δὲ Αἰσχύλος οὕτως</p> <p>·<x - □> Παγγαίου γάρ : ἀργυρήλατον (30)</p>	TLG
Ésquilo	Fragmenta {0085.008}	6-5 B.C.	Tragédia	Tetralogy 10 play Bfragment 84 line 23	<p>Θραιζὶ νόμιμον εἶναι πολλαῖς τὸν ἕνα συνεῖναι· τὰς δὲ προκαλεσαμένου ἐπὶ τούτοις ποι[εῖσθ]αι τὴν δι' οἴδης ἀμίλλαν ἐφ' ὧι, εἰ μὲν αὐταὶ νικήσωσιν, ὅτι ἂν θέλωσιν αὐτὸν ποιεῖν, εἰ δὲ ἐκεῖνος, ὅσας ἂν αὐτὸς βούληται, το- (15) σαύτας λήψεσθαι γυναικάς. συγχορηθέντων δὲ τούτων νικήσαι τὰς Μούσας καὶ τοὺς ὀφθαλμοὺς ἐξελεῖν [αὐ]τόν".</p> <p>Ἵμῆρος δὲ [πε]ρί Δώ[ριόν] φησι] συστήναι τὰ κατὰ Θάμυριν· (Π. Β 594f.)</p> <p>·. καὶ Στελεὸν <καὶ Ἔλος> καὶ Δόριον, ἐνθα τε Μούσαι (20) ἀντόμεναι Θάμυριν τὸν Θρήικα π[αῦ]σαν [ἀοιδῆς]'. I</p> <p>·. Πάγγαιον ὀργάνοισιν'. ἥΠάγγαιον ὄργα οὐτεῖ. περὶ τὸ {ν} Πάγγαιόν φησι διαμύλλ[ασθ]αι τὰς Μούσας τῷ Θαμύριδι· Ἵμῆρος περὶ τὸ Δόριον [...].]ουσαι.</p> <p>·χρυσόβολον' [δὲ τ]ὸ Πάγγαιον [εἰ]ρηκ[εν] (v. 921) ὡς χρυσοῦ μετάλ- (25) λων ἐν[ταῦ]θα ὄντων. Αἰσχύλος δὲ ἐν Βασσάρας ἀργύρου φησὶν ἐκεῖ μέταλλα. ὁμοίως καὶ αὐτὸς ὁ Εὐριπίδης μικρὸν ὑποβάς λέγει (v. 970)</p> <p>·κρυπτός δ' ἐν ἄντροις τοῖσδ' ὑπαργύρου χθονός ...'.</p> <p>ὁ δὲ Αἰσχύλος οὕτως</p> <p>·<x - □> Παγγαίου γάρ : ἀργυρήλατον (30)</p> <p>πρὸν' {ες τὸ τῆς} ἀστραπῆς <ἐλαμψε> : πευκᾶν σέλας'.</p> <p>(85a) Georg. Choïrob. Comment. in Heph. Ἐγγειρ. περὶ μέτρον 13 (Περὶ παιωνικοῦ), 8 p. 249, 4 Consbr.: 'τὸ δὲ βακχειακὸν σπάνιόν ἐστιν,</p>	TLG
Ésquilo	Fragmenta {0085.008}	6-5 B.C.	Tragédia	Tetralogy 20 play A fragment 158a line 4	<p>Ἀθηνᾶς καὶ πολέμαρχῶν Ἐργίνων μὲν ἔκτεινε, τοὺς δὲ Μινύας ἐτρέψατο (15) καὶ τὸν δασμὸν διπλοῦν ἠνάγκασε Θηβαίους φέρειν.</p> <p>(157) Poll. Ὀνομαστ. X 68: ... μήποτ' οὐν βέλτιον 'στενόστομον' αὐτὸ (das 'σύστομον φίλημα' in den Ἀψευδεῖς des Telekleides, F 12 [II 213] Kock) καλεῖν. εἴρηται δὲ τούνομα ἐπὶ ἀμφοτέρω ἐν σατυρικῷ δράματι Κήρυξι τοῖς Αἰσχύλου·</p> <p>·στενόστομον τὸ τεῦχος· <- x - □ x>'. (5)</p> <p>(158a) Poll. Ὀνομαστ. X 186: ... φαίης δ' ἂν καὶ 'σίσυρναν', Αἰσχύλου μὲν ἐν Κήρυξι σατύροις λέγοντος</p> <p>·καὶ τῆς σίσυρνης τῆς λεονταί<ου δορ>ᾶς (sc. des Herakles)', Σοφοκλέους δ' ἐν Μούσαις (vielmehr Μουσαίς, F 413 Pears.)</p> <p>·γαλίδας τίρας καὶ σισυρνώδη στολήν'. (5)</p> <p>(158b) Hesych. Lex. III 25, 30 Schm. (aus Diogenian.) ≅ Συναγ. λέξ. χρησῖμ. Phot. I 380, 10 Nab.: 'λεόντειος δορά· τὸ δέρμα αὐτοῦ (für τὸ δ. αὐτ. Phot. τοῦ λέοντος).</p> <p>(159) Hesych. Lex. III 414, 26 Schm. (aus Diogenian.) ≅ Συναγ. λέξ. χρησῖμ. Phot. II 124, 12 Nab.: 'πυρσοκόρσου .. λέοντος· πυρροκεφάλου, ξανθοτρίχου. Αἰσχύλος ἐν Κήρυξι σατύροις.</p> <p>(160) Der Antiattizist p. 102, 14 Bekk.: 'κακοποιεῖν'. Αἰσχύλος Κήρυξιν.</p> <p>(161a) Poll. Ὀνομαστ. IX 136: ... καὶ 'στραγγεῦσθαι' δὲ ἐν ταῖς Ἀρι-</p>	TLG
Pigres	Fragmentum {0258.001}	6-5 B.C.	Eleg.	Line 2	μῆνιν αἶεide θεὰ Πηληϊάδεω Ἀχιλῆος Μοῦσα · σὺ γάρ πάσης πείρατ' ἔχεις σοφίης.	TLG

Tynnichus	Fragmentum {0367.001}	VI-V a.C.	Lírica	Linha 1	εὐρημά τι Μοισᾶν.			TLG
Hecateus	Fragmenta {1390.002}	IV-III a.C.	Hist.	Volume-Jacoby#-F 3a,264,F fragment 6* line 40	(5) τοὺς αὐτοὺς δὲ καὶ δικαστὰς ἀπέδειξε τῶν μεγίστων κρίσεων, καὶ τὴν τῶν νόμων καὶ τῶν ἔθων φυλακὴν τούτους ἐπέτρεψε· διὸ καὶ βασιλέα μὲν μῆδεποτε τῶν Ἰουδαίων, τὴν δὲ τοῦ πλήθους προστασίαν δίδοσθαι διὰ παντὸς τῷ δοκοῦντι τῶν ἱερέων φρονήσει καὶ ἀρετῇ προέχειν. τούτων δὲ προσαγορεύουσι ἀρχιερέα, καὶ νομίζουσι αὐτοῖς ἄγγελον γίνεσθαι τῶν (35) τοῦ θεοῦ προσταγμάτων. (6) τούτων δὲ κατὰ τὰς ἐκκλησίας καὶ τὰς ἄλλας συνόδους φησὶν ἐκφέρειν τὰ παραγγελόμενα, καὶ πρὸς τοῦτο τὸ μέρος οὕτως ἐπιθεῖς γίνεσθαι τοῦ Ἰουδαίου ὥστε παραχρῆμα πύπτοντας ἐπὶ τὴν γῆν προσκυνεῖν τὸν τούτους ἐρμηνεύοντα ἀρχιερέα. προσγέγραπται δὲ καὶ τοῖς νόμοις ἐπὶ τελευταίῃ ὅτι Μωσῆς ἀκούσας τοῦ θεοῦ τὰδε λέγει τοῖς Ἰουδαίοις. (6a) (40) ἐποῦσατο δ' ὁ νομοθέτης τῶν τε πολεμικῶν ἔργων πολλὴν πρόνοιαν, καὶ τοὺς νέους ἠνάγκαζεν ἀσκεῖν ἀνδρείαν τε καὶ καρτερίαν καὶ τὸ σύνολον ὑπομονὴν πάσης κακοπαθείας. (7) ἐποιεῖτο δὲ καὶ στρατείας εἰς τὰ πλησιόχωρα τῶν ἔθνων, καὶ πολλὴν κατακτησάμενος χώραν κατεκληρούησε, τοῖς μὲν ἰδιώταις ἴσους ποιήσας κλήρους, τοῖς δ' ἱερεῦσι μείζονας, ἵνα λαμβάνοντες ἀξιο- (45) λογατέρας προσόδους ἀπερίσπαστοι συνεχῶς προσεδρεύουσι ταῖς τοῦ θεοῦ τιμαῖς.			TLG
Hecateus	Fragmenta {0538.002}	6-5 B.C.	Hist.	Volume-Jacoby#-F 1a,1,F fragment 20 line 11	(20) SCHOL. DIONYS. THRAC. [Gr. Gr. III] p. 183, 1 Hilgard: τῶν στοιχείων εὐρετὴν ἄλλοι τε καὶ Ἐφορος ἐν δευτέρῳ (II) Κάδμῳ φασίν· οἱ δὲ οὐχ εὐρετὴν, τῆς δὲ Φοινίκων εὐρέσεως πρὸς ἡμᾶς διάκτορον γεγενῆσθαι, ὡς καὶ Ἡρόδοτος ἐν ταῖς Ἱστορίαις (V 58) καὶ Ἀριστοτέλης (F 501 Rose) ἰστορεῖ. φασὶ γὰρ ὅτι Φοινίκες μὲν εὐρον (5) τὰ στοιχεῖα, Κάδμος δὲ ἤγαγεν αὐτὰ εἰς τὴν Ἑλλάδα. Πυθόδορος (IV) δὲ [ὡς] ἐν τῷ Περὶ στοιχείων καὶ Φύλλης ὁ Δῆλιος (II) ἐν τῷ Περὶ Χρόνων πρὸ Κάδμου Δαναῶν μετακομίσαι αὐτὰ φασιν. ἐπιμαρτυροῦσι τούτοις καὶ οἱ Μιλησικοὶ συγγραφεῖς Ἀναξίμανδρος (9 F 3) καὶ Διονύσιος (III) καὶ Ἐκαταῖος, οὓς καὶ Ἀπολλόδορος ἐν Νεῶν καταλόγοι (10) (II) παρατίθεται. ἐνιοὶ δὲ Μουσαῖον εὐρετὴν λέγουσι τὸν Μητίονος καὶ Στερόπης κατ' Ὀρφεᾶ γενόμενον· Ἀντικλειδῆς δ' ὁ Ἀθηναῖος (II) Αἰγυπτίους τὴν εὐρεσιν ἀνατίθησι· Δωσιάδης (III) δὲ ἐν Κρήτῃ φησὶν εὐρεθῆναι αὐτὰ· Αἰσχύλος δὲ Προμηθεᾶ φησὶν εὐρηκέναι ἐν τῷ ὁμωνύμῳ δράματι (460)· Στησίχορος δὲ ἐν δευτέρῳ Ὀρεστείας (F 34) καὶ (15) Εὐρυπίδης (F 578 N2) τὸν Παλαμήδη φησὶν εὐρηκέναι· Μνασέας (V) δὲ Ἐρμῆν· ἄλλοι δὲ ἄλλον.			TLG
Hecateus	Testimonia {0626.001}	6-5 B.C.	Phil.	Fragment 1 line 83	τὰ δὲ περὶ Σωκράτους καὶ ὅσα ἐντυχῶν τῷ συγγράμματι εἶποι, κομίσαντος Εὐρυπίδου, καθὰ φησὶν Ἀρίστων, ἐν τῷ περὶ Σωκράτους εἰρηκᾶμεν [s. A 4]. (12) (Σέλευκος μὲντοι φησὶν ὁ γραμματικὸς Κρότωνά τινα (80) ἰστορεῖν ἐν τῷ Κατακολυμβητῇ Κράτητά τινα πρῶτον εἰς τὴν Ἑλλάδα κομίσαι τὸ βιβλίον). καὶ εἶπειν Δηλίῳ τινὸς δεῖσθαι κολυμβητοῦ, ὃς οὐκ ἀποπνιγῆσεται ἐν αὐτῷ. ἐπιγράφουσι δὲ αὐτῷ οἱ μὲν Μούσας , οἱ δὲ Περὶ φύσεως, Διόδοτος δὲ ἀκριβῆς οἰάκισμα πρὸς στάθμην βίου, ἄλλοι γνόμων' ἦθδον, τρόπον κόσμον ἕνα τῶν ζυμπάντων. φασὶ δ' αὐτὸν ἐρω- (85) τηθέντα, διὰ τὴν σιωπᾶν, φάναι 'ἴν' ὑμεῖς λαλήτε'. ἐπόθησε δὲ αὐτοῦ καὶ Δαρεῖος μετασχεῖν καὶ ἔγραψεν ὄδε πρὸς αὐτόν. (15) τοιοῦτος μὲν ἀνὴρ καὶ πρὸς βασιλέα. Δημήτριος δὲ φησὶν ἐν τοῖς Ὀμωνύμοις καὶ Ἀθηναῖον αὐτὸν ὑπερφρονῆσαι, δόξαν ἔχοντα παμπλείστην, καταφρονοῦμένον τὸ ὑπὸ τῶν Ἐφεσίων ἐλέσθαι μᾶλλον τὰ οἰκεῖα. μὲμνηται αὐτοῦ καὶ ὁ (90) Φαληρεὺς Δημήτριος ἐν τῇ Σωκράτους ἀπολογία [F GrHist. 228 F 40 II 970].			TLG
Heraclito	Testimonia {0626.001}	6-5 B.C.	Phil.	Fragment 10 line 1	(9) ARIST. de part. anim. A 5. 645a 17 καθάπερ Ἡ. λέγεται πρὸς τοὺς ξένους εἰπεῖν τοὺς βουλομένους ἐντυχεῖν αὐτῷ, οἱ ἐπειδὴ προσόντες εἶδον αὐτὸν θερόμενον πρὸς τῷ ἰπνῷ ἔστησαν (ἐκέλευε γὰρ αὐτοὺς εἰσιέναι θαρροῦντας· εἶναι γὰρ καὶ ἐνταῦθα θεοῦς), οὕτω καὶ πρὸς τὴν ζήτησιν περὶ ἐκάστου τῶν ζώων προσιέναι δεῖ μὴ δυσωπούμενον, ὡς ἐν ἅπασιν ὄντος τινὸς φυσικοῦ καὶ (5) καλοῦ. (10) PLATO Soph. 242 D Ἰάδες .. καὶ Σικελικαὶ τινες .. Μοῦσαι ζυνενόησαν, ὅτι .. ἀσφαλέστατον ... λέγειν, ὡς τὸ ὄν πολλὰ τε καὶ ἐν ἔστιν, ἔχθρα δὲ καὶ φιλία συνέχεται. 'διαφερόμενον γὰρ αἰεὶ ζυμφέρεται', φασὶν αἱ συντονότεραι τῶν Μουσῶν [B 10], αἱ δὲ μάλα κότεραι τὸ μὲν αἰεὶ ταῦθ' οὕτως ἔχειν ἐγύλασαν, ἐν μέρει δὲ τοτὲ μὲν ἐν εἶναι φασὶ τὸ πᾶν καὶ φίλον ὑπ' Ἄφρο- (5) δίτης, τοτὲ δὲ πολλὰ καὶ πολέμιον αὐτὸ αὐτῷ διὰ Νεικός τι [31 B 17]. —ARIST. de caelo A 10. 279b 12 γενόμενον μὲν οὖν ἅπαντες εἶναι φασιν [nämlich τὸν οὐρανόν], ἀλλὰ γενόμενον οἱ μὲν αἰδίων, οἱ δὲ φθαρτὸν ὥσπερ ὅτι οὐδὲν ἄλλο τῶν φύσει συνισταμένων, οἱ δὲ ἐναλλάξ ὅτε μὲν οὕτως ὅτε δὲ ἄλλως ἔχειν φθαιρόμενον καὶ τοῦτο αἰεὶ διατελεῖν οὕτως, ὥσπερ Ἐμπεδοκλῆς ὁ Ἀκραγαντῖνος καὶ Ἡ. ὁ (10) Ἐφέσιος. Phys. Γ 5. 205a 3 ὥσπερ Ἡ. φησὶν ἅπαντα γίνεσθαι ποτε πῦρ.			TLG

Heraclito	Testimonia {0626.001}	6-5 B.C.	Phil.	Fragment 10 line 4	<p>(9) ARIST. de part. anim. A 5. 645a 17 καθάπερ Ἡ. λέγεται πρὸς τοὺς ξένους εἰπεῖν τοὺς βουλομένους ἐντυχεῖν αὐτῷ, οἱ ἐπειδὴ προσιώντες εἶδον αὐτὸν θερόμενον πρὸς τῷ ἰπνῷ ἐστῆσαν (ἐκέλευε γὰρ αὐτοὺς εἰσιέναι θαρρούντας· εἶναι γὰρ καὶ ἐνταῦθα θεοῦς), οὕτω καὶ πρὸς τὴν ζήτησιν περὶ ἐκάστου τῶν ζώων προσιέναι δεῖ μὴ δυσωποῦμενον, ὡς ἐν ἅπασιν ὄντος τινὸς φυσικοῦ καὶ (5) καλοῦ.</p> <p>(10) PLATO Soph. 242 D Ἰάδεις .. καὶ Σικελικαὶ τινας .. Μοῦσαι ξυνενόησαν, ὅτι .. ἀσφαλέστατον ... λέγειν, ὡς τὸ ὄν πολλά τε καὶ ἐν ἔσθιν, ἔχθρα δὲ καὶ φιλία συνέχεται. 'διαφερόμενον γὰρ αἰεὶ ξυμφέρεται', φασὶν αἱ συντονότεραι τῶν Μουσῶν [B 10], αἱ δὲ μαλακότεραι τὸ μὲν αἰεὶ ταῦθ' οὕτως ἔχειν ἐγάλασαν, ἐν μέρει δὲ τοτὲ μὲν ἐν εἶναι φασὶ τὸ πᾶν καὶ φίλον ὑπ' Ἄφρο- (5) δίτης, τοτὲ δὲ πολλὰ καὶ πολέμιον αὐτὸ αὐτῷ διὰ Νεϊκὸς τι [31 B 17]. —ARIST. de caelo A 10. 279b 12 γενόμενον μὲν οὖν ἅπαντες εἶναι φασιν [nämlich τὸν οὐρανόν], ἀλλὰ γενόμενον οἱ μὲν αἰδίων, οἱ δὲ φθαρτὸν ὥσπερ ὅτι οὖν ἄλλο τῶν φύσει συνισταμένων, οἱ δὲ ἐναλλάξ ὅτε μὲν οὕτως ὅτε δὲ ἄλλως ἔχειν φθειρόμενον καὶ τοῦτο αἰεὶ διατελεῖν οὕτως, ὥσπερ Ἐμπεδοκλῆς ὁ Ἀκραγαντίνος καὶ Ἡ. ὁ (10) Ἐφέσιος. Phys. Γ 5. 205a 3 ὥσπερ Ἡ. φησὶν ἅπαντα γίνεσθαι ποτε πῦρ. SIMPLIC. de cael. 94, 4 Heib. καὶ Ἡ. δὲ ποτὲ μὲν ἐκπυροῦσθαι λέγει τὸν κόσμον.</p>			TLG
"Pythagoras"	Fragmenta {0632.002}	VI – V a.C	Filosofia	Page 164 line 8	<p>(164) Τερὸς λόγος οἱ (Λόγος) περὶ θεῶν in Doric prose Iambl. VP 146 οὐκέτι δὲ οὖν ἀμφίβολον γέγονε τὸ τὰς ἀφορμὰς (3) παρὰ Ὀρφεῶς λαβόντα Πυθαγόραν συντάξει τὸν περὶ θεῶν λόγον, ὃν καὶ ἱερὸν διὰ τοῦτο ἐπέγραψεν ..., εἴτε ὄντως τοῦ ἀνδρός, ὡς οἱ πλείστοι λέγουσι, σύγ- (5) γραμμὰ ἐστίν, εἴτε Τηλαύγου (q.v.) ... λέγει γὰρ <Λόγος> ὅδε περὶ θεῶν Πυθαγόρα τῷ Μνημάρχῳ, τὸν ἐξέμαθον ὀργανθεῖς ἐν Λιβήθροις τοῖς Θρακίοις, Ἀγλαοφάμῳ τελεστὰ μεταδόντος, ὡς ἄρα Ὀρφεὺς ὁ Καλλι- ἄπας κατὰ τὸ Πάργαλον ὄρος ὑπὸ τὰς ματρὸς πινυσθεῖς ἔφα, τὴν ἀριθμὸν οὐσίαν αἰδίων εἶμεν ἀρχῶν προμαθεστάταν τὸ παντὸς ὠρανῷ (10) καὶ γὰρ καὶ τὰς μεταξὺ φύσιος, ἐτι δὲ καὶ θεῶν καὶ θεῶν καὶ δαμιόνων διαμονᾶς ρίζαν. Syrian. CAG 6.1 p.123 Kroll πῶς δ' ἂν αὐτὸς μὲν Πυθαγόρας ἐν (27) τῷ Ἐρῶ λόγῳ διαρρήδη μορφῶν καὶ ἰδεῶν κρᾶντορα τὸν ἀριθμὸν ἔλεγεν εἶναι καὶ θεῶν <καὶ> δαμιόνων αἴτιον καὶ τῷ πρεσβίσιφ καὶ κρατισ- τεύοντι τεχνίτα θεῶν κανόνα καὶ λόγον τεχνικόν, νοῦν τε καὶ στάθμην (30) ἀκλινεστάταν τὸν ἀριθμὸν ὑπέμειν συστάσιος τε καὶ γενέσιος τῶν Πάντων.</p>			
"Pythagoras"	Testimonia {0632.006}	VI – V a.C	Filosofia	Fragment 13 line 6	<p>(12) DIOG. VIII 14 καὶ πρῶτον εἰς τοὺς Ἑλληνας μέτρα καὶ σταθμὰ εἰσηγήσασθαι, καθά φησιν Ἀριστοῦξενος ὁ μουσικός [fr. 10 FGH II 274]. Porph. V. P. 22 προσήλθον δ' αὐτῷ, ὡς φησιν Ἀριστοῦξενος [fr. 5 FHG II 273], καὶ Λευκανοὶ καὶ Μεσσάπιοι καὶ Πευκέτιοι καὶ Ῥωμαῖοι.</p> <p>(13) PORPH. V. P. 4 ἄλλοι δ' ἐκ Θεανοῦς τῆς Πυθώνιακος τὸ γένος Κρήσης υἱὸν Τηλαυγῆ Πυθαγόρου ἀναγράφουσι καὶ θυγατέρα Μυῖαν, οἱ δὲ καὶ Ἀριγνότην (ὃν καὶ συγγράμματα Πυθαγόρεια σφίξεσθαι). Τιμαῖος [fr. 78 FHG I 211] δ' ἱστορεῖ τὴν Πυθαγόρου θυγατέρα καὶ παρθένον οὖσαν ἠγεῖσθαι τῶν παρθένων ἐν Κρότωνι καὶ γυναῖκα τῶν γυνακῶν. τὴν δ' οἰκίαν (5) Δῆμητρος ἱερὸν ποιῆσαι τοὺς Κροτωνιάτας, τὸν δὲ στενωπὸν καλεῖν Μουσεῖον. Iambl. V. P. 170 γήμαντα δὲ τὴν γεννηθεῖσαν αὐτῷ θυγα- τέρα, μετὰ ταῦτα δὲ Μένωνι τῷ Κροτωνιάτῃ συνοικήσασαν, ἀγαγεῖν οὕτως ὥστε παρθένον μὲν οὖσαν ἠγεῖσθαι τῶν χορῶν, γυναῖκα δὲ γενομένην πρῶτην προσιέναι τοῖς βομοῖς· τοὺς δὲ Μεταποντίνους διὰ μνήμης ἔχοντας ἐτι τὸν Πυθαγόραν καὶ μετὰ (10) τοὺς αὐτοῦ χρόνους τὴν μὲν οἰκίαν αὐτοῦ Δῆμητρος ἱερὸν τελέσαι, τὸν δὲ στενωπὸν Μουσεῖον. IUSTIN 20, 4 Pythagoras cum annos viginti Crotonae egisset. Metapontum emigravit ibique decessit: cuius tanta admiratio fuit ut ex domo eius templum facerent. PAP. HERC. 1788</p>			TLG

"Pythagoras"	Testimonia {0632.006}	VI – V a.C	Filosofia	Fragment 13 line 12	<p>(12) DIOG. VIII 14 και πρώτον εἰς τοὺς Ἑλληνας μέτρα και σταθμὰ εἰσηγήσασθαι, καθά φησιν Ἀριστόξενος ὁ μουσικός [fr. 10 FGH II 274]. Porph. V. P. 22 προσήλθον δ' αὐτῶι, ὡς φησιν Ἀριστόξενος [fr. 5 FGH II 273], και Λευκανοὶ και Μεσσάπιοι και Πευκέτιοι και Ῥωμαῖοι.</p> <p>(13) PORPH. V. P. 4 ἄλλοι δ' ἐκ Θεανούς τῆς Πυθώνιακος τὸ γένος Κρήσης υἱὸν Τηλαυγῆ Πυθαγόρου ἀναγράφουσι και θυγατέρα Μυῖαν, οἱ δὲ και Ἀριγνῶτην (ὧν και συγγράμματα Πυθαγόρεια σώζεσθαι). Τίμαιος [fr. 78 FGH I 211] δ' ἰστορεῖ τὴν Πυθαγόρου θυγατέρα και παρθένον οὖσαν ἠγεῖσθαι τῶν παρθένων ἐν Κρότωνι και γυναῖκα τῶν γυναικῶν. τὴν δ' οἰκίαν (5) Δήμητρος ἱερὸν ποιῆσαι τοὺς Κροτωνιάτας, τὸν δὲ στενωπὸν καλεῖν Μουσεῖον. Iambl. V. P. 170 γήμαντα δὲ τὴν γεννηθεῖσαν αὐτῶι θυγατέρα, μετὰ ταῦτα δὲ Μένωνι τῶι Κροτωνιάτῃ συνοικήσασαν, ἀγαγεῖν οὕτως ὥστε παρθένον μὲν οὖσαν ἠγεῖσθαι τῶν χορῶν, γυναῖκα δὲ γενομένην πρότην προσέειπαι τοῖς βωμοῖς· τοὺς δὲ Μεταποντίνοὺς διὰ μνήμης ἔχοντας ἔπι τὸν Πυθαγόραν και μετὰ (10) τοὺς αὐτοῦ χρόνους τὴν μὲν οἰκίαν αὐτοῦ Δήμητρος ἱερὸν τελέσαι, τὸν δὲ στενωπὸν Μουσεῖον. IUSTIN 20, 4 Pythagoras cum annos viginti Crotonae egisset, Metapontum emigravit ibique decessit: cuius tanta admiratio fuit ut ex domo eius templum facerent. PAP. HERC. 1788 (Coll. alt. VIII fr. 4; Crönert Kolotes u. Mened. S. 147 <ἐν δὲ Κρήτῃ κατελθὼν (15) εἰς τὸ Ἰδαῖον ἄν<τ>ρον <...> και τὰ περὶ θε<ῶν ἐν> ἀπορρήτοις <μαθὼν ἀπῆρεν> εἰς Κρότωνα <και κατέστρεψεν ἐ>νενήκοντα <ἔτη βιοῦς και ἐτά>φη ἐν Μεταποντίοι.</p>			TLG
Pratinas	Fragmenta {1833.001}	6-5 B.C.	Trag.	Fragment 6 line 3	<p>πυγμαχίαισι νέων θέλοι παροῖνον ἔμμεναι στρατηλάτας, παῖε τὸν φρυνεοῦ (10) ποικίλου πνοᾶν ἔχοντα φλέγε τὸν ὀλεσιαλοκάλαμον, λαλοβαρύοπα <πα>ραμελορυθμοβάταν ἴθυπα τρυπάνῳ δέμας πεπλασμένον. ἦν ἰδοῦ· ἄδε σοι δεξιᾶς και ποδὸς διαρριφά· (15) θριαμβοδιθύραμβε, κισσόχαιτ' ἀναξ, <ἄκου> ἄκουε τὰν ἐμὴν Δώριον χορείαν. (4) Λάκων ὁ τέττιξ εὐτυκος ἐς χορὸν @1 (5) οὐ γὰρ αὐλακισμέναν ἄρῶν, ἀλλ' ἄσκαφον ματεῶων (6) μήτε σύντονον δῖοκε μήτε τὰν ἀνεμῆναν {Ἰαστι} μοῦσαν, ἀλλὰ τὰν μέσαν νεῶν ἄρουραν αἰόλιζε τῷ μέλει ... (5) πρέπει τοι (5) πᾶσιν αἰδολαβράκταις Αἰολίς ἄρμονία</p>			TLG

Pratinas	Fragmenta {1833.002}	6-5 B.C.	Trag.	Fragment 5a line 3	(1) τίς ὁ θόρυβος ὄδε; τί τάδε τὰ χορευόμενα; τίς ὄβρις ἐμολεν ἐπὶ Διονυσιάδα πολυπάταγα θυμέλαι; ἐμὸς ἐμὸς ὁ Βρόμιος, ἐμὲ δεῖ κελαδεῖν, ἐμὲ δεῖ καταγαεῖν ἄν' ὄρεα σύμμενον μετὰ Ναιάδων οἶά τε κύκνον ἄγοντα ποικιλόπτερον μέλος. (5) τὰν αἰοῖδαν κατέστασε Περὶς βασιλείαν· ὁ δ' αὐλὸς ὕστερον χορευέτω· καὶ γὰρ ἐσθ' ὑπὲρρέτας. κόμμοι μόνον θυραμάχοις τε πυγμαχίαισι νέων θέλοι παροίων ἐμμεναι στρατηλάτας. παῖε τὸν φρυγεὺς ποικίλου πνοῶν ἔχοντα, (10) φλέγε τὸν ὀλεσσιαλοκάλαμιον λαλοβαρύοπα παραμελορυθμοβάταν ὑπαὶ τρυπάνοι δέμας πεπλασμένον. ἦν ἰδοῦ· ἄδε σοι δεξιάς καὶ ποδὸς διαρριφά· θριαμβε διθύραμβε κισσόχατ' ἀναξ. (15) <ἄκου>' ἄκουε τὰν ἐμῶν Δάριον χορείαν. (2) Λάκων ὁ τέτιξ εὐτοκος ἐς χορὸν (3) οὐ γὰν αὐλακισμέναν ἄρῶν ἀλλ' ἄσκαφον ματεύων, (4) ΔΥΣΜΑΙΝΑΙ Η ΚΑΡΥΑΤΙΑΔΕΣ ἀδύφρονον (1) (5a) μήτε σύντονον δίωκε μήτε τὰν ἀνεμῆναν [Ἰαστί] μοῦσαν , ἀλλὰ τὰν μέσαν νεῶν ἄρουραν αἰόλιζε τῶι μέλει· (5b) πρέπει τοι πᾶσιν αἰδολαβράκταις Αἰολίς ἄρμονια.			TLG
Tucidides	Epigramma {0003.002}	século V	Hist.	Book 7 epigram 45line 3	7. (45) ΘΟΥΚΥΔΙΔΟΥ ΤΟΥ ΙΣΤΟΡΙΚΟΥ (p1) Μνήμα μὲν Ἑλλάς ἅπασ' Εὐριπίδου, ὅστέα δ' ἴσχει (1) γῆ Μακεδόν, ἦπερ δέξατο τέρμα βίου. πατρὶς δ' Ἑλλάδος Ἑλλάς, Ἀθῆναι· πλεῖστα δὲ Μούσαις τέρμας ἐκ πολλῶν καὶ τὸν ἔπαινον ἔχει.			TLG
Euripides	Alcestis {0006.035}	V a.C.		Line 344	ἄλις δὲ παῖδων· τὸνδ' ὄνησιν εὐχομαι θεοῖς γενέσθαι· σοῦ γὰρ οὐκ ὀνήμεθα. (335) οἶσω δὲ πένθος οὐκ ἐτήσιον τὸ σὸν ἀλλ' ἐστ' ἄν αἰὼν οὐμὸς ἀντέχη, γύναι, στυγῶν μὲν ἦ μ' ἔτικτεν, ἐχθαίρων δ' ἐμὸν πατέρα· λόγοι γὰρ ἦσαν οὐκ ἔργοι φίλοι. σὺ δ' ἀντιδοῦσα τῆς ἐμῆς τὰ φίλτατα (340) ψυχῆς ἔσωσας, ἀρά μοι στένειν πάρα τοῖσδ' ἄμαρτάνοντι συζύγου σέθεν; παύσω δὲ κόμους συμποτῶν θ' ὀμιλίας στεφάνους τε μοῦσῶν θ' ἢ κατεῖχ' ἐμοῦς δόμους. οὐ γὰρ ποτ' οὐτ' ἄν βαρβίτου θίγομι' ἔτι (345) οὐτ' ἄν φρέν' ἐξάραμι πρὸς Λίβυν λακεῖν αὐλόν· σὺ γὰρ μου τέρπνιν ἐξείλου βίου. σοφῆι δὲ χειρὶ τεκτόνων δέμας τὸ σὸν εἰκασθὲν ἐν λέκτροισιν ἐκταθήσεται, οἶ προσπεσοῦμαι καὶ περιπτύσων χέρας (350) ὄνομα καλῶν σὸν τὴν φίλην ἐν ἀγκάλαις δόξω γοναῖκα καίπερ οὐκ ἔχων ἔχειν· νυχρᾶν μὲν, οἶμαι, τέρπνιν, ἀλλ' ὅμως βάρος νυχτῆς ἀπαντλοῖην ἄν. ἐν δ' ὀνειράσιον	And of children I have enough. I pray to the gods [335] that I may reap the benefit of them, as I have not of you. I shall mourn you not a year only but as long as my life shall last, hating her who bore me and loathing my father. For their love was in word, not deed. [340] But you sacrificed what is most precious so that I might live. Do I not have cause to mourn when I have lost such a wife as you? I shall put an end to revels and the company of banqueters and to the garlands and music which once filled my halls. [345] I shall never touch the lyre, or lift my heart in song to the Libyan pipe. For you have taken all the joy from my life. An image of you shaped by the hand of skilled craftsmen shall be laid out in my bed. [350] I shall fall into its arms, and as I embrace it and call your name I shall imagine, though I have her not, that I hold my dear wife in my arms, a cold pleasure, to be sure, but thus I shall lighten my soul's heaviness. And perhaps you will cheer me [355] by visiting me in dreams.	Euripides. Euripides, with an English translation by David Kovacs. Cambridge. Harvard University Press. 1994.	TLG

Euripides	Alcestis {0006.035}	V a.C.		<p>γυναικοπληθεῖς· οὐ γὰρ ἐξανέξομαι λεῦσσαν δάμαρτος τῆς ἑμῆς ὀμήλικας. ἐρεῖ δέ μ' ὅστις ἐχθρὸς ὢν κυρεῖ τάδε· Ἴδου τὸν αἰσχροῦς ζῶνθ', ὃς οὐκ ἐτλη θανεῖν (955) ἀλλ' ἦν ἐγήμεν ἀντιδοῦς ἀψυχία πέφρευγεν Ἀἰδὸν· κἀτ' ἀνὴρ εἶναι δοκεῖ; στυγεῖ δὲ τοῦς τεκόντας, αὐτὸς οὐ θέλων θανεῖν. τοιάνδε πρὸς κακοῖσι κληθόνα ἔξω. τί μοι ζῆν δῆτα κῦδιον, φίλοι, (960) κακῶς κλύονται καὶ κακῶς πεπραγότει; Χο. ἐγὼ καὶ διὰ μοῦσας καὶ μετάρσιος ἦξα, καὶ πλείστον ἀψάμενος λόγων κρεῖσσον οὐδὲν Ἀνάγκας (965) ἠῦρον οὐδέ τι φάρμακον Θρήσσαις ἐν σάνισιν, τὰς Ὀρφεῖα κατέγραψεν γῆρυς, οὐδ' ὅσα Φοῖβος Ἀ- σκληπιάδας ἔδωκε (970) φάρμακα πολυπόνοις ἀντιτεμών βροτοῖσιν.</p>	<p>Admetus So stand affairs within the palace. But outside it weddings of Thessalians and gatherings full of women will drive me back indoors. For I shall not be able to endure the sight of women my wife's age. And anyone who is my enemy will say, [955] 'Look at this man who lives on in disgrace! He did not have the courage to die but in cowardice escaped death by giving his wife in his place. And after that can we think him a man? He hates his parents though he himself is unwilling to die.' Beside my sorrows I will have to endure this kind of repute. [960] What profit, then, my friends, for me in living since both my reputation and my fortunes are so ill? Chorus I have soared aloft with poetry and with high thought, and though I have laid my hand to many a reflection, [965] I have found nothing stronger than Necessity, nor is there any cure for it in the Thracian tablets set down by the voice of Orpheus nor in all the simples which Phoebus [970] harvested in aid of trouble-ridden mortals and gave to the sons of Asclepius.</p>		TLG
Euripides	Medea (0006.036)			<p>Τρ. δρᾶσω τάδ'· ἀτὰρ φόβος εἰ πείσω δέσποιναν ἐμήν· (185) μόχθου δὲ χάριν τῆνδ' ἐπιδόσω. καίτοι τοκάδος δέργμα λεαίνης ἀποταυροῦται διωσίν, ὅταν τις μῦθον προφέρων πέλας ὀρμηθῆι. σκαιοῦς δὲ λέγων κοῦδέν τι σοφοῦς (190) τοῦς πρόσθε βροτοῦς οὐκ ἂν ἀμάρτοις, οἵτινες ὕμνους ἐπὶ μὲν θαλῆαις ἐπὶ τ' εἰλαπίναις καὶ παρὰ δειπνοῖς ἠῦροντο βίῳι τερπνάς ἀκοάς· στυγίους δὲ βροτῶν οὐδεὶς λύπας (195) ἠῦρετο μοῦσῃ καὶ πολυχόρδοις αἰδαῖς παῦειν, ἔξ ὧν θάνατοι δυναί τε τύχαι σφάλλουσι δόμους. καίτοι τάδε μὲν κέρδος ἀκείσθαι μολπαῖσι βροτοῦς· ἴνα δ' εὐδαιπνοὶ (200) δαῖτες, τί μάτην τεῖνοισι βοῆν; τὸ παρὸν γὰρ ἔχει τέρψιν ἀφ' αὐτοῦ δαϊτὸς πλήρωμα βροτοῖσιν. Χο. ἄγαν ἄνω πολύστονον γόων, (205) λγυρὰ δ' ἄγεα μογερὰ βοᾶι τὸν ἐν λέχει προδότην κακόνυμφον· θεοκλυτεῖ δ' ἄδικα παθοῦσα τὰν Ζηνὸς ὀρκίαν Θέμιμ, ἅ νιν ἔβασεν Ἑλλάδ' ἔς ἀντίπορον (210) δι' ἅλα νύχιον ἐφ' ἄλμυράν Πόντου κληῖδ' ἀπεράντου.</p>	<p>Nurse I will do so. But there is doubt whether I shall persuade [185] my mistress. Still, I will make you a further present of my labor, though she glowers at the servants with the look of a lioness with cubs when any of them approaches her with something to say. [190] You would be right to call men of old foolish, not at all wise: for while they invented songs for festivities, banquets, and dinners and added pleasant sounds to human life, [195] no one discovered how to put an end to mortals' bitter griefs with music and song sung to the lyre. It is because of these griefs that deaths and terrible disasters overthrow houses. It would have been a gain for mortals [200] to cure these ills by song. Where there are feasts of plenty, why do they raise the loud song to no purpose? The abundance of the feast at hand provides mortals with its own pleasure.Exit Nurse into the house.</p>	Euripides. Euripides, with an English translation by David Kovacs. Cambridge. Harvard University Press. forthcoming.	TLG

Eurípides	Medea (0006.036)			Line 421	<p>γυναῖκες, ἐς μὲν ἔσθλ' ἀμηχανώταται, κακῶν δὲ πάντων τέκτονες σοφώταται. Χο. ἄνω ποταμῶν ἱερῶν χωροῦσι παγαί, (410) καὶ δίκαι καὶ πάντα πάλιν στρέφεται· ἀνδράσι μὲν δόλαια βουλαί, θεῶν δ' οὐκέτι πίστις ἄραρεν. τὰν δ' ἐμὴν εὐκλειαν ἔχειν βιῶταν στρέψουσι (415-416) φῆμαι· (416) ἔργεται τιμὰ γυναικείου γένοι· οὐκέτι δυσκέλευδος φάμα γυναικῆς ἔξει. (420) μοῦσαι δὲ παλαιγενέων λήξουσ' αἰοιδῶν τὰν ἐμὴν ὑμενεῦσαι ἀπιστοσύναν. (423) οὐ γὰρ ἐν ἀμετέραι γνώμαι λύρας ὤπασε θέσπιν αἰοιδῶν (425) Φοῖβος ἀγήτωρ μελέων· ἐπεὶ ἀντάχησ' ἂν ὕμνον (427) ἀρσένων γέννα. μακρὸς δ' αἰὼν ἔχει πολλὰ μὲν ἀμετέραν ἀνδρῶν τε μοῖραν εἰπεῖν. (430) σὺ δ' ἐκ μὲν οἴκων πατριῶν ἐπλευσας (432) μαινομένη κραδία, διδύμους ὀρίσασα πόντου πέτρας· ἐπὶ δὲ ζένοι (435) ναίεις χθονί, τὰς ἀνάν· (435)</p>	<p>Chorus [410] Backward to their sources flow the streams of holy rivers, and the order of all things is reversed: men's thoughts have become deceitful and their oaths by the gods do not hold fast. [415] The common talk will so alter that women's ways will enjoy good repute. Honor is coming to the female sex: no more will women be maligned [420] by slanderous rumor. The poetry of ancient bards will cease to hymn our faithlessness. Phoebus lord of song never endowed our minds [425] with the glorious strains of the lyre. Else I could have sounded a hymn in reply to the male sex. The long expanse of time can say many things of men's lot [430] as well as of women's. But you sailed from your father's halls, passing with love-maddened heart between the twin rocks of the Euxine. I [435] On strange soil you now dwell, you have lost your marriage-bed, your husband's love, poor wretch, and you are being driven from this land an exile without rights. // [415] de aedos imētores calarão hinos do meu acinte: Apolo, às em melodias, não outorgou à mente feminina o eterno modular da lira, ou a rapidez de meu contra-hino replicaria à estirpe máscula. Nímio, o templo aflora em narrativas sobre a moira dos homens, sobre a nossa.</p>	<p>Eurípides. Eurípides, with an English translation by David Kovacs. Cambridge. Harvard University Press. Forthcoming. // Eurípides. Medeia. Edição bilingue. Tradução, posfácio e notas de Trajano Vieira, comentário de Otto Maria Carpeaux. São Paulo: Editora 34, 2010.</p>	TLG
Eurípides	Medeia	431 a.C.	Tragédia	card 824 Line 833	<p>Μη. ἴτω· περισσοὶ πάντες οὐν μέσοι λόγοι. ἀλλ' εἴα χώρει καὶ κόμιζ' Ἰάσωνα· (820) ἐς πάντα γὰρ δὴ σοὶ τὰ πιστὰ χρώμεθα. λέξῃς δὲ μηδὲν τῶν ἐμοὶ δεδογμένων, εἴπερ φρονεῖς εὖ δεσπότηαις γυνή τ' ἔφος. Χο. Ερεχθεῖδαι τὸ παλαιὸν ὄλβιοι καὶ θεῶν παῖδες μακάρων, ἱερᾶς (825) χώρας ἀπορθήτου τ' ἀπο, φερβόμενοι (827) κλεινοτάταν σοφίαν, αἰεὶ διὰ λαμπροτάτου (829) βαίνοντες ἀβρᾶς αἰθέρος, ἔνθα ποθ' ἄγνάς (830) ἐννεά Πιερίδας Μοῦσας λέγουσι (833) ξανθὰν Ἀρμονίαν φυτεῦσαι· τοῦ καλλινάου τ' ἐπὶ Κηφισοῦ ῥοαῖς (835) τὰν Κύπριν κληῖζουσιν ἀφουσαμέναν χώρας καταπνεύσαι μετρία ἀνέμων (838-839) ἠδ' ὑπνόουσι αὔρας· αἰεὶ δ' ἐπιβαλλομένην (840) χαιτάισιν εὐόδη ῥοδέων πλόκον ἀνθέων ταῖ Σοφίαι παρέδρουσι πέμπειν Ἐρωτας, (843) παντοίας ἀρετᾶς ξυνεργούς. (845) πῶς οὐν ἱερῶν ποταμῶν ἢ πόλις ἢ φίλων</p>	<p>Medea Be that as it may. Till then all talk is superfluous. To the Nurse [820] But you, go and fetch Jason (for I use your service on all errands of trust) . Tell him nothing of my intentions, if you are loyal to your mistress and a woman.Exit Nurse by Eisodes B, Medea into the house. Chorus From ancient times the sons of Erechtheus have been favored; [825] they are children of the blessed gods sprung from a holy land never pillaged by the enemy. They feed on wisdom most glorious, always stepping gracefully [830] through the bright air, where once, they say, the nine Pierian Muses gave birth to fair-haired Harmonia. [835] Legend tells that Aphrodite, filling her pail at the streams of the Cephisus, blew down upon the land temperate [840] and sweetly blowing breezes. And ever dressing her hair with a fragrant chaplet of roses she sends the Loves to sit at Wisdom's side, [845] joint workers in every kind of excellence.</p>	<p>Eurípides. Eurípides, with an English translation by David Kovacs. Cambridge. Harvard University Press. forthcoming. 1994</p>	Perseus/TLG
Eurípides	Medea (0006.036)	431 a.C.	Tragédia	Line 1085	<p>ὦ μαλθακὸς χρῶς πνευμά θ' ἤδιστον τέκνον. (1075) χωρεῖτε χωρεῖτ'· οὐκέτ' εἰμι προσβλέπειν οἷα τε ἤπρὸς ὑμᾶς· ἀλλὰ νικῶμαι κακοῖς. καὶ μανθάνω μὲν οἷα ὄραν μέλω κακά, θυμὸς δὲ κρείσσω τῶν ἐμῶν βουλευμάτων, ὅσπερ μεγίστων αἰτίως κακῶν βροτοῖς.] (1080) Χο. πολλὰκις ἤδη διὰ λεπτοτέρων μύθων ἔμολον καὶ πρὸς ἀμύλλας ἦλθον μείζους ἢ χρὴ γεινεᾶν θῆλυν ἐρευνᾶν. ἀλλὰ γὰρ ἐστὶν μοῦσα καὶ ἡμῖν, (1085) ἢ προσομιλεῖ σοφίας ἔνεκεν, πάσαισι μὲν οὐ, παῦρον δὲ γένους (<μίαν> ἐν πολλαῖς εἴροις ἂν ἴσως) οὐκ ἀπόμουσον τὸ γυναικῶν. καὶ φημι βροτῶν οἵτινές εἰσιν (1090) πάντα ἀπειροὶ μηδ' ἐφύτευσαν παῖδας προφέρειν εἰς εὐτυχίαν τῶν γειναμένων. οἱ μὲν ἄτεκνοι, δι' ἀπειροσύνην εἶθ' ἠδὺ βροτοῖς εἶτ' ἀναπρὸν (1095)</p>	<p>The children return to Medea. Give me [1070] your right hands to kiss, my children, give them to me. O hands and lips so dear to me, o noble face and bearing of my children, I wish you happiness—but in that other place. What is here your father has taken away. Oh, how sweet is the touch, [1075] how tender the skin, how fragrant the breath of these children! Go in, go in. I can no longer look at you but am overwhelmed with my pain. And I know well what pain I am about to undergo, but my wrath overbears my calculation, [1080] wrath that brings mortal men their gravest hurt.Exit the children into the house followed by Medea. Chorus-Leader Often ere now I have engaged in discourses subtler, and entered upon contests greater, than is right for woman to peer into. [1085] No, we too possess a mus, who consorts with us to bring us wisdom: not with all of us, for it is some small clan, one woman among many, that you will find with a share in the Muse. [1090] I say that those mortals who are utterly without experience of children and have never borne them have the advantage in good fortune over those who have. For the childless, because they do not possess children [1095] and do not know whether they are a pleasure or a vexation to mortals, hold themselves aloof from many griefs.</p>	<p>Eurípides. Eurípides, with an English translation by David Kovacs. Cambridge. Harvard University Press. forthcoming.</p>	TLG

Eurípides	Medea {0006.036}	431 a.C.	Tragédia	Line 1089	<p>ὁ μαλθακὸς χρῶς πνευμά θ' ἤϊστον τέκνον. (1075) χωρεῖτε χωρεῖτ'· οὐκέτ' εἰμι προσβλέπειν οἶα τε ἴπρὸς ὑμᾶς ἄλλ' ἀνικῶμαι κακοῖς. καὶ μανθάνω μὲν οἶα δρᾶν μέλλω κακά, θυμὸς δὲ κρείσσω τῶν ἐμῶν βουλευμάτων, ὅσπερ μεγίστων αἰτίος κακῶν βροτοῖς.] (1080) Χο. πολλὰκις ἤδη διὰ λεπτοτέρων μύθων ἐμολον καὶ πρὸς ἀμύλλας ἦλθον μείζους ἢ χρῆ γενεᾶν θῆλυν ἐρευνᾶν. ἀλλὰ γὰρ ἔστιν μοῦσα καὶ ἡμῖν, (1085) ἢ προσμιλεῖ σοφίας ἔνεκεν, πάσαισι μὲν οὐ, παῦρον δὲ γένος (<μίαν> ἐν πολλαῖς εὐροῖς ἂν ἴσω) οὐκ ἀπόμουσον τὸ γυναικῶν. καὶ φημι βροτῶν οἰνίτες εἰσιν (1090) πάμπαν ἄπειροι μῆδ' ἐφύτευσαν παῖδας προφέρειν εἰς εὐτυχίαν τῶν γειναμένων. οἱ μὲν ἄτεκνοι, δι' ἄπειροσύνην εἰθ' ἡδὺ βροτοῖς εἴτ' ἀνιαρὸν (1095)</p>	<p>The children return to Medea. Give me [1070] your right hands to kiss, my children, give them to me. O hands and lips so dear to me, o noble face and bearing of my children, I wish you happiness—but in that other place. What is here your father has taken away. Oh, how sweet is the touch, [1075] how tender the skin, how fragrant the breath of these children! Go in, go in. I can no longer look at you but am overwhelmed with my pain. And I know well what pain I am about to undergo, but my wrath overbears my calculation, [1080] wrath that brings mortal men their gravest hurt.Exit the children into the house followed by Medea. Chorus-Leader Often ere now I have engaged in discourses subtler, and entered upon contests greater, than is right for woman to peer into. [1085] No, we too possess a muse, who consorts with us to bring us wisdom: not with all of us, for it is some small clan, one woman among many, that you will find with a share in the Muse. [1090] I say that those mortals who are utterly without experience of children and have never borne them have the advantage in good fortune over those who have. For the childless, because they do not possess children [1095] and do not know whether they are a pleasure or a vexation to mortals, hold themselves aloof from many griefs.</p>	Euripides. Euripides, with an English translation by David Kovacs. Cambridge. Harvard University Press. forthcoming.	TLG
Eurípides	Hípólito	428 a.C.	Tragédia	card 419 Line 452	<p>ὄσοι τε μέλλουσ', εἰ θανεῖν αὐτοὺς χρεῶν. Κύπρις γὰρ οὐ φορητὸν ἦν πολλὴ ῥῆτι, ἢ τὸν μὲν εἰκονθ' ἴσχυρη μετέρχεται, ὄν δ' ἂν περισσὸν καὶ φρονούνθ' εὐρήμῃ μέγα, (445) τοῦτον λαβοῦσα πῶς δοκεῖς καθύβρισεν. φροῖται δ' ἂν' αἰθέρ', ἔστι δ' ἐν θαλασσίαι κλύδωνι Κύπρις, πάντα δ' ἐκ ταύτης ἔφρ- ῆδ' ἔστιν ἢ σπείρουσα καὶ διδοῦσα ἔρον, οὐ πάντες ἔσμεν οἱ κατὰ γῆδόν' ἔκγονοι. (450) ὄσοι μὲν οὖν γραφᾶς τε τῶν παλαιτέρων ἔχουσι αὐτοὶ τ' εἰσὶν ἐν μοῖσαις αἰεὶ ἴσαισι μὲν Ζεὺς ὡς ποτ' ἠράσθη γάμων Σεμέλης, ἴσαισι δ' ὡς ἀνήρπασεν ποτε ἢ καλλιφεγγῆς Κέφαλον ἐς θεοῦς Ἔως (455) ἔρωτος οὐνεκ'· ἀλλ' ὁμοῦ ἐν οὐρανῶι ναίουσι κοῦ φεύγουσιν ἐκποδῶν θεοῦς, στέργουσι δ', οἶμαι, ξυμφορᾶν νικώμενοι. σὺ δ' οὐκ ἀνέζη; χρῆν σ' ἐπὶ ρητοῖς ἄρα πατέρα σφτερεῖν ἢ πῖ δεσπότηαι θεοῖς (460)</p>	<p>Nurse Mistress, though the misfortune you told me of gave me just now a momentary fright, [435] > yet now I realize that I was being simple-minded—and among mortals second thoughts are, I suppose, wiser. It is not anything extraordinary, anything beyond all reckoning, that has befallen you, but it is the wrath of the goddess that has descended on you. You are in love: why is that so strange? It is a condition you share with many. [440] > Will you, because of love, destroy your own life? Those who are in love today or shall be tomorrow get little profit, then, if they must die for it. Aphrodite, if she streams upon us in great force, cannot be endured. Against those who yield to her demands, she comes in mildness, [445] > but the one whom she finds to be high and proud, such a one she takes and mistreats ever so badly. She moves through the air, she dwells in the sea-wave, and all that lives comes from her. She it is that gives and implants love, [450] > that love of which all we of earth are begotten. Those who possess the writings of ancient poets and are themselves concerned with the Muses know that Zeus once lusted for Semele's bed, know too that Dawn, [455] > goddess of lovely light, once abducted Cephalus to heaven for love's sake. But these deities still continue to live in heaven and do not exile themselves from the sight of the gods. I They are resigned</p>	Euripides. Euripides, with an English translation by David Kovacs. Cambridge. Harvard University Press. forthcoming.	Perseus/TLG
Eurípides	Hípólito	428 a.C.	Tragédia	Line 1135	<p>ἐπεὶ τὸν Ἑλλανίας φανερώτατον ἀστέρ' Ἀφραίας εἶδομεν εἶδομεν ἐκ πατρὸς ὀργᾶς ἄλλαν ἐπ' αἴαν ἰέμενον. (1125) ὁ ψάμαθοι πολήτιδος ἀκτᾶς, ὁ δρυμὸς ὄρεος ὅθι κυνῶν ὠκυπόδοι μετὰ θήρας ἐναιρεν (1128-1129) Δίκτυναν ἀμφὶ σεμνάν. (1130) Χο. οὐκέτι συζυγίαν πόλιον Ἐνετὰν ἐπιβάσει τὸν ἀμφὶ Λίμνας τρόχον κατέχον ποδὶ γυμνάδος ἵππου· (1134) μοῦσα δ' ἄοπνος ὑπ' ἄντυγι χορδᾶν (1135) λήξει πατρίων ἀνὰ δόμον· ἀστέρανοι δὲ κόρας ἀνάταυλαι Λατοῦς βαθεῖαν ἀνὰ γλόαν· νυμφιδία δ' ἀπόλωλε φυγαῖ σᾶι (1139-1140) λέκτρον ἄμιλλα κούραις. (1141) ἐγὼ δὲ σᾶι δυστυχία δάκρυσιν διοίσω πότμον ἄποτμον. ὁ τάλανα μάτερ, ἔτεκες ἀνόνατα· φεῦ, (1145) μανίω θεοῖσιν.</p>	<p>Chorus [1120] For my mind is no longer untroubled but beyond all expectation are the things I look upon. We have seen Greece's fairest star, have seen him go forth sped by his father's wrath [1125] to another land. O sands of our city's shore, o mountain thickets where with his swift hounds he slew the wild beasts [1130] in company with holy Dictynna! No more shall you mount behind a pair of Enetic horses and take the race-course about the Mere with the feet of your racing steeds. [1135] The music that never slept beneath the frame of the lyre-strings shall cease in your father's house. Bare of garlands will be the resting-places of Leto's daughter in the deep greenwood. [1140] The rivalry of maidens to be your bride has been brought to an end by your exile.</p>	Euripides. Euripides, with an English translation by David Kovacs. Cambridge. Harvard University Press. forthcoming.	TLG

Eurípides	Andrómaca	Aprox. 425 a.C.	Tragédia	card 471 Linha 478	<p>μηδὲν τόδ' αὖχει· καὶ σὺ γὰρ πράξειαι ἄν. Χο. οὐδέποτε διδύμα λέκτρ' ἐπαίνεσσο βροτῶν οὐδ' ἀμφιμάτορας κόρους, (466) ἤριδας† οἰκῶν δυσμενεῖς τε λύπας· μίαν μοι στεργέτω πόσις ἴγάμοις ἀκοινώνητον ἀνδρὸς† εὐνάν. (470) ἴουδὲ γὰρ ἐν† πόλεσι διπτυχοὶ τυραννίδες μᾶς ἀμείνονες φέρειν, (474) ἄχθος τ' ἐπ' ἄχθει καὶ στάσιον πολίταις· (475) τεκόντιον θ' ὕμνον ἐργάταιν δυοῖν ἔριν Μοῦσαι φιλοῦσι κραίνειν. @1 πνοαὶ δ' ὅταν φέρωσι ναυτίλους θοαί, (479) κατὰ πηδαλίων διδύμα πραπίδων γνώμα (480) σοφῶν τε πλήθος ἀθρόον ἀσθενέστερον φαιλοτέρας φρενὸς αὐτοκρατοῦς. ἐνὸς ἄρ' ἄνυσις ἀνά τε μέλαθρα κατὰ τε πόλις, ὁπότεν εὐ- ρεῖν θέλωσι καιρόν. (485) ἔδειξεν ἅ Λάκαινα τοῦ στρατηλάτα Μενέλα· διὰ γὰρ πυρὸς ἦλθ' ἑτέροι λέχει, κτείνει δὲ τὰν τάλαιναν Ἰλιάδα κόραν (489)</p>	<p>Chorus [465] Never shall I praise doubleness of marriage among mortals nor sons with two mothers. It is strife and pain for a house. May my husband be content in marriage with a single mate [470] and a bed undivided. In a city, likewise, double kingship is worse than single to endure, [475] grief piled on grief for the citizens and cause of civil strife. When two poets produce a hymn, the Muses are wont to work strife between them. When swift breezes are hurtling sailors along, [480] a double intelligence at the helm and a throng of wise men put together is less effective than a lesser mind with full authority. The power to bring to pass in house and in city must be a single man's if men wish [485] to find their true advantage.</p>	Euripides. Euripides, with an English translation by David Kovacs. Cambridge, Harvard University Press. forthcoming.	Perseus/TLG
Eurípides	As Suplicantes	424 a.C. - 420 a.C.	Tragédia	card 465 Line 489	<p>ἐλπὶς γὰρ ἐστ' ἄπιστον, ἢ πολλὰς πόλεις συνῆψ' ἄγουσα θυμὸν εἰς ὑπερβολάς. (480) ὅταν γὰρ ἔλθῃ πόλεμος ἐς ψῆφον λεῶ, οὐδεὶς ἔθ' αὐτοῦ θάνατον ἐκλογίζεται, τὸ δυστυχὲς δὲ τοῦτ' ἐς ἄλλον ἐκτρέπει. εἰ δ' ἦν παρ' ὄμμα θάνατος ἐν ψήφου φορᾷ, οὐκ ἂν ποθ' Ἑλλάς δοριμανῆς ἀπόλλυτο. (485) καίτοι δυοῖν γε πάντες ἄνθρωποι λόγον @1 τὸν κρείσσον' ἴσμεν καὶ τὰ χρηστὰ καὶ κακὰ ὅσοι τε πολέμιον κρείσσον εἰρήνη βροτοῖς· ἢ πρῶτα μὲν Μοῦσαι προσφιλεστάτη Ποινάσι δ' ἐχθρά, τέρπεται τ' εὐπαιδία (490) χαίρει δὲ πλοῦτοι. ταῦτ' ἀφέντες οἱ κακοὶ πολέμιους ἀναιροῦμεσθα καὶ τὸν ἦσσανα δουλοῦμεθ', ἄνδρες ἄνδρα καὶ πόλις πόλιν. σὺ δ' ἄνδρας ἐχθροὺς καὶ θανόντας ὠφελεῖς, θάπτον κομίζων θ' ἴβρις οὐδ' ἀπώλεσεν; (495) οὐ τάρ' ἐτ' ὀρθῶς Καπανέως κεραίνιον δέμας καπνοῦται, κλιμάκων ὀρθοστάτας ὅς προσβαλὼν πύλαισιν ἄμμοσεν πόλιν πέρσειν θεοῦ θέλοντος ἦν τε μὴ θέλη</p>	<p>Theban Herald Hope is not to be trusted; it has involved many a state [480] in strife, by leading them into excessive rage. For whenever the city has to vote on the question of war, no man ever takes his own death into account, but shifts this misfortune on to another; but if death were before their eyes when they were giving their votes, [485]Hellas would never rush to her doom in mad desire for battle. And yet each man among us knows which of the two to prefer, the good or ill, and how much better peace is for mankind than war, peace, the Muses' dearest friend, [490] the foe of Sorrow, whose joy is in glad throngs of children, and its delight in prosperity. These are the blessings we cast away and wickedly embark on war, man enslaving his weaker brother, and cities following suit. Are you helping our foes even after death, [495] trying to rescue and bury those whom their own acts of insolence have ruined? Was not Capaneus then rightly blasted by the thunderbolt, when he raised a ladder against our gates and swore he would sack our town, whether the god willed it or not? [500]</p>	Euripides. The Complete Greek Drama, edited by Whitney J. Oates and Eugene O'Neill, Jr. in two volumes. 1. The Suppliants, translated by E. P. Coleridge. New York. Random House. 1938.	Perseus

Eurípides	As Suplicantes	424 a.C. - 420 a.C.	Tragédia	card 881 Linha 883	<p>Αδ. ακοῦε σὴ νῶν· καὶ γὰρ οὐκ ἀκόνη μοι δίδως ἔπαινον ὄν ἐγώ γε βούλομαι φίλων ἀληθῆ καὶ δίκαι· εἰπεῖν πέρι. ὄραίς τὸ λάβρον οὐ βέλος διέπτατο; (860) Καπανεὺς ὁδ' ἐστίν· οἱ βίος μὲν ἦν πολὺς, ἦκιστα δ' ὄλβιο γαῦρος ἦν· φρόνημα δὲ οὐδέν τι μείζον εἶχεν ἢ πένης ἀνὴρ, φεύγων τραπέζαις ὅστις ἐξογκοῖτ' ἄγαν τάρκοῦντ' ἀτίζων· οὐ γὰρ ἐν γαστρὸς βορᾷ (865) τὸ χρηστὸν εἶναι, μέτρια δ' ἐξαρκεῖν ἔφη. φίλοις τ' ἀληθῆς ἦν φίλος παροῦσί τε καὶ μὴ παροῦσιν· ὄν ἀριθμὸς οὐ πολὺς. ἀψευδὲς ἦθος, εὐπροσήγορον στόμα, ἄκρατον οὐδέν οὔτ' ἐς οἰκέτας ἔχων (870) οὔτ' ἐς πολίτας, τὸν δὲ δεῦτερον λέγω Ἐτεόκλον, ἄλλην χρηστότητ' ἠσκηκότα. νεανίας ἦν τοῖ βίοι μὲν ἐνδεής, νεανίας ἦν τοῖ βίοι μὲν ἐνδεής, πλείστα δὲ τιμὰς ἔσχ' ἐν Ἀργεΐαι χθονί. φίλων δὲ χρυσὸν πολλὰκις δωροῦμένων (875) οὐκ εἰσεδέξατ' οἶκον ὅσπερ τοὺς τρόπους δοῦλους παρασχεῖν χρημάτων ζευθεὶς ὑπο. τοὺς δ' ἐξ αμαρτάνοντασ οὐχὶ τὴν πόλιν ἤχθαιρ'· ἐπεὶ τοὶ κούδεν αἰτία πόλις κακῶς κλύουσα διὰ κυβερνήτην κακόν. (880) ὁ δ' αὖ τρίτος τὸνδ' Ἰππομέδων τοῦδ' ἔφην· παῖς ὄν ἐπόλμησ' εὐθὺς οὐ πρὸς ἠδονὰς Μουσῶν τραπέσθαι πρὸς τὸ μαλθακὸν βίου, ἀγροῦς δὲ ναίων σκληρὰ τῆι φύσει διδοῦς ἔχαυε πρὸς τάνδρειον, ἔς τ' ἄγρας ἰὼν (885) ἵπποις τε χαίρων τόξα τ' ἐντεινών χερσίν, πόλι παρὰ πρὸς τὸν πόλι κούδεν αἰτία πόλις κακῶς κλύουσα διὰ κυβερνήτην κακόν.</p>	<p>Adrastus Listen then. For in giving this task to me you find a willing eulogist of friends, whose praise I would declare in all truth and sincerity. [860] Do you see that handsome man, transfixed by Zeus's bolt? That is Capaneus; though he had ample wealth, yet he was the last to boast of his prosperity; nor would he ever vaunt himself above a poorer neighbor, but shunned the man whose sumptuous board had puffed him up too high [865] and made him scorn mere competence, for he held that virtue lies not in greedy gluttony, but that moderate means suffice. He was a true friend to his friends, present or absent; of such the number is not great. His was a guileless character, courteous in his speech, [870] that left no promise unperformed either towards his own household or his fellow-citizens. The next I name is Eteoclus, a master of other kinds of excellence; young, lacking in means to live, yet high in honor in the Argive land. [875] And though his friends often offered gifts of gold, he would not have it in his house, to make his character its slave by taking wealth's yoke upon him. Not his city, but those that sinned against her did he hate, for a city is not to be blamed [880] if it should get an evil name by reason of an evil governor. Such another was Hippomedon, third of this band; from his very boyhood he refrained from turning towards the allurements of the Muses, to lead a life of ease; his home was in the fields, and gladly would he school his nature to hardships [885] with a view to manliness, always hastening to the chase, rejoicing in his steeds or straining his bow, because he would make his body useful to the city. Next behold the huntress Atalanta's son, Parthenopaeus, a youth of peerless beauty; [890] from Arcady he came to the streams of Inachus, and in Argos spent his boyhood. There, when he grew up, first, as is the duty of strangers settled in another land, he showed no pique or jealousy against the state, became no quibbler, chiefest source of annoyance [895] citizen or stranger can give. But he took his stand amid the army, and fought for Argos as he were her own son, glad at heart whenever the city prospered, deeply grieved if ever reverses came.</p>	<p>Euripides. The Complete Greek Drama, edited by Whitney J. Oates and Eugene O'Neill, Jr. in two volumes. 1. The Suppliants, translated by E. P. Coleridge. New York. Random House. 1938.</p>	Perseus
Eurípides	Electra (0006.042)	413 a.C.	Tragédia	Line 703	<p>Ἠλ. πάντ', οἶδα· πρὸς τὰδ' ἄνδρα γίνεσθαί σε χρή. (693) [καὶ σοὶ προφρονῶ πρὸς τὰδ' Αἰγισθὸν θανεῖν· (685) ὡς εἰ παλαισθεὶς πῶμα θανάσιμον πεσῆι, τέθνηκα κἀγὼ μηδέ με ζῶσαν λέγε· παῖσω κἄρα γὰρ τοῦμόν ἀμφήκει ξίφει. δόμων ἔσω βᾶσ' εὐτρεπέεσ ποιήσομαι.] ὡς ἦν μὲν ἔλθῃ πύστις εὐτυχῆς σέθεν, (690) ὀλολύξεται πᾶν δόμα· θνήσκοντος δὲ σου τάναντι· ἔσται τὸνδε· ταῦτα σοὶ λέγω. ὑμεῖς δὲ μοι, γυναῖκες, εὖ πορσεύετε (694) κραυγὴν ἀγῶνος τοῦδε· φρουρήσω δ' ἐγὼ (695) πρόχειρον ἔγχος χειρὶ βαστάζουσ' ἐμῆι. οὐ γὰρ ποτ' ἐχθροῖς τοῖς ἐμοῖς νικωμένη δίκην ὑφέξω, σὸμ' ἐμὸν καθυβρίσαι. Χο. ἀταλὰς ὑπὸ ἡματέρος Ἀργείωντ' ὄρεων ποτὲ κληδὸν (700) ἐν πολιᾶσι μένει φήμας εὐαρμόστοις ἐν καλὰμοις Πᾶνα μουσῶν ἠδὲ θροον πνέοντ', ἀγρῶν ταμίαν, χρυσεῖαν ἄρνα καλλιποκον (705) πορσεῦσαι. πετρίνοις δ' ἐπιστάς κἄρυξ ἰαχεὶ βάθροισ· Ἀγορᾶν ἀγοράν, Μυκηναῖοι, στείχετε μακαρίων ἀψόμενοι τυράννων (710) φάσματα ἰδέματα.</p>	<p>Electra Therefore you must be a man. Orestes, Pylades, the Old Man and attendants depart. And you, women, please take care to give [695] a shout in signal of this contest. I will keep a sword ready, holding it in my hand, for I will not ever, if defeated, submit to my enemies the right to insult my body. Electra goes into the hut Chorus The story remains in old legends [700] that Pan, the keeper of wild beasts, breathing sweet-voiced music on his well-joined pipes, once brought from its tender mother on Argive hills [705] a lamb with beautiful golden fleece. A herald stood on the stone platform and cried aloud, "To assembly, Mycenaeans, go to assembly [710] to see the omens given to our blessed rulers." . . . and they honored the house of Atreus.</p>	<p>Euripides. The Complete Greek Drama, edited by Whitney J. Oates and Eugene O'Neill, Jr. in two volumes. 2. Electra, translated by E. P. Coleridge. New York. Random House. 1938.</p>	TLG

Euripides	Electra (0006.042)	413 a.C.	Tragédia	Line 717	<p>στάς κάρυξ ιαχεί βάθροις· Αγοράν ἀγοράν, Μικη- ναίοι, στείχετε μακαρίων ὀνόμειοι τυράννων (710) φάσματα ἴδειματα. χοροὶ δ' ἴ' Ἀτρεϊδῶν ἐγέραρον οἴκου. θυμέλαι δ' ἐπίτναντο χρυσήλατοι, σελαγεῖτο δ' ἄν' ἄστῳ πῶρ ἐπιβόμιον Ἀργείων· (715) λωτὸς δὲ φθόγγον κελᾶδει κάλλιστον, Μουσῶν θεράπων, μολπαι δ' ἤρξοντ' ἐραταὶ χρυσέας ἀρνὸς ἱεπίλογοι ἴ Θυέστου· κρυφίας γὰρ εὐ- (720) ναῖς πείσας ἄλοχον φίλαν @1 Ἀτρέως, τέρας ἔκκομι- ζει πρὸς δόματα· νεόμενος δ' εἰς ἀγόρους ἀντεῖ τὴν κερύεσσαν ἔχειν (725) χρυσεόμαλλον κατὰ δόμα ποιίμαν. τότε δὴ τότε <δῆ> φασεν-</p>	<p>Chorus The story remains in old legends [700] that Pan, the keeper of wild beasts, breathing sweet-voiced music on his well-joined pipes, once brought from its tender mother on Argive hills [705] a lamb with beautiful golden fleece. A herald stood on the stone platform and cried aloud, "To assembly, Mycenaeans, go to assembly [710] to see the omens given to our blessed rulers." . . . and they honored the house of Atreus. The altars of beaten gold were set out; and through the town the [715] altar fires of the Argives blazed; the flute, handmaid of the Muses' song, sounded its note sweetly, and lovely songs of the golden lamb swelled forth, saying that Thyestes had the luck; for he [720] persuaded Atreus' own wife to secret love, and carried off to his house the portent; coming before the assembly he declared that he had in his [725] house the horned sheep with fleece of gold.</p>	<p>Euripides. The Complete Greek Drama, edited by Whitney J. Oates and Eugene O'Neill, Jr. in two volumes. 2. Electra, translated by E. P. Coleridge. New York. Random House. 1938.</p>	TLG
Euripides	Electra	413 a.C.	Tragédia	card 873 Line 875	<p>κασίγητος σέθεν· ἀλλ' ὑπάειδε καλλίνικον ὠιδᾶν ἐμῶι χορῶι. (865) Ἠλ. ὃ φέγγος, ὃ τέθρυπτον ἠλίου σέλας, ὃ γαῖα καὶ νύξ ἦν ἐδερκόμην πάρος, νῦν ὅμμα τοῦμόν ἀμπτωχαὶ τ' ἐλευθέρου, ἐπεὶ πατρός πέπτωκεν Αἰγισθος φρονεύς, φέρ', οἶα δὴ 'γω καὶ δόμοι κεῦθουσί μου (870) κόμησ' ἀγάλματ' ἐξενέγκωμεν, φίλαι, στέπω τ' ἀδελφοῦ κρᾶτα τοῦ νικηφόρου. Χο. σὺ μὲν νῦν ἀγάλματ' ἄειρε κρατὶ· τὸ δ' ἄμετερον Χωρήσεται Μούσαισι χόρευμα φίλων. (875) νῦν οἱ πάρος ἀμέτερας γαίας τυραννεύουσι φίλοι βασιλῆς δικαίως, τοὺς ἀδίκους καθελόντες. @1 (878) ἀλλ' ἴτω ξύναυλος βοᾷ χαρᾶι. Ἠλ. ὃ καλλίνικε, πατρός ἐκ νικηφόρου (880) γεγώς, Ὀρέστα, τῆς ὑπ' Ἰλίοι μάχης, δέξαι κόμησ' σῆς βοστρύχων ἀνδήματα. ἦκεις γὰρ οὐκ ἀχρεῖον ἔκπλεθρον δραμῶν ἀγῶν' ἐς οἴκουσ' ἀλλά πολέμιον κτανῶν Αἰγισθον, ὅς σὸν πατέρα κάμῶν ὄλεσεν. (885) σὺ τ', ὃ παρασπίστ', ἀνδρὸς εὐσεβεστάτου</p>	<p>Electra O light, O blaze of the sun, drawn by its team! O earth and night, all that I saw before; now I am free to open my eyes, for Aegisthus, my father's murderer, has fallen. [870] Come, let me bring out whatever adornment for hair that I have and my house contains, friends, and I shall wreath the head of my conquering brother. Chorus It is for you to bring adornment now for his head; [875] our dance, dear to the Muses', will go on. Now, those who were once our dear kings will rule our land justly, having destroyed the unjust. So let the shout, harmonious with joy, go up. Orestes and Pylades enter, followed by attendants who are bearing the body of Aegisthus. Electra [880] O glorious victor, Orestes, son of a father victorious in battle under Troy, receive this band for the locks of your hair. You have come home, running a contest of the stadium that was not useless, but rather killing [885] Aegisthus, the murderer of your father and mine. And you, his companion, Pylades, taught by a most pious father, receive a garland from my hand; for you also bear an equal part of the contest, with Orestes. May you always seem to me fortunate!</p>	<p>Euripides. The Complete Greek Drama, edited by Whitney J. Oates and Eugene O'Neill, Jr. in two volumes. 2. Electra, translated by E. P. Coleridge. New York. Random House. 1938.</p>	Perseus/TLG
Euripides	Héracles	415 a.C.	Tragédia	card 673 Line 674	<p>εἶχε ζῶας βίωτον, καὶ τῶιδ' ἄν τούς τε κακοὺς ἦν (665) γινῶναι καὶ τοὺς ἀγαθοὺς, ἴσον ἅτ' ἐν νεφέλαισιν ἄ- @1 στρων ναῦταις ἀριθμὸς πέλει. νῦν δ' οὐδεὶς ὄρος ἐκ θεῶν χρηστοῖς οὐδὲ κακοῖς σαφής, (670) ἀλλ' εἰλισσόμενός τις αἰ- ὸν πλοῦτον μόνον αὖξει. οὐ πάσομαι τὰς Χάριτας ταῖς Μούσαισιν συγκαταμει- γνύς, ἠδίσταν συζυγίαν. (675) μὴ ζῶην μετ' ἄμουσίας, αἰεὶ δ' ἐν στεφάνοισιν εἶην· ἔτι τοι γέρον ἀοιδὸς κελαδῶ Μναμοσύναν, ἔτι τὴν Ἡρακλέους (680) καλλίνικον αἰεῖδο παρὰ τε Βρόμιον οἰνοδόταν παρὰ τε γέλυος ἐπαταῖνου μολπᾶν καὶ Λίβρον αὐλόν.</p>	<p>Chorus [655] Had the gods shown discernment and wisdom, as mortals count these things, men would have won youth twice over, a visible mark of worth [660] among whomever found, and after death these would have run a double course once more to the sun-light, while the low born would have had a single portion of life; [665] and thus would it have been possible to distinguish the good and the bad, just as sailors know the number of the stars amid the clouds. But, as it is, the gods have set no certain boundary [670] between good and bad, but time's onward roll brings increase only to man's wealth. Never will I cease to link in one the Graces and the Muses', [675] sweetest union. Never may I live among uneducated boors, but ever may I find a place among the crowned! [680] Yes, still the aged singer lifts up his voice of bygone memories: still is my song of the triumphs of Heracles, whether Bromius the giver of wine is near, or the strains of the seven-stringed lyre and the Libyan pipe are rising; [685] not yet will I cease to sing the Muses' praise, my patrons in the dance.</p>	<p>Euripides. The Complete Greek Drama, edited by Whitney J. Oates and Eugene O'Neill, Jr. in two volumes. 1. Heracles, translated by E. P. Coleridge. New York. Random House. 1938.</p>	Perseus/TLG

Eurípides	Héracles	415 a.C.	Tragédia	Line 686	<p>μη ζώτην μετ' ἄμουσας, αἰεὶ δ' ἐν στεφάνοισιν εἶην· ἔτι τοι γέρον ἁοιδῶς κελαδῶ Μναμοσύναν, ἔτι τὰν Ἡρακλέους (680) καλλίνικον αἰεῖω παρὰ τε Βρόμιον οἰνοδόταν παρὰ τε χέλυος ἐπτατόνου μολπὰν καὶ Λιβῶν αὐλόν. οὕτω καταπαύσομεν (685) Μούσας αἰ μ' ἐχόρευσαν. παιῶνα μὲν Δηλιάδες <ναῶν> ὕμνοῦσ' ἀμφὶ πύλας τὸν Λατοῦς εὐπαιδα γόνον, εἰλίσσουσαι καλλίχοροι· (690) παῖνας δ' ἐπὶ σοῖς μελάθροισ κύκνος ὡς γέρον ἁοιδῶς πολιᾶν ἐκ γενύων κελαδήσω· τὸ γὰρ εὖ τοῖς ὕμνοισιν ὑπάρχει. (695) Διὸς ὁ παῖς· τὰς δ' εὐγενίας</p>	<p>Chorus Never will I cease to link in one the Graces and the Muses, [675] sweetest union. Never may I live among uneducated boors, but ever may I find a place among the crowned! [680] Yes, still the aged singer lifts up his voice of bygone memories: still is my song of the triumphs of Heracles, whether Bromius the giver of wine is near, or the strains of the seven-stringed lyre and the Libyan pipe are rising; [685] not yet will I cease to sing the Muses' praise, my patrons in the dance. The maids of Delos raise their song of joy, circling round the temple gates in honor of Leto's fair son, [690] the graceful dancer; so I with my old lips will cry aloud songs of joy at your palace-doors, like the swan, aged singer; for there is a good [695] theme for minstrelsy; he is the son of Zeus; yet high above his noble birth tower his deeds of prowess, for his toil secured this life of calm for man, [700] having destroyed all fearsome beasts.</p>	Euripides. The Complete Greek Drama, edited by Whitney J. Oates and Eugene O'Neill, Jr. in two volumes. 1. Heracles, translated by E. P. Coleridge. New York. Random House. 1938.	TLG
Eurípides	Héracles	415 a.C.	Tragédia	Line 791	<p>ἔθραυσεν ὄλβου κελαινὸν ἄρμα. (780) Ἴσμην' ὃ στεφανοφόρει ξεσταί θ' ἐπταπύλου πόλεως ἀναγορεύσατ' ἀγυαί Δίρκα θ' ἄ καλλιρρέεθρος, σὺν τ' Ἀσωπιάδες κόραι (785) πατρὸς ὕδωρ βᾶτε λιποῦσαι συνασιδοὶ Νύμφαι τὸν Ἡρακλέους καλλίνικον ἄγωνα. (789) Πυθίου δενδρῶτι πέτρα (790) Μουσαῖν θ' Ἐλικονίδων δόματα, αὐζετ' εὐγαθεὶ κελάδοι ἐμὰν πόλιν, ἐμὰ τεῖχη, σπαρτῶν ἵνα γένος ἐφάνθη, χαλκασπίδων λόχος, ὃς γὰν (795) τέκνον τέκνοισ μεταμείβει, Θήβαις ἱερὸν φῶς. ὃ λέκτρων δύο συγγενεῖς εὐναί, θνατογενοῦς τε καὶ Διὸς, ὃς ἦλθεν ἐς εὐνάν (800) νύμφας τὰς Περσηίδος· ὡς</p>	<p>Chorus O Ismenus, deck yourself with garlands! Break forth into dancing, you paved streets of our seven-gated city! come Dirce, fount of waters fair; [785] and joined with her you nymphs of Asopus, come from your father's waves to add your voices to our hymn, the victor's prize that Heracles has won. [790] O Pythian rock with forests crowned, and haunts of the Muse on Helicon! you will come to my city and her walls with cries of joy; where the earth-born crop sprang to view, [795] a warrior-host with shields of brass, who are handing on their realm to children's children, a divine light to Thebes.</p>	Euripides. The Complete Greek Drama, edited by Whitney J. Oates and Eugene O'Neill, Jr. in two volumes. 1. Heracles, translated by E. P. Coleridge. New York. Random House. 1938.	TLG
Eurípides	Héracles	415 a.C.	Tragédia	Line 1022	<p>μηδὲν προσεργάσαιτο τοῖς δεδραμένοις, εὐδαὶ δ' ὁ τλήμων ἦπνον οὐκ εὐδαίμονα παῖδας φρονέουσας καὶ δάμαρτ'. ἐγὼ μὲν οὖν οὐκ οἶδα θνητῶν ὅστις ἀθλιώτερος. (1015) Χο. ὁ φόνος ἦν ὄν Ἀργολίς ἔχει πέτρα τότε μὲν περισημῶτατος καὶ ἄπιστος Ἑλλάδι τῶν Δαναοῦ παίδων· τάδε δ' ὑπερέβαλεν παρέδραμεν τὰ τότε κακὰ τάλανι διογενεῖ κόραι. (1020) μονότεκνον Πρόκνης φόνον ἔχω λέξαι θυόμενον Μούσαις· σὺ δὲ τέκνα τρίγων', ὃ δαίε, τεκόμενος λυσαδάδι συγκατειργάσω μοίραι. αἰαῖ, τίνα στεναγμὸν (1025) ἦ γόον ἦ φθιτὸν ὠιδᾶν ἦ τίν' Ἄι- δα χορὸν ἀχρήσω; φεῦ φεῦ· ἴδεσθε, διάνδιχα κληῖθρα κλίνεται ὑψιπύλων δόμων. (1030) ιὸ μοι· ἴδεσθε δὲ τέκνα πρὸ πατρὸς</p>	<p>Chorus That murder wrought by the daughters of Danaus, which the rock of Argos keeps, was once the most famous and notorious in Hellas; but this has surpassed, [1020] has outrun those former horrors . . . for the unhappy son of Zeus. I could tell of the murder done by Procne, mother of an only child, offered to the Muses; but you had three children, wretched parent, and all of them have you in your frenzy slain. [1025] Alas! What groans or wails, what funeral dirge, or dance of death am I to raise? Ah, ah! see, the bolted doors [1030] of the lofty palace are being rolled apart. Ah me! see the wretched children lying before their unhappy father, who is sunk in dreadful slumber after shedding their blood. [1035] Round him are bonds and cords, made fast with many knots about the body of Heracles, and lashed to the stone columns of his house.</p>	Euripides. The Complete Greek Drama, edited by Whitney J. Oates and Eugene O'Neill, Jr. in two volumes. 1. Heracles, translated by E. P. Coleridge. New York. Random House. 1938.	TLG

Euripides	As Troianas	415 a.C.	Tragédia	Line 120	<p>τί με χρῆ σιγᾶν; τί δέ μῆ σιγᾶν; (110) τί δέ θρηνήσαι; δύστηνος ἐγὼ τῆς βαρυδαίμονος ἄρθρον κλίσεως, ὡς διάκειμαι, νῶτ' ἐν στερροῖς λέκτροισι ταθεῖσ'· οἴμοι κεφαλῆς, οἴμοι κροτάφων (115) πλευρῶν θ', ὡς μοι πόθος εἰλίξαι καὶ διαδοῦναι νῶτον ἄκανθάν τ' εἰς ἀμφοτέρους τοῖχους μελέων, ἐπιούσ' αἰεὶ δακρῶν ἐλέγους. μοῦσα δὲ χυῖται τοῖς δυστήνοισι (120) ἄτας κελαδεῖν ἀχορευτούς, πρῶφραι ναῶν, ὠκειαῖς ἴλιον ἱερὰν αἰ κόπαις δι' ἄλλα πορφυροειδῆ καὶ λιμένας Ἑλλάδος εὐόρμους (125) αὐλῶν παιᾶνι στυγνῶι συρέγγων τ' εὐφρόγγων φωνᾶι βαῖνονσαι ἤπλεκτάν Αἰγύπτου παιδείαν ἐζηρητήσασθ' ἦ, αἰαῖ, Τροίας ἐν κόλποις (130)</p>	<p>Hecuba Lift your head, unhappy one, from the ground; raise up your neck; this is Troy no more, [100] no longer am I queen in Ilium. Though fortune change, endure your lot; sail with the stream, and follow fortune's tack, do not steer your ship of life against the tide, since chance must guide your course. [105] Ah me! ah me! What else but tears is now my hapless lot, whose country, children, husband, all are lost? Ah! the high-blown pride of ancestors, humbled! how brought to nothing after all! [110] What woe must I suppress, or what declare? [What plaintive dirge shall I awake?] Ah, woe is me! the anguish I suffer lying here stretched upon this hard pallet! [115] O my head, my temples, my side! How I long to turn over, and lie now on this, now on that, to rest my back and spine, while ceaselessly my tearful wail ascends. [120] For even this is music to the wretched, to chant their cheerless dirge of sorrow. You swift-prowed ships, rowed to sacred Ilium over the deep dark sea, [125] past the fair havens of Hellas, to the flute's ill-omened music and the dulcet voice of pipes, [130] to the bays of Troy, alas!</p>	Euripides. The Plays of Euripides, translated by E. P. Coleridge. Volume I. London. George Bell and Sons. 1891.	TLG
Euripides	As Troianas	415 a.C.	Tragédia	Line 384	<p>ἐπεὶ δ' ἐπ' ἀκτὰς ἤλυθον Σκαμανδρίου, ἔθνησκον, οὐ γῆς ὄρι' ἀποστερούμενοι (375) οὐδ' ὑψίπυργον πατριῶ'· οὐς δ' Ἄρης ἔλοι, οὐ παῖδας εἶδον, οὐ δάμαρτος ἐν χερσὶν πέπλοις συνεστάλησαν, ἐν ζένηι δὲ γῆι κεῖνται. τὰ δ' οἴκοι τοῖσδ' ὅμοι' ἐγίνετο· χῆρᾶι γ' ἔθνησκον, οἱ δ' ἀπαίδες ἐν δόμοις (380) ἄλλως τέκν' ἐκθρέψαντες· οὐδὲ πρὸς τάφοις ἔσθ' ὅστις αὐτῶν αἶμα γῆι δωρήσεται. [ἦ τοῦδ' ἐπαίνου τὸ στράτευμ' ἐπάξιον. σιγᾶν ἄμενον τάσιχρά, μηδὲ μοῦσά μοι γένοντ' αἰοῦδος ἦτις ὑμνήσει κακά.] (385) Τρῶες δὲ πρῶτον μὲν, τὸ κάλλιστον κλέος, ὑπὲρ πάτρας ἔθνησκον· οὐς δ' ἔλοι δόρυ, νεκροὶ γ' ἐς οἴκους φερόμενοι φίλων ὑπο ἐν γῆι πατριῶιαι περιβολὰς εἶχον χθονός, χερσὶν περισταλέντες ὄν ἐχρῆν ὑπο· (390) ὅσοι δὲ μὴ θάνοιεν ἐν μάχῃ Φρυγῶν, αἰεὶ κατ' ἤμαρ σὺν δάμαρτι καὶ τέκνοις οἴκου, Ἀχαιοῖς ὄν ἀπήσαν ἠδοναί. τὰ δ' Ἔκτορός σοι λύπρ' ἄκουσον ὡς ἔχει</p>	<p>Cassandra Their captain too, whom men call wise, has lost for what he hated most what most he prized, yielding to his brother for a woman's sake—and she was willing and not taken by force—the joy he had of his own children in his home. For from the day that they landed upon Scamander's strand, their doom began, [375] not for loss of stolen frontier nor yet for fatherland with high towers; whomever Ares took, those never saw their children again, nor were they shrouded for the tomb by hand of wife, but in a foreign land they lie. At home the case was still the same; [380] wives were dying widows, parents were left childless in their homes, having reared their sons for others, and none is left to make libations of blood upon the ground before their tombs. Truly to such praise as this their army can make an ample claim. It is better to pass by their shame in silence, nor may mine be the Muse [385] to tell that evil tale. But the Trojans were dying, first for their fatherland, fairest fame to win; whomever the sword took, all these found friends to bear their bodies home and were laid to rest in the embrace of their native land. [390] their funeral rites all duly paid by duteous hands.</p>	Euripides. The Plays of Euripides, translated by E. P. Coleridge. Volume I. London. George Bell and Sons. 1891.	TLG
Euripides	As Troianas	415 a.C.	Tragédia	Line 512	<p>σύ τ', ὦ τάλαινα, ποῦ ποτ' εἶ, Πολυξένη; ὡς οὔτε μ' ἄρσην οὔτε θήλεια σπορά πολλῶν γενομένων τὴν τάλαιναν ὠφέλει. τί δῆτά μ' ὀρθοῦτ'; ἐπιδὼν ποῖον ὑπο; (505) ἄγετε τὸν ἄβρὸν δὴ ποτ' ἐν Τροίαι πόδα, νῦν δ' ὄντα δοῦλον, σπιβάδα πρὸς χαμαιπετῆ πέτρινά τε κρήδεμν', ὡς πεσοῦσ' ἀποφθαρῶ δακρῶσις καταζανθεῖσα. τῶν δ' εὐδαμόνων μηδένα νομίζετ' εὐτυχεῖν, πρὶν ἂν θάνῃ. (510) Χο. ἀμφὶ μοι ἴλιον, ὃ Μοῦσα, καινὸν ὑμνον ἄισον σὺν δακρῶσις ὠιδᾶν ἐπικήθειον· (513-514) νῦν γὰρ μέλος ἐς Τροίαν ἰαχίσω, (515) τετραβάμμονος ὡς ὑπ' ἀπίνας Ἀργεῖων ὀλόμαν τάλαινα δοριάλωτος, (517-518) ὄτ' ἔλιπον ἵππον οὐράνια (519) βρέμοντα χρυσοφάλαρον ἔνο- (520) πλον ἐν πύλαις Ἀχαιοί· ἀνά δ' ἐβόασεν λεῶς Τρωιάδος ἀπὸ πέτρας σταθεῖς· ἴτ', ὃ πεπαυμένοι πόνων,</p>	<p>Chorus Sing me, Muse, a tale of Troy, a funeral dirge in strains unheard as yet, with tears; [515] for now I will uplift for Troy a piteous chant, telling how I met my doom and fell a wretched captive to the Argives by reason of a four-footed beast that moved on wheels, when Achaea's sons left at our gates that horse, [520] loud rumbling to the sky, with its trappings of gold and its freight of warriors; and our people cried out as they stood upon the rocky citadel, "Up now, you whose toil is over, [525] and drag this sacred image to the shrine of the Zeus-born maiden, goddess of our Ilium!" Forth from his house came every youth and every grey-head too; and with songs of joy [530] they took the fatal snare within.</p>	Euripides. The Plays of Euripides, translated by E. P. Coleridge. Volume I. London. George Bell and Sons. 1891.	TLG

Eurípides	As Troianas	415 a.C.	Tragédia	Line 609	<p>ὄς λεχέων στυγερόν χάριν ὄλεσε πέργαμα Τροίας· αἰματόεντα δὲ θεαὶ παρὰ Παλλάδι σόματα νεκρῶν γυψί φέρειν τέτατα· ζυγὰ δ' ἦνυσε δούλια Τροία. (600)</p> <p>Εκ. ὦ πατρίς, ὦ μελέα Ἀν. καταλειπομένων σε δακρύω Εκ. νῦν τέλος οἰκτρὸν ὄραϊς. Ἀν. καὶ ἐμὸν δόμον ἐνθ' ἐλοχεύθην. Εκ. ὦ τέκν', ἐρημόπολις μᾶτηρ ἀπολείπεται ὕμῶν. ἴοιος ἰάλεμος οἴα τε πένθη† δάκρυα τ' ἐκ δακρῶν καταλείβεται < > (605) ἀμετέροισι δόμοις· ὁ θανὼν δ' ἐπιλάθεται ἀλγέων. (606-607)</p> <p>Χο. ὡς ἦδ' ἄρα δάκρυα τοῖς κακῶς πεπραγόσιν (608)</p> <p>θρήνων τ' ὄδυρμοὶ μοῦσά θ' ἢ λύπας ἔχει. Ἀν. ὦ μῆτερ ἀνδρὸς ὄς ποτ' Ἀργείων δορί (610) πλείστους διώλεσε· Ἴκτορος, τὰδ' εἰσοραῖς; Εκ. ὀρῶ τὰ τῶν θεῶν, ὡς τὰ μὲν πυργοῦσ' ἄνω τὸ μηδὲν ὄντα, τὰ δὲ δοκοῦντ' ἀπόλεσαν. Ἀν. ἀγόμεθα λεία σὺν τέκνοι· τὸ δ' εὐγενὲς ἐς δούλων ἦκει, μεταβολὰς τοσάσδ' ἔχον. (615)</p> <p>Εκ. τὸ τῆς ἀνάγκης δεινὸν· ἄρτι κάπ' ἐμοῦ βέβηκ' ἀποσπασθεῖσα Κασσάνδρα βίαι. Ἀν. φεῦ φεῦ· ἄλλος τις Αἴας, ὡς ἔοικε, δεύτερος (618)</p>	<p>Hecuba O my children! bereft of her city as your mother is, she now is losing you. Oh, what mourning and what sorrow! . . . [605] oh, what endless streams of tears in our houses! The dead alone forget their griefs [and never shed a tear]. Chorus Leader What sweet relief to sufferers it is to weep, to mourn, lament, and chant the dirge that tells of grief! Andromache [610] Do you see this, mother of that man, Hector, who once laid low in battle many a son of Argos? Hecuba I see that it is heaven's way to exalt what men accounted nothing, and ruin what they most esteemed. Andromache Hence with my child as booty am I borne; the noble [615] are brought to slavery—a bitter change. Hecuba This is necessity's grim law; it was just now that Cassandra was torn with brutal violence from my arms. Andromache Alas, alas! it seems a second Aias has appeared to wrong your daughter; but there are other ills for you.</p>	Euripides. The Plays of Euripides, translated by E. P. Coleridge. Volume I. London. George Bell and Sons. 1891.	TLG
Eurípides	As Troianas	415 a.C.	Tragédia	card 1240 Line 1245	<p>Χο. ἄρασσο· ἄρασσε κράτα (1235) πιτύλους διδοῦσα χερρός, ἰὸ μοί μοι. Εκ. ὦ φίλταται γυναῖκες. Χο. ἦ Ἐκάβη, σὰς† ἔνεπε· τίνα θροεῖς αὐδάν; Εκ. ἴστικ ἦν ἄρ' ἐν θεοῖσι† πλὴν οὐμοὶ πόνοι (1240) Τροία τε πόλεον ἔκκριτον μισουμένη, μάτην δ' ἐβουθυτοῦμεν. εἰ δὲ μὴ θεὸς ἔστρεψε τάνω περιβαλὼν κάτω χθονός, ἀφανεῖς ἂν ὄντες οὐκ ἂν ὑμνηθίμεν ἂν μοῦσαις αὐοιδὰς δόντες ὑπέρτερον βροτῶν. (1245) χωρεῖτε, θάπτετ' ἀθλίῳι τύμβῳι νεκρῶν· ἔχει γὰρ οἴα δεῖ γε νερτέρων στέφη. δοκῶ δὲ τοῖς θανοῦσι διαφέρειν βραχὺ εἰ πλουσίον τις τεύξεται κτερισμάτων· κενὸν δὲ γαῦροισι· ἐστὶ τῶν ζώντων τόδε. (1250)</p> <p>Χο. ἰὸ ἰὸ· μελέα μήτηρ, ἦ τὰς μεγάλας (1251) ἐλπιδας ἐν σοὶ κατέκναψε βίου· μέγα δ' ὀλβισθεῖς ὡς ἐκ πατέρων ἀγαθῶν ἐγένου</p>	<p>Chorus [1235] Smite, oh smite upon your head with frequent blow of hand. Woe is me! Hecuba My kind, good friends— Chorus Speak out, Hecuba, the word that was on your lips. Hecuba [1240] It seems the only things that heaven concerns itself about are my troubles and Troy hateful in their eyes above all other cities. In vain did we sacrifice to them. But if the god had not caught us in his grip and plunged us headlong beneath the earth, we should have been unheard of, and not ever sung in <i>'Muses'</i> songs, [1245] furnishing to bards of after-days a subject for their minstrelsy. Go, bury now in his poor tomb the dead, wreathed all duly as befits a corpse. And yet I think it makes little difference to the dead, if they get a gorgeous funeral; [1250] but this is a cause of idle pride to the living. The corpse is carried out for burial.</p>	Euripides. The Plays of Euripides, translated by E. P. Coleridge. Volume I. London. George Bell and Sons. 1891.	Perseus/TLG
Eurípides	Ifigénia entre os Tauros	414 a.C.	Tragédia	Line 182	<p>ὦ κατὰ γαίας Ἀγαμεμόνιον (170) θάλος, ὡς φθιμένοι τάδε σοι πέμπο. δέξαι δ'· οὐ γὰρ πρὸς τύμβον σοι ξανθὰν χαιτάν, οὐ δάκρυ' οἶσω. τηλόσε γὰρ δὴ σὰς ἀπενάσθη (175) πατρίδος καὶ ἐμᾶς, ἔνθα δοκίμασι κεῖμαι σφαγθεῖς· ἂ τλάμων. Χο. ἀντιγάμους αὐοιδὰς ὕμνων τ' (179) Ἀσητᾶν σοι βάρβαρον ἀγάν, (180) δέσποιν', ἐξουδάσω, τὰν ἐν θρήνοις μοῦσαν νέκυσιν μέλεον, τὰν ἐν μολπαῖς Ἄιδας ἰμνεῖ δίγα παάνων. (185) οἴμοι τῶν Ἀτρειδᾶν οἴκων. ἔρρει φῶς σκῆπτρόν <τ>, οἴμοι, πατρίων οἴκων. ἦ τίς ἐκ τῶν εὐόλβων Ἄργει βασυλέων ἀρχά†. (190) μόχθος δ' ἐκ μόχθων ἄσσει < > (post 191) δινευούσαις ἵπποις πταναῖς. (192)</p>	<p>Chorus I will sing for you, my mistress, responsive songs and [180] a barbarian cry of Asian hymns; this song, dear to the dead, [185] Hades sings in laments, in chants—not songs of triumph. Alas for the house of the Atreidae; the light of their scepter, alas, of the ancestral house, is lost. Once they ruled [190] as prosperous kings in Argos, but troubles dart out from troubles: Pelops, on his horses swiftly whirling, made his cast; the sun changed from its seat the holy beam of its rays. [195] One pain comes after another, to the house of the golden lamb . . . from that earlier time when the Tantalids were killed, [200] punishment came to the house, and fate presses what you do not want upon you. // Coro Entoo-te cânticos responsáveis e (180) hinos asiáticos que são como ruídos bárbaros, senhora. Aos mortos a <i>Musa</i> canta lamentos fúnebres20 e hinos a Hades, (185) bem diferentes dos péans21. Ai de mim! Ai da casa dos Atridas! A luz do ceptro extingue-se, ai de mim, ai da casa do meu pai. †Outrota, o poder pertencia aos reis de Argos, (190) mas desgraças sucederam-se sem cessar a outras desgraças† <> e os cavalos alados de Pélops deram a volta, alterando a rota da sagrada †luz do olho de Hélio22†.</p>	Euripides. The Complete Greek Drama, edited by Whitney J. Oates and Eugene O'Neill, Jr. in two volumes. 1. Iphigenia in Tauris, translated by Robert Potter. New York. Random House. 1938. // Nuno Simões Rodrigues: <i>Eurípides. Ifigénia entre os Tauros</i> . Tradução do grego, introdução e notas. Coimbra e São Paulo, IUC e Annablume, 2014.	TLG

Eurípides	Ifigénia entre os Tauros	414 a.C.	Tragédia	card 1089 Line 1105	<p>Χορός: ὄρνις, ἃ παρὰ πετρίνα/1090πόντου δειράδας, ἀλκυόν,/ἔλεγον οἶτον ἀεΐδεις,/εὐξύνετον ξινετοῖς βοάν,/ὄτι πόσιν κελαδεῖς ἀεὶ μολπαῖς,/ἐγὼ σοι παραβάλλομαι/ θρήγους, ἄπτερος ὄρνις, (1095)</p> <p>ποθοῦσ' Ἑλλάνων ἀγόρους, ποθοῦσ' Ἄρτεμιν λοχίαν, ἃ παρὰ Κύνθιον ὄθρον οἰ- κεῖ φοινικά θ' ἄβροκόμαν δάφναν τ' εὐερνέα καὶ (1100) γλαυκᾶς θαλλὸν ἱερὸν ἐλαί- ας, Λατοῦς ὠδῖνι φίλον, λῖμναν θ' εἰλίσσουσαν ὕδωρ κύκλιον, ἔνθα κύκνος μελωι- δὸς Μούσας θεραπεύει. (1105) ὃ πολλὰ δακρῶν λιβάδες, αἱ παρηΐδας εἰς ἐμάς ἔπεσον ἀνίκα πύργων ὀλομένον ἐν ναυσὶν ἔβαν πολεμίον ἐρετμοῖσι καὶ λόγχαις; (1110) ζαγρῦσου δὲ δι' ἐμπολάς νόστον βάρβαρον ἦλθον, ἐνθα τὰς ἐλαφοκτόνου θεᾶς ἀμφίπολον κόραν παῖδ' Ἀγαμεμονίαν λατρεῦ- (1115)</p>	<p>Chorus Halcyon bird, you that sing your fate as a lament [1090] beside the rocky ridges of the sea, a cry easily understood by the wise, that you are always chanting for your husband; I, wingless bird that I am, compare [1095] my laments with yours, in my longing for the festivals of Hellas, and for Artemis of childbirth, who dwells beside the Cynthian mountain and the palm with delicate leaves [1100] and the well-grown laurel and the holy shoot of gray-green olive, Leto's dear child, and the lake that rolls about its ripples, where the melodious swan [1105] serves the Muses.</p> <p>O streams of tears that fell onto my cheeks, when my city was destroyed and the enemy forced me to sail, [1110] by their oars, by their spears! Purchased by gold, I came to a barbarian home, where I serve Agamemnon's daughter, [1115] the attendant maid of the deer-killing goddess, and the altars where no sheep are sacrificed; and I envy ruin that is wretched throughout, for when you are brought up in harsh necessity, you do not suffer. [1120] Misery changes; life is hard for mortals, when they are treated badly after happiness. // (1095) Eu acompanho-te com cantos de lamento80, qual pássaro sem asas, suspirando pelas assembleias dos Helenos, suspirando por Artemis Parreira81, a que habita na cordilheira de Cinto82, bem como pela palmeira de luxuriante folhagem e pelo loureiro exuberante (1100); pelo sagrado ramo da oliveira glauca, caro às dores de parto de Leto, e pelo lago que faz a sua água rodar em círculos, (1105) onde o cisne melodioso presta serviço às Musas.</p>	<p>Euripides. The Complete Greek Drama, edited by Whitney J. Oates and Eugene O'Neill, Jr. in two volumes. 1. Iphigenia in Tauris, translated by Robert Potter. New York. Random House. 1938. // Nuno Simões Rodrigues: <i>Eurípides. Ifigénia entre os Tauros</i>. Tradução do grego, introdução e notas. Coimbra e São Paulo, IUC e Annablume, 2014.</p>	Perseus/TLG
Eurípides	Ion {0006.046}	V a.C.	Tragédia	Line 757	<p>Κρ. γυναῖκες, ἰσθῶν τῶν ἐμῶν καὶ κερκίδος δούλευμα πιστόν, τίνα τύχην λαβὼν πόσις βέβηκε παῖδον, ὄνπερ οὐνεχ' ἤκομεν; σημήνατ'· εἰ γὰρ ἀγαθὰ μοι μνηύσετε, (750) οὐκ εἰς ἀπίστους δεσπότης βαλεῖς χάριν. Χο. ἰὼ δαῖμον. Κρ. τὸ φροῖμον μὲν τῶν λόγων οὐκ εὐτυχές. Χο. ἰὼ τλᾶμον. Κρ. ἀλλ' ἢ τι θεσφάτοισι δεσποτῶν νοσεῖ; (755) Χο. αἰατ'· τι δρῶμεν θάνατος ὄν κείται πέρι; Κρ. τίς ἦδε μοῦσα χὸ φόβος τίνων πέρι; Χο. εἴπομεν ἢ σιγῶμεν ἢ τι δράσομεν; Κρ. εἴψ'· ὡς ἔχεις γε συμφορὰν τιν' εἰς ἐμέ. Χο. εἰρήσεται τοι, καὶ θανεῖν μέλλω διπλή. (760) οὐκ ἔστι σοι, δέσποιν', ἐπ' ἀγκάλαις λαβεῖν τέκν' οὐδὲ μαστῶι σῶι προσαρμόσαι ποτέ. Κρ. ὅμοι θάνομι. <Πρ.> θύγατερ. <Κρ.> ὃ τάλλαν' (763b) ἐγὼ συμφορᾶς, ἔλαβον ἔπαθον ἄχος (764) ἀβιοτον, φίλαι. (764) διοιχόμεσθα. Πρ. Τέκνον. (765)</p>	<p>Creusa Women, trusted servants of my loom and shuttle, what fortune did my husband take away concerning children, for which we came here? [750] If good, inform me; you will be doing a favor for masters that can be trusted. Chorus Leader sung O fortune! Tutor The prelude of your speech is not prosperous. Chorus Leader sung O unhappy! Tutor [755] But why do oracles given to my masters afflict me? Chorus Leader Well: what should we do? There is death in these matters. Creusa What is this eloquence? What are you afraid of? Chorus Leader Shall we speak or be silent? or what shall we do? Creusa Speak; you have some misfortune for me! Chorus Leader [760] It shall be spoken, even if I were to die twice. It is not for you, mistress, ever to hold a child in your arms or clasp it to your breast. Creusa sung Alas, I wish I were dead! Tutor sung My daughter! Creusa</p>	<p>Euripides. The Complete Greek Drama, edited by Whitney J. Oates and Eugene O'Neill, Jr. in two volumes. 1. Ion, translated by Robert Potter. New York. Random House. 1938.</p>	TLG

Eurípides	Ion (0006.046)	V a.C.	Tragédia	Line 884	<p>οὐκέτι κρύψω λέχος, ὃ στέρνων ἀπονησαμένη ράϊων ἔσομαι. (875) στάζουσι κόραϊ δακρυόισιν ἔμαι, ψυχὴ δ' ἀλγεῖ κακοβουληθεῖσ' ἕκ τ' ἀνθρώπων ἕκ τ' ἀθανάτων, οὐς ἀποδείξω λέκτρον προδότας ἀχαρίστους. (880) ὦ τὰς ἐπαφθόγγου μέλπων κιθάρας ἔνοπ' ἀν, ἀτ' ἀγρῶνι κεράεσσιν ἐν ἀνύχουσι ἀχεῖ μουσῶν ὕμνους εὐαχίτους, σοὶ μομφάν, ὦ Λατοῦς παῖ, (885) πρὸς τάνδ' αὐγὰν αὐδάσσω. ἤλθεξ μοι χρυσῶι χαίταν μαρμαίρων, εὐτ' ἐξ κόλπους κρόκεα πέταλα φάρεσιν ἔδρεπον ἴανθίζεν' ἤ χρυσανταυγῆ· (890) λευκοῖς δ' ἐμφὺς καρποῖσιν χειρῶν εἰς ἄντρου κοιτάς κρανγὰν ἸΩ μᾶτέρ μ' αὐδῶσαν θεὸς ὀμεινέτας</p>	<p>Creusa O my soul, how shall I be silent? [860] But how shall I reveal the hidden bed, and depart from shame? What hindrance is still in my way? Against whom am I set in a contest of virtue? Is not my husband my betrayer, [865] and I am deprived of a house, deprived of children; the hopes are gone which I wished to arrange well but could not, when I was silent on this union, silent on the lamented birth. [870] But, by the starry throne of Zeus, and by the goddess high above my rocks, by the sacred headland of Triton's watery lake, I will no longer conceal this bed, so that [875] I may cast off this load from my breast and be at ease. Tears fall from my eyes, my soul is in pain, victim of plots by men, by gods, whom I will show to be [880] ungrateful betrayers of the beds they forced. O you, who cause a voice to sing from your seven-stringed lyre, a voice that lets lovely-sounding hymns peal forth in the rustic lifeless horn, [885] son of Leto, I will blame you before this light. You came to me, your hair glittering with gold, when I was plucking into the folds of my robe yellow flowers [890] to bloom with golden light; grasping my white hand in yours, you led me to the bed in the cave, hearing me call on my mother, god and consort, [895] shamelessly paying homage to Aphrodite. I, the unhappy one, bore you a son, whom in fear of my mother I placed in that bed of yours, [900] where you joined with me, the miserable, the unfortunate one, in unhappy union. Alas! and now my son and yours, oh cruel one, is gone, torn apart, a feast for birds; [905] but you are singing to the lyre, chanting hymns.</p>	Euripides. The Complete Greek Drama, edited by Whitney J. Oates and Eugene O'Neill, Jr. in two volumes. 1. Ion, translated by Robert Potter. New York. Random House. 1938.	TLG
Eurípides	Ion (0006.046)	V a.C.	Tragédia	Line 1091	<p>καὶ πενήκοντα κόραι ἴ' Νηρέος αἰ κατὰ πόντον ἀεναῶν τε ποταμῶν ἴ' θύνας χορευόμεναι τὰν χρυσοστέφανον κόραν (1085) καὶ μάτερα σεμνάν· ἴν' ἐλπίζει βασιλεύσειν ἄλλων πόνον ἔσπεσῶν <ὁ> Φοῖβειος ἄλ' αὐτάς, ὄρᾱθ', ὅσοι δυσκελάδοι· (1090) σιν κατὰ μουσῶν ἰόντες ἀεῖδεθ' ὕμνοις ἀμέτερα λέχρα καὶ γάμους Κύπριδος ἀθέμιτος ἀνοσίους, ὅσον εὐσεβία κρατοῦμεν ἄδικον ἄροτον ἀνδρῶν. (1095) παλίμφομος αἰοῖδᾶ καὶ μῦσ' εἰς ἀνδρας ἴτω ἴδυσκέλαδος ἀμφὶ λέκτρων. δεικνυσι γὰρ ὁ Διὸς ἐκ παίδων ἄμνημοσύναν, (1100) οὐ κοινὰν τεκέων τύχαν</p>	<p>Chorus I am ashamed before the god of many hymns, [1075] if he, the sleepless night watcher, shall see the torch procession on the twentieth day, beside the springs with lovely dances, when the starry sky of Zeus also joins in the dance, [1080] and the moon dances, and the fifty daughters of Nereus, in the sea and the swirls of ever-flowing rivers, celebrating in their dance [1085] the maiden with golden crown and her revered mother; where this vagabond of Phoebus' hopes to rule, entering upon the labor of others. Chorus [1090] You who turn to music and sing in discordant hymns our beds and the lawless, unholy loves of Kypris, see how we surpass in piety [1095] the unjust seed of men. Let the song recant and let discordant music go against the beds of men! The descendant of Zeus [1100] shows his ingratitude, when he does not breed children for the house in common with my mistress; showing favor to another Aphrodite, [1105] he has found a bastard child.</p>	Euripides. The Complete Greek Drama, edited by Whitney J. Oates and Eugene O'Neill, Jr. in two volumes. 1. Ion, translated by Robert Potter. New York. Random House. 1938.	TLG
Eurípides	Ion (0006.046)	V a.C.	Tragédia	Line 1097	<p>ὄρᾱθ', ὅσοι δυσκελάδοι· (1090) σιν κατὰ μουσῶν ἰόντες ἀεῖδεθ' ὕμνοις ἀμέτερα λέχρα καὶ γάμους Κύπριδος ἀθέμιτος ἀνοσίους, ὅσον εὐσεβία κρατοῦμεν ἄδικον ἄροτον ἀνδρῶν. (1095) παλίμφομος αἰοῖδᾶ καὶ μῦσ' εἰς ἀνδρας ἴτω ἴδυσκέλαδος ἀμφὶ λέκτρων. δεικνυσι γὰρ ὁ Διὸς ἐκ παίδων ἄμνημοσύναν, (1100) οὐ κοινὰν τεκέων τύχαν οἴκοις φυτεύσας δεσποῖναι· πρὸς δ' Ἀφροδίταν ἄλλαν θέμενος χάριν νόθου παιδὸς ἔκυρσεν. (1105)</p>	<p>Chorus [1090] You who turn to music and sing in discordant hymns our beds and the lawless, unholy loves of Kypris, see how we surpass in piety [1095] the unjust seed of men. Let the song recant and let discordant music go against the beds of men! The descendant of Zeus [1100] shows his ingratitude, when he does not breed children for the house in common with my mistress; showing favor to another Aphrodite, [1105] he has found a bastard child.</p>	Euripides. The Complete Greek Drama, edited by Whitney J. Oates and Eugene O'Neill, Jr. in two volumes. 1. Ion, translated by Robert Potter. New York. Random House. 1938.	TLG

Eurípides	Helena (0006.047)	412 a.C.	Tragédia	Line 165	<p>κτείνει γάρ Ἑλλην' ὄντιν' ἄν λάβῃ ξένον. (155) ότου δ' ἔκατι μήτε σὺ ζήτει μαθεῖν ἐγὼ τε σιγῶ· τί γάρ ἄν ὠφελοῦμί σε; Te. καλῶς ἔλεξας, ὦ γύναι· θεοὶ δέ σοι ἔσθλων ἄμοιβὰς ἀντιδορησαίαιτο. Ἑλένη δ' ὅμοιον σῶμ' ἔχουσι· οὐ τὰς φρένας (160) ἔχεις ὁμοίας ἀλλὰ διαφόρους πολὺ. κακῶς ὄλοιο μηδ' ἐπ' Εὐρώτα ροῆς ἔλθοι· σὺ δ' εἴης εὐτυχῆς ἀεὶ, γύναι. El. ὃ μεγάλων ἀχέων καταβαλλομένα μέγαν οἶκτον ποιῶν ἀμιλλασθῶ γόνον ἢ τίνα μοῦσαν ἐπέλω (165) δάκρυσιν ἢ θρήνοις ἢ πένθεσιν; αἰαῖ. πτεροφόροι νεάνιδες, παρθένοι Χθονὸς κόραι, Σειρήνες, εἴθ' ἔμοις ἴγους μόλοιτ' ἔχουσαι Λίβυν (170) λωτὸν ἢ σύργγας ἢ (171a) φόρμυγας αἰλίνους κακοῖς† (171b) τοῖς ἔμοισι σύνοχα δάκρυα, (172) πάθεισι πάθεα, μέλεσι μέλεα, μουσεῖα θρηνήμα- (174a)</p>	<p>Teucer Lady, you have spoken well. May the gods grant you a return for your kindness! [160] Although you have a body like Helen's, your heart is not like hers, but very different. May she die miserably, and never reach the streams of Eurotas! But may you always have good fortune, lady. Teucer departs. The Chorus of captive Greek women enter. They sing responsively with Helen Helen Oh, as I begin the great lament of my great distress, [165] what mourning shall I strive to utter? or what Muse shall I approach with tears or songs of death or woe? Alas! Helen Winged maidens, virgin daughters of Earth, the Sirens, may you come to my mourning [170] with Libyan flute or pipe or lyre, tears to match my plaintive woes; grief for grief and mournful chant for chant, may Persephone send choirs of death [175] in harmony with my lamentation, so that she may receive as thanks from me, in addition to my tears, a paean for the departed dead beneath her gloomy roof. // HELENA: Em grande lamento de grandes dores, que gemido emitir, que Musa visitar, 165 com lágrimas, lágrimas e luto? Aiaia!</p>	<p>Euripides. The Complete Greek Drama, edited by Whitney J. Oates and Eugene O'Neill, Jr. in two volumes. 2. Helen, translated by E. P. Coleridge. New York. Random House. 1938. // TORRANO, Jaa. Helena, de Euripides. Codex – Revista de Estudos Clássicos, Rio de Janeiro, vol. 5, n. 1, 2017, pp. 141- 218. Disponível em: <https://doi.org/10.25187/co-dex.v5i1.10746> Acessado em 05/03/20250</p>	TLG
Eurípides	Helena (0006.047)	412 a.C.	Tragédia	Line 174a	<p>El. ὃ μεγάλων ἀχέων καταβαλλομένα μέγαν οἶκτον ποιῶν ἀμιλλασθῶ γόνον ἢ τίνα μοῦσαν ἐπέλω (165) δάκρυσιν ἢ θρήνοις ἢ πένθεσιν; αἰαῖ. πτεροφόροι νεάνιδες, παρθένοι Χθονὸς κόραι, Σειρήνες, εἴθ' ἔμοις ἴγους μόλοιτ' ἔχουσαι Λίβυν (170) λωτὸν ἢ σύργγας ἢ (171a) φόρμυγας αἰλίνους κακοῖς† (171b) τοῖς ἔμοισι σύνοχα δάκρυα, (172) πάθεισι πάθεα, μέλεσι μέλεα, μουσεῖα θρηνήμα- (174a) σι ζυνοῖδά, πέμψατε (174b) Φερσέφασσα ἴφονία χάριτας† (175) ἴν' ἐπὶ δάκρυσιν παρ' ἐμέθεν ὑπὸ μέλαθρα νόχια παιᾶνα νέκυριν ὀλομένους λάβῃη.</p>	<p>Helen Oh, as I begin the great lament of my great distress, [165] what mourning shall I strive to utter? or what Muse shall I approach with tears or songs of death or woe? Alas! Winged maidens, virgin daughters of Earth, the Sirens, may you come to my mourning [170] with Libyan flute or pipe or lyre, tears to match my plaintive woes; grief for grief and mournful chant for chant, may Persephone send choirs of death [175] in harmony with my lamentation, so that she may receive as thanks from me, in addition to my tears, a paean for the departed dead beneath her gloomy roof.</p>	<p>Euripides. The Complete Greek Drama, edited by Whitney J. Oates and Eugene O'Neill, Jr. in two volumes. 2. Helen, translated by E. P. Coleridge. New York. Random House. 1938.</p>	TLG
Eurípides	Helena (0006.047)	412 a.C.	Tragédia	Line 1108	<p>Χο. σὲ τὰν ἐναύλοις ὑπὸ δενδρόκομοις μουσεῖα καὶ θάκουσι ἐνί- ζουσαν ἀναβοάσω, (1108) τὰν αἰδοτάταν (1109a) ὄρνιθα μελωδῶν (1109b) ἀηδὸνα δακρυόεσσαν, (1110) εἴθ' ὃ δὴ ζουθᾶν γενῶνον ἐλελιζομένα θρήνων ἔμοι ζυνεργός, Ἑλένας μελέους πόνου τὸν Ἰλιάδων τ' αἰει- δοῦσαι δακρυόεντα πότμον (1115) Ἀχαιῶν ὑπὸ λόγχαις, ὄτ' ἔδραμε ρόθια πολιά βαρβάρου πλάται ὄς ἔμολεν ἔμολε μέλεα Πριαμίδαις ἄγων Λακεδαίμονος ἄπο λέγχα σέθεν, ὃ Ἑλένα, Πάρις αἰνόγαμος (1120) πομπᾶσιν Ἀφροδίτας.</p>	<p>Chorus Let me call on you, beneath leafy haunts, sitting in your place of song, you, the most sweetly singing bird, [1110] tearful nightingale, oh, come, trilling through your tawny throat, to aid me in my lament, as I sing the piteous woes of Helen and [1115] the tearful fate of Trojan women under the Achaeans' spears; when he sped over the surging plains with foreign oar, when he came, came bringing to Priam's race from Lacedaemon [1120] you, Helen, his unhappy bride—Paris, fatally wedded, under the guidance of Aphrodite. // CORO: Ó tu que no horto sob arbóreas frondes tens culto a Musas e pouso, eu te invocarei A mais canora ave, melodioso rouxinol choroso, 1110 vem ó com alarido de sonoro bico, meu colega de lamentos, cantando os tristes males de Helena e o choro desastre dos troianos 1115 sob lanças de aqueus, ao ir por ondas grises com remo bárbaro o que se foi, se foi levando aos Priâmidas da Lacedemônia o triste leito teu, ó Helena, Páris noivo terrível 1120 com as pompas de Afrodite!</p>	<p>Euripides. The Complete Greek Drama, edited by Whitney J. Oates and Eugene O'Neill, Jr. in two volumes. 2. Helen, translated by E. P. Coleridge. New York. Random House. 1938. // TORRANO, Jaa. Helena, de Euripides. Codex – Revista de Estudos Clássicos, Rio de Janeiro, vol. 5, n. 1, 2017, pp. 141- 218. Disponível em: <https://doi.org/10.25187/co-dex.v5i1.10746> Acessado em 05/03/20250</p>	TLG

Eurípides	Helena	412 a.C.	Tragédia	card 1338 Line 1345	<p>λευκῶν ἐκβάλλειν ὑδάτων (1336a) πένηι παῖδες ἀλάστοι. (1336b) ἐπεὶ δ' ἔπαυσ' εἰλαπίνας (1337) θεοῖς βροτείωι τε γένοι, Ζεὺς μελίσσων στυγίους Ματρὸς ὀργᾶς ἐνέπει· (1340) Βάτε, σεμναὶ Χάριτες, ἴτε, τὰν περὶ παρθένου Δηῶ θυμοσαμέναν ἴλῳπαν ἐξάλλᾶζατ' ἢ ἀλαλαῖ Μοῦσαι θ' ὕμνοισι χορῶν. (1345) χαλκοῦ δ' αὐδᾶν γθονίαν τύπανά τ' ἔλαβε βροστενῆ καλλίστα τότε πρώτα μακά- ρων Κύπρις· γέλασεν δὲ θεὰ δέξαστό τ' ἐς χέρας (1350) βαρῦβρομον αὐλὸν τερφθεῖς ἀλαλαγμῶι. ἴδον οὐ θέμις οὐθ' ὄσα ἐπύρωσας ἐν θαλάμοις, ἴ μῆνιν δ' ἔχεις μεγάλας (1355)</p>	<p>Chorus: When she made an end to banquets for gods and the race of men, Zeus spoke out, appeasing the [1340] Mother's gloomy wrath: "Go, holy Graces, go and with a loud cry take from Demeter's angry heart her grief for the maiden; [1345] and you, Muses, with song and dance." Then Kypris, fairest of the blessed gods, first took up the rumbling voice of bronze and the drum with tight-stretched skin; and the goddess smiled, [1350] and received in her hand the deep-toned flute, pleased with its loud note. // Quando cessou as festas aos Deuses e aos mortais, Zeus adotando a horrída cólera da Mãe conclama: 1340 "Vinde, Graças venerandas, "e alterai com alarido "a dor de Deo furiosa "por amor da filha! Vinde, "Musas, com hinos corais!" 1345</p>	<p>Euripides. The Complete Greek Drama, edited by Whitney J. Oates and Eugene O'Neill, Jr. in two volumes. 2. Helen, translated by E. P. Coleridge. New York. Random House. 1938. // TORRANO, Jaa. Helena, de Euripides. Codex – Revista de Estudos Clássicos, Rio de Janeiro, vol. 5, n. 1, 2017, pp. 141-218. Disponível em: <https://doi.org/10.25187/co dex.v5i1.10746> Acessado em 05/03/2020</p>	Perseus/TLG
Eurípides	As Fenícias	V a.C.	Tragédia	Line 50	<p>Ἦ ξένη, τυράννοις ἐκποδῶν μεθίστασο. (40) ὁ δ' εἶπ' ἀναυδος, μέγα φρονῶν· πῶλοι δὲ νιν χηλαῖς τένοντας ἐξεφοίνισσον ποδῶν. ὄθεν (τί τὰκτὸς τῶν κακῶν με δεῖ λέγειν;) παῖς πατέρα καίνει καὶ λαβῶν ὄχηματα Πολύβοι τροφεῖ δίδωσιν. ὡς δ' ἐπεζᾶρει (45) Σφιγῆ ἀρπαγαῖσι πόλιν ἐμὸς τ' οὐκ ἦν πόσις, Κρέων ἀδελφὸς τὰμὰ κηρύσσει λέξη, ὄστις σοφῆς αἰνιγμα παρθένου μάθοι, τούτοι ζυνάμειν λέκτρα. τυγχάνει δὲ πως μοῦσας ἐμὸς παῖς Οἰδῖπου Σφρηγὸς μαθὼν, (50) [ὄθεν τυράννος τῆσδε γῆς καθίσταται καὶ σκῆπτρ' ἐπαθλα τῆσδε λαμβάνει γθονός,] γαμει δὲ τὴν τεκοῦσαν οὐκ εἰδὼς τάλας οὐδ' ἠ τεκοῦσα παιδί συγκοιμημένη. τίκτο δὲ παῖδας παιδί δύο μὲν ἄρσενας, (55) Ἐτεοκλέα κλεινὴν τε Πολυνεῖκους βίαν, κόρας τε δισσᾶς· τὴν μὲν Ἴσμηνην πατὴρ ὄνωμασε, τὴν δὲ πρόσθεν Αντιγόνην ἐγώ. μαθὼν δὲ τὰμὰ λέκτρα μητροῖων γάμων ὁ πάντ' ἀνατλάς Οἰδῖπου παθήματα (60)</p>	<p>Jocasta [...] And the two of them met at the branching road of Phocis. And Laius' charioteer ordered him: [40] "Stranger, make way for the king!" But he walked on without a word, in his pride. The horses with their hoofs drew blood from the tendons of his feet. Then—why need I speak of matters outside these evils?—son slew father, and taking his chariot [45] gave it to Polybus, his foster-father. Now when the Sphinx was oppressing and ravaging our city, after my husband's death, my brother Creon proclaimed my marriage: that he would marry me to anyone who should guess the riddle of the crafty maiden. It happened somehow [50] that my son, Oedipus, guessed the Sphinx's song; [and so he became king of this land] and received the scepter of this land as his prize. He married his mother in ignorance, luckless wretch! nor did his mother know that she was sleeping with her son. [55] I bore my son two sons, Eteocles and the hero Polyneices, and two daughters; the one her father called Ismene; the other, which was the elder, I named Antigone. Now when Oedipus, who endured so much, [60] learned that he was married to his mother, he inflicted a dreadful slaughter upon his eyes, making the pupils bloody with a golden brooch.</p>	<p>Euripides. The Complete Greek Drama, edited by Whitney J. Oates and Eugene O'Neill, Jr. in two volumes. 2. The Phoenissae, translated by E. P. Coleridge. New York. Random House. 1938.</p>	TLG
Eurípides	As Fenícias	V a.C.	Tragédia	Line 788	<p>σοὶ μὲν τάδ' εἶπον· προσπόλοις δ' ἐμοῖς λέγω·] ἐκφέρετε τεύχη πάνοπλά τ' ἀμφιβλήματα ὡς εἰς ἀγῶνα τὸν προκειμένον δορός (780) [ὄρμωμῶθ' ἦδη ζῆν δικῆν νικηφόρῳ]. τῆι δ' Εὐλαβείᾳ, χρησιμωτάτη θεῶν, προσευχόμεσθα τήνδε διασῶσαι πόλιν. Χο. ὁ πολὺμογθος Ἄρης, τί ποθ' αἶματι καὶ θανάτῳ κατέχη Βρομίου παράμουςος ἐορταῖς; (785) οὐκ ἐπὶ καλλυχόροις στεφάνοισι νεάνιδος ἄρας βόστρυχον ἀμπετάσας λωτοῦ κατὰ πνεύματα μέλπη μοῦσαν ἐν αἰ Χάριτες χοροποιοί, ἀλλὰ σὺν ὀπλοφόροις στρατὸν Ἀργεῖον ἔπιπνεύσας αἶματι Θήβας ἴ (790a) κῶμον ἀναυλότατον προγορεῖς; (790b) οὐδ' ὑπὸ θυρσομανεῖ νεβρίδων μετὰ ἴδινεῦεις (791) ἄρμασι καὶ ψαλίον τετραβάμοσι μόνυχα πῶλων ἴ Ἴσμηνοῦ τ' ἐπὶ χεῦμασι βαιῶν ἵππειαισι θαύζεις, (794a) Ἀργεῖοις ἐπιπνεύσας (794b) Σπαρτῶν γένναι (795) ἀσπιδοφέρμονα ἴθισσον ἐνοπλον ἴ</p>	<p>CORO: Ó Ares doloroso, por que possosso de sangue EST. e de morte és dissono das festas de Brômio? 785 Nas coroas de belos coros da hora juvenil, não soltas cachos, nem ao sopro da flauta danças a Musa, com que Graças fazem coro, mas com armas inspiras a tropa argiva ao sangue em Tebas, 790 e promoveves séquito o mais sem flauta. // Co. Ó Ares que tantas dores produz, mas por que com sangue estrofe 784 e morte te divertes? Tu que assim destoa das festividades de Brômio? 785 // Por que não danças junto às donzelas, com guirlandas, espalhando a cabeleira, celebrando ao sopro da flauta a música que inspira as belas danças? // Teu sopro de pifaros destoa das formosas danças de jovens coroadas que revolvem os cabelos, tu não cantas a Musa de grácil dança,</p>	<p>TORRANO, Jaa. As Fenícias, de Euripides, 2016 // Evandro Luis Salvador. In: Eurípides. Tradução da tragédia As Fenícias, de Eurípides, e ensaio sobre o prólogo (vv. 1-201) e o primeiro episódio, 2010. // Waldir Moreira de Sousa Jr. In: Eurípides. As Fenícias de Eurípides: estudo e tradução, 2015.</p>	TLG

Eurípides	As Fenícias	V a.C.	Tragédia	Line 1028	<p>ὁ πτεροῦσσα, Γὰς λόχευμα (1019b) νερέρου τ' Ἐχιδνάς, (1020) Καδμείων ἀρπαγά, πολύφθορος πολύστονος μειζοπάρθενος, (1023a) δάιον τέρας, (1023b) φοιτάσι πτεροῖς (1024) χαλαῖσι τ' ὀμοσίτοις· (1025) Διρκάιον ἅ ποτ' ἐκ τόπων νέους πεδαίρουσ' ἄλυρον ἀμφὶ μοῦσαν, ὀλομέναν γ' Ἐρινύν, ἔφερες ἔφερες ἄγεα πατριῶι (1030) φόνια· φόνιος ἐκ θεῶν ὃς τάδ' ἦν ὁ πράξας, ιάλεμοι δὲ ματέρων, ιάλεμοι δὲ παρθένων ἔστναζον οἴκοις· (1035) ἰηῆιον βοάν, ἰηῆιον μέλος ἄλλος ἄλλοτ' ἐποτότυζε (1038a)</p>	<p>Chorus You came, you came. O winged creature, born of earth [1020] and hellish viper, to prey upon the sons of Cadmus, full of death, full of sorrow, half a maiden, a murderous monster, with roving wings [1025] and ravening claws; you once caught up youths from the haunts of Dirce, with discordant song, [1030] and you brought, you brought a murderous grief, a deadly curse to our native land. // Tu, outrora raptora de jovens de Dirce, por <i>Musa</i> sem lira, funestíssima Erinis, // que em certa ocasião, da região de Dirce, capturavas os jovens através de um canto sem graça, e a Erinia funesta // Ao redor de Dirce, outrora, arrebataste os jovens com teu canto sem lira, e com Erinia destrutiva,</p>	<p>TORRANO, Jaa. As Fenícias, de Eurípides, 2016 // Evandro Luis Salvador. In: Eurípides. Tradução da tragédia As Fenícias, de Eurípides, e ensaio sobre o prólogo (vv. 1-201) e o primeiro episódio, 2010. // Waldir Moreira de Sousa Jr. In: Eurípides. As Fenícias de Eurípides: estudo e tradução, 2015.</p>	TLG
Eurípides	As Fenícias	V a.C.	Tragédia	Line 1728	<p>Οἱ πόθι γεραῖὸν ἵχνος τίθημι; βάκτρα πόθι φέροι, τέκνον; Αν. τᾶιδε τᾶιδε βᾶθί μοι, (1720) τᾶιδε τᾶιδε πόδα τίθει, ὥστ' ὄνειρον ἰσχύει. Οἱ. ἰὼ ἰὼ, δυστυχεστάτας φυγὰς ἀλαίνειν τὸν γέροντά μ' ἐκ πάτρας. ἰὼ ἰὼ, δεινὰ δειν' ἐγὼ τλάζ. (1725) Αν. τί τλάζ, τί τλάζ; οὐχ ὄραϊ Δίκα κακοῦς οὐδ' ἀμείβεται βροτῶν ἄσυνεσας. Οἱ. ὃδ' εἰμὶ μοῦσαν ὃς ἐπὶ καλ- λίνικον οὐράνιον ἔβαν ἴπαρθένου κόρας† (1730) αἰνιγμ' ἄσύνετον εὐράν. Αν. Σφιγγὸς ἀναφέρεις δνειδος; ἄπαγε τὰ πάρος εὐτυχίματ' αὐδῶν. τάδε σ' ἐπέμενε μέλεα πάθεα, φυγάδα πατριδος ἀπο γενόμενον, (1735) ὦ πάτερ, θανεῖν που. ποθεινὰ δάκρυα παρὰ φίλαισι παρθένοις λιποῦσ' ἀπειμι πατριδος ἀποπρὸ γαίας</p>	<p>Antigone [1720] This way, this way, come to me, place your steps here, like a dream in your strength. Oedipus Oh, oh, driving the old man in most wretched flight from the country! [1725] Oh, oh! the terrible sorrows I have endured! Antigone Why do you speak of enduring? Justice does not see the wicked, and does not requite follies. Oedipus I am the one who came into high songs of victory, [1730] because I guessed the baffling riddle of the girl, half-maiden. // Sou este que foi à vitoriosa <i>Musa</i> no céu, ao descobrir o incompreensível enigma 1730 da moça virgem. // Eu sou aquele que obtive o canto de vitória, aquele que atingiu o céu por ter resolvido o inteligível enigma da virgem mulher.</p>	<p>TORRANO, Jaa. As Fenícias, de Eurípides, 2016 // Evandro Luis Salvador. In: Eurípides. Tradução da tragédia As Fenícias, de Eurípides, e ensaio sobre o prólogo (vv. 1-201) e o primeiro episódio, 2010. // Waldir Moreira de Sousa Jr. In: Eurípides. As Fenícias de Eurípides: estudo e tradução, 2015.</p>	TLG
Eurípides	Bacantes	405 a.C.	Tragédia	card 402 Linha 410	<p>ἰκοίμαν ποτὶ Κύπρον, νάσον τὰς Ἀφροδίτας, ἴν' οἱ θελξίφρονες νέμον- ται θνατοῖσιν Ἐρωτες (405) Πάφρον, τὰν ἑκατόστομοι βαρβάρου ποταμοῦ ῥοαὶ καρπιζουσιν ἄνομβροι, οὐ θ' ἄ καλλιστευομένα Πιερία, μοῦσειος ἔδρα, (410) σεμνὰ κλειτὸς Ὀλύμπου· ἐκεῖσ' ἄγε με, Βρόμιε Βρόμιε, πρόβακχ' εὖε δαίμων. ἐκεῖ Χάριτες, ἐκεῖ δὲ Πόθος, ἐκεῖ δὲ βάκ- (414-415) χαις θέμις ὀργιάζεν. (416)</p>	<p>Chorus: Would that I could go to Cyprus, the island of Aphrodite, where the Loves, who soothe [405] mortals' hearts, dwell, and to Paphos, fertilized without rain by the streams of a foreign river flowing with a hundred mouths. Lead me there, Bromius, Bromius, god of joy who leads the Bacchae, [410] to Pieria, beautiful seat of the Muses, the holy slope of Olympus. There are the Graces, there is Desire; there it is [415] lawful for the Bacchae to celebrate their rites.</p>	<p>Eurípides. The Tragedies of Eurípides, translated by T. A. Buckley. Bacchae. London. Henry G. Bohn. 1850.</p>	Perseus

Eurípides	Bacantes	405 a.C.	Tragédia	Line 563	<p>ἐν ἀμύλλαισιν ἀνάγκαις; μόλε, χρυσῶπα τινάσσων, ἀνα, θύρσον κατ' Ὀλύμπου, φρονίου δ' ἀνδρὸς ὕβριν κατὰσχευς. (555)</p> <p>πόθι Νύσας ἄρα τὰς θη- ροτρόφου θυρσοφορεῖς θάσσουσ, ὦ Διόνυσ', ἡ κορυφαῖς Κωρυκίαις; τάχα δ' ἐν ταῖς πολυδένδροισιν Ὀλύμπου (560) θαλάμαις, ἔνθα ποτ' Ὀρφεὺς καθαρίζων (561-562) σύναγεν δένδρεα μοῦσαις, (563) σύναγεν θήρας ἀγρώστας, μάκαρ ὦ Περίαι, (565) σέβεται σ' Εὐνός, ἤξει τε χορευῶν ἅμα βακχεύ- μασι, τὸν τ' ὠκυρόαν διαβάς Ἀξιὸν εἰλασ- σομένας μαινάδας ἄξει (570) Λυδίαν τε τὸν εὐδαίμονιάς βροτοῖς (571-572) ὀλβοδόταν πατέρ', ὄν ἐκλύον (573) εὐυπτον χώραν ὕδασιν</p>	<p>Chorus Where on Nysa, which nourishes wild beasts, or on Corycian heights, do you lead with your thyrsos the bands of revelers? [560] Perhaps in the deep-wooded lairs of Olympus, where Orpheus once playing the lyre drew together trees by his songs, drew together the beasts of the fields. [565] Blessed Pieria, the Joyful one reveres you and will come to lead the dance in revelry; having crossed the swiftly flowing Axios he will bring the [570] whirling Maenads, leaving Lydias, giver of wealth to mortals, the father who they say fertilizes the land of beautiful horses with [575] fairest streams.</p>	<p>Euripides. The Tragedies of Euripides, translated by T. A. Buckley. Bacchae. London. Henry G. Bohn. 1850.</p>	TLG
Eurípides	Ifigênia em Áulis	V a.C.	Tragédia	Line 1064	<p>παρὰ δὲ λευκοφαῖ ἠμάθηον εἰλισσόμεναι κύκλια (1055) πεντήκοντα κόραι Νηρέως γάμους ἐχόρευσαν. ἅμα δ' ἐλάττει στερανώδει τε χλόαι θιάσος ἐμιολεν ἱποβόατα Κενταύρων ἐπὶ δαῖτα τῶν (1060) θεῶν κρατήρᾳ τε Βάκχου. μέγα δ' ἀνέκλαγον· Ὡ Νηρηί κόρα, παιδὰ σε Θεσσαλία μέγα φῶς μάντις ὁ φοιβάδα μοῦσαν εἰδὼς γεννάσειν (1065) Χεῖρον ἐξονόμαζεν, ὅς ἤξει χθόνα λογήρεσι σὺν Μυρμιδόνων (1067-1068) ἀσπισταῖς Πριάμοιο κλεινῶν (1069) γαῖαν ἐκτυρώσων, (1070) περὶ σῶματι χρυσέων ὄπλων Ἡφαιστοπόνων κεκορυθμένος ἐνδύτ', ἐκ θεᾶς μητρὸς δωρήματ' ἔχων Θετίδος, ἧ νιν ἔτικτεν. (1075)</p>	<p>Chorus The revel-rout of Centaurs came too, mounted on horses, to the feast of the gods and the mixing-bowl of Bacchus, [1060] leaning on fir-trees, with wreaths of green foliage round their heads; and Chiron cried loudly: "Daughter of Nereus, you shall bear a son, a dazzling light to Thessaly;" and the prophet, [1065] skilled in arts inspired by Phoebus, gave his name; "for he shall come with an army of Myrmidon spearmen to the famous land of Priam, [1070] to set it in a blaze, his body cased in a suit of golden mail forged by Hephaestus, a gift from his goddess-mother, from Thetis who bore him." [1075] Then the gods shed a blessing on the marriage of the high-born bride, who was first of Nereus' daughters, and on the wedding of Peleus.</p>	<p>Euripides. The Plays of Euripides, translated by E. P. Coleridge. Volume II. London. George Bell and Sons. 1891.</p>	TLG
Eurípides	Reso	350 a.C.	Tragédia	Linha 349	<p>Χορός Ἀδράστεια μὲν ἂ Διὸς παῖς εἶργοι στομάτων φθόνον: φράσου γὰρ διή ὅσον μοι ψυχᾷ 345 προσφιλῆς ἔστιν εἰπεῖν. ἦ κεις, ὦ ποταμοῦ παῖ, ἦ κεις, ἐπλάθης Φιλίου πρὸς αἰλᾶν ἀσπαστός, ἐπεὶ σε χρόνῳ Πιερίς μήτηρ ὁ τε καλλιγέφυ- 350 ρος ποταμὸς πορεύει Στρυμόν, ὃς ποτε τὰς μελω- δοῦ Μούσας δι' ἀκηράτων δινηθεῖς ὑδροειδῆς κόλπων σᾶν ἐφύτευσεν ἦβαν. 355 σὺ μοι Ζεὺς ὁ φαναῖος ἦ κεις διφρεῦνών βαλίσαισι πῶλοις. νῦν, ὦ πατρίς ὦ Φρυγία, ζῆν θεῶ νῦν σοι τὸν ἐλευθέριον Ζῆνα πάρεστιν εἰπεῖν.'</p>	<p>Chorus May Nemesis, daughter of Zeus, check the word that may offend; for lo! I will utter all that it is dear [345] to my soul to say. You have come, O son of the river god, you have come, welcome in your advent, to the halls of Friendship, since late in time your Pierian mother and Strymon, river with fair bridges, [350] are sending you to us. Strymon, who begot you, his strong young son, that day his swirling waters found a refuge in the tuneful Muse's virgin bosom. [355] You are my Zeus, my god of light, as you come driving your dappled horses. Now, O Phrygia, O my country, now may you by God's grace address Zeus the Deliverer! // CORO: Adrasteia, a filha de Zeus, afaste a inveja das bocas, pois direi quanto me é caro ao fôlego dizer. 345 Vens, ó filho do flúmen, vens, bem-vindo ao âmbito de Amigo, porque a tempo te encaminham mãe Píeride e o rio Estrímon de belas 350 pontes, o qual, no intacto ventre da melodiosa Musa, rodopioso, visível na água, plantou a tua juventude.</p>	<p>The Rhesus of Euripides. Translated into English rhyming verse with explanatory notes by Gilbert Murray, LL.D., D.Litt, F.B.A., Regius Professor of Greek in the University of Oxford. Euripides. Gilbert Murray. New York. Oxford University Press. 1913. // TORRANO, JAA. A Tragédia Reso de Eurípides. Fragmentum, N. 38, Vol. 1. Laboratório Corpus: UFSM, Jul./ Set. 2013</p>	Perseus/TLG

Eurípides	Reso	350 a.C.	Tragédia	card 342 Line 352	<p>Χορός Ἀδράστεια μὲν ἅ Διὸς παῖς εἶργοι στομάτων φθόνον: φράσω γὰρ δὴ ὅσον μοι ψυχᾷ 345 προσφιλῆς ἐστὶν εἰπεῖν. ἦκεις, ὦ ποταμοῦ παῖ, ἦκεις, ἐπλάθης Φιλίου πρὸς ἀλλὰν ἀσπαστός, ἐπεὶ σε χρόνῳ Πιερίς μάτηρ ὁ τε καλλιγέφυ- 350 ρος ποταμὸς πορεύει Στρυμόν, ὃς ποτε τᾶς μελω- δοῦ Μούσας δι' ἀκηράτων δινηθεὶς ὑδροειδῆς κόλπων σὺν ἐφύτευσεν ἦβαν. 355 σὺ μοι Ζεὺς ὁ φαναῖος ἦκεις διφρεύων βαλῆαισι πῶλοις. νῦν, ὦ πατρίς ὦ Φρυγία, ζῆν θεῶ νῦν σοι τὸν ἐλευθέριον Ζῆνα πάρεστιν εἰπεῖν.'</p>	<p>Chorus May Nemesis, daughter of Zeus, check the word that may offend; for lo! I will utter all that it is dear [345] to my soul to say. You have come, O son of the river god, you have come, welcome in your advent, to the halls of Friendship, since late in time your Pierian mother and Strymon, river with fair bridges, [350] are sending you to us. Strymon, who begot you, his strong young son, that day his swirling waters found a refuge in the tuneful Muse's virgin bosom. [355] You are my Zeus, my god of light, as you come driving your dappled horses. Now, O Phrygia, O my country, now may you by God's grace address Zeus the Deliverer! // CORO: Adrasteia, a filha de Zeus, afaste a inveja das bocas, pois direi quanto me é caro ao fôlego dizer. 345 Vens, ó filho do flúmen, vens, bem-vindo ao âmbito de Amigo, porque a tempo te encaminham mãe Piéride e o rio Estrímon de belas 350 pontes, o qual, no intacto ventre da melodiosa Musa, rodopioso, visível na água, plantou a tua juventude.</p>	<p>The Rhesus of Euripides. Translated into English rhyming verse with explanatory notes by Gilbert Murray, LL.D., D.Litt, F.B.A., Regius Professor of Greek in the University of Oxford. Euripides. Gilbert Murray. New York. Oxford University Press. 1913.// TORRANO, JAA. A Tragédia Reso de Euripides. Fragmentum, N. 38, Vol. 1. Laboratório Corpus: UFSM, Jul./ Set. 2013</p>	Perseus/TLG
Eurípides	Reso	350 a.C.	Tragédia	card 379 Line 387	<p>ἰὸ ἰώ, (380) μέγας ὁ βασιλεῦ. καλόν, ὦ Θρήκη, (380) σκύμνον ἔθρεψας πολiarχον ἰδεῖν. ἴδε χρυσόδετον σώματος ἄλκην, κλύε καὶ κόμπους κωδωνοκρότους παρὰ πορτάκων κελαδοῦντας. θεός, ὦ Τροία, θεός, αὐτὸς Ἄρης (385) ὁ Στρυμόνιος πῶλος αἰοῖδου Μούσης ἦκον καταπνεῖ σε. ΡΗΣΟΣ χαῖρ', ἐσθλὸς ἐσθλοῦ παῖ, τύραννε τῆσδε γῆς, (388) Ἔκτορ· παλαιῖ σ' ἡμέραι προσενέπω. χαίρω δέ σ' εὐτυχοῦντα καὶ προσήμενον (390) πόργουσι ἐχθρῶν· συγκατασκάνων δ' ἐγὼ τείχη πάρεμι καὶ νεῶν πρήμων σκάφη.</p>	<p>Chorus Hail, all hail! O mighty prince! [380] fair the cub you have bred, O Thrace, a ruler in his every look. See his stalwart frame in golden corslet! Hark to the ringing bells that peal so proudly from his shield-handle. [385] A god, O Troy, a god, a very Ares, Strymon's colt and the tuneful Muse's, has come to breathe courage into you. Rhesus Brave son of father as brave, Hector, prince of this land, hail! After many a long day I greet you. [390] I rejoice at your success, to see you camped hard on the enemy towers; I am here to help you raze their walls and fire their fleet of ships. // CORO: Ἰὸ ἰώ! 380 Ó grande rei! Ó Trácia, belo criaste o filho, régia visãõ! Vê aurífero abrigo do corpo, ouve ainda sonoros alardes de sinos em alças de escudos! Deus, ó Troia, Deus Ares este 385 potro de Estrímon e da cantora Musa recém-chegado te inspira!</p>	<p>The Rhesus of Euripides. Translated into English rhyming verse with explanatory notes by Gilbert Murray, LL.D., D.Litt, F.B.A., Regius Professor of Greek in the University of Oxford. Euripides. Gilbert Murray. New York. Oxford University Press. 1913.// TORRANO, JAA. A Tragédia Reso de Euripides. Fragmentum, N. 38, Vol. 1. Laboratório Corpus: UFSM, Jul./ Set. 2013</p>	Perseus

Eurípides	Reso	350 a.C.	Tragédia	Line 393	<p>ΡΗΣΟΣ</p> <p>χαίρ', ἐσθλὸς ἐσθλοῦ παῖ, τύραννε τῆσδε γῆς. (388)</p> <p>Ἔκτορ· παλαιὰ σ' ἡμέραι προσενέπω.</p> <p>χαίρω δέ σ' εὐτυχούντα καὶ προσήμενον (390)</p> <p>πύργοισιν ἐχθρῶν· συγκατασκάψων δ' ἐγὼ</p> <p>τείχη πάρεμι καὶ νεῶν πρήσων σκάφη.</p> <p>Ἐκ. παῖ τῆς μελαιδοῦ μητέρος Μουσῶν μᾶς</p> <p>Θρηκός τε ποταμοῦ Στρυμόνος, φιλῶ λέγειν</p> <p>τάληθές αἰεὶ κοῦ διπλοῦς πέφυκ' ἀνήρ. (395)</p> <p>πάλαι πάλαι χρῆν τῆϊδε συγκαίμεναι χθονὶ</p> <p>ἐλθόντα, καὶ μὴ τοῦπὶ σ' Ἀργείων ὑπο</p> <p>Τροίαν ἔδσαι πολεμίοι πεσεῖν δορί</p> <p>οὐ γάρ τι λέξεις ὡς ἄκλητος ὦν φίλοις</p> <p>οὐκ ἤλθεσ οὐδ' ἤμυνας οὐδ' ἐπεστράφησ. (400)</p> <p>τίς γάρ σε κῆρυξ ἢ γερούσια Φρυγῶν</p> <p>ἔλθοῦσ' ἀμύνειν οὐκ ἐπέσκηψεν πόλει;</p> <p>ποιὸν δὲ δῶρων κόσμον οὐκ ἐπέμψαμεν;</p> <p>ποιὸν δὲ δῶρων κόσμον οὐκ ἐπέμψαμεν;</p> <p>σὺ δ' ἐγενῆς ὦν βάρβαρος τε βαρβάρους</p> <p>Ἐλλῆσιν ἡμᾶς προῦπιες τὸ σὸν μέρος. (405)</p> <p>καίτοι σε μικρὰς ἐκ τυραννίδος μέγαν</p> <p>Θρηκῶν ἀνακτα τῆϊδ' ἔθηκ' ἐγὼ χειρὶ</p> <p>ὄτ' ἀμφὶ Πάργαιόν τε Παϊόνων τε γῆν</p> <p>Θρηκῶν ἀρίστοις ἐμπεσὼν κατὰ στόμα</p> <p>ἔρρηξα πέλτην, σοὶ δὲ δουλώσας λεῶν (410)</p> <p>παρέσχον· ὦν σὺ λακτίσας πολλὴν χάριν</p> <p>φίλων νοσοῦντων ὕστερος βοηδρομαίης.</p> <p>οἱ δ' οὐδὲν ἡμῖν ἐγγενεῖς πεφυκότες,</p> <p>πάλαι παρόντες οἱ μὲν ἐν κωστῶν τείχεσσι</p>	<p>Rhesus</p> <p>Brave son of father as brave, Hector, prince of this land, hail! After many a long day I greet you. [390] I rejoice at your success, to see you camped hard on the enemy towers; I am here to help you raze their walls and fire their fleet of ships.</p> <p>Hector</p> <p>Son of that tuneful mother, one of the Muses, and of Thracian Strymon's river, I love to speak [395] plain truth always; nature did not give me a double tongue.</p> <p>//</p> <p>HEITOR:</p> <p>Ó filho da melodiosa mãe Musa e rio trácio Estrímon, amo dizer sempre a verdade, dois não sou. 395</p> <p>Antes, antes convinha vir e lutar por esta terra, e por ti não deixar Troia cair sob hostil lança argiva.</p>	<p>The Rhesus of Euripides. Translated into English rhyming verse with explanatory notes by Gilbert Murray, LL.D., D.Litt, F.B.A., Regius Professor of Greek in the University of Oxford. Euripides. Gilbert Murray. New York. Oxford University Press. 1913.//</p> <p>TORRANO, JAA. A Tragédia Reso de Eurípides. Fragmentum, N. 38, Vol. 1. Laboratório Corpus: UFSM, Jul./ Set. 2013</p>	Perseus/TLG
Eurípides	Reso	350 a.C.	Tragédia	card 642 Line 652	<p>Ἀθ. θάρσει· φυλάσσω σ' ἤδε πρηνεμένης Κύπρις,</p> <p>μέλει δ' ὁ σός μοι πόλεμος, οὐδ' ἀμνημονῶ</p> <p>τιμῆς, ἐπαινῶ δ' εὐ παθοῦσα πρὸς σέθεν.</p> <p>καὶ νῦν ἐπ' εὐτυχούντι Τρωϊκῶι στρατῶι</p> <p>ἦκω πορευόουσ' ἀνδρα σοὶ μέγαν φίλον, (650)</p> <p>τῆς ὕμνοποιοῦ παῖδα Θρηκῶν θεᾶς</p> <p>[Μούσης· πατρός δὲ Στρυμόνος κικλήσκειται].</p> <p>Ἄλ. ἀεὶ ποτ' εὐ φρονοῦσα τυγχάνεις πόλει</p> <p>κάμοι, μέγιστον δ' ἐν βίῳι κειμήλιον</p> <p>κρίνας σέ φημι τῆϊδε προσθέσθαι πόλει. (655)</p> <p>ἦκω δ' ἀκούσας οὐ τορῶς—φήμη δέ τις</p> <p>φύλαξιν ἐμπέπτοκεν—ὡς κατὰσκοποὶ</p> <p>ἦκουσ' Ἀχαιῶν, γῶ μὲν οὐκ ἰδὼν λέγει,</p> <p>ὁ δ' εἰσιδὼν μολόντας οὐκ ἔχει φράσαι</p> <p>ὦν οὐνεκ' εὐνάς ἤλυθον πρὸς Ἔκτορος. (660)</p>	<p>Athene</p> <p>Courage! See, Cypris watches over you in gracious mood. Your warfare is my concern, for I do not forget the honor you once did me, and I thank you for your good service. And now, when the army of Troy is triumphant, [650] I have come bringing to you a powerful friend, the Thracian child of the Muse, the heavenly singer; his father's name is Strymon.</p> <p>//</p> <p>ATENA:</p> <p>Não temas! Cípris benévola te guardo, importa-me tua guerra, não descuro da honra, aprovo que me trates bem.</p> <p>Agora à tropa troiana de boa sorte venho te conduzindo grande amigo 650</p> <p>filho trácio da Deusa que faz hinos</p> <p>Musa, e tem nome do pai Estrímon.</p>	<p>The Rhesus of Euripides. Translated into English rhyming verse with explanatory notes by Gilbert Murray, LL.D., D.Litt, F.B.A., Regius Professor of Greek in the University of Oxford. Euripides. Gilbert Murray. New York. Oxford University Press. 1913.//</p> <p>TORRANO, JAA. A Tragédia Reso de Eurípides. Fragmentum, N. 38, Vol. 1. Laboratório Corpus: UFSM, Jul./ Set. 2013</p>	Perseus/TLG

Eurípides	Reso	350 a.C.	Tragédia	card 890 Line 890	<p>Χο. τί ποτ' εὐτυχίας ἐκ τῆς μεγάλης Τροίαν ἀνάγει πάλιν ἐς πένθη δαίμων ἄλλος, τί φουτεύων; ἔα ἔα· (885) τίς ὑπὲρ κεφαλῆς θεός, ὃ βασιλεύ, τὸν νεόκμητον νεκρὸν ἐν χειροῖν φοράδην πέμπει; ταρβῶ λεύσσω τόδε πῆμα. ΜΟΥΣΑ (890) ὄρᾱν πάρεστι, Τρῶες· ἡ γὰρ ἐν σοφοῖς (890) τιμὰς ἔχουσα Μοῦσα συγγόνων μία πάρειμι, παῖδα τόνδ' ὄρθῳ οἰκτρῶς φίλον θανόνθ' ὑπ' ἐχθρῶν· ὄν ποθ' ὁ κτείνας χρόνοι δόλιος Ὀδυσσεὺς ἀζῖαν τεῖσει δίκην. ιαλέμοι αὐθιγενεῖ (895) τέκνον σ' ὀλοφύρομαι, ὦ ματρὸς ἄλγος, οἶαν ἔκελσας ὁδὸν ποτὶ Τροίαν· ἢ δυσδαίμονα καὶ μελέαν ἀπὸ μὲν φαμένας ἔμοῦ πορευθεῖς, (900) ἀπὸ δ' ἀντομένου πατρὸς βιαιῶς. ὦμοι ἐγὼ σέθεν, ὦ φίλια φιλία κεφαλὰ, τέκνον, ὦμοι.</p>	<p>Chorus Why does fate change and bring Troy once again to mourning after her great good fortune, planting what seeds? [885] Oh, oh! What deity above our heads, O king, bears in her hands as on a bier the newly slain corpse? I shudder at this sight of woe. Muse [890] Behold me, Trojans; for I, the Muse, one of the nine sisters, that have honor among the wise, I am here, having seen the piteous death his foes have dealt my darling son. Yet the crafty Odysseus, that slew him, one day hereafter shall pay a fitting penalty. [895] O my son, your mother's grief, I mourn for you in my native strains of woe! What a journey you made to Troy, a very path of ill-fortune and sorrow! [900] starting, in spite of all my warnings and your father's earnest prayers, in defiance of us. Woe to me for you, my dear, dear son! Ah, woe!</p>	Euripides. The Plays of Euripides, translated by E. P. Coleridge. Volume I. London. George Bell and Sons. 1891.	Perseus/TLG
Eurípides	Reso	350 a.C.	Tragédia	Linha 891	<p>Χο. τί ποτ' εὐτυχίας ἐκ τῆς μεγάλης Τροίαν ἀνάγει πάλιν ἐς πένθη δαίμων ἄλλος, τί φουτεύων; ἔα ἔα· (885) τίς ὑπὲρ κεφαλῆς θεός, ὃ βασιλεύ, τὸν νεόκμητον νεκρὸν ἐν χειροῖν φοράδην πέμπει; ταρβῶ λεύσσω τόδε πῆμα. ΜΟΥΣΑ (890) ὄρᾱν πάρεστι, Τρῶες· ἡ γὰρ ἐν σοφοῖς (890) τιμὰς ἔχουσα Μοῦσα συγγόνων μία πάρειμι, παῖδα τόνδ' ὄρθῳ οἰκτρῶς φίλον θανόνθ' ὑπ' ἐχθρῶν· ὄν ποθ' ὁ κτείνας χρόνοι δόλιος Ὀδυσσεὺς ἀζῖαν τεῖσει δίκην. ιαλέμοι αὐθιγενεῖ (895) τέκνον σ' ὀλοφύρομαι, ὦ ματρὸς ἄλγος, οἶαν ἔκελσας ὁδὸν ποτὶ Τροίαν· ἢ δυσδαίμονα καὶ μελέαν ἀπὸ μὲν φαμένας ἔμοῦ πορευθεῖς, (900) ἀπὸ δ' ἀντομένου πατρὸς βιαιῶς. ὦμοι ἐγὼ σέθεν, ὦ φίλια φιλία κεφαλὰ, τέκνον, ὦμοι.</p>	<p>Chorus Why does fate change and bring Troy once again to mourning after her great good fortune, planting what seeds? [885] Oh, oh! What deity above our heads, O king, bears in her hands as on a bier the newly slain corpse? I shudder at this sight of woe. Muse [890] Behold me, Trojans; for I, the Muse, one of the nine sisters, that have honor among the wise, I am here, having seen the piteous death his foes have dealt my darling son. Yet the crafty Odysseus, that slew him, one day hereafter shall pay a fitting penalty. [895] O my son, your mother's grief, I mourn for you in my native strains of woe! What a journey you made to Troy, a very path of ill-fortune and sorrow! [900] starting, in spite of all my warnings and your father's earnest prayers, in defiance of us. Woe to me for you, my dear, dear son! Ah, woe! // MUSA: Troianos, podeis ver a que tem honras 890 entre os sábios, uma das irmãs Musas sou eu com este meu filho pranteável morto por inimigos. Doloso Odisseu o matou e dará a tempo digna justiça.</p>	The Rhesus of Euripides. Translated into English rhyming verse with explanatory notes by Gilbert Murray, LL.D., D.Litt, F.B.A., Regius Professor of Greek in the University of Oxford. Euripides. Gilbert Murray. New York. Oxford University Press. 1913.// TORRANO, JAA. A Tragédia Reso de Eurípides. Fragmentum, N. 38, Vol. 1. Laboratório Corpus: UFSM, Jul./ Set. 2013	Perseus/TLG

Eurípides	Reso	350 a.C.	Tragédia	card 915 Linha 917	<p>Χο. ὅσον προσήκει μὴ γένευσαι κοινωσίαν ἔχοντι λύπης τὸν σὸν οἰκτίρω γόνον. (905)</p> <p>Μο. ὀλοῖτο μὲν Οἰνεΐδας, ὀλοῖτο δὲ Λαρτιάδας, ὅς μ' ἄπαιδα γέννας ἔθηκεν ἀριστοτόκοιο· ἃ θ' Ἑλλάνα λιπούσα δόμον (910)</p> <p>Φρυγίων λεχέων ἐπλευσε πλαθεῖσ', ἴψπ' Ἰλίοι ὤλεσετ' ἔκατι Τροίας, φύττατε, μυριάδας τε πόλεις ἀνδρῶν ἀγαθῶν ἐκένωσεν.</p> <p>ἢ πολλὰ μὲν ζῶν, πολλὰ δ' εἰς Ἄϊδου μολῶν, (915)</p> <p>Φιλάμμονος παῖ, τῆς ἐμῆς ἦψο φρενός· ὕβρις γάρ, ἢ σ' ἐσφηλε, καὶ Μουσῶν ἔρις τεκεῖν μ' ἔθηκε τόνδε δύστηνον γόνον.</p> <p>περῶσα γάρ δὴ ποταμίους διὰ ῥοάς λέκτροις ἐπλάθην Στρυμόνος φυταλμίοις, (920)</p> <p>ὄτ' ἤλθομεν γῆς χρυσόβωλον ἐς λέπας Πάγγαιον ὀργάνοισιν ἐξησκημέναι Μοῦσαι μεγίστην εἰς ἔριν μελωϊδίας κλεινῶι σοφιστῆι Θρηκί κἀτυφλώσαμεν Θάμυριν, ὅς ἡμῶν πόλλ' ἐδέσνασεν τέχνην. (925)</p>	<p>Chorus Leader As far as one can who has no common tie of kin, [905] I bewail and mourn your son. Muse Curses on the son of Oeneus! Curses on Laertes' child! who has bereft me of my fair son and left me childless! and on that woman, too, [910] that left her home in Hellas, and sailed here with her Phrygian lover, bringing death to you, my dearest, for the sake of Troy, and emptying countless cities of their brave heroes. [915] Many indeed are the wounds, Thamyris, son of Philammon, that you have inflicted on my heart, in your life and in your death. Yes, for it was your pride, your own undoing, and your rivalry with the Muses that made me mother of this poor son of mine. For as I crossed the river's streams [920] I came too near to Strymon's fruitful couch, that day we Muses came to the brow of Mount Pangaueus with its soil of gold, furnished forth with all our music for one great trial of minstrel skill with that clever Thracian bard; and we blinded him, [925] Thamyris, the man who often reviled our craft. // MUSA: Morra o neto de Eneu! ANT. Morra o filho de Laertes! Ele me fez sem o filho meu nato de nobre pai. Helena desertora de casa 910 a leitos frígios veio de navio sob Ílion, por Troia te matou, ó caríssimo, e de bravos fez ermas dez mil urbes. Tanto vivo quanto em casa de Hades 915 tocaste meu espírito, ó filho de Eléman!</p>	<p>The Rhesus of Euripides. Translated into English rhyming verse with explanatory notes by Gilbert Murray, LL.D., D.Litt, F.B.A., Regius Professor of Greek in the University of Oxford. Euripides. Gilbert Murray. New York. Oxford University Press. 1913.// TORRANO, JAA. A Tragédia Reso de Eurípides. Fragmentum, N. 38, Vol. 1. Laboratório Corpus: UFSM, Jul./ Set. 2013</p>	Perseus
Eurípides	Reso	350 a.C.	Tragédia	Linha 923	<p>Μο. ὀλοῖτο μὲν Οἰνεΐδας, ὀλοῖτο δὲ Λαρτιάδας, ὅς μ' ἄπαιδα γέννας ἔθηκεν ἀριστοτόκοιο· ἃ θ' Ἑλλάνα λιπούσα δόμον (910)</p> <p>Φρυγίων λεχέων ἐπλευσε πλαθεῖσ', ἴψπ' Ἰλίοι ὤλεσετ' ἔκατι Τροίας, φύττατε, μυριάδας τε πόλεις ἀνδρῶν ἀγαθῶν ἐκένωσεν.</p> <p>ἢ πολλὰ μὲν ζῶν, πολλὰ δ' εἰς Ἄϊδου μολῶν, (915)</p> <p>Φιλάμμονος παῖ, τῆς ἐμῆς ἦψο φρενός· ὕβρις γάρ, ἢ σ' ἐσφηλε, καὶ Μουσῶν ἔρις τεκεῖν μ' ἔθηκε τόνδε δύστηνον γόνον.</p> <p>περῶσα γάρ δὴ ποταμίους διὰ ῥοάς λέκτροις ἐπλάθην Στρυμόνος φυταλμίοις, (920)</p> <p>ὄτ' ἤλθομεν γῆς χρυσόβωλον ἐς λέπας Πάγγαιον ὀργάνοισιν ἐξησκημέναι Μοῦσαι μεγίστην εἰς ἔριν μελωϊδίας κλεινῶι σοφιστῆι Θρηκί κἀτυφλώσαμεν Θάμυριν, ὅς ἡμῶν πόλλ' ἐδέσνασεν τέχνην. (925)</p> <p>κάπει σε τίκτω, συγγόνους αἰδομένη καὶ παρθενεῖαν, ἦκ' ἐς εὐύδρου πατρός δίνας· τρέφειν δέ σ' οὐ βρότειον ἐς χέρα Στρυμόν διδώσιν ἀλλὰ πηγαίας κόραις, ἐνθ' ἐκτραφεῖς κάλλιστα παρθένων ὑπο, (930)</p> <p>Θρηκῆς ἀνάσσειν πρῶτος ἦσθ' ἀνδρῶν, τέκνον. καί σ' ἄμφι γῆν μὲν πατρίαν φιλαμιάτους ἀλκὰς κορύσσοντ' οὐκ ἐδέμαινον θανεῖν· Τροίας δ' ἄπαιδων ἄστυ μὴ κέλευσεν ποτὲ</p>	<p>Muse Curses on the son of Oeneus! Curses on Laertes' child! who has bereft me of my fair son and left me childless! and on that woman, too, [910] that left her home in Hellas, and sailed here with her Phrygian lover, bringing death to you, my dearest, for the sake of Troy, and emptying countless cities of their brave heroes. [915] Many indeed are the wounds, Thamyris, son of Philammon, that you have inflicted on my heart, in your life and in your death. Yes, for it was your pride, your own undoing, and your rivalry with the Muses that made me mother of this poor son of mine. For as I crossed the river's streams [920] I came too near to Strymon's fruitful couch, that day we Muses came to the brow of Mount Pangaueus with its soil of gold, furnished forth with all our music for one great trial of minstrel skill with that clever Thracian bard; and we blinded him, [925] Thamyris, the man who often reviled our craft. And then, when I gave birth to you, because I felt shame of my sisters and my virginity, I sent you to the swirling stream of your father, the river; and Strymon did not entrust your nurture to mortal hands, but to the fountain nymphs. [930] There you were reared most fairly by the maiden nymphs, and you ruled over Thrace, a leader among men, my child. So long as you ranged your native land in quest of bloody deeds of prowess I did not fear for your death; but I forbade you to set out for Troy, [935] in my knowledge of your doom; but Hector's sages and those countless embassies persuaded you to go and help your friends. // MUSA: Morra o neto de Eneu! ANT. Morra o filho de Laertes! Ele me fez sem o filho meu nato de nobre pai. Helena desertora de casa 910 a leitos frígios veio de navio</p>	<p>Euripides. The Plays of Euripides, translated by E. P. Coleridge. Volume I. London. George Bell and Sons. 1891.</p>	TLG

Eurípides	Reso	350 a.C.	Tragédia	Line 942	<p>Μο. ολοίτο μὲν Οἰνειῶσας, ὄλοιτο δὲ Λαρτιάδας, ὅς μ' ἄπαιδα γέννας ἔθηκεν ἀριστοτόκοιο· ἃ θ' Ἑλλάνα λιποῦσα δόμον (910) Φρυγίον λεχέον ἐπλευσε πλαθεῖσ', ῥύπ' Ἴλιοι ὤλεσετ' ἔκαστι Τροίας, φύλατε, μυριάδας τε πόλεις ἀνδρῶν ἀγαθῶν ἐκένωσεν. ἦ πολλὰ μὲν ζῶν, πολλὰ δ' εἰς Ἄιδου μολῶν, (915) Φιλάμιμονος παῖ, τῆς ἐμῆς ἦψο φρενός· ὔβρις γάρ, ἦ σ' ἔσφηλε, καὶ Μουσαῶν ἔρις τεκεῖν μ' ἔθηκε τόνδε δύστηνον γόνον. περῶσα γάρ δὴ ποταμίους διὰ ροῆς λέκτροις ἐπλάθην Στρυμόνος φυλαμίους, (920) ὄτ' ἤλθομεν γῆς χρυσόβαλον ἐς λέπας Πάγγαιον ὀργάνοισιν ἐξησκημένα Μοῦσαι μεγίστην εἰς ἔριν μελωιδίας κλεινοῖ σοφιστῆι Ὀρηκί κἀτυφλώσαμεν Θάμυριν, ὅς ἡμῶν πόλλ' ἐδέκνασεν τέχνην. (925) κάπει σε τίκτω, συγγόνους αἰδομένην καὶ παρθεναίαν, ἦκ' ἐς εὐόδρου πατρὸς δῖνας· τρέφειν δέ σ' οὐ βρότειον ἐς χέρα Στρυμόν δίδωσιν ἀλλὰ πηγαίας κόραις, ἐνθ' ἔκτραφεῖς κάλλιστα παρθένων ὕπο, (930) Ὀρήκης ἀνάσσων πρώτος ἦσθ' ἀνδρῶν, τέκνον. καὶ σ' ἄμφι γῆν μὲν πατρίαν φιλαμάτους ἀλκάς κορύσσοντ' οὐκ ἐδειμναιον θανείν· Τροίας δ' ἀπύδων ἴσσω μὲν κέλευσά περ</p>	<p>Muse This was your doing, Athena; you alone are to blame for his death —neither Odysseus nor the son of Tydeus [940] had anything to do with it—do not think it has escaped my eye. And yet we sister Muses do special honor to your city, your land we chiefly haunt; and those dark mysteries with their torch processions were revealed by Orpheus, cousin of this dead man [945] whom you have slain. Museus, too, your holy citizen, of all men most advanced in lore, was trained by Phoebus and us, the nine sisters. And here is your reward for this; in my arms I hold my child and mourn for him. I'll bring to you no other learned man. I // Ó Atena, és toda causa desta morte! Nem Odisseu nem o filho de Tideu não o fez. Não creias oculto teu ato! 940 Nós Musas irmãs, porém, veneramos tua urbe e somos assíduas na terra. Nos mistérios secretos mostrou tochas Orfeu, primo-irmão deste morto que tu mataste. Museu teu 945 venerável concidadao varão exímio instruímos nós, Febo e estas irmãs. Tendo em paga o filho nos braços, pranteio, não farei vir outro sofista. // E isso tu, Atena, culpada de toda esta morte, (nem Odisseu nem a cria de Tideu o fizeram) tu fizeste: não penss que estás encoberta. Ainda que tua cidade nós, irmãs, veneremos, Musas, acima de todas, e tenhamos relações com essa terra; nos mistérios inaféusis tendo desoberto</p>	Eurípides. The Plays of Eurípides, translated by E. P. Coleridge. Volume I. London. George Bell and Sons. 1891.//TORRANO, JAA. A Tragédia Reso de Eurípides. Fragmentum, N. 38, Vol. 1. Laboratório Corpus: UFSM, Jul./ Set. 2013./Lilian Amadei Sais. Reso, de Eurípides. São Paulo, 2010. (Dissertação de Mestrado em Letras)	TLG
Eurípides	Reso	350 a.C.	Tragédia	Line 945	<p>Μο. ολοίτο μὲν Οἰνειῶσας, ὄλοιτο δὲ Λαρτιάδας, ὅς μ' ἄπαιδα γέννας ἔθηκεν ἀριστοτόκοιο· ἃ θ' Ἑλλάνα λιποῦσα δόμον (910) Φρυγίον λεχέον ἐπλευσε πλαθεῖσ', ῥύπ' Ἴλιοι ὤλεσετ' ἔκαστι Τροίας, φύλατε, μυριάδας τε πόλεις ἀνδρῶν ἀγαθῶν ἐκένωσεν. ἦ πολλὰ μὲν ζῶν, πολλὰ δ' εἰς Ἄιδου μολῶν, (915) Φιλάμιμονος παῖ, τῆς ἐμῆς ἦψο φρενός· ὔβρις γάρ, ἦ σ' ἔσφηλε, καὶ Μουσαῶν ἔρις τεκεῖν μ' ἔθηκε τόνδε δύστηνον γόνον. περῶσα γάρ δὴ ποταμίους διὰ ροῆς λέκτροις ἐπλάθην Στρυμόνος φυλαμίους, (920) ὄτ' ἤλθομεν γῆς χρυσόβαλον ἐς λέπας Πάγγαιον ὀργάνοισιν ἐξησκημένα Μοῦσαι μεγίστην εἰς ἔριν μελωιδίας κλεινοῖ σοφιστῆι Ὀρηκί κἀτυφλώσαμεν Θάμυριν, ὅς ἡμῶν πόλλ' ἐδέκνασεν τέχνην. (925) κάπει σε τίκτω, συγγόνους αἰδομένην καὶ παρθεναίαν, ἦκ' ἐς εὐόδρου πατρὸς δῖνας· τρέφειν δέ σ' οὐ βρότειον ἐς χέρα Στρυμόν δίδωσιν ἀλλὰ πηγαίας κόραις, ἐνθ' ἔκτραφεῖς κάλλιστα παρθένων ὕπο, (930) Ὀρήκης ἀνάσσων πρώτος ἦσθ' ἀνδρῶν, τέκνον. καὶ σ' ἄμφι γῆν μὲν πατρίαν φιλαμάτους ἀλκάς κορύσσοντ' οὐκ ἐδειμναιον θανείν· Τροίας δ' ἀπύδων ἴσσω μὲν κέλευσά περ</p>	<p>Muse Curses on the son of Oeneus! Curses on Laertes' child! who has bereft me of my fair son and left me childless! and on that woman, too, [910] that left her home in Hellas, and sailed here with her Phrygian lover, bringing death to you, my dearest, for the sake of Troy, and emptying countless cities of their brave heroes. [915] Many indeed are the wounds, Thamyris, son of Philammon, that you have inflicted on my heart, in your life and in your death. Yes, for it was your pride, your own undoing, and your rivalry with the Muses that made me mother of this poor son of mine. For as I crossed the river's streams [920] I came too near to Strymon's fruitful couch, that day we Muses came to the brow of Mount Pangaueus with its soil of gold, furnished forth with all our music for one great trial of minstrel skill with that clever Thracian bard; and we blinded him, [925] Thamyris, the man who often reviled our craft. And then, when I gave birth to you, because I felt shame of my sisters and my virginity, I sent you to the swirling stream of your father, the river; and Strymon did not entrust your nurture to mortal hands, but to the fountain nymphs. [930] There you were reared most fairly by the maiden nymphs, and you ruled over Thrace, a leader among men, my child. So long as you ranged your native land in quest of bloody deeds of prowess I did not fear for your death; but I forbade you to set out for Troy, [935] in my knowledge of your doom; but Hector's sages and those countless embassies persuaded you to go and help your friends. This was your doing, Athena; you alone are to blame for his death —neither Odysseus nor the son of Tydeus [940] had anything to do with it—do not think it has escaped my eye. And yet we sister Muses do special honor to your city, your land we chiefly haunt; and those dark mysteries with their torch processions were revealed by Orpheus, cousin of this dead man [945] whom you have slain. Museaeus, too, your holy citizen, of all men most advanced in lore, was trained by Phoebus and us, the nine sisters. And here is your reward for this; in my arms I hold my child and mourn for him. I'll bring to you no other learned man.</p>	Eurípides. The Plays of Eurípides, translated by E. P. Coleridge. Volume I. London. George Bell and Sons. 1891.	TLG
Eurípides	Fragmenta {0006.020}	V b.C.	Tragédia	Fragment 88 line 2	<p>(88-104) ΑΛΚΜΗΝΗ (88) πολὺς δ' ἀνείριπε κισσὸς εὐφυῆς κλάδος, ἀηδότων μουσείων (89) οὐ γάρ ποτ' εἶον Σθένελον εἰς τὸν εὐτυχῆ χωροῦντα τοῖον τῆς δίκης ἀποστερεῖν. (90) πόθεν δὲ πεύκης πανὸν ἐξηῖρες λαβεῖν; (91) ἀτρέκεια δ' ἄριστον ἀνδρὸς ἐν πόλει δικαίου πέλει. (92) ἴστω τ' ἄφρων ὢν ὅστις ἀνθρωπος γεγῶς δήμον κολοῦει χρήμασιν γαυρούμενος. (93) αἰεὶ δ' ἀρέσκειν τοῖς κρατοῦσι· ταῦτα γάρ δούλοις ἄριστα· κάφ' ὄτω τεταγμένος εἶη τις, ἀνδάνοντα δεσπότης ποεῖν. (94) τῶν γάρ δυναστῶν πλείστος ἐν πόλει λόγος.</p>			TLG

Euripides	Fragmenta {0006.020}	V b.C.	Tragédia	Fragment 184 line 1	<p>(179-227) ΑΝΤΙΟΠΗ (179) Οινόη σύγχορτα ναίω πεδία ταῖς τ' Ἐλευθεραῖς (180) Ὑσιαί (181) τὸν μὲν κίκησθε Ζήθον· ἐζήτησε γάρ τόκοισιν εὐμάρειαν ἢ τεκοῦσά νιν. (183) λαμπρὸς θ' ἕκαστος κἀπὶ τοῦτ' ἐπείγεται νέμον τὸ πλεῖστον ἡμέρας τοῦτο μέρος, ἴν' αὐτὸς αὐτοῦ τυγχάνει κράτιστος ὢν. (184) μοῦσάν τιν' ἀτοπον εἰσάγεις, ἀσύμφορον, ἀργόν, φίλοισιν, χρημάτων ἀτημέλη. (185) ... ἀμελεῖς ὢν <σε φροντίζεις ἐχρήν> ψυχῆς φύσιν <γάρ> ὧδε γενναίαν <λαχόν> γυναυκομίῳ διαπρέπεις μορφώματι κοῦτ' ἂν ἀσπίδος κύτει <καλῶς> ὀμλήσειας οὔτ' ἄλλων ὕπερ (5) νεανικὸν βούλευμα βουλεύεσάιο <τι>. (186) πῶς γάρ σοφὸν τοῦτ' ἔστιν, ἦτις εὐφρα λαβοῦσα τέχνη φῶτ' ἔθηκε χεῖρονα; (187) ἀνὴρ γάρ ὅστις εὖ βίον κεκτημένος</p>			TLG
Euripides	Fragmenta {0006.020}	V a.C.		Fragment 588 line 3	<p>(581) στρατηλάται τῶν μυρῖοι γενοίμεθα, σοφὸς δ' ἂν εἰς τις ἢ δὴ ἐν μακρῷ χρόνῳ. (582) εἰ τῶν πολιτῶν οἷσι νῦν πιστεύομεν, (1446) τούτοις ἀπιστήσαμεν, οἷς δ' οὐ χροῦμεθα, τούτοισι γρησαίμεσθ', ἴσως σοθήμεν ἂν. (583) ὅστις λέγει μὲν εὖ, τὰ δ' ἐργ' ἐφ' οἷς λέγει αἰσχροῦ ἐστὶ, τοῦτου τὸ σοφὸν οὐκ αἰνῶ ποτέ. (584) εἰς τοὶ δίκαιος μυρῖον οὐκ ἐνδίκων κρατεῖ τὸ θεῖον τὴν δίκην τε συλλαβόν. κρατεῖ τὸ θεῖον τὴν δίκην τε συλλαβόν. (585) τοῦ γάρ δικαίου κἂν βροτοῖσι κἂν θεοῖς ἀθάνατος αἰεὶ δόξα διατελεῖ μόνου. (586) Θύσαν Διονύσου κόραν, ὅς ἂν ἴδαν τέρπεται σὺν μητρὶ φίλῃ τυμπάνων <ἐπ'> ἰαχαῖς (587) . . . κόπην χρυσόκολλον (588) ἐκάνειτ' ἐκάνετε τῶν πάνσοφον, ὦ Δαναοί, τῶν οὐδέν' ἀλγύνουσαν ἀηδόνα μοῦσῶν. (590) ἔμβολα (591-600) ΠΕΙΡΙΘΟΥΣ (591) ἐμοὶ πατρίς μὲν Ἄργος, ὄνομα δ' Ἡρακλῆς, θεῶν δὲ πάντων πατὴρ ἐξέφυον Διός· ἐμὴ γὰρ ἦλθε μητρὶ κεδνὸν εἰς λέχος Ζεὺς, ὡς λέλεκται τῆς ἀληθείας ὕπο. ἦκω δὲ δεῦρο πρὸς βίαν Εὐρυσθέως. (5)</p>			TLG
Euripides	Fragmenta {0006.020}	V a.C.		Fragment 1028 line 1	<p>(1024) φθεῖρουσιν ἦθη χρῆσθ' ὀμλίαι κακαί. (1025) θεοῦ γὰρ οὐδεὶς χωρὶς εὐτυχεῖ βροτῶν οὐδ' εἰς τὸ μείζον ἦλθε· τὰς θνητῶν δ' ἐγὼ χαίρειν κελεύω θεῶν ἄτερ προθυμίας. (1026) τὰ πλεῖστα θνητοῖς τῶν κακῶν αὐθαίρετα. (1027) παῖς ὢν φυλάσσοι πραγμάτων αἰσχροῦν ἄπο· ὡς ἦν τραφῆ τις μὴ κακῶς, αἰσχύνεται ἀνὴρ γενόμενος αἰσχροῦ δρᾶν· νέος δ' ὅταν πόλλ' ἐξαμάρτη, τὴν ἁμαρτίαν ἔχει εἰς γῆρας αὐτοῦ τοῖς τρόποισιν ἐμφυτον. (5) (1028) ὅστις νέος ὢν μοῦσῶν ἀμελεῖ, τόν τε παρελθόντ' ἀπόλωλε χρόνον καὶ τὸν μέλλοντα τέθνηκεν. (1029) οὐκ ἔστιν ἀρετῆς κτῆμα τιμιώτερον· οὐ γὰρ πέφυκε δούλον οὔτε χρημάτων οὔτ' εὐγενείας οὔτε θωπειᾶς ὄχλου. ἀρετὴ δ' ὅσο περ μάλλον ἂν χρῆσθαι θέλης, τοσῶδε μείζον αὐξεται τελουμένη. (5) (1030) ἀρετὴ μέγιστον τῶν ἐν ἀνθρώποις καλόν. (1031) τὸ μὴ εἶδέναι σε μηδὲν ὢν ἁμαρτάνεις, ἔκκαυμα τόλμης ἱκανόν ἐστὶ καὶ θράσους.</p>			TLG

Eurípides	Fragmenta Antioipes {0006.024}	V a.C.		<p>εὐ μοι διδοίης δεσπότηι θ' ὄς Οἰνόης σὺ γχορτα ναίει πεδία ταῖσδ' Ἐλευθεραῖς (2) τὸν μὲν κικλήσκω Ζῆθον· ἐζήτησε γάρ τόκοισιν εὐμάρειαν ἢ τεκοῦσά νιν (3) Ἀμφίονα (4) (ΑΜΦΙΩΝ) λύρα βοῶν ... ρύσι' ἐξεργρύσατο (1) (5) χρόνος θεῶν τε πνεῦμ' ἔρωσ θ' ὕμνωϊδίας (6) Αἰθέρα καὶ Γαῖαν πάντων γενέτειραν αἰεῖδω (7) (ΖΗΘΟΣ) κακῶν κατάρχεις τήνδε μοῦσαν εἰσάγων (1) ἀργόν, φίλοισιν, χρημάτων ἀτημελῆ (8) ἀνήρ γάρ ὅστις εὐ βιον κεκτημένος τὰ μὲν κατ' οἴκου ἀμελίας παρῆς ἔαι, μολπαῖσι δ' ἡσθεῖς τοῦτ' αἰεθρεύεται, ἀργὸς μὲν οἴκοις καὶ πόλει γενήσεται, φίλοισι δ' οὐδέεις· ἢ φύσις γάρ οἴχεται, (5) ὅταν γλυκείας ἡδονῆς ἦσσαν τις ἦι. (9) ἀμελεῖς ὦν <σε φροντίζειν ἐχρήν> ψυχῆς φύσιν <γάρ> ὄδε γενναίαν <λαχόν> γυναυκομίμωι διαπρέπει μορφώματι</p>			TLG
Eurípides	Fragmenta Hypsipyles {0006.026}	V a.C.	Fragment I,ii line 11	<p>[.....]ος ιδέσθαι <-> [.....]...χον ὡς ἐνόπτρου [.....]οφαῖ τιν' αὐγάν [.....] αὐξήμα τὸ σὸν (5) [.] μνήσωμαι, τέκνον, εὐ- ωποῖς ἢ θεραπεύεις, ἰδοῦ κτύπος ὄδε κορτάλων. < > οὐ τάδε πῆνας, οὐ τάδε κερκίδος (9) ἴστοτόνου παραμύθια Λήμνια (10) Μοῦσα θέλει με κρέκειν, ὅ τι δ' εἰς ὕπνον ἢ γάρην ἢ θεραπεύματα πρόσφορα [π]αῖδι πρέπει νεαρῶ τάδε μελωδὸς αἰδῶ. (15) τί σὺ παρὰ προθύροις, φίλα; (15) πότερα δάματος εἰσόδους σαῖρες, ἢ δρόσον ἐπὶ πῆδω βάλλεις οἶά τε δούλα; ἢ τὰν Ἀργῶ τὰν διὰ σοῦ στόματος αἰε κληζομένα (20)</p>			TLG
Eurípides	Fragmenta Hypsipyles {0006.026}	V a.C.	Fragment I,iv line 7	<p>[.....]σφιλ[[.....]...[[.....]...φ.[... (I,iv) ... (1) (Υψ.)νεμον ἀγαγε ποτε .[(1) κυναγόν τε Πρόκριν τὰν πόσις ἔκτα @1 (2,3) κατεθρήνησεν αἰοδαῖς [<□□—> (4) θάνατος ἔλαχε· τὰ δ' ἔμα πάθῃ[α (5) τίς ἂν ἢ γῶς ἢ μέλος ἢ κινῆρας ἐπὶ δάκρυσι μοῦσ' ἀνοδυρομένα μετὰ Καλλιόπας ἐπὶ πόνους ἂν ἔλθοι; (Χο.)ὄ Ζεῦ Νεμέας τῆσδ' ἄλλος ἔχων, (10) τίνος ἐμπορία τοῦσδ' ἐγγὺς ὄρῳ πελάτας ζείνους Διορίδι πέπλων ἐσθῆτι σαφεῖς πρὸς τοῦσδε δόμους στείγοντας ἐρημον ἂν' ἄλλος; ΑΜΦΙΑΡ(ΑΟΣ) (15) ὡς ἐχθρὸν ἀνθρώποισιν αἶ τ' ἐκδημία (15) ὅταν τε χρεῖαν εἰσπεσὼν ὀδοιπόρος</p>			TLG

Eurípides	Fragmenta Hypsipyles {0006.026}	V a.C.		Fragment I,iv line 8	(Lív) . . . (1) (Υψ.)νεμον ἄγαγε ποτε .[(1) κυναγόν τε Πρόκριν τὰν πόσις ἔκτα (2,3) κατεθρήνησεν ἀοιδᾶς [<□□—> (4) θάνατος ἔλαχε· τὰ δ' ἐμὰ πάθει[α (5) τίς ἂν ἡ γῶος ἢ μέλος ἢ κithάρας ἐπὶ δάκρυσι μοῦσ' ἀνοδυρομένα μετὰ Καλλιόπας ἐπὶ πόνους ἂν ἔλθοι; (Χο.)ὦ Ζεῦ Νεμέας τῆσδ' ἄλσος ἔχων, (10) τίνος ἐμπορία τοῦσδ' ἐγγύς ὄρω πελάτας ξείνους Δωριδι πέπλων ἐσθήτη σαφεῖς πρὸς τοῦσδε δόμους στείχοντας ἔρημον ἂν' ἄλσος;			TLG
Eurípides	Fragmenta Hypsipyles {0006.026}	V a.C.		Fragment 64 line 101	χειρὶ, τέκνον, ὃ τέκνον; ἔνεπ' ἔνεπε ματρί σῃ. Ἀργῷ με καὶ τόνδ' ἤγαγ' εἰς Κόλχων πόλιν. ἀπομαστιδίων γ' ἐμὸν στέρνον. ἐπεὶ δ' Ἰάσων ἔθαν' ἐμός, μήτερ, πατήρ— (95) οἴμοι κακὰ λέγεις, δάκρυά τ' ὄμμασιν, τέκνον, ἐμοῖς δίδοσ. Ὀρφεύς με καὶ τόνδ' ἤγαγ' εἰς Θράκης τόπον. τίνα πατέρι ποτὲ χάριν ἀθλίω τιθέμενος; ἔνεπέ μοι, τέκνον. (100) μοῦσάν με κithάρας Ἀσιάδος διδάσκειται, τοῦτ[ο]ν δ' ἐς Ἄρεως ὄπλ' ἐκόσμησεν μάχης. δι' Αἰγαίου δὲ τίνα πόρον ἐμ[ό]λ[ε]τ' ἀκτᾶν Λημνίαν; Θόας [κ]ομίζει σὸς πατήρ ῥῶσιν τέκνω. (105) ἦ γὰρ[] σέσ[ω]στ[ι]α[ι]; Βα[κ]χ[ί]ου[] γε μηχαναῖς. (106) [.....]βό[.....]όνων [.....] πρ]οσοκία βιοτᾶς [.....]ε ματρί παιδᾶς ἢ [.....]μοι. (110)			TLG
Eurípides	Fragmenta {0006.029}	V a.C.		Fragment 12 line 26	αἰεὶ δὲ [φιλίαι τὸν μολόντ' ἐδέξατο. @1 [ΥΨ.] ὡς ἐνόπτρου [κελαν]σοφαῖ τιν' αὐγάν· [ἀοιδῆ] δ' ἰ] αὐξήμα τὸ σὸν (20) [προ]μνήσωμαι, τέκνον, εὐ- ωποῖς ἢ θεραπεύεις. ἰδοῦ κρότος ὄδε κροτάλων· < > (23) οὐ τάδε πῆνας, οὐ τάδε κερκίδος ἴστοτόνου παραμύθια Λήμνια, (25) Μοῦσα , μέλει με κρέκειν, ὃ τί δ' εἰς ὕπνον ἢ χάριν ἢ θεραπεύματα πρόσφορα παιδὶ πρέπει νεαρῶι, τάδε μελωιδὸς αὐδῶ. [ΧΟΡΟΣ] τί σὺ παρὰ προθύροις, φίλα; (30) πότερα δόματος εἰσόδους σαῖρες, ἢ δρόσον ἐπὶ πέδοι βᾶλλεις οἶά τε δοῦλα; ἦ τὰν Ἀργῶ τὰν διὰ σοῦ στόματος αἰεὶ κληζόμεναν (35) πεντηκόντερον αἰδεῖς,			TLG

Eurípides	Fragmenta {0006.029}	V a.C.		Fragment 12 line 96	<p>[ΥΨ.] –νεμον ἀγαγε ποτε (90) κυναγόν τε Πρόκριν, τὰν πόσις ἔκτα, κατεθρήνησεν ἀοιδαῖς. θάνατον ἔλαχε· τὰ δ' ἐμὰ πάθεα τίς ἂν ἢ γόος ἢ μέλος ἢ κιθάρας (95) ἐπὶ δάκρυσι μοῦσ' ἀνοδυρομένα μετὰ Καλλιόπας ἐπὶ πόνους ἂν ἔλθοι; [XO.] ὦ Ζεῦ Νεμέας τῆσδ' ἄλσος ἔχων, τίνος ἐμπορία τούσδ' ἐγγύς ὄρω (100) πελάτας ξείνους Δωριδι πέπλων ἔσθητι σαφεῖς πρὸς τοῦσδε δόμους στείχοντας ἐρήμον ἂν' ἄλσος; ΑΜΦΙΑΡ[ΑΟΣ] ὡς ἔχθρὸν ἀνθρώποισιν αἴ τ' ἐκόημία ὅταν τε χρεῖαν εἰσπεσὼν ὀδοιπόρος (105) ἀγρούς ἐρήμους καὶ μονοικίτους ἴδη ἀγρούς ἐρήμους καὶ μονοικίτους ἴδη ἄπολις ἀνεμνήνευτος ἀπορίαν ἔχων ὅπῃ τράπηται· κάμῃ γάρ τὸ δυσχερὲς τοῦτ' εἰσβέβηκεν ἄσμενος δ' εἶδον δόμους τούσδ' ἐν Διὸς λειμῶνι Νεμεάδος χθονός. (110) καί σ', εἴτε δούλη τοῖσδ' ἐφέστηκας δόμοις εἴτ' οὐχὶ δοῦλον σῶμ' ἔχουσ', ἐρήσομαι, τίνος τὰδ' ἀνδρῶν μηλοβοσκὰ δόματα Φλειοντίας γῆς, ὃ ξένη, νομίζεται; (115) ΥΨΙΠΥΛ[Η] ὄλβια Λυκούργου μέλαθρα κλήζεται εἰδὲ (115)</p>			TLG
Eurípides	Fragmenta {0006.029}	V a.C.	Trag.	Fragment 12 line 97	<p>[ΥΨ.] –νεμον ἀγαγέ ποτε (90) κυναγόν τε Πρόκριν, τὰν πόσις ἔκτα, κατεθρήνησεν ἀοιδαῖς. θάνατον ἔλαχε· τὰ δ' ἐμὰ πάθεα τίς ἂν ἢ γόος ἢ μέλος ἢ κιθάρας (95) ἐπὶ δάκρυσι μοῦσ' ἀνοδυρομένα μετὰ Καλλιόπας ἐπὶ πόνους ἂν ἔλθοι; [XO.] ὦ Ζεῦ Νεμέας τῆσδ' ἄλσος ἔχων, τίνος ἐμπορία τούσδ' ἐγγύς ὄρω (100) πελάτας ξείνους Δωριδι πέπλων ἔσθητι σαφεῖς πρὸς τοῦσδε δόμους στείχοντας ἐρήμον ἂν' ἄλσος;</p>			TLG
Eurípides	Fragmenta {0006.029}	V a.C.		Fragment 12 line 336	<p>ἔνεπ' ἔνεπε ματρί σᾶι. [EY.] Ἀργὸ με καὶ τόνδ' ἤγαγ' εἰς Κόλχων πόλιν. [ΥΨ.] ἀπομαστιδίων γ' ἐμὸν στέρνων. [EY.] ἐπεὶ δ' Ἰάσων ἔθαν' ἐμός, μητερ, πατήρ (330) [ΥΨ.] οἴμοι, κακὰ λέγεις, δάκρυά τ' ὀμμασιν, τέκνον, ἐμοῖς δίδως. [EY.] Ὀρφεὺς με καὶ τόνδ' ἤγαγ' εἰς Θράκης τόπον. (333) [ΥΨ.] τίνα πατέρι ποτὲ γάρην ἀθλίωι τιθέμενος; ἔνεπέ μοι τέκνον. (335) [EY.] μοῦσᾶν με κιθάρας Ἀσιάδος διδάσκειται, τοῦτον δ' ἐς Ἄρεως ὄπλ' ἐκόσμησεν μάχης. [ΥΨ.] δι' Αἰγαίου δὲ τίνα πόρον ἐμόλετ' ἄκταν Λημνίαν; [EY.] Θόας κομίζει σὸς πατήρ τέκνω δύο. (340) [ΥΨ.] ἢ γὰρ σέσωσται; [EY.] Βα[κ]χ[ίου] γε μη- χαναῖς. (341) (13) ΜΕΛΑΝΙΠΠΗ ΔΕΣΜΩΤΙΣ μάτην ἄρ' εἰς γυναῖκας ἐξ ἀνδρῶν ψόγος () ψάλλει κενὸν τόξευμα καὶ λέγει κακῶς:</p>			TLG

Euripides	Fragmenta {0006.029}	V a.C.		<p>(14) ΜΕΛΑΝΙΠΠΗ Η ΣΟΦΗ [ΜΕΛΑΝΙΠΠΗ] Ζεύς, ὡς λέλεκται τῆς ἀληθείας ὕπο, (1) Ἴλλην' ἔτιχθ', ὃς ἐξέφυσεν Αἰόλον· οὐ χθών, ὅσον Πηνειὸς Ἀσωποῦ θ' ὕδωρ ὑγροῖς ὀρίζον ἐντὸς ἀγκῶσι στέγει, σκήπτρον ἀκούει πᾶσα καὶ κυκλήσκειται (5) ἐπόνυμος χθών Αἰόλις τοῖμοῦ πατρός. ἔν μὲν τόδ' ἐξέβλασταν Ἴλληνος γένος. πτόρθον δ' ἀφήκεν ἄλλον εἰς ἄλλην πόλιν (Lacuna of at least one line, referring to the (8) adventures of Δῶρος) (8) κλεινάς Ἀθίνας Ξοῦθον, ὡι νόμφη ποτὲ θυγάτηρ Ἐρεχθέως Κεκροπίας ἐπ' ἀνζένη (10) Ἴων' ἔτικταν. ἀλλ' ἀνοιστέος λόγος ἐπ' ὄνομα τοῖμόν κεισ' ὄθενπερ ἠρζάμην. καλοῦσι Μελανίππην (με), Χίρωνος δὲ με ἔτικτε θυγάτηρ Αἰόλοι· κείνην μὲν οὖν ξανθῆι κατεπτέρωσαν ἰπεία τριχί (15) Ζεύς, σὺνεχ' ὕμνους ἦιδε χρησμοῖδός βροτοῖς ἄκη πόνων φράζουσα καὶ λυτήρια. ποκνήι θυέλληι δ' αἰθέρος διώκεται μουσεῖον ἐκλιποῦσα Κωρύκιον ὄρος. νόμφη δὲ θεσπιοῖδός ἀνθρώπων ὕπο (20) Ἴππῶ κέκληται σώματος δι' ἀλλαγάς. μητρὸς μὲν ὧδε τῆς ἐμήης ἔχει πέρι.</p>		TLG
Euripides	Fragmenta {0006.033}	V a.C.	Fragment 184.1 line 1	<p>(164a**) ΑΝΤΙΟΝΗ λόγγην ἦν φέρουσι γηγενεῖς (1) (179-185,4-5) ΑΝΤΙΟΠΗ (179) <ΠΟΙΜΗΝ> ἔχειν σύ μοι διδοίης δεσπότη θ' ὃς Οἰνόης σύνγχορτα ναίει πεδία ταῖσδ' Ἐλευθεραῖς (182a) ΑΜΦ. Αἰθέρα καὶ Γαῖαν πάντων γενέτειραν ἀεῖδω (184,1) κακὸν κατάρχεις τήνδε μουσαν εἰσάγων (185,4-5) κοῦτ' ἂν δίκης βουλαῖσι προσθεῖ' ἂν λόγον οὔτ' εἰκὸς ἂν καὶ πιθανὸν <οὐδὲν> ἂν λάκοις (264a*-265a) ΑΥΓΗ (264a*) ×-□ Ἀλέου τοῦ πολυχρύσου δόμοι (265a) ἢ φύσις ἐβούλεθ', ἢ νόμων οὐδὲν μέλει· γυνή δ' ἐπ' αὐτῷ τῷδ' ἔφω. (282a-292,2) ΑΥΤΟΛΥΚΟΣ ΣΑΤΥΡΟΙ (282a) μηδὲν τῷ πατρί μέμφεσθ' ἄωρον ἀποκαλοῦντες ἀνδρίον (308,1) ΒΕΛΛΕΡΟΦΟΝΤΗΣ (124**,4) ὕπερ τε πόντου χεῦμ' ὕπερ τε Πλειάδα (125a**) ναῦν ὅπως ὀρισμένην (155a) ἀμβλωπὸς ὄψις</p>		TLG

Sófocles	Antígona	Aprox. 422 a.C	Tragédia	card 955 Linha 965	<p>ζεύχθη δ' ὀξύχολος παῖς ὁ Δρύαντος, ἀντ. α' (955) Ἥδωνόν βασιλεύς, κερτομίους ὄργαις ἐκ Διονύσου πετρά- δει κατάφαρκτος ἐν δεσμῶ. οὔτω τᾶς μανίας δεινὸν ἀποστάζει ἀνθρῶν τε μένος. κείνος ἐπέγνω μανίας. (960) ψαύων τὸν θεὸν ἐν κερτομίους γλώσσαις. (962) παύεσκε μὲν γὰρ ἐνθέους γυναῖκας εὐδὸν τε πῦρ, φιλᾶίλους τ' ἠρέθιζε μοῦσας. (965)</p> <p>παρὰ δὲ κνανέων ἴπελαγέων πετρῶν ἴ διδύμας ἄλωςστρ. β' ἀκταὶ Βοσπόρια <□□-> ὁ Θρηκίων (969) Σαλμυδησσός, ἴν' ἀρχιπτολις Ἄ- (970) ρης δισσοῖσι Φινειδαῖς εἶδεν ἀρατὸν ἔλκος τυφλωθὲν ἐξ ἀγρίας δάμαρτος ἀλαὸν ἀλαστόροισιν ὀμμάτων κύκλοις ἀραχθέντων ὑφ' αἵματηραῖς (975) χεῖρεςσι καὶ κερκίδων ἀκαμαῖσιν.</p>	<p>Chorus [955] And Dryas's son, the Edonian king swift to rage, was tamed in recompense for his frenzied insults, when, by the will of Dionysus, he was shut in a rocky prison. There the fierce and swelling force of his madness trickled away. [960] That man came to know the god whom in his frenzy he had provoked with mockeries. For he had sought to quell the god-inspired women and the Bacchanalian fire, [965] and he angered the Muses who love the flute. [966] And by the waters of the Dark Rocks, the waters of the twofold sea, are the shores of Bosphorus and the Thracian city Salmydessus, [970] where Ares, neighbor of that city, saw the accursed, blinding wound inflicted on the two sons of Phineus by his savage wife. It was a wound that brought darkness to the hollows, making them crave vengeance [975] for the eyes she crushed with her bloody hands and with her shuttle for a dagger.</p>	<p>Sophocles. The Antigone of Sophocles. Edited with introduction and notes by Sir Richard Jebb. Sir Richard Jebb. Cambridge. Cambridge University Press. 1891.</p>	Perseus/TLG
Sófocles	Ἔδιπο em Colono	Aprox. 405 a.C.	Tragédia	card 681 Linha 691	<p>Χο. εὐπειπού, ζενε, τῶσε χο-στρ. α ρας ἴκου τὰ κράτιστα γὰρ ἑπανυλα, τὸν ἀργῆτα Κολωνόν, ἐνθ' (670) ἀ λίγεια μινύρεται θαμίζουσα μάλιστ' ἀη- δὸν χλωραῖς ὑπὸ βάσαις, τὸν οἰνωπὸν ἔχουσα κισ- σὸν καὶ τὰν ἄβατον θεοῦ (675) φυλλάδα μυριάκαρπον ἀνήλιον ἀνήγεμόν τε πάντων χεμιώνων· ἴν' ὁ βακχλώ- τας ἀεὶ Διόνυσος ἐμβατεῦει θεῖαις ἀμφιπολῶν τήθηνας. (680) θάλλει δ' οὐρανίας ὑπ' ἅ- ἀντ. α' γνας ὁ καλλίβοτρυς κατ' ἡμᾶρ αἰεὶ νάρκισσος, μεγάλαν θαῖν ἀρχαῖον στεράνομ', ὅ τε χρυσαιγῆς κρόκος· οὐδ' ἄν- (685) πνοι κρήνη μινύθουσιν Κηφισοῦ νομάδες βρέ- θρον, ἀλλ' αἰὲν ἐπ' ἡμᾶτι ὠκυτόκος πεδίων ἐπινίσσεται ἀκηράτω ζῶν ὄμβρω (690) στερνοῦχοι χθονός· οὐδὲ Μου- σαῖν χοροὶ νιν ἀπεστύγησαν, οὐδ' αὐθ' ἀ χρυσάνιος Ἀφροδίτα. ἔστιν δ' οἷον ἐγὼ γὰς Ἀσίας οὐκ ἑπακούω, στρ. β' οὐδ' ἐν τᾷ μεγάλῃ Δωριδί νάσω Πέλοπος πόποτε βλαστὸν (696) φύτεται ἀγρίωντων αὐτοποιόν, (698) ἐπακούω ἐπίβουρα Σάβου.</p>	<p>Chorus Stranger, in this land of fine horses you have come to earth's fairest home, the shining Colonus. [670] Here the nightingale, a constant guest, trills her clear note under the trees of green glades, dwelling amid the wine-dark ivy [675] and the god's inviolate foliage, rich in berries and fruit, unvisited by sun, unexed by the wind of any storm. Here the reveller Dionysus ever walks the ground, [680] companion of the nymphs that nursed him. And, fed on heavenly dew, the narcissus blooms day by day with its fair clusters; it is the ancient crown of the Great Goddesses. [685] And the crocus blooms with a golden gleam. Nor do the ever-flowing springs diminish, from which the waters of Cephisus wander, and each day with pure [690] current it moves over the plains of the land's swelling bosom, bringing fertility. Nor have the dancing Muses shunned this place, nor Aphrodite of the golden rein. And there is a thing such as I have not heard of on Asian ground, [695] nor as ever yet born in the great Dorian isle of Pelops: a plant unconquered, self-renewing, causing terror to destroying enemies. [700] It greatly flourishes in this land—the gray-leaved olive, nurturer of children. Youth cannot harm it by the ravages of his hand, nor can any who lives with old age. For the sleepless eye [705] of Zeus Morios watches over it, and gray-eyed Athena. And I have more praise for this city our mother, [710] the gift of a great divinity, a glory most great: the might of horses, the might of colts, and the might of the sea. For you, son of Cronus, lord Poseidon, have set her on the throne of this pride. [715] by establishing first in our roads the bit that cures the rage of horses. And the shapely oar, well-fitted for the sea, in flying past the land leaps to follow the hundred-footed Nereids.</p>	<p>Sophocles. The Oedipus at Colonus of Sophocles. Edited with introduction and notes by Sir Richard Jebb. Sir Richard Jebb. Cambridge. Cambridge University Press. 1889.</p>	Perseus/TLG

Sófocles	As Traquíñas	V a.C.	Line 643	<p>Δη. τι σήη· αν αλλω γ' ευνεκαίς; θεοδικα γαρ (630) μη πρό λέγεις αν τον πόθον τον εξ έμου, πριν ειδέναι τάκεϊθεν ει ποθούμεθα. Χο. ω ναύλοχα και πετραία θερμά λουτρά και πάγουστρ. α' Οϊτας παραναειάτοντες, οι τε μέσαν (635) Μηλίοδα πάρ λιμναν χρυσολακάτου τ' άκταν κόρας, ένθ' Έλλάνιον άγοραι Πολάτιδες κλέονται, (639) ό καλλιβάς τάς' ύμιν αυλός ουκ άναρσιαν άντ. α' (640) άχθον καναχάν επάνεισιν, αλλά θείας άντιλυρον μουσας. ό γάρ Διός Άλκμήνας κόρος (644) σοῦται πάσας άρετάς λάφυρ' έχων επ' οίκους· (645) όν απότολιν ειχόμεν πάντα στρ. β' (647) δυοκαιδεκαμήνον άμμένουσαι χρόνον, πελάγιον, ιδριες ου- δέν· ά δέ οι φίλα δάμαρ τάλαιναν (650) δυοτάλαινα καρδιαν πάγκλαυτος αιέν άλλυτο· νύν δ' Άρης οιστηθεις εξέλυο' επιπόνων άμεράν. άφικοιτ' άφικοιτο· μη σταίη άντ. β' (655) πολύκοπον όχημα ναός αυτώ, πριν τάνδε προς πόλιν άνύσει- ε, νασιώντες εστίαν άμειψας, ένθα κήζεται θυτήρ· όθεν μύλοι ήπανάμερος, (660) τάς Πειθοῦς παγγρίστο επιπροσέειπε·</p>	<p>Deianeira [630] What more, then, is there for you to tell him? I am afraid that it would be too soon to speak of the longing on my part, before I know if I am longed for there.Exit Lichas on one side and Deianeira into the house. Chorus O you who dwell by the warm springs near ships' haven and rocky cliff, and you who live by [635] the crags of Oeta! And you dwellers by the land-locked waters of the Malian gulf, and the headland sacred to the virgin-goddess of the golden shuttle, where are the famed councils of the Greeks at the gates! [640] Soon the glorious voice of the flute will go up for you again, sounding no bothersome, strident notes, but divine music worthy of the lyre! For the son whom Alcmena bore to Zeus [645] is hurrying homeward, with spoils won by supreme valor. We thought him lost utterly to our land, a wanderer over sea, while we waited through twelve long months and knew nothing. [650] She, his loving wife, miserable, was ever pining in her miserable heart, always weeping. But now Ares, stung to rage, has freed her days from their toil. [655] May he come, may he come! Let him not halt the many-oared ship that carries him before he has reached this town, leaving the island altar where he is reported to be sacrificing! [660] May he come from there full of desire, steeped in love on the pretext of the robe by Persuasion's all-powerful ointment!</p>	TLG
Sófocles	Fragmento	V a.C.	Fragment 159 line 1	<p>(153) ΦΟΙΝΙΞ (ad Satyros)· παπαί, τά παιδιχ', ως όρής, άπόλεσας (154) σύ δ', ό Σύαγρε, Πηλιωτικόν τρέφος (155) γλώσσης μελίση τῷ κατερρηκότη (156) ό δ' ένθ' όπλοισ άρρώξιν Ηφαίστου τέχνη (157) όμμάτων άπο λόγχας ήσιν (157a) εξανάξει (post 157a) ΒΑΚΧΑΙ? (158-164a) ΔΑΙΔΑΛΟΣ (158) ειλλει μεν εισω τόνδ' άχαλκευτῷ πέδη (159) τεκτόναρχος μουσα (162) άλλ' ουδέ μεν δη κάθηραος των Αιτναιών πάντων (163) Γοργάδων (164*) εσερθην (164a) χειροβοσκόν (165-170) ΔΑΝΑΗ (165) ουκ οίδα την σην πειραν· εν δ' επίσταμαι· τοῦ παιδός όντος τοῦδ'· εγώ διόλλυμαι (166) ήγόνοιονή μήλων κάφροδισίαν άγραν (167) ζή, πίνε, φέρβου</p>		TLG

Sófocles	Fragmento	V a.C.	Fragment 407a-408 line t	<p>ἀνήκε Λητοῦς παῖς ἐκηβόλος θεά (402) στεφάνοισι κρᾶτα καταμυκτοῖς (403) ἰξοφόρου δρύαας (404) κυάμῳ πατρίῳ (405) ἀντίβοιον (406) ὀπισαμβό (post 406) MEMNΩN (t1) [ΜΗΔΕΙΑ] (407) ΜΙΝΩΣ</p> <p>οὐκ ἔστι τοῖς μὴ δρῶσι σύμμαχος τύχη (1) (407a-408) ΜΟΥΣΑΙ</p> <p>(407a) ψαλίδας, τᾶρας καὶ σισυρνῶδη στολὴν (408) ἄβολον ἵππον (post 408) ΜΥΚΗΝΑΙΑΙ vide ΑΤΡΕΥΣ (409-418) ΜΥΣΟΙ</p> <p>(409) ὡς τοῖς κακῶς πράσσουσιν ἡδὺ καὶ βραχὺν χρόνον λαθέσθαι τῶν παρεστῶτων κακῶν (410) ἄμοχθος γὰρ οὐδεὶς· ὁ δ' ἤκιστ' ἔχων μακάρτατος (411) Ἀσία μὲν ἢ σύμπασα κλῆζεται, ξένη, πόλις δὲ Μουσῶν Μυσία προσήγορος</p>			TLG
Sófocles	Fragmento	V a.C.	Fragment 852** line 3	<p>(846) οὐ κόσμος, οὐκ, ὃ τλήμων, ἀλλ' ἀκοσμία φαίνοιτ' ἂν εἶναι σὼν τε μαργότης φρενῶν (847) εὐκαρπον Κυθήρειαν (848) σὺ δὲ σφαδάζεις πόλιος ὡς εὐφορβία· γαστήρ τε γὰρ σου καὶ γνάθος πλήρης □– (849) ἔναυλα κοκκυτοῖσιν, οὐ λύρα, φίλα (851) ΑΔΜΗΤΟΣ· οὐμὸς δ' ἀλέκτωρ αὐτὸν (sc. Arollinem) ἤγε πρὸς μύλην (852**) αἶε δ' αἰοῖδων μόνος ἐν στέγαις ἑμαῖς κοκκυτὸς ἐμπέπτωκεν *** (2) ×–□–× μοῦσα καὶ σειρὴν μία (853) τὰ πλεῖστα φορῶν αἴσχυρ' ἐρευρήσεις βροτῶν (854) πικρὰν πικρῶ κλύζουσι (sc. ἰατροί) φαρμάκῳ χολῆν (855) ΝΕΣΤΩΡ (Aiaci)</p> <p>οὐ μέφομαί σε· δρῶν γὰρ εὐ κακῶς λέγεις (1) (856) οὐ γὰρ τι βουλῆς ταῦτό καὶ δρόμου τέλος (857) ἡ μετανοοῦσα πρὸς τὸν μοιχόν· ἔπεισας, ἐξέθωπας (1) (858) βραδεῖα μὲν γὰρ ἐν λόγοισι προσβολὴ μόλις δ' αὐτὸς ἔρχεται ῥυπωμένου· πρόσω δὲ λεύσσω, ἐγγύθεν δὲ πᾶς τυφλός</p>			TLG

Dionisio de Calcus	Fragmenta {0246.001}	V a.C.	Eleg.	Fragment 4 line 5	<p>(3) κότταβον ἐνθάδε σοι τρίτον ἐσάναι οἱ δυσέρωτες ἡμεῖς προστίθεμεν γυμνασίοι Βρομίου κώρυκον. οἱ δὲ παρόντες ἐνείρετε χεῖρας ἅπαντες ἐς σφαίρας κυλίκων· καὶ πρὶν ἐκεῖνον ἰδεῖν, ὄμματι βηματίσασθε τὸν αἰθέρα τὸν κατὰ κλίνην, (5) εἰς ὅσον αἱ λάταγες χωρίον ἐκτατέα. (4) ὕμνους οἰνοχοεῖν ἐπιδέξια σοὶ τε καὶ ἡμῖν· τὸν τε σὸν ἀρχαῖον τηλεδαπὸν τε φίλον @1 εἰρεσσίῃ γλώσσης ἀποπέμνομεν εἰς μέγαν αἶνον τοῦδ' ἐπὶ συμποσίου· δεξιότης τε λόγου Φαίακος Μουσῶν ἐρέτας ἐπὶ σέλματα πέμπει. (5) (2) ἀγγελίας ἀγαθῆς δεῦρ' ἴτε πεισομένοι, καὶ κυλίκων ἐριδας διαλύσατε, καὶ κατὰθεσθε τὴν ζώνεσιν παρ' ἐμοί, καὶ τάδε μανθάνετε (1) δέχου τήνδε προπινομένην τὴν ἅπ' ἐμοῦ ποιήσιν· ἐγὼ δ' ἐπιδέξια πέμπω σοὶ πρότωι, Χαρίτων ἐγκεράσας χάριτας, καὶ σὺ λαβὼν τόδε δῶρον αἰοῖδας ἀντιπρόπιθι, συμπόσιον κοσμῶν καὶ τὸ σὸν εὖ θέμενος. (5)</p>			TLG
Hermipo	Fragmenta {0252.001}	V a.C.	Comédia	Fragment 63 line 1	<p>(ἡ (σι-στ) ΦΟΡΜΟΦΟΡΟΙ (61) παρὰ τῶν καπῆλων λήψομαι τὸ σύμβολον. (62) τῆδ' ἐξιώντι δεξιᾷ, ὃ λυχνίδιον. (63) ἔσπετε νῦν μοι Μούσαι Ὀλύμπια δόματα ἔχουσαι, ἐξ οὗ ναυκληρεῖ Διόνυσος ἐπ' οἶνοπα πόντον, ὅσσ' ἀγάθ' ἀνθρώποις δεῦρ' ἤγαγε νῆι μελαίνῃ· ἐκ μὲν Κυρήνης καυλὸν καὶ δέρμα βόειον· ἐκ δ' Ἑλλησπόντου σκόμβρους καὶ πάντα ταρίχη· (5) ἐκ δ' αὖ Ἰταλίας χόνδρον καὶ πλευρὰ βόεια· καὶ παρὰ Σιτάλκου ψώραν Λακεδαιμονίῳσι καὶ παρὰ Περδίκκου ψεύδη ναυσὶν πάνυ πολλαῖς, αἱ δὲ Συράκουσαι σὺς καὶ τυρὸν παρέχουσι. καὶ Κερκυραῖους ὁ Ποσειδὼν ἐξολέσειεν (10) ναυσὶν ἐπὶ γλαφυραῖς, ὅτι δῖγα θυμὸν ἔχουσιν. ταῦτα μὲν ἐντεῦθεν· ἐκ δ' Αἰγύπτου τὰ κρεμαστὰ ἰστία καὶ βόβλους, ἀπὸ δ' αὖ Συρίας λιβανωτόν. ἡ δὲ καλὴ Κρήτη κυπάριττον τοῖσι θεοῖσιν, ἢ Λιβύῃ δ' ἐλέφαντα πολὺν παρέχει κατὰ πρᾶσιν· (15) ἢ Ῥόδος ἀσταφίδας τε καὶ ἰσχάδας ἠδυονεῖρους. αὐτὰρ ἅπ' Εὐβοίας ἀπίους καὶ ἴφια μῆλα· ἀνδράποδ' ἐκ Φρυγίας, ἀπὸ δ' Ἀρκαδίας ἐπικούρους. αἱ Παγασαὶ δούλους καὶ στιγματίας παρέχουσιν. τὰς δὲ Διὸς βαλάνους καὶ ἀμύγδαλα σιγαλέντα (20) Παφλαγόνες παρέχουσι· τὰ γάρ τ' ἀναθήματα δαιτός. Φοινίκη καρπὸν φοίνικος καὶ σεμίδαλιν· Καρχηδὼν δάπιδας καὶ ποικίλα προσκεφάλαια. (66) ἀπεδημηκότες (67) ἔσπετε νῦν μοι</p>			TLG
Hermipo	Fragmenta {0252.001}	V a.C.	Comédia	Play Pho fragment 1 line 1	<p>Pho.(ἡ) ΦΟΡΜΟΦΟΡΟΙ. (1) Ἔσπετε νῦν μοι Μούσαι Ὀλύμπια δόματα ἔχουσαι, ἐξ οὗ ναυκληρεῖ Διόνυσος ἐπ' οἶνοπα πόντον, ὅσσ' ἀγάθ' ἀνθρώποις δεῦρ' ἤγαγε νῆι μελαίνῃ· ἐκ μὲν Κυρήνης καυλὸν καὶ δέρμα βόειον· ἐκ δ' Ἑλλησπόντου σκόμβρους καὶ πάντα ταρίχη· (5) ἐκ δ' αὖ Ἰταλίας χόνδρον καὶ πλευρὰ βόεια· καὶ παρὰ Σιτάλκου ψώραν Λακεδαιμονίῳσιν, καὶ παρὰ Περδίκκου ψεύδη ναυσὶν πάνυ πολλαῖς, αἱ δὲ Συράκουσαι σὺς καὶ τυρὸν παρέχουσι. καὶ Κερκυραῖους ὁ Ποσειδὼν ἐξολέσειεν (10) ναυσὶν ἐπὶ γλαφυραῖς, ὅτι δῖγα θυμὸν ἔχουσιν.</p>			TLG

Hermipo	Fragmenta {1421.001}	--	Gramm. et Hist.	Fragment 48 line 26	<p>(48) Ἀπιπαιεύς ὄνομα τοῦτων λέγοντων ὁ Δημοκρίτος εἰρη- μῆν καὶ τὸ ὑπὸ τοῦ πολυμαθεστάτου γραφέν Ἀριστοτέλους εἰς Ἑρμείαν τὸν Ἀταρνέα οὐ παῖαν ἔστιν, ὡς ὁ τὴν τῆς ἀσεβείας κατὰ τοῦ φιλοσόφου γραφὴν ἀπ- ενεγκάμενος Δημόφιλος ἴεισ ἀϊδοτεῖ παρασκευασθεῖς ὑπ' Εὐρυμέδοντος, ὡς ἀσεβοῦντος καὶ ἄδοντος ἐν τοῖς συσσιτίοις ὁσημέραι εἰς τὸν Ἑρμείαν παῖα. (5) ὅτι δὲ παῖανος οὐδεμίαν ἐμφρασην παρέχει τὸ ἄσμα, ἀλλὰ τὸν σκολίων ἐν τῷ αὐτῷ εἰδὸς ἔστιν ἐξ αὐτῆς τῆς λέξεως φανερόν ὅτιν ποιήσω· Ἄρετὰ πολὺμωγε γένοι βροτεῖω, θήραμα κάλλιτον βίω, σᾶς πέρι, παρθένε, μορφᾶς (10) καὶ θανεῖν ζηλωτὸς ἐν Ἑλλάδι πότμος καὶ πόνους τλήναι μαλεροῦς ἀκάμαντας, τοῖον ἐπὶ φρένα βάλεις καρπὸν ἰσαθάνατον χρυσοῦ τε κρείσσω καὶ γονέων μάλακαυητόιο θ' ὕπνου. (15) σεῦ δ' ἔνεκεν <καί> ὁ δῖος Ἥρακλῆς Λήδας τε κοῦροι πόλλ' ἀνέτλασαν ἔργοις σᾶν ἀγρεύοντες δύναμιν. σοῖς δὲ πόθοις Ἀχιλεὺς (20) Αἴας τ' Αἶδα δόμον ἤλθον. σᾶς δ' ἔνεκεν φιλίου μορφᾶς καὶ Ἀταρνέος ἐντροφος ἀελίου χήρωσεν αὐγᾶς, τοιγάρ ἀοιδίμος ἔργοις (25) ἀθάνατόν τε μιν αἰδήσσοι Μοῦσαι, Μναμοσύνας θυγατρὲς</p>		TLG
Hermipo	Fragmenta {1421.001}	--	Gramm. et Hist.	Fragment 94 line 5	<p>(93) Athenaeus 327b: Ἑρμιππος δὲ ὁ Σιμωναῖος ἐν τοῖς περὶ Ἰπ- πόνακτος ὄκην ἀκούει τὴν ἰουλίδα. εἶναι δ' αὐτὴν δυσθήρατον. διὸ καὶ Φιλητᾶν φάναί· οὐδ' ὕκησ ἰχθὺς ἔσχατος ἐξέφρυγε (fr. 20 Powell Collect. Alexandrina). (94) Vita Euripidis 5, Scholia in Euripidem ed. E. Schwartz I 5, 14: λέγει δὲ καὶ Ἑρμιππος Διονύσιον τὸν Σικελίας τύραννον μετὰ τὴν τελευταίην τοῦ Εὐριπίδου τάλατον τοῖς κληρονόμοις αὐτοῦ πέμψαντα λαβεῖν τὸ ψάλ- τήριον καὶ τὴν δέλτον καὶ τὸ γραφεῖον, ἅπερ ἰδόντα κελεύσασαι τοὺς φέροντας ἐν τῷ Μουσαῶν ἱερῷ ἀναθῆναι ἐπιγράσαντα τοῖς αὐτοῦ <καί> Εὐριπίδου (5) ὀνόμασι· διὸ καὶ ζενοφιλότατον κεκληθῆσθαι φασὶ διὰ τὸ μάλιστα ὑπὸ ξένων φιλεῖσθαι· ὑπὸ γὰρ Ἀθηναίων ἐφθονεῖτο. (95) Achilles Vita Arati 5, Commentariolum in Aratum reliquiae p. 79 Maass: ἐπιτετευγμένους δὲ αὐτῷ (sc. Ἀράτῳ) ἐγράφη τὰ Φαινόμενα, ὡς παρευδοκιμηθῆναι πάντας ὑπ' Ἀράτου (καὶ γὰρ Εὐδοξὸς ὁ Κνίδιος ἐγραψε Φαινόμενα καὶ Ἀἰσῶς ὁ Μάγνης καὶ Ἑρμιππος καὶ Ἥγησιάνης καὶ Ἀριστοφάνης ὁ Βυζάντιος καὶ ἄλλοι πολλοί), ὡς καὶ ἡ Πτολεμαῖος μέμηται (5) ὁ βασιλεὺς Ἰδιοφύεσιν ἡ οὕτως·</p>		TLG
Timocreon	Fragmenta {0265.002}	V a.C.	Lírica	Fragment 2 line 1	<p>ἄνδρ' ἱερᾶν ἅπ' Ἀθανᾶν ἐλθεῖν ἕνα λῶιστον, ἐπεὶ Θεμιστοκλῆν ἤχθαρε Λατώ, ψεύσταν ἄδικον προδόταν, ὃς Τιμοκρέοντα ξεῖνον ἐόντα (4) ἀργυρίοισι κοβαλικοῖσι πεισθεῖς οὐ κατὰ γεν (5) πατριδ' Ἰαλυσὸν εἰς<ω>, λαβὼν δὲ τρί' ἀργυρίου τάλαντ' ἔβα πλέον εἰς ὄλεθρον, τοὺς μὲν κατὰ γων ἀδικῶς, τοὺς δ' ἐκδιόκων, τοὺς δὲ καίνων· (8) ἀργυρίων δ' ὑπόπλεως Ἰσθμοὶ γελοῖως πανδόκευε ψυχρὰ <τά> κρεῖα παρίσχω· (10) οἱ δ' ἤσθηον κηχόντο μὴ ὄραν Θεμιστοκλέος γενέσθαι. (2) Μοῦσα τοῦδε τοῦ μέλεος κλέος ἄν' Ἑλλάνας τίθει, ὡς ἐοικὸς καὶ δίκαιον. (3) οὐκ ἄρα Τιμοκρέων μόνος Μήδοισιν ὀρκατομῆι· ἀλλ' ἐντὶ κάλλοι δὴ πονη- ροὶ κούκ ἐγὼ μόνα κλόου- ρις ἐντὶ κάλλαι ἴλωπεκες. (5) (4) λ[ο]γ[ον] δὲ σοι λε[ι] [...]ον ταυτα σοι π.[.] τ[ῶν] τριῶν ταλ[άντων] [...]ον ξένοσ [(fin. Col.)</p>	Make, Muse , this song a bye-word in Greece, as it is meet and just it should be.	LYRA GRAECA ed. V.2, p.423 TLG

fon	Fragmenta {0308.002 }	V a.C.	Phil. et Poeta	Fragment 32 line 4	<p>πίνειν καὶ παίζεῖν καὶ τὰ δίκαια φρονεῖν.</p> <p>(27) χαίρετω ἡμέτερος βασιλεὺς σωτήρ τε πατήρ τε· ἡμῖν δὲ κρητήρ· οἰνοχόοι θέραπες κερνάντων προχύταισιν ἐν ἀργυρείοις· ἴο δὲ χρυσὸς οἶνον ἔχων χειρῶν νιζέτω εἰς ἑδάφος·† σπένδοντες δ' ἀγνώδης Ἡρακλεῖ τ' Ἀλκμήνῃ τε. (5) Προκλεῖ Περσεΐδας τ' ἐκ Διὸς ἀρχόμενοι πίνωμεν, παίζομεν· ἴτω διὰ νυκτὸς ἀοιδῆ, ὀρχεῖσθω τις· ἐκόν δ' ἄρχε φίλοφροσύνης, ὄντινα δ' εὐειδῆς μῦθι μιν ἠλέει πάρευνος, κείνος τῶν ἄλλων κυδρότερον πίεται. (10) (28) αὐτὰρ ὃ γ' ἐμμαπέως τὸν ὀρίγανον ἐν χειρὶ κεῖθει. (29) τὸν ποτε Θησείδης ἔκτισεν Οἰνοπίων. (30) ὡς ὁ μὲν ἠγορέη τε κεκασμένος ἠδὲ καὶ αἰδοῖ καὶ φθίμενος ψυχῇ τερπνὸν ἔχει βίον, εἴπερ Πυθαγόρης ἐτύμως σοφός, ὃς περὶ πάντων ἀνθρώπων γνώμας εἶδε καὶ ἐξέμαθεν. (32) ἐνδεκάχορδε λύρα, δεκαβάμονα τάξιν ἔχουσα ἴτας συμφωνούσας ἁρμονίας τριόδου, πρὶν μὲν σ' ἐπτάτονον ψάλλον διὰ τέσσαρα πάντες Ἕλληνας, σπανίαν μοῦσαν ἀεείραμενοι.</p>			TLG
fon	Fragmenta {0308.002 }	V a.C.	Phil. et Poeta	Fragment 5 line 8	<p>(3b) LEXICUM SABBAITICUM ed. Papadopoulos αὐτοφρόνων· Ἴων εἰρηκεν· αὐτοφρόνων καὶ ὁμοσπόνδιον.</p> <p>(4) DIOG. I 119f. φησὶ δὲ Δοῦρις ἐν τῷ δευτέρῳ τῶν Ὁρων [Σαμίων fr. 51 FHG II 481] ἐπιγεγράφαι αὐτῷ [Pherekydes] τὸ ἐπίγραμμα τόδε· τῆς σοφίης πάσης ἐν ἐμοὶ τέλος· ἦν δ' ἔτι πλείων, Πυθαγόρῃ τὰ μῶν λέγε [?] ταῦθ', ὅτι πρότος ἀπάντων (5) ἔστιν ἂν Ἕλλάδα γῆν· οὐ ψεύδομαι ὠδ' ἀγορεύων. Ἴων δ' ὁ Χιὼς φησι περὶ αὐτοῦ· ὡς ὁ μὲν ἠγορέη τε κεκασμένος ἠδὲ καὶ αἰδοῖ καὶ φθίμενος ψυχῇ τερπνὸν ἔχει βίον, εἴπερ Πυθαγόρης ἐτύμως ὁ σοφός περὶ πάντων (10) ἀνθρώπων γνώμας εἶδε καὶ ἐξέμαθεν ...</p> <p>(5) CLEONID. Is. harm. 12 [Mus. scr. ed. Jan p. 202, 9] ἐπὶ μὲν οὖν τοῦ φθόγγου χρόνται τῷ ὀνόματι [τόνος] οἱ λέγοντες ἐπτάτονον τὴν φόρμιγγα καθάπερ Τέρπανδρος καὶ Ἴων. ὁ μὲν γὰρ φησιν· ἡμεῖς τοι ... ὕμνους' [fr. 4 Diehl], ὁ δὲ· ἐνδεκάχορδε λύρα, δεκαβάμονα τάξιν ἔχουσα (5) εἰς (?) συμφωνούσας ἁρμονίας τριόδου, πρὶν μὲν σ' ἐπτάτονον ψάλλον διὰ τέσσαρα πάντες Ἕλληνας σπανίαν μοῦσαν ἀεείραμενοι ...</p>			TLG
Agathon	Fragmenta {0318.001 }	V a.C.	Tragédia	Fragment 2 line 1	<p>(1) ΑΕΡΟΠΗ εἰσήσαν (1) (2) ΑΛΚΜΕΩΝ ἀθέμιστοι μοῦσαι (1) (2a) ΑΝΘΟΣ vel pot. ΑΝΘΕΥΣ (3) ΘΥΕΣΤΗΣ κόμας ἐκαράμεσθα μάρτυρας τρυφῆς, (1) ἢ ποῦ ποθεινὸν χρῆμα παιζούση φρενί. ἐπόνυμον γοῦν εὐθὺς ἔσχομεν κλέος, Κούρητες εἶναι, κουρίμου χάριν τριχός (3a) ΜΥΣΟΙ (4) ΤΗΛΕΦΟΣ γραφῆς ὁ πρότος ἦν μεσόμαλος κύκλος· (1) ὀρθοὶ τε κανόνες ἐζυγωμένοι δύο, Σκυθικῶ τε τόξῳ <τὸ> τρίτον ἦν προσεμεφές· ἔπειτα τριόδου πλάγιος ἦν προσκειμένος· ἐρ' ἐνός τε κανόνος ἦσαν {ἐζυγωμένοι} <-x-> δύο· (5) ἄπερ δὲ τὸ τρίτον, ἦν {καὶ} τελευταῖον πάλιν</p>			TLG

Arménidas	Fragmenta {0360.002}	V a.C.	Hist.	Fragment 2 line 4	<p>ΘΗΒΑΙΚΑ.</p> <p>(1) Schol. Apoll. Rh. I, 551: Ἀρμενίδας ἐν τοῖς Θηβαίοις Ἀμφικτύονος υἱόν Ἴτων ἐν Θεσσαλίᾳ γεννηθῆναι (γενέσθαι cod. Par. sc. φησί), ἀφ' οὗ Ἴτων πόλις καὶ Ἴτωνις Ἀθηνᾶ.</p> <p>(2) Idem I, 741: Ὅτι δὲ ἠκολούθησαν τῇ Ἀμφίονος λύρα οἱ λίθοι αὐτόματοι, ἱστορεῖ καὶ Ἀντιμενίδας (scr. Ἀρμενίδας) ἐν πρώτῳ, τὴν δὲ λύραν δοθῆναι Ἀμφίονι ὑπὸ Μουσοῶν φησι.</p> <p>(3) Photius Lex.: Μακάρων νῆσοι· ἡ ἀκρόπολις τῶν ἐν Βοιωτίᾳ Θηβῶν τὸ παλαιόν, ὡς Ἀρμένιδας.</p> <p>(4) Schol. Pind. Ol. VI, 23: [Ἐπτά ἔπειτα πυρᾶν] Ἀριστόδημος φησὶ τὰς ἐπτά πυρᾶς εἶναι τῶν στρατιωτῶν τῶν ἀπολομένων ... Ἀρμενιδῶν (scr. Ἀρμενίδας) γράφει· «Καὶ πυρᾶς ποιοῦντες ἐπτά ἐπὶ τοῖς ἔρμασιν, ἐνταῦθα ὅπου καλοῦνται Ἐπτά πυρᾶι, ἢ ἀπὸ τῶν ἐπτά (5) ἐπὶ Θήβαις ἢ ἀπὸ τῶν ἐπτά παιδῶν Νιόβης ἐκεῖ καυθέντων, ἀπὸ τῶν ἰδ', χωρισθεῖσάν τῶν συζυγῶν.»</p>			TLG
Telestes	Fragmenta {0377.001}	V a.C.	Lírica	Fragment 2 line 3	<p>(2) Ἀσκληπιός ἢ Φρύγα καλλιπνέων αἰλῶν ἱερῶν βασιλῆα, (1) Λυδὸν ὃς ἄρμωσε πρῶτος Δωριδὸς ἀντίπαλον μούσας ἴννομοισίον ὄρφνατ' πνεύματος εὐπετερον αἶδραν ἀμυρπλέκων καλάμοις.</p>			TLG
Acusilaus	Fragmenta {0392.002}	V a.C.	Hist.	Volume-Jacoby#-F 1a,2,F fragment 5 line 5	<p>τρίτη φησὶν ὅτι ἐκ τῆς ἑκτομῆς τοῦ Οὐρανοῦ βανίδας ἐνεχθῆναι συνέπεσον, (5) τουτέστι τὰς σταγόνας, κατὰ τῆς γῆς, ἐξ ὧν γεννηθῆναι τοὺς Φαίακας· οἱ δὲ (Hesiod. Th. 185) τοὺς Γίγαντας, καὶ Ἀλκαίος (F 116) δὲ λέγει τοὺς Φαίακας ἔχειν τὸ γένος ἐκ τῶν σταγόνων τοῦ Οὐρανοῦ. Ὁμηρος (Od. ε 35 vgl. η 56ff. 201ff.) δὲ οἰκείους τοὺς Φαίακας τοῖς θεοῖς φησὶ διὰ τὴν ἀπὸ Ποσειδῶνος γένεσιν. (10) (5) PHILODEM. π. εὐσεβ. 137, 5 p. 61 Gomperz: ἐμ μὲν τισὶν ἐκ Νυκτὸς καὶ Ταρτάρου λέγεται τὰ πάντα· ἐν δὲ τισὶν ἐξ Ἰδίου καὶ Αἰθέρου, ὁ δὲ τὴν Τιτανομαχίαν γράφας (p. 312 Ki) ἐξ Αἰθέρου φησὶν. Ἀκουσί[λ]αος [δ' ἐκ] Χάους πρῶτου τάλλα. ἐν δὲ τοῖς ἀναφερομένοις εἰς Μουσοῶν γέγραπται Τάρταρον πρῶτον [τὴν Ν]ύκτα καὶ— (5) (6a) PLATON Symp. 178 AB: τὸ γὰρ ἐν τοῖς πρεσβύτατον εἶναι τὸν θεὸν τίμον ... τεκμήριον δὲ τούτου· γονῆς γὰρ Ἐρωτος οὐτ' εἰσὶν οὔτε λέγονται ὑπ' οὐδενὸς οὔτε ἰδιώτου οὔτε ποιητοῦ, ἀλλ' Ἡσίοδος (Th. 116 ff.) πρῶτον μὲν Χάος φησὶ γενέσθαι, αὐτὰρ ἔπειτα [Γαῖ] εὐρύτερον, πάντων ἔδος ἀσφαλὲς αἰεὶ, ἢ δ' Ἐρος φησὶ μετὰ τὸ Χάος (5) δύο τούτω γενέσθαι Γῆν τε καὶ Ἐρωτα. Παρμενίδης (18 B 13 Diels) δὲ τὴν γένεσιν λέγει· ἠρώτασιν μὲν Ἐρωτα θεῶν μητίσται πάντων Ἡσίοδοι δὲ καὶ Ἀκουσίλειος ὁμολογεῖ. οὗτο πολλαχόθεν ὁμολογεῖται ὁ Ἐρος ἐν τοῖς πρεσβύτατος εἶναι. (6b) DAMASK. π. ἀρχ. 124 (I 320 R): Ἡσίοδος δὲ μοι δοκεῖ πρῶτον γενέσθαι τὸ Χάος ἱστορῶν ... τὴν δὲ Γῆν</p>			TLG
Crátino	Fragmenta {0434.001}	V a.C.	Comédia	Fragment 222 line 1	<p>(tit 218-227) ΤΡΟΦΩΝΙΟΣ (218) οὐ σίτων ἄρασθ', οὐχ ὑπνοῦ λαχεῖν μέρος. (219) ξίφιζε καὶ σπόδιζε καὶ διαρρικνοῦ. (220) χαίρετε δαίμονες, οἱ Λεβιάδειαν Βουότιον οὐθαρ ἀρούρης— (221) οὐδ' Αἰζωνίδ' ἐρυθρόχρων ἐσθίειν ἐτι τρίγλην, οὐδὲ τρυγόνος, οὐδὲ δεινοῦ φυῆν μελανούρου— (222) ἔγεμε δὴ γῆν, Μούσα, Κρητικὸν μέλος. χαῖρε δὴ, Μούσα· χρονία μὲν ἦκες, ὅμως δ' ἤλθες· οὐ πρὶν γε δεῖν, ἴσθι σαφές, ἀλλ' ὅπως— (224) ἐπέθηκεν ἐπιστολήν (225) παρῆται ὄφεις (227) λυγροκαῖαν</p>			TLG

Crátino	Fragmenta {0434.001}	V a.C.	Comédia	Fragment 222 line 2	(tit 218-227) ΤΡΟΦΩΝΙΟΣ (218) οὐ σίτον ἄρασθ', οὐχ ὕπνου λαχεῖν μέρος. (219) ξίφιζε καὶ σπόδιζε καὶ διαρρικνοῦ. (220) χαίρετε δαίμονες, οἱ Λεβιάδειαν Βοιώτιον οὐθαρ ἀρούρης— (221) οὐδ' Αἰζωνίδ' ἐρυθρόχροον ἐσθίειν ἐτι τρίγλην, οὐδὲ τρυγόνος, οὐδὲ δεινοῦ φηὴν μελανούρου— (222) ἔγειρε δὴ νῦν, Μοῦσα, Κρητικὸν μέλος. χαῖρε δὴ, Μοῦσα : χρονία μὲν ἦκει, ὁμῶς δ' ἤλθε: οὐ πρὶν γε δεῖν, ἴσθι σαφές, ἀλλ' ὅπως— (224) ἐπέθηκεν ἐπιστολήν (225) παρῆται ὄφεις (227) λυγνοκαῖαν(tit 218-227) ΤΡΟΦΩΝΙΟΣ (218) οὐ σίτον ἄρασθ', οὐχ ὕπνου λαχεῖν μέρος. (219) ξίφιζε καὶ σπόδιζε καὶ διαρρικνοῦ. (220) χαίρετε δαίμονες, οἱ Λεβιάδειαν Βοιώτιον οὐθαρ ἀρούρης— (221) οὐδ' Αἰζωνίδ' ἐρυθρόχροον ἐσθίειν ἐτι τρίγλην, οὐδὲ τρυγόνος, οὐδὲ δεινοῦ φηὴν μελανούρου— (222) ἔγειρε δὴ νῦν, Μοῦσα, Κρητικὸν μέλος. χαῖρε δὴ, Μοῦσα: χρονία μὲν ἦκει, ὁμῶς δ' ἤλθε: οὐ πρὶν γε δεῖν, ἴσθι σαφές, ἀλλ' ὅπως— (224) ἐπέθηκεν ἐπιστολήν (225) παρῆται ὄφεις (227) λυγνοκαῖαν			TLG
Crátino	Fragmenta {0434.001}	V a.C.	Comédia	Play Tro fragment 10line 1	Tro.(tit) ΤΡΟΦΩΝΙΟΣ. (1) Οὐδ' Αἰζωνίδ' ἐρυθρόχροον ἐσθίειν ἐτι τρίγλην, οὐδὲ τρυγόνος, οὐδὲ δεινοῦ φηὴν μελανούρου. (2) Οὐ σίτον ἄρασθ', οὐχ ὕπνου λαχεῖν μέρος. (3) Χαίρετε δαίμονες, οἱ Λεβιάδειαν Βοιώτιον οὐθαρ ἀρούρης. (4) Ξίφιζε καὶ σπόδιζε καὶ διαρρικνοῦ. (10) Α. Ἐγειρε δὴ νῦν Μοῦσα κρητικὸν μέλος. Β. Χαῖρε δὴ Μοῦσα, χρονία μὲν ἦκει, ὁμῶς δ' ἤλθε: οὐ πρὶν γε δεῖν, ἴσθι σαφές, ἀλλ' ὅπως—			TLG
Crátino	Fragmenta {0434.001}	V a.C.	Comédia	Play Tro fragment 10line 2	Tro.(tit) ΤΡΟΦΩΝΙΟΣ. (1) Οὐδ' Αἰζωνίδ' ἐρυθρόχροον ἐσθίειν ἐτι τρίγλην, οὐδὲ τρυγόνος, οὐδὲ δεινοῦ φηὴν μελανούρου. (2) Οὐ σίτον ἄρασθ', οὐχ ὕπνου λαχεῖν μέρος. (3) Χαίρετε δαίμονες, οἱ Λεβιάδειαν Βοιώτιον οὐθαρ ἀρούρης. (4) Ξίφιζε καὶ σπόδιζε καὶ διαρρικνοῦ. (10) Α. Ἐγειρε δὴ νῦν Μοῦσα κρητικὸν μέλος. Β. Χαῖρε δὴ Μοῦσα, χρονία μὲν ἦκει, ὁμῶς δ' ἤλθε: οὐ πρὶν γε δεῖν, ἴσθι σαφές, ἀλλ' ὅπως—			TLG
Frinico	Fragmenta {0496.001}	V a.C.	Comédia	Fragment tit 31-35 line 1	(tit 31-35) ΜΟΥΣΑΙ (31) μάκαρ Σοφοκλῆς, ὅς πολὺν χρόνον βιοῦς ἀπέθανεν, εὐδαίμων ἀνήρ καὶ δεξιός, πολλὰς ποιήσας καὶ καλὰς τραγοῦδίας· καλῶς δ' ἐτελεύτησ' οὐδὲν ὑπομείνας κακόν. (32) ἰδοῦ, δέχου τὴν ψῆφον· ὁ καδίσκος δέ σοι ὁ μὲν ἀπολῶν οὗτος, ὁ δ' ἀπολλὺς ὀδί. (33) ὃ κάπραινα καὶ περίπολις καὶ δρομάς (34) κὰν ὄξοβάφω χρησται τρεῖς χοίνικας ἢ δύο' ἀλεύρων. (35) πηλαμῦς(tit 31-35)			TLG

Frinico	Fragmenta {0496.001}	V a.C.	Comédia	Fragment 69 line 3	(tit 58-79) ΔΑΠΛΩΣΙΝ ΔΡΑΜΑΤΙΣΤΩΝ (58) ὁ φίλταθ' Ἑρμῆ, καὶ φυλάττου, μὴ πεσὼν σαντὸν παρακροῦση καὶ παράσχησ' διαβολὴν ἑτέρῳ Διοκλείδῃ βουλομένῳ κακὸν τι δρᾶν. ΕΡΜ. φυλάξομαι. Τεύκρω γὰρ οὐχὶ βούλομαι μῆνυτρα δοῦναι τῷ παλαμναίῳ ξένῳ. (5) (59) ἦν γὰρ πολίτης ἀγαθός, ὡς εὐ οἶδ' ἐγώ, κοῦχ' ὑποταγεὶς ἐβιάδιζεν, ὥσπερ Νικίας. (60) ἀμυγδαλὴ τῆς βηχὸς ἀγαθὸν φάρμακον. (61) ἢ μαζίου τι μικρὸν ἢ κολοκυντίου (62) ἔμει καταμηλῶν· φλέγματος γὰρ εἶ πλέως. (63) τριώβολόν γ' ὄσουπερ ἠλιάζομαι. (64) πολὺς δὲ συβαρασμός αὐλητῶν τότε ἦν. (65) οὐ γλύξις οὐδ' ὑπόχυτος, ἀλλὰ Πράμνιος. (66) ἐπτάκλινοσ οἶκος ἦν καλός, εἶτ' ἐννεάκλινοσ ἕτεροσ οἶκοσ. (67) ἦσαν δὲ καὶ γυναῖκεσ ἀφήλικεσ. (68) τοὺσ δὲ γομφίουσ ἅπαντασ ἐξέκομεν, ὥστ' οὐκ ἂν δυνάμην Ναξίαν ἀμυγδάλην κατᾶξαι. (69) (καὶ νηγλάρουσ θρηνεῖν, ἐν οἷσι Λάμπροσ ἐναπέθνησκεν, ἄνθρωποσ ὢν ὕδατοπότησ, μινυρὸσ ὑπερσοφιστήσ, Μουσοῶν σκελετόσ, ἀηδόνων ἠπίαλοσ, ὕμνοσ Ἄιδου. (70) ἂ δ' ἀνάγκα 'σθ' ἱερῶσιν καθαρεύειν φράσσομεν. (73) ἐπήκοοσ γενεοῦ (74) μισθώτριαι αἰ γυναῖκεσ (75) ἀπόβλεμμα (76) αἰχμάσ (77) τὴν κούφοθαμίαν (78) μελόνμοφιουσ (79) μισθώτριαι			TLG
Frinico	Fragmenta {0496.001}	V a.C.	Comédia	Play Mou fragment tit line 1	Mou. (tit) ΜΟΥΣΑΙ. (1) Μάκαρ Σοφοκλέησ, ὅσ πολὺν χρόνον βιοῦσ ἀπέθανεν, εὐδαίμον ἀνήρ καὶ δεξιόσ, πολλὰσ ποιήσασ καὶ καλὰσ τραγοῦδίασ· καλῶσ δ' ἐτελεύτησ', οὐδὲν ὑπομείνασ κακόν. (2) Ἴδοῦ, δέχου τὴν ψῆφον· ὁ καδίσκοσ δὲ σοὶ ὁ μὲν ἀπολύων οὗτοσ, ὁ δ' ἀπολλὺσ ὁδοί. (3) Ὡ καὶ κάπραινα καὶ περίπολισ καὶ δρομάσ, (4) Κᾶν ὀξυβάφῳ χρῆσθαι τρεῖσ χόινικασ ἢ δύο' ἀλεύρων.			TLG
Frinico	Fragmenta {0496.002}	V a.C.	Comédia	Play IFF fragment 1 line 3	IFF. (tit) INCERTARUM FABULARUM FRAGMENTA. (1) Λάρουσ θρηνεῖν, ἐν οἷσι Λάμπροσ ἐναπέθνησκεν, ἄνθρωποσ ὢν ὕδατοπότασ, μινυρὸσ ὑπερσοφιστήσ, Μουσοῶν σκελετόσ, ἀηδόνων ἠπίαλοσ, ὕμνοσ Ἄιδου. (2) Ὡ φίλταθ' Ἑρμῆ, καὶ φυλάττου, μὴ πεσὼν σαντὸν παρακροῦση, καὶ παράσχησ' διαβολὴν ἑτέρῳ Διοκλείδῃ βουλομένῳ κακόν τι δρᾶν. ΕΡ. φυλάξομαι. Τεύκρω γὰρ οὐχὶ βούλομαι μῆνυτρα δοῦναι τῷ παλαμναίῳ ξένῳ. (5) (3) Ἦν γὰρ πολίτης ἀγαθός, ὡς εὐ οἶδ' ἐγώ, κοῦχ' ὑποταγεὶς ἐβιάδιζεν, ὥσπερ Νικίας. (4) Τοὺσ δὲ γομφίουσ ἅπαντασ ἐξέκομεν, ὥστ' οὐκ ἂν δυνάμην Ναξίαν ἀμυγδάλην κατᾶξαι. (5) Ἐπτάκλινοσ οἶκοσ ἦν καλός, εἶτ' ἐννεάκλινοσ ἕτεροσ οἶκοσ. (6) Ἀμυγδαλὴ τῆσ βηχὸσ ἀγαθὸν φάρμακον. (7) Ἦ μαζίου τι μικρὸν ἢ κολοκυντίου. (8) Ἦσαν δὲ καὶ γυναῖκεσ ἀφήλικεσ. (9) Ἐμει καταμηλῶν· φλέγματοσ γὰρ εἶ πλέωσ. (10) Ὡ φίλτατ' ἀνδρῶν, μὴ μ' ἀτιμάσασ γένη. (11) Τριώβολων ὄσαν ὑπερ ἠλιάζομαι. (12) Πολὺσ δὲ συβαρασμόσ αὐλητῶν τότε ἦν. (13) Οὐ γλύξις οὐδ' ὑπόχυτοσ, ἀλλὰ Πράμνιοσ. (14) Ἄ δ' ἀνάγκα 'σθ' ἱερῶσιν καθαρεύειν φράσσομεν.			TLG

Epicharmus e Pseudepicharnea	Fragmenta Epicharmi(0521.001)	V a.C.	Comédia	Fragment 41-75 tit line 1	(tit,ante 41) ΕΟΡΤΑ ΚΑΙ ΝΑΣΟΙ v. ΝΑΣΟΙ ΕΠΙΝΙΚΙΟΣ (1) (41-75 tit) ΗΒΑΣ ΓΑΜΟΣ. ΜΟΥΣΑΙ (42) ἄγει δὲ παντοδαπά κογχύλια, λεπάδας, ἀσπέδους, κραβύζους, κικιβάλους, τηθύνια, κτένια, βάλανους, πορφύρας, ὄστρεια συμμεμυκῶτα, τὰ διελεῖν μὲν ἐντι χαλεπὰ, καταφαγῆμεν δ' εὐμαρέα, μῦθας ἀναρίτας τε κάρυκας τε καὶ σκυφύδρια, (5) τὰ γλυκέα μὲν ἐντ' ἐπέσθειν, ἐμπαγῆμεν δ' ὄξεια, τοὺς τε μακρογογγύλους σολῆνας· ἀ μέλαινά τε κόγχως, ἄπερ κογχοθηρὰν παισὶν εστρυσῶνια· θάτερα δὲ γάια κόγχοι τε κάμητιτίδες, ταὶ κακοδόκιμοὶ τε κηῦνοι, τὰς ἀνδροφυκτίδας (10) πάντες ἄνθρωποι καλέονθ', ἀμέες δὲ λεύκας τοὶ θεοί.			TLG
Epicharmus e Pseudepicharnea	Fragmenta Epicharmi(0521.001)	V a.C.	Comédia	Fragment tit,ante 83 line 16	Ἀτάλανται Βούσειρις Γᾶ καὶ Θάλασσα Γηραιά Δεξαμενός (10) Διόνυσοι Διονυσο— Δίκτυες Ἐλις ἢ Πλούτος Ἐπινίκιος (15) Ἦβας Γάμος. Μούσαι Ἡρακλῆς ὁ ἐπὶ τὸν ῥωστήρα Ἡρακλῆς ὁ πᾶρ Φόλοι Κωμασταὶ ἢ Ἄφαιστος Μήδεια (20)			TLG
Hellanicus	Fragmenta (0539.002)	V a.C.	Hist.	Volume-Jacoby#-F 1a,4,F fragment 51 line 18	(51) SCHOL. A D HOM. II. B 494: ἡ Βοιωτία τὸ πρότερον Ἀονία ἐκαλεῖτο ἀπὸ τὸν κατοικοῦντων ἐν αὐτῇ Ἀόνων, μετωνομάσθη δὲ Βοιωτία κατὰ μὲν τινὰς ἀπὸ Βοιωτοῦ τοῦ Ποσειδῶνος καὶ Ἄρηος, καθ' ἑτέρους δὲ ἀπὸ τῆς ἐλαθείσης κατὰ τὸ πηθόχρηστον ὑπὸ Κἀδμου βοός. Εὐρώπης γάρ τῆς Φοίνικος θυγατρὸς ἐκ Σιδῶνος ὑπὸ Διὸς ἀρπαγείσης, Κἀδμος ὁ ἀδελφὸς αὐτῆς κατὰ ζήτησιν πεμφθεὶς ὑπὸ τοῦ (5) πατρὸς ὡς οὐχ εὖρεν αὐτήν, ἦλθεν εἰς Δελφοὺς ἐρωτήσων τὸν θεόν. ὁ δὲ θεὸς εἶπεν αὐτῷ περὶ μὲν Εὐρώπης μὴ πολυπραγμονεῖν, χρῆσθαι δὲ καθοδηγῶν βοὶ καὶ πόλιν ἐκεῖ κτίζειν, ἔνθα ἂν αὐτῆ εἰς τὰ δεξιὰ πέσῃ καμοῦσα. τοιοῦτον λαβὼν χρησμὸν διὰ Φοκίων ἐπορεύετο. εἶτα βοὶ συντυχὼν παρὰ τοῖς Πελάγονος βουκολίοις ταύτη πορευομένη κατόπιν εἶπετο. ἡ δὲ διεξιούσα πᾶσαν Βοιωτίαν ὀκνήσασα ἀνεκλίθη (10) ἔνθα νῦν εἰσὶν αἱ Θῆβαι. βουλόμενος δὲ Ἀθηναῖα τὴν βοῦν καταθῆσαι πέμπει τινὰς τὸν μεθ' αὐτοῦ ληγομένους χέρνιβα ἀπὸ τῆς Ἀρητιάδος κρήνης. ὁ δὲ φρουρῶν τὴν κρήνην δράκων, ὃν Ἄρεος ἔλεγον εἶναι, τοὺς πλείονας τὸν πεμφθέντων διέφθειρεν. ἀνανακτίσας δὲ Κἀδμος κτείνει τὸν δράκοντα καὶ τῆς Ἀθηναίας αὐτῷ ὑποθεμένης τοὺς τοῦτου ὀδόντας σπείρει· ἀφ' ὧν ἐγένοντο οἱ γηγενεῖς, ὀργισθέντος δὲ Ἄρεος (15) καὶ μέλλοντος Κἀδμον ἀναρεῖν ἐκόλυσεν ὁ Ζεὺς καὶ Ἀρμονίαν αὐτῷ συνώκεισε τὴν Ἄρεος καὶ Ἀφροδίτης· πρότερον δὲ ἐκέλευσεν αὐτὸν ἀντὶ τῆς ἀναίρεσεως τοῦ δράκοντος ἐνιαυτὸν θητεῦσαι. ἐν δὲ τῷ γάμῳ Μούσας ἄσαι καὶ τὸν θεῶν ἕκαστον Ἀρμονίαν δῶρον δούναι. ἱστορεῖ Ἑλλάνικος ἐν Βοιωτικαῖς καὶ Ἀπολλόδορος ἐν τῷ γ(Bibl. III 21–25). (20)			TLG
Hellanicus	Fragmenta (0539.002)	V a.C.	Hist.	Volume-Jacoby#-F 1a,4,F fragment 167a line 4	(167a) —27: πρόφασιν μὲν οὖν ταύτην ὁ τῶν Ἀμαζόνων πόλεμος ἔσχε. φαίνεται δὲ μὴ φαῦλον αὐτοῦ μηδὲ γυναικεῖον γενέσθαι τὸ ἔργον. οὐ γὰρ ἂν ἐν ἄσπει κατεστρατοπέδευσαν οὐδὲ τὴν μάχην συνήψαν ἐν χρωὶ περὶ τὴν Πνύκα καὶ τὸ Μουσεῖον, εἰ μὴ κρατοῦσαι τῆς χώρας ἀδεῶς τῇ πόλει προσέμειξαν. εἰ μὲν οὖν, ὡς Ἑλλάνικος ἱστορήκε, τῷ Κιμμερικῷ Βοσπόρῳ παγέντι (5) διαβάσαι περιήλθον, ἔργον ἐστὶ πιστεῦσαι· τὸ δὲ ἐν τῇ πόλει σχεδὸν αὐτὰς ἐνστρατοπέδευσαι μαρτυρεῖται καὶ τοῖς ὀνόμασι τὸν τόπον καὶ ταῖς θήκαις τὸν πεσόντων. πολὺν δὲ χρόνον ὄκνος ἦν καὶ μέλλησις ἀμφοτέροις τῆς ἐπιχειρήσεως· τέλος δὲ Θησεὺς κατὰ τι λόγιον τῷ Φόβῳ σφαιγιασάμενος συνήψεν αὐτάς κτλ. (323 F 18)			TLG
Hellanicus	Fragmenta (0539.002)	V a.C.	Hist.	Volume-Jacoby#-F 3b,323a,F fragment 17a line 4	(17a) PLUTARCH. Thes. 27, 1: πρόφασιν μὲν οὖν ταύτην ὁ τῶν Ἀμαζόνων πόλεμος ἔσχε· φαίνεται δὲ μὴ φαῦλον αὐτοῦ μηδὲ γυναικεῖον γενέσθαι τὸ ἔργον· οὐ γὰρ ἂν ἐν ἄσπει κατεστρατοπέδευσαν οὐδὲ τὴν μάχην συνήψαν ἐν χρωὶ περὶ τὴν Πνύκα καὶ τὸ Μουσεῖον, εἰ μὴ κρατοῦσαι τῆς χώρας ἀδεῶς τῇ πόλει προσέμειξαν. (2) εἰ μὲν οὖν, ὡς Ἑλλάνικος ἱστορήκε, (5) τῷ Κιμμερικῷ Βοσπόρῳ παγέντι διαβάσαι περιήλθον, ἔργον ἐστὶ πιστεῦσαι· τὸ δ' ἐν τῇ πόλει σχεδὸν αὐτὰς ἐνστρατοπέδευσαι μαρτυρεῖται καὶ τοῖς ὀνόμασιν τὸν τόπον καὶ ταῖς θήκαις τὸν πεσόντων (323 F 18).			TLG

Choerilus	Fragmenta et tituli {1263.003}	V a.c.	Epic	Fragment 317line 2	(317) e prooemio ἄ μάκαρ, ὅστις ἐπὶ κείνων χρόνον ἴδρις ἀοιδῆς, (1) Μουσῶν θεράπων, ὄτ' ἀκήρατος ἦν ἐτι λειμών· νῦν δ' ὅτε πάντα δέδασται, ἔχουσι δὲ πείρατα τέγνα, ὕστατοι ὥστε δρόμου καταλειπόμεθ', οὐδέ πη ἔστι πάντη παπταίνοντα νεοζυγῆς ἄρμα πελάσσαι. (5)			TLG
Choerilus	Fragmenta epica {1263.005}	V a.c.	Epic	Fragment 2 line 2	ΠΕΡΣΙΚΑ (1) Ἦγεό μοι λόγον ἄλλον, ὅπως Ἀσίης ἀπὸ γαίης ἦλθεν ἐς Εὐρώπην πόλεμος μέγας. (2) ἄ μάκαρ, ὅστις ἐπὶ κείνων χρόνον ἴδρις ἀοιδῆς, Μουσῶν θεράπων, ὄτ' ἀκήρατος ἦν ἐτι λειμών· νῦν δ' ὅτε πάντα δέδασται, ἔχουσι δὲ πείρατα τέγνα, ὕστατοι ὥστε δρόμου καταλειπόμεθ', οὐδέ πη ἔστι πάντη παπταίνοντα νεοζυγῆς ἄρμα πελάσσαι. (5) (3) περὶ δὲ κρήνας ἀρεθούσας μυρία φύλ' ἔδονεῖτο πολυσημίνοισι μελίσσαις <εἰκελα>			TLG
Empédocles	Testimonia {1342.003}	V a.c.	Poet. Phil.	Fragment 29 line 8	(29) PLATO Soph. 242 C D μῦθόν τινα ἕκαστος φαίνεται μοι διηγείσθαι παισὶν ὡς οὖσιν ἡμῖν, ὁ μὲν ὡς τρία τὰ ὄντα, πολεμεῖ δὲ ἀλλήλοις ἐνίοτε αὐτῶν ἅττα πη, τοτὲ δὲ καὶ φίλα γιγνόμενα γάμους τε καὶ τόκους καὶ τροφάς τῶν ἐκγόνων παρέχεται. δύο δὲ ἕτερος εἰπών, ὑγρόν καὶ ξηρὸν ἢ θερμὸν καὶ ψυχρόν, συνοικίζει τε αὐτὰ καὶ ἐκδίδωσι. τὸ δὲ παρ' ἡμῶν Ἑλεατικῶν ἔθνος, ἀπὸ (5) Ξενοφάνους τε καὶ ἐπι πρόθεον ἀρξάμενον, ὡς ἐνὸς ὄντος τῶν πάντων καλουμένον οὕτω διεξέρχεται τοῖς μύθοις. Ἰάδης δὲ καὶ Σικελαί τινες ὕστερον Μούσαι ξυνενόησαν, ὅτι συμπλέκειν ἀσφαλέςτατον ἀμφοτέρα καὶ λέγειν, ὡς τὸ ὄν πολλά τε καὶ ἓν ἐστίν, ἔχθρα δὲ καὶ φιλία συνέχεται. 'διαφερόμενον γὰρ αἰεὶ ζυμφέρεται', φασὶν αἰ συντονότεραι τῶν Μουσῶν [22 B 10], αἰ δὲ μαλακότεραι τὸ μὲν αἰεὶ ταῦθ' οὕτως ἔχειν ἐχάλασαν, ἐν μέρει δὲ τοτὲ μὲν ἓν εἶναι φασὶ τὸ πᾶν καὶ φίλον ὑπ' Ἀφροδίτης, τοτὲ δὲ πολλὰ καὶ πολέμιον αὐτὸ αὐτῶι διὰ Νεικός τι [31 B 17].	And certain Ionian and Sicilian Muses agreed later that it is safest to weave together both opinions and to say that Being is many and one and that it is controlled by hate and love. Borne apart it is always borne together, say the more severe of the Muses. But the gentler concede that these things are always thus, and they say, in part, that sometimes all is one and rendered loving by Aphrodite, while at other times it is many and at enmity with itself by reason of a sort of strife.	Empedocles Fragments and Commentary. Arthur Fairbanks, ed. and trans. The First Philosophers of Greece. London: K. Paul, Trench, Trubner, 1898), 157-234	TLG
Empédocles	Testimonia {1342.003}	V a.c.	Poet. Phil.	Fragment 29 line 11	(29) PLATO Soph. 242 C D μῦθόν τινα ἕκαστος φαίνεται μοι διηγείσθαι παισὶν ὡς οὖσιν ἡμῖν, ὁ μὲν ὡς τρία τὰ ὄντα, πολεμεῖ δὲ ἀλλήλοις ἐνίοτε αὐτῶν ἅττα πη, τοτὲ δὲ καὶ φίλα γιγνόμενα γάμους τε καὶ τόκους καὶ τροφάς τῶν ἐκγόνων παρέχεται. δύο δὲ ἕτερος εἰπών, ὑγρόν καὶ ξηρὸν ἢ θερμὸν καὶ ψυχρόν, συνοικίζει τε αὐτὰ καὶ ἐκδίδωσι. τὸ δὲ παρ' ἡμῶν Ἑλεατικῶν ἔθνος, ἀπὸ (5) Ξενοφάνους τε καὶ ἐπι πρόθεον ἀρξάμενον, ὡς ἐνὸς ὄντος τῶν πάντων καλουμένον οὕτω διεξέρχεται τοῖς μύθοις. Ἰάδης δὲ καὶ Σικελαί τινες ὕστερον Μούσαι ξυνενόησαν, ὅτι συμπλέκειν ἀσφαλέςτατον ἀμφοτέρα καὶ λέγειν, ὡς τὸ ὄν πολλά τε καὶ ἓν ἐστίν, ἔχθρα δὲ καὶ φιλία συνέχεται. 'διαφερόμενον γὰρ αἰεὶ ζυμφέρεται', φασὶν αἰ συντονότεραι τῶν Μουσῶν [22 B 10], αἰ δὲ μαλακότεραι τὸ μὲν αἰεὶ ταῦθ' οὕτως ἔχειν ἐχάλασαν, ἐν μέρει δὲ τοτὲ μὲν ἓν εἶναι φασὶ τὸ πᾶν καὶ φίλον ὑπ' Ἀφροδίτης, τοτὲ δὲ πολλὰ καὶ πολέμιον αὐτὸ αὐτῶι διὰ Νεικός τι [31 B 17].	And certain Ionian and Sicilian Muses agreed later that it is safest to weave together both opinions and to say that Being is many and one and that it is controlled by hate and love. Borne apart it is always borne together, say the more severe of the Muses. But the gentler concede that these things are always thus, and they say, in part, that sometimes all is one and rendered loving by Aphrodite, while at other times it is many and at enmity with itself by reason of a sort of strife.	Empedocles Fragments and Commentary. Arthur Fairbanks, ed. and trans. The First Philosophers of Greece. London: K. Paul, Trench, Trubner, 1898), 157-234	TLG
Empédocles	Fragmenta {1342.004}	V a.c.	Poet. Phil.	Fragment 3 line 8	(3) SEXT. VII 124 καὶ διὰ τῶν ἐξῆς ἐπιπλήξας τοῖς πλέον ἐπαγγελλομένοις γιγνώσκων παρίστησιν ὅτι τὸ δι' ἐκάστης αἰσθήσεως λαμβανόμενον πιστόν ἐστι τοῦ λόγου τούτων ἐπιστατοῦντος, καίτερ πρότερον [B 2] καταδραμιῶν τῆς ἀπ' αὐτῶν πίστεως. φησὶ γὰρ 'ἀλλὰ ... ἕκαστον'. (5) ἀλλὰ θεοὶ τῶν μὲν μανθῆν ἀποτρέφατε γλώσσης, ἐκ δ' ὀσίων στομάτων καθαρὴν ὀχρεύσατε πηγὴν καὶ σέ, πολυμνήστη λευκώλενε παρθένε Μούσα , ἄντομαι, ὧν θέμις ἐστὶν ἐφημερίσιον ἀκούειν, πέμπτε παρ' Εὐσεβίης ἐλάουσ' εὐήνιον ἄρμα. (10) μηδὲ σέ γ' εὐδόξοιο βήσεται ἄνθεα τιμῆς πρὸς θνητῶν ἀνελέσθαι, ἐρ' ὅι' ἄθ' ὀσίης πλέον εἰπεῖν θάρσει—καὶ τότε διη σοφίης ἐπ' ἀκροισι θαάζειν. ἀλλ' ἄγ' ἄθρει πάσῃ παλάμῃ, πῆ δῆλον ἕκαστον, μήτε τιν' ὄψιν ἔχων πίστει πλέον ἢ κατ' ἀκούην (15) ἢ ἀκοὴν ἐριδούπον ὑπὲρ τρανώματα γλώσσης, μήτε τι τῶν ἄλλων, ὀπόσῃ πόρος ἐστὶ νοῆσαι, γυῖον πίστιν ἔρυκε, νόει δ' ἦ δῆλον ἕκαστον.	Mas deuses, desviavi a loucura de minha língua, e de bocas sagradas fazei confluir uma fonte pura, e a ti, Musa atraente, virgem de braços cândidos , rogo , do que é justo aos efêmeros ouvir, 5 enviares por Piedade o carro de rédeas docéis. Não te force, porém, a colher flores de gloriosa fama junto aos mortais, pelas quais um dizer todo sagrado oussasse; quando alcança, sobre os cimos, a sabedoria. Pois bem, observa tudo na palma da mão, para esclarecer cada coisa, 10 não confia em alguma vista mais do que o que o se se escuta nem no que ressoa ao ouvido mais do que esclarece a língua, nem cada um dos outros membros por onde passa o pensar te prenda a fé, mas pensa em como esclarecer cada coisa.	EMPÉDOCLES FRAGMENTOS E TESTEMUNHOS, parte 1. Tradutores Jean-Claude Picot, Xavier Gheerbrant, Fernando Santoro. ANAIS DE FILOSOFIA CLÁSSICA, vol. 6 nº11, 2012	TLG

Empédocles	Fragmenta {1342.004}	V a.C.	Poet. Phil.	Fragment 4 line 5	(4) CLEM. Str. V 18 [II 338, 1 St.] 'ἀλλὰ ... λόγιο'. τοῖς μὲν γὰρ κακοῖς τοῦτο σύνηθες, φησὶν ὁ Ἐ., τὸ ἐθέλειν κρατεῖν τῶν ἀληθῶν διὰ τοῦ ἀπιστεῖν. ἀλλὰ κακοῖς μὲν κάρτα μέλει κρατέουσιν ἀπιστεῖν· ὥς δὲ παρ' ἡμετέρας κέλεται πιστώματα Μούσης , (5) γνόθι διασηθέντος ἐνὶ σπλάγγνοισι λόγιο.	[Mas para os maus muito importa desconfiar dos que dominam; tu, porém, como ordenam as fiéis lições da nossa Musa, conhece, articulado nas entranhas o discurso.] TALVEZ // Yea, but the base distrust the High and Strong ; Yet know the pledges that our <i>Muse</i> will urge, When once her words be sifted through thy soul.	THE FRAGMENTS OF EMPEDOCLES. TRANSLATED INTO ENGLISH VERSE BY WILLIAM ELLERY LEONARD. CHICAGO: THE OPEN COURT PUBLISHING COMPANY. 1908	TLG
Empédocles	Fragmenta {1342.004}	V a.C.	Poet. Phil.	Fragment 116 line 2	(116) PLUT. Quaest. conv. IX 5 p. 745 c ὁ δὲ Πλάτων [Rep. X 617 B] ἄτοπος, ταῖς μὲν ἀδίοις καὶ θείοις περιφοραῖς ἀντὶ τῶν Μουσῶν τὰς Σειρήνας ἐνδρῶν οὐ πᾶν φιλανθρώπους οὐδὲ χρηστοῦς δαίμονας, τὰς δὲ Μούσας ἢ παραλείπων παντάπασιν ἢ τοῖς τῶν Μοιρῶν ὀνόμασι προσαγορευῶν καὶ καλῶν θυγατέρας Ἀνάγκης, ἄμουςον γὰρ Ἀνάγκη, μουσικὸν δὲ ἢ Πειθῶ, καὶ (5) Μούσας ἴφιλοδαμοῦσα πολὺ μᾶλλον οἶμαι τῆς Ἐμπεδοκλέους Χάρτιος στυγέει δύσκλητον Ἀνάγκην.			TLG
Empédocles	Fragmenta {1342.004}	V a.C.	Poet. Phil.	Fragment 116line 4	(116) PLUT. Quaest. conv. IX 5 p. 745 c ὁ δὲ Πλάτων [Rep. X 617 B] ἄτοπος, ταῖς μὲν ἀδίοις καὶ θείοις περιφοραῖς ἀντὶ τῶν Μουσῶν τὰς Σειρήνας ἐνδρῶν οὐ πᾶν φιλανθρώπους οὐδὲ χρηστοῦς δαίμονας, τὰς δὲ Μούσας ἢ παραλείπων παντάπασιν ἢ τοῖς τῶν Μοιρῶν ὀνόμασι προσαγορευῶν καὶ καλῶν θυγατέρας Ἀνάγκης, ἄμουςον γὰρ Ἀνάγκη, μουσικὸν δὲ ἢ Πειθῶ, καὶ (5) Μούσας ἴφιλοδαμοῦσα πολὺ μᾶλλον οἶμαι τῆς Ἐμπεδοκλέους Χάρτιος στυγέει δύσκλητον Ἀνάγκην.			TLG
Empédocles	Fragmenta {1342.004}	V a.C.	Poet. Phil.	Fragment 116line 6	(116) PLUT. Quaest. conv. IX 5 p. 745 c ὁ δὲ Πλάτων [Rep. X 617 B] ἄτοπος, ταῖς μὲν ἀδίοις καὶ θείοις περιφοραῖς ἀντὶ τῶν Μουσῶν τὰς Σειρήνας ἐνδρῶν οὐ πᾶν φιλανθρώπους οὐδὲ χρηστοῦς δαίμονας, τὰς δὲ Μούσας ἢ παραλείπων παντάπασιν ἢ τοῖς τῶν Μοιρῶν ὀνόμασι προσαγορευῶν καὶ καλῶν θυγατέρας Ἀνάγκης, ἄμουςον γὰρ Ἀνάγκη, μουσικὸν δὲ ἢ Πειθῶ, καὶ (5) Μούσας ἴφιλοδαμοῦσα πολὺ μᾶλλον οἶμαι τῆς Ἐμπεδοκλέους Χάρτιος στυγέει δύσκλητον Ἀνάγκην.			TLG
Empédocles	Fragmenta {1342.004}	V a.C.	Poet. Phil.	Fragment 131line 5	(131) HIPPOL. Ref. VII 31 (p. 216 W.) κόσμον γὰρ φησὶν εἶναι ὁ Ἐ. τὸν ὑπὸ τοῦ Νείκουσ διοικούμενον τοῦ πονηροῦ καὶ ἕτερον νοητὸν τὸν ὑπὸ τῆς Φιλίας ... μέσον δὲ εἶναι τῶν διαφορῶν ἀρχῶν δίκαιον λόγον, καθ' ὃν συγκρίνεται τὰ διηρημένα ὑπὸ τοῦ Νείκουσ καὶ προσαρμόζεται κατὰ τὴν Φιλίαν τῶι ἐνὶ. τοῦτον δὲ αὐτὸν τὸν δίκαιον λόγον τὸν τῆ Φιλίας συναγωνιζόμενον Μοῦσαν ὁ Ἐ. προσαγορευῶν καὶ αὐτὸς αὐτῶι συναγωνιζέσθαι παρακαλεῖ λέγων ὠδέ πως: εἰ γὰρ ἐφημερίων ἕνεκὲν τινος, ἄμβροτε Μοῦσα, ἡμετέρας μελέτας <ἄδε τοι> διὰ φροντίδος ἐλθεῖν, εὐχομένοι νῦν αὐτε παρίστασο, Καλλιόπεια, (10) ἄμφι θεῶν μακάρων ἀγαθὸν λόγον ἐμφαίνοντι.			TLG
Empédocles	Fragmenta {1342.004}	V a.C.	Poet. Phil.	Fragment 131 line 8	(131) HIPPOL. Ref. VII 31 (p. 216 W.) κόσμον γὰρ φησὶν εἶναι ὁ Ἐ. τὸν ὑπὸ τοῦ Νείκουσ διοικούμενον τοῦ πονηροῦ καὶ ἕτερον νοητὸν τὸν ὑπὸ τῆς Φιλίας ... μέσον δὲ εἶναι τῶν διαφορῶν ἀρχῶν δίκαιον λόγον, καθ' ὃν συγκρίνεται τὰ διηρημένα ὑπὸ τοῦ Νείκουσ καὶ προσαρμόζεται κατὰ τὴν Φιλίαν τῶι ἐνὶ. τοῦτον δὲ αὐτὸν τὸν δίκαιον λόγον τὸν τῆ Φιλίας συναγωνιζόμενον Μοῦσαν ὁ Ἐ. προσαγορευῶν καὶ αὐτὸς αὐτῶι συναγωνιζέσθαι παρακαλεῖ λέγων ὠδέ πως: Εἰ γὰρ ἐφημερίων ἕνεκὲν τινος, ἄμβροτε Μοῦσα , ἡμετέρας μελέτας <ἄδε τοι> διὰ φροντίδος ἐλθεῖν, εὐχομένοι νῦν αὐτε παρίστασο, Καλλιόπεια, (10) ἄμφι θεῶν μακάρων ἀγαθὸν λόγον ἐμφαίνοντι.	Pois se por um dos seres efêmeros, imortal <i>Musa</i> , nosso empenho te empenhaste em que por senso fosse, ao que agora suplica de novo assiste, Caliope, que sobre deuses venturosos bom discurso à luz expõe. // For since, O Muse undying, thou couldst deign To give for these our paltry human cares A gateway to thy soul, O now much more, Kalliope of the beautiful dear voice, Be near me now beseeching! — whilst I speak Excelling thoughts about the blessed gods.	THE FRAGMENTS OF EMPEDOCLES. TRANSLATED INTO ENGLISH VERSE BY WILLIAM ELLERY LEONARD. CHICAGO: THE OPEN COURT PUBLISHING COMPANY. 1908	TLG
Empédocles	Fragmenta {1342.004}	V a.C.	Poet. Phil.	Fragment 131 line 10	(131) HIPPOL. Ref. VII 31 (p. 216 W.) κόσμον γὰρ φησὶν εἶναι ὁ Ἐ. τὸν ὑπὸ τοῦ Νείκουσ διοικούμενον τοῦ πονηροῦ καὶ ἕτερον νοητὸν τὸν ὑπὸ τῆς Φιλίας ... μέσον δὲ εἶναι τῶν διαφορῶν ἀρχῶν δίκαιον λόγον, καθ' ὃν συγκρίνεται τὰ διηρημένα ὑπὸ τοῦ Νείκουσ καὶ προσαρμόζεται κατὰ τὴν Φιλίαν τῶι ἐνὶ. τοῦτον δὲ αὐτὸν τὸν δίκαιον λόγον τὸν τῆ Φιλίας συναγωνιζόμενον Μοῦσαν ὁ Ἐ. προσαγορευῶν καὶ αὐτὸς αὐτῶι συναγωνιζέσθαι παρακαλεῖ λέγων ὠδέ πως: Εἰ γὰρ ἐφημερίων ἕνεκὲν τινος, ἄμβροτε Μοῦσα, ἡμετέρας μελέτας <ἄδε τοι> διὰ φροντίδος ἐλθεῖν, εὐχομένοι νῦν αὐτε παρίστασο, Καλλιόπεια , (10) ἄμφι θεῶν μακάρων ἀγαθὸν λόγον ἐμφαίνοντι.	Pois se por um dos seres efêmeros, imortal <i>Musa</i> , nosso empenho te empenhaste em que por senso fosse, ao que agora suplica de novo assiste, <i>Caliope</i> , que sobre deuses venturosos bom discurso à luz expõe. // For since, O Muse undying, thou couldst deign To give for these our paltry human cares A gateway to thy soul, O now much more, Kalliope of the beautiful dear voice, Be near me now beseeching! — whilst I speak Excelling thoughts about the blessed gods.	THE FRAGMENTS OF EMPEDOCLES. TRANSLATED INTO ENGLISH VERSE BY WILLIAM ELLERY LEONARD. CHICAGO: THE OPEN COURT PUBLISHING COMPANY. 1908	TLG

Hippias	Fragmenta {1434.002}	V a.C.	Soph.	Volume-Jacoby#-F 1a,6,F fragment 4 line 3	(3) ATHENAI. XIII 608 F: ἐπὶ κάλλει δὲ ... διαβόητοι γέγονασιν γυναῖκες Θαργηλία ἢ Μύλησια, ἤτις καὶ τεσσαρεσκαίδεκα ἀνδράσιν ἐγαμήθη, οὐσα καὶ τὸ εἶδος πάνυ καλὴ καὶ σοφὴ, ὥς φησιν Ἰππίας ὁ σοφιστὴς ἐν τῷ ἐπιγραφομένῳ Συναγωγῇ. (4) CLEMENS ALEX. Strom. VI 15, 1 p. 434, 21 Stäh: Ἰππίαν τὸν σοφιστὴν τὸν Ἡλείον ... παραστήσωμεθα ὁδὲ πῶς λέγοντα· «τούτων ἴσως εἰρηται τὰ μὲν Ὀρφεῖ, τὰ δὲ Μουσαῖοι κατὰ βραχὺ ἄλλοι ἀλλαγῶ, τὰ δὲ Ἡσιόδοι, τὰ δὲ Ὀμήρωι, τὰ δὲ τοῖς ἄλλοις τῶν ποιητῶν, τὰ δὲ ἐν συγγραφαῖς, τὰ μὲν (5) Ἑλλήσοι, τὰ δὲ βαρβάρους· ἐγὼ δὲ ἐκ πάντων τούτων τὰ μέγιστα καὶ ὁμόφυλα συνθεῖς τούτων καινὸν καὶ πολυειδῆ τὸν λόγον ποιήσομαι». (5) DIOG. LAERT. I 24: Ἀριστοτέλης (De an. I 2 p. 405 a 19) δὲ καὶ Ἰππίας φασὶν αὐτὸν (sc. Θαλῆν) καὶ τοῖς ἀνόχοις μεταδιδόναι ψυχῆς τεκμαιρόμενον ἐκ τῆς λίθου τῆς μαγνητιδος καὶ τοῦ ἡλέκτρου.			TLG
Hippias	Fragmenta {1434.002}	V a.C.	Soph.	Volume-Jacoby#-F 1a,6,F fragment 9 line 3	(8) PROKL. in Eukl. p. 65, 11 Friedl.: μετὰ δὲ τούτων (sc. Θαλῆν) Μάμερκος ὁ Στρηγόρου τοῦ ποιητοῦ ἀδελφός ὡς ἐφαγμένος τῆς περιγεωμετρίας σπουδῆς μνημονεύεται, καὶ Ἰππίας ὁ Ἡλείος ἰστόρησεν ὡς ἐπὶ γεωμετρίας δόξαν αὐτοῦ λαβόντος. (9) SCHOL. ARAT. 172 p. 369, 24 M: Θαλῆς (I B 2 Diels) μὲν οὖν δύο αὐτὰς (sc. τὰς Ὑάδας) εἶπεν εἶναι ...· Εὐρυπιδῆς ... (F 780) τρεῖς· Ἀχαιὸς (F 46) δὲ τέσσαρας· Μουσαῖος (67 B 18 Diels) ε· Ἰππίας δὲ καὶ Φερεκύδης (3 F 90) ἑπτὰ. (10) SCHOL. (EUST.) DION. Per. 270: Ἰππίας μέντοι φησὶν ἀπὸ τῶν Ὠκεανοῦ θυγατέρων· δύο γὰρ Ὠκεανίδας πρότερον γενέσθαι, Ἀσίαν καὶ Εὐρώπην, ἀφ' ὧν τὰς χώρας εἰρήσθαι.	For since, O Muse undying, thou couldst deign		TLG
Hippias	Fragmenta {1434.004}	V a.C.	Soph.	Fragment 6 line 4	(5) ΤΡΩΙΚΟΣ (ΔΙΑΛΟΓΟΣ) (6) CLEM. Strom. VI 15 [II 434, 19 St.] φέρε ἀντικρὺς μαρτυροῦντα ἡμῖν Ἰππίαν τὸν σοφιστὴν τὸν Ἡλείον, ὅς τὸν αὐτὸν περὶ τοῦ προκειμένου μοι σκέμματος ἤκεν λόγον, παραστήσωμεθα ὁδὲ πῶς λέγοντα· τούτων ἴσως εἰρηται τὰ μὲν Ὀρφεῖ, τὰ δὲ Μουσαῖοι κατὰ βραχὺ ἄλλοι ἀλλαγῶ, τὰ δὲ Ἡσιόδοι τὰ δὲ Ὀμήρωι, τὰ δὲ τοῖς ἄλλοις τῶν (5) ποιητῶν, τὰ δὲ ἐν συγγραφαῖς τὰ μὲν Ἑλλήσοι τὰ δὲ βαρβάρους· ἐγὼ δὲ ἐκ πάντων τούτων τὰ μέγιστα καὶ ὁμόφυλα συνθεῖς τούτων καινὸν καὶ πολυειδῆ τὸν λόγον ποιήσομαι.	To give for these our paltry human cares		TLG
Ferecides	Fragmenta {1584.003}	V a.C.	Hist.	Fragment 10 line 4	καὶ μεγάρις Ἀρισταῖον ἔτεκε. Φερεκύδης δὲ φησὶ καὶ Ἄρατος, ἐπὶ κόκκων αὐτὴν ὄχηθεῖσαν, κατὰ Ἀπόλλωνος προαίρεσιν, εἰς τὴν Κυρήνην ἀρικήσθαι. (9b) Schol. Apoll. I. I. et ex Pherecyde Schol. Pind. Pyth. IX, 29: Ναῖδος καὶ Πηνειοῦ τὸν Ὑψέα Φερεκύδης. Ἀκέσανδρος δὲ, Φυλλύρας τῆς Ἀσωποῦ καὶ Πηνειοῦ ἱστορεῖ τὸν Ὑψέα. (10) Schol. Apollon. III, 467: Περσηῖδα τὴν Ἑκάτην λέγει (Apollonius), ὡς τοῦ Περσέως θυγατέρα. Τινὲς δὲ αὐτὴν φασὶ Διὸς εἶναι παῖδα. ... Βακρυλίδης δὲ Νυκτὸς φησὶν αὐτὴν θυγατέρα. ... Μουσαῖος δὲ, Ἀστείας καὶ Διὸς Φερεκύδης δὲ, (5) Ἀρισταίου τοῦ Παίονος. (11) Eustath. ad Hom. II. Z: Δάειραν Φερεκύδης ἱστορεῖ Στυγὸς ἀδελφὴν, καὶ ἔοικε, φησὶν, οὕτως ἔχειν. Ἐπὶ γὰρ ὑγρᾶς οὐσίας τάττουσιν οἱ παλαιοὶ τὴν Δάειραν. Διὸ καὶ πολεμίαν τῇ Δήμητρι νομίζουσι. Ὅταν γὰρ θύηται αὐτῇ, οὐ πάρεσιν ἢ τῆς (5) Δήμητρος ἴερεα. Καὶ οὐδὲ τὸν τεθυμένον γενέσθαι αὐτὴν ὄσιον. (12) Apollodor. I, 5, 2 extr., de Triptolemo: Φε-	A gateway to thy soul, O now much more,		TLG

Ferecides	Fragmenta {1584.003}	V a.c.	Hist.	Fragment 63a line 4	<p>(61) Schol. Apollon. I, 4: Ὁ Ἀπολλώνιος καλεῖ τὴν Ἀργῶ, ἀπὸ Ἀργου τοῦ κατασκευάσαντος· Φερεκῶδης δὲ ἀπὸ Ἀργου τοῦ Φριζοῦ υἱοῦ.</p> <p>(62) Scholia Parisina Apollon. I, 105: Ὁ δὲ Φερεκῶδης Ποτνιέα ἱστορεῖ τὸν Τίφρον εἶναι. Αἰσχύλος (leg. Αἰσχύλος) δὲ τὸν Τίφρον ἐν τῇ Ἀργοὶ Ἴφιν καλεῖ.</p> <p>(63a) Schol. Apollon. I, 23: Φερεκῶδης ἐν τῇ ζ', Φιλάμμωνα φησὶ καὶ οὐκ Ὀρφέα συμπεπλευκέναι· εἶναι δὲ Ὀρφέα, κατὰ μὲν Ἀσκληπιάδην Ἀπόλλωνος καὶ Καλλιόπης, κατὰ δὲ ἐνίου, Οἰάγρου καὶ Πολυμνίας.</p> <p>(63b) Schol. Hom. Odys. T, 432: Φιλωνίς ἡ Δηϊόνος θυγάτηρ, οἰκοῦσα τὸν Παρνασσόν, ἐν αὐτῷ παρελέχθη καὶ Ἀπόλλωνι. Εἶχε γὰρ τὸ κάλλος ἐράσμιον ἐπὶ τοσοῦτον, ὥστε καὶ τοὺς θεοὺς ζηλοτυποῦντας κατὰ τὸ αὐτῇ θελῆσαι μίσεσθαι. Εἶτα ἐκ (5) μὲν τοῦ Ἀπόλλωνος γίνεται Φιλάμμων ἀνὴρ σοφιστής, ὃς καὶ πρῶτος ἐδόκει χοροὺς συστήσασθαι παρθένων, ἐκ τοῦ Ἑρμοῦ Αὐτόλυκος, ὃς οἰκὸν τὸν Παρνασσόν πλεῖστα κλέπτων ἐθισαύριζεν. Εἶχε γὰρ ταύτην τὴν @1 τέχνην παρὰ τοῦ πατρὸς, ὥστε τοὺς ἀνθρώπους, ὅτε (10)</p>	Kalliope of the beautiful dear voice,	TLG
Ferecides	Fragmenta {1584.003}	V a.c.	Hist.	Fragment 102a3 line 7	<p>(102a3) Schol. Homer. Il. N, 302: Γυρτόνα Φλεγῶν κατοικοῦντες, παρανομώτατον καὶ ληστρικὸν διήγον βίον, καὶ κατατρέχοντες τοὺς περιόικους χαλεπῶς ἠδίκουν. Θηβαῖοι δὲ, πλησιόχοροι ὄντες, ἐδεδοίκεσαν καὶ μέχρι πολλοῦ, εἰ μὴ Ἀμφίον καὶ Ζῆθος, οἱ (5) Διὸς καὶ Ἀντιόπης, εἰείχσαν τὰς Θήβας. Εἶχε γὰρ Ἀμφίον λύραν, παρὰ Μουσῶν αὐτῷ δεδομένην, δι' ἧς κατέθελε καὶ τοὺς λίθους, ὥστε καὶ πρὸς τὴν τερχοδομίαν αὐτομάτους ἐπέργεσθαι. Τούτων μὲν οὖν ζῶντων, οὐδὲν οἱ Φλεγῶν τοὺς Θηβαίους ἠδύνατο (10) διαθεῖναι. Θανάτων δὲ αὐτῶν, ἐπελθόντες σὺν Εὐρυμάχῳ τῷ βασιλεῖ, τὰς Θήβας εἶλον. Πλείονα δὲ τολμῶντες ἀδικήματα κατὰ Διὸς προαίρεσιν ὑπὸ Ἀπόλλωνος διεφθάρσαν, ὡς ἱστορεῖ Φερεκῶδης. (15)</p>	Be near me now beseeching! — whilst I speak	TLG
Ferecides	Fragmenta {1584.003}	V a.c.	Hist.	Fragment 102a4 line 3	<p>(102a4) Schol. Apollon. I, 741: Λύραν Φερεκῶδης ἐν τῇ δεκάτῃ ἱστορίᾳ (Phav. ἱστοριῶν) δοθῆναι Ἀμφίονι φησὶ ὑπὸ Μουσῶν.</p> <p>(102b1) Schol. Eurip. Phoen. 162: Φερεκῶδης φησὶν, αὐτὴν (τὴν Νιόβην) ἔχειν παῖδας ζ'. Αλαλκομενέα, Φηρέα, Εὐδωρον, (Νιόβην) Λύσιππον, Ξάνθον, Ἀργεῖον. Θυγατέρας δὲ ζ'. Χιόνην, Κλυτίαν, Μελίαν, Ὠρην, Λαμίπην, Πελοπίαν. (5)(102a4) Schol. Apollon. I, 741: Λύραν Φερεκῶδης ἐν τῇ δεκάτῃ ἱστορίᾳ (Phav. ἱστοριῶν) δοθῆναι Ἀμφίονι φησὶ ὑπὸ Μουσῶν.</p> <p>(102b1) Schol. Eurip. Phoen. 162: Φερεκῶδης φησὶν, αὐτὴν (τὴν Νιόβην) ἔχειν παῖδας ζ'. Αλαλκομενέα, Φηρέα, Εὐδωρον, (Νιόβην) Λύσιππον, Ξάνθον, Ἀργεῖον. Θυγατέρας δὲ ζ'. Χιόνην, Κλυτίαν, Μελίαν, Ὠρην, Λαμίπην, Πελοπίαν. (5)</p>	Excelling thoughts about the blessed gods.	TLG

Protágoras	Testimonia {1635.001}	V a.C.	Soph.	Fragment 26 line 18	[PLG II 269 B., ALG I 78 D.] ἔς μέσον οὐκ ἄγομεν, ὃς υποδήλωσιν τε πρῶτος ἦῤυρεν καὶ παρεπαίνους; οἱ δ' αὐτὸν καὶ παραπόγους φασὶν ἐν μέτρῳ λέγειν μνήμης χάριν· σοφὸς γὰρ ἀνὴρ. Τεισίαν [s. 82 A 7. 85 A 2] δὲ Γοργίαν τε (10) εἰσόμεν εὖδειν, οἱ πρὸ τῶν ἀληθῶν τὰ εἰκότα εἶδον ὡς τιμητέα μᾶλλον, τὰ τε αὐτὰ μικρὰ μεγάλα καὶ τὰ μεγάλα μικρὰ φαίνεσθαι ποιούσιν διὰ ῥόμην λόγῳ, καινὰ τε ἀρχαίως τὰ τ' ἐναντία καινῶς, συντομίαν τε λόγῳ καὶ ἄπειρα μῆκη περὶ πάντων ἀνῆρον; ταῦτα δὲ ἀκούσιν ποτὲ μου Πρόδικος [s. 84 A 20] ἐγγέλασεν, καὶ μόνος αὐτὸς ἠύρηκέναι ἔφη ὧν δεῖ λόγῳ τέχνην· δεῖν δὲ οὔτε μακρὸν οὔτε βρα- (15) χέον ἀλλὰ μετρίων. —Σοφώτατά γε, ὃ Πρόδικε. —Ἰπτίαν [86 A 12] δὲ οὐ λέγομεν; οἶμαι γὰρ ἂν σύμφηφον αὐτοῖ καὶ τὸν Ἥλειον γενέσθαι. —Τί δ' οὐ; —Τὰ δὲ Πάλου πῶς φράσωμεν αὐτὸ μουσαία λόγῳ, ὡς διπλασιολογίαν καὶ γνωμολογίαν καὶ εἰκονολογίαν, ὀνομάτων τε Λικυμνείων, ἃ ἐκείνῳ ἐδορήσατο πρὸς ποιήσιν εὐπειας; —Πρωταγόρεια δὲ, ὃ Σώκρατες, οὐκ ἦν (20) μέντοι τοιαῦτ' ἄττα; —Ὀρθοπέαιά γε τις, ὃ παῖ, καὶ ἄλλα πολλὰ καὶ καλά. τῶν γε μὴν οἰκτρογόνων ἐπὶ γῆρας καὶ πενίαν ἐλκομένων λόγῳ κεκρατηκέναι τέχνη μοι φαίνεται τὸ τοῦ Χάλκηδονίου [Thrasymachos] σθένος, ὀργίσει τε αὐτὸ πολλοὺς ἅμα δεινὸς ἀνὴρ γέγονεν καὶ πάλιν ὀργισμένοις ἐπάειδον κηλεῖν, ὡς ἔφη· διαβάλλειν τε καὶ ἀπολύσασθαι διαβολᾶς ὄθεν δὴ κράτιστος. τὸ (25)		TLG
Xanthus	Fragmenta {1751.004}	V a.C.	Hist.	Fragment 2 line 7	ὄδε· «Ἀπὸ Λυδοῦ μὲν γίνονται Λυδοὶ, ἀπὸ δὲ Τορρήβου Τορρήβου· τοῦτον ἢ γλώσσα ὀλίγον παραφέρει, καὶ νῦν ἔτι συλοῦσιν ἀλλήλους ῥήματα οὐκ ὀλίγα, ὥσπερ Ἴω- (15) νες καὶ Δωριεῖς.» (2) Steph. Byz.: Τορρήβος, πόλις Λυδίας ἀπὸ Τορρήβου τοῦ Ἄττος. Ἐν δὲ τῇ Τορρήβιδι ἔστιν ὄρος Κάριος καλούμενον, καὶ ἱερὸν τοῦ Καρίου ἐκεῖ. Κάριος δὲ Διὸς παῖς καὶ Τορρήβιας, ὡς Νικόλαος τετάρτῳ· ὃς πλαζόμενος περὶ (5) τινα λίμνην, ἦτις ἀπ' αὐτοῦ Τορρήβια ἐκλήθη, φθογ- γῆς Νυμφῶν ἀκούσας, ὡς καὶ Μουσαί Λυδοὶ καλοῦσι, καὶ μουσικὴν ἐδιδάχθη, καὶ αὐτὸς Λυδοῦς ἐδί- δαξε, καὶ τὰ μέλη διὰ τοῦτο Τορρήβια ἐκαλεῖτο. (3) Eratosthen. apud. Strabon. I: Ταῦτα δ' εἰπὼν τὴν Στράτωνος ἐπαινεῖ δόξαν τοῦ φυσικοῦ, καὶ ἐπὶ Ξάνθου τοῦ Λυδοῦ· τοῦ μὲν Ξάνθου λέγοντος, ἐπὶ Ἀρταξέρξου γενέσθαι μέγαν ἀνύμῳ, ὥστ' ἐκλείπειν ποταμοὺς, καὶ λίμνας καὶ (5) φρέατα· αὐτὸν δὲ εἶδέναι πολλαγῆ πρόσω ἀπὸ τῆς θαλάσσης λίθους τε κογχυλιώδεις, Καὶ		TLG
Damastes	Fragmenta {1868.003}	V a.C.	Hist.	Fragment 10a line 4	γαι ταῖς ἄλλαις Τρωάσι παρακελευσαμένην, κοινῇ μετ' αὐτῶν ἐμπρήσαι τὰ σκάφη, βαρυνομένην τῇ πλάνῃ. Ὀμολογεῖ δ' αὐτῷ καὶ Δαμάστης ὁ Σιγείως (vlg. Σιγείως) καὶ ἄλλοι τινές. (19) [ΠΕΡΙ ΕΥΡΗΜΑΤΩΝ.] (9) Plinius H. N. VII, 57, de rerum inventoribus: Biremem Damastes Erythraeos fecisse, triremem Thucydides Aminoclem Corinthium. (10a-10b) ΠΕΡΙ ΠΟΙΗΤΩΝ ΚΑΙ ΣΟΦΙΣΤΩΝ. (10a) Vit. Homer. cod. Matrit.: Ἀναξίμενης καὶ Δαμάστης καὶ Πίνδαρος Χίον τὸν Ὀμηρον ἀποφαίνονται καὶ Θεόκριτος· ὃ δὲ Δαμάστης καὶ δέκατον αὐτὸν ἀπὸ Μουσαίου φησὶ γεγονέναι. (10b) Proclus Vit. Hom. in Βιογρ. Westermanni: Ἑλλάνικος καὶ Δαμάστης καὶ Φερεκύδης εἰς Ὀρφέα τὸ γένος παράγουσιν αὐτοῦ. Μαίονα γὰρ φασὶ τὸν Ὀμήρου πατέρα, καὶ Δίον τὸν Ἡσιόδου γενέσθαι Ἀπελλίδος, τοῦ Μελανιοποῦ, τοῦ Ἐπιφραδέως, τοῦ (5) Χαριφήμου, τοῦ Φιλοτερπέως, τοῦ Ἰδυονίδα, τοῦ Εὐκλέους, τοῦ Δωρίωνος, τοῦ Ὀρφέως, Γοργίας δ' ὁ Λεοντίνος εἰς Μουσαίον αὐτὸν ἀνάγει. @1		TLG

Damastes	Fragmenta {1868.003}	V a.C.	Hist.	Fragment 10b line 8	<p>γει ταῖς ἄλλαις Τρωάσι παρακελευσάμενην, κοινή μετ' αὐτῶν ἐμπρήσαι τὰ σκάφη, βαρυνομένην τῇ πλάνῃ. Ὀμιολογεῖ δ' αὐτῶ και Δαμάστις ὁ Σιγριεὺς (vlg. Σιγριεὺς) και ἄλλοι τινές.</p> <p>(t9) [ΠΕΡΙ ΕΥΡΗΜΑΤΩΝ.]</p> <p>(9) Plinius H. N. VII, 57, de rerum inventoribus: Biremem Damastes Erythraeos fecisse, triremem Thucydides Aminoclem Corinthium.</p> <p>(t10a-10b) ΠΕΡΙ ΠΟΙΗΤΩΝ ΚΑΙ ΣΟΦΙΣΤΩΝ.</p> <p>(10a) Vit. Homer. cod. Matrit.: Ἀναξίμενης και Δαμάστις και Πίνδαρος Χίον τὸν Ὀμηρον ἀποφαίνονται και Θεόκριτος; ὁ δὲ Δαμάστις και δέκατον αὐτὸν ἀπὸ Μουσαίου φησὶ γεγονέναι.</p> <p>(10b) Proclus Vit. Hom. in Βιογρ. Westermanni: Ἐλλάνκος και Δαμάστις και Φερεκύδης εἰς Ὀρφέα τὸ γένος παράγουσιν αὐτοῦ. Μαίονα γάρ φασὶ τὸν Ὀμήρου πατέρα, και Δίον τὸν Ἡσιόδου γενέσθαι Ἀπελλίδος, τοῦ Μελανιοποῦ, τοῦ Ἐπιφραδέος, τοῦ Ἰ Χαριφήμου, τοῦ Φύλοτερπέος, τοῦ Ἰδμονίδα, τοῦ Εὐκλέους, τοῦ Δωριάνος, τοῦ Ὀρφέως. Γοργίας δ' ὁ Λεοντίνος εἰς Μουσαίων αὐτὸν ἀνάγει.</p>			TLG
Glaucus	Fragmenta {4391.001}	V a.C.	Hist.	Fragment 1 line 1	<p>(t1-6a) ΠΕΡΙ ΠΟΙΗΤΩΝ ΚΑΙ ΜΟΥΣΙΚΩΝ.</p> <p>(1) Harpocratio: Μουσαῖος ... Περί μὲν Μουσαίου Ἀριστόξενος ἐν τοῖς Πραξιδαμαντίοις φησὶν ὅτι οἱ μὲν ἐκ Θράκης εἰρήκασιν τὸν ἄνδρα εἶναι, οἱ δὲ αὐτόχθονα ἐξ Ἐλευσίνος. Εἰρήκασιν δὲ περὶ αὐτοῦ ἄλλοι τε και Γλαῦκος. (5)</p> <p>(2) Plutarch. De Mus. c. 4: Ἔοικε δὲ κατὰ τὴν τέχνην τὴν κιθαροδικὴν ὁ Τέρπανδρος διεννηοχέται: τὰ Πύθια γὰρ τετράκις ἐξῆς νενικηκῶς ἀναγέγραπται: και τοῖς χρόνοις δὲ σφόδρα παλαιός ἐστι: πρεσβύτερον γοῦν αὐτὸν Ἀρχιλόχου ἀποφαίνει Γλαῦκος ὁ ἐξ Ἰταλίας ἐν (5) συγγράμματι τινὶ τῷ Περί τῶν ἀρχαίων ποιητῶν τε και μουσικῶν: φησὶ γὰρ αὐτὸν δεύτερον γενέσθαι μετὰ τοῖς πρώτοις ποιήσαντας αὐλωδίαν.</p> <p>(3) Id. ibid. c. 7: Ὅτι δ' ἐστὶν Ὀλύμπου ὁ ἀρμάτιος νόμος, ἐκ τῆς Γλαύκου ἀναγραφῆς τῆς Ὑπὲρ τῶν ἀρχαίων ποιητῶν μάθοι ἂν τις: και εἶτι γνοίη, ὅτι Στησίχορος ὁ Ἰμεραῖος οὐτ' Ὀρφέα, οὔτε Τέρπανδρον, οὐτ' Ἀρχιλόχον, οὔτε Θαλήτην ἐμμήσατο, ἀλλ' Ὀλυμπον, (5) χρησάμενος τῷ ἀρματίῳ νόμῳ και τῷ κατὰ δάκτυλον</p>			TLG
Glaucus	Fragmenta {4391.001}	V a.C.	Hist.	Fragment 1 line 1	<p>(t1-6a) ΠΕΡΙ ΠΟΙΗΤΩΝ ΚΑΙ ΜΟΥΣΙΚΩΝ.</p> <p>(1) Harpocratio: Μουσαῖος ... Περί μὲν Μουσαίου Ἀριστόξενος ἐν τοῖς Πραξιδαμαντίοις φησὶν ὅτι οἱ μὲν ἐκ Θράκης εἰρήκασιν τὸν ἄνδρα εἶναι, οἱ δὲ αὐτόχθονα ἐξ Ἐλευσίνος. Εἰρήκασιν δὲ περὶ αὐτοῦ ἄλλοι τε και Γλαῦκος. (5)</p> <p>(2) Plutarch. De Mus. c. 4: Ἔοικε δὲ κατὰ τὴν τέχνην τὴν κιθαροδικὴν ὁ Τέρπανδρος διεννηοχέται: τὰ Πύθια γὰρ τετράκις ἐξῆς νενικηκῶς ἀναγέγραπται: και τοῖς χρόνοις δὲ σφόδρα παλαιός ἐστι: πρεσβύτερον γοῦν αὐτὸν Ἀρχιλόχου ἀποφαίνει Γλαῦκος ὁ ἐξ Ἰταλίας ἐν (5) συγγράμματι τινὶ τῷ Περί τῶν ἀρχαίων ποιητῶν τε και μουσικῶν: φησὶ γὰρ αὐτὸν δεύτερον γενέσθαι μετὰ τοῖς πρώτοις ποιήσαντας αὐλωδίαν.</p> <p>(3) Id. ibid. c. 7: Ὅτι δ' ἐστὶν Ὀλύμπου ὁ ἀρμάτιος νόμος, ἐκ τῆς Γλαύκου ἀναγραφῆς τῆς Ὑπὲρ τῶν ἀρχαίων ποιητῶν μάθοι ἂν τις: και εἶτι γνοίη, ὅτι Στησίχορος ὁ Ἰμεραῖος οὐτ' Ὀρφέα, οὔτε Τέρπανδρον, οὐτ' Ἀρχιλόχον, οὔτε Θαλήτην ἐμμήσατο, ἀλλ' Ὀλυμπον, (5) χρησάμενος τῷ ἀρματίῳ νόμῳ και τῷ κατὰ δάκτυλον</p>			TLG

Estesimbrotο	Fragmenta {1923.003}	5 B.C.	Hist.	Fragment 14 line 2	(13b) Schol. Apoll. Rd. I, 1129: [Δάκτυλοι Ἰδαῖοι Κρηταῖες, οὐς ποτε νόμφη Ἀγγάλη Δικταῖον ἀνά σπέος, ἀμφοτέρησιν δραξαμένη γαίης Οἰαξίδος, ἐβλάστησεν.] Ἵτι δὲ νόμφη τις Οἰαξίδος γῆς δρα- (5) ζαμένη τοὺς καλουμένους Ἰδαίους Δακτύλους ἐποίησε, παρὰ Στρησιμβρότου εἴληφε· καὶ ὅτι διὰ τὸ ῥυθῆναι αὐτοὺς διὰ τὸν χειρῶν, Δάκτυλοι κληθῆναι. Σοφοκλῆς δὲ αὐτοὺς Φρύγας καλεῖ ἐν Κοφούς Σατύροις. (14) Strabo X: Ἵτι δὲ Κρόνου τινὲς τοὺς Κο- ρύβαντας, οἱ δὲ τοῦ Διὸς καὶ Καλλιόπης φασὶ τοὺς αὐ- τοὺς τοῖς Καβείροις ὄντας, ἀπελθεῖν δὲ τούτους εἰς Σα- μοθράκη, καλουμένην πρότερον μελίτην· τὰς δὲ πρά- ξεις αὐτῶν μυστικὰς εἶναι. Ταῦτα δ' οὐκ ἀποδεξάμενος (5) ὁ Σκῆγιος ὁ τοῦ μύθους τούτους συναγαγὼν, ὡς μη- δενὸς ἐν Σαμοθράκη μυστικοῦ λόγου περὶ Καβείρων λεγομένου, παρατίθησιν ὁμοῦ καὶ Στρησιμβρότου τοῦ Θασίου δόξαν, ὡς τὰ ἐν Σαμοθράκη ἱερὰ τοῖς Καβείροις ἐπιτελεῖτο· καλεῖσθαι δὲ φησὶν αὐτοὺς ἐκεῖνος ἀπὸ τοῦ ὄρους τοῦ ἐν Βερεκυντία Καβείρου. @1 (15) Apostol. Prov. XIX, 65: Τυφλότερος ἀσπά-			TLG	
Aristófanēs	Os Acarnânios	425 a.C.	Sátira	card 1		[DICAEOPOLIS] "I make sketches in the dust, pull out my loose hairs, muse, think of my fields, long for peace, curse town life and regret my dear country home, I which never told me to 'buy fuel, vinegar or oil'; there the word 'buy,' which cuts me in two, was unknown"	Aristophanes. Acharnians. The Eleven Comedies. Anonymous. New York. Liveright. 192?.	Perseus	
Aristófanēs	Os Acarnânios	425 a.C.	Sátira	card 665 Linha 665	δεῦρο, Μοῦσ' , ἐλθὲ φλεγυρά, πυρὸς ἔχουσα μένος, [στρ. (665) ἐντονος Ἀχαρνική. οἶον ἐξ ἀνθρώκων πρηνίνων φέγαλος ἀν- ήλατ' ἐρεθιζόμενος οὐρία ριπίδι, (668-669) ήνικ' ἂν ἐπανθρακίδες ὡσι παρακείμενα, (670) οἱ δὲ Θασίαν ἀνακυκῶσι λαπαράμικτα, οἱ δὲ μάττωσιν, οὕτω σοβαρὸν ἐλθὲ μέλος εὐντονον, ἀγροικότερον, (673-674) ὡς ἐμὲ λαβοῦσα τὸν δημότην. (675)		[CHORUS] I invoke thee, Acharnian Muse , fierce and fell as the devouring fire; sudden as the spark that bursts from the crackling oaken coal when roused by the quickening fan to fry little fishes, while others knead the dough or whip the sharp Thasian pickle with rapid hand, so break forth, my Muse, and inspire thy tribesmen with rough, vigorous, stirring strains. // O Muse , fiery-flashing, with temper of flame, energetic, Acharnian, come to my gaze, Like the wild spark that leaps from the evergreen oak, when its red-glowing charcoal is fanned to a blaze. And the small fish are lying all in order for the frying; And some are mixing Thasian, richly dight, shinybright, And some dip the small fish therein; Come, fiery-flashing Maid, to thy fellow-burgher's aid, With exactly such a song, so glowing and so strong, To our old rustic melodies akin.	Aristophanes. Acharnians. The Eleven Comedies. Anonymous. New York. Liveright. 192?././ BENJAMIN BICKLEY ROGERS. ARISTOPHANES. THE LOEB CLASSICAL LIBRARY, 1930 (pdf)	Perseus/TLG
Aristófanēs	Os Cavaleiros	424 a.C.	Comédia	Line 505	Δη. μέμνησὸ νυν (495,ter) δάκνειν, διαβάλλειν, τοὺς λόφους κατεσθίειν, (496) χόπως τὰ κάλλαι' ἀποφαγὼν ἤξειε πάλιν. Χο. ἀλλ' ἴθι χαίρων, καὶ πράξειας κατὰ νοῦν τὸν ἐμόν, καὶ σε φυλάττοι Ζεὺς ἀγοραῖος· καὶ νικήσας (500) αὐθις ἐκεῖθεν πάλιν ὡς ἡμᾶς ἔλθοις στεφάνοις κατὰπαστος. ὕμεις δ' ἡμῖν προσέχετε τὸν νοῦν @1 τοῖς ἀναπαιστοῖς, ὃ παντοίας ἦδη Μούσης (505) πειραθέντες καθ' ἑαυτοῦς, εἰ μὲν τις ἀνήρ τῶν ἀρχαίων κομφοδοδιάσκαλος ἡμᾶς ἠνάγκαζεν λέξοντας ἐπι πρὸς τὸ θέατρον παραβῆναι, οὐκ ἂν φαύλως ἔτυχεν τούτου· νῦν δ' ἄξιός ἐσθ' ὁ ποιητής, ὅτι τοὺς αὐτοὺς ἡμῖν μισεῖ τολμᾶ τε λέγειν τὰ δίκαια, (510) καὶ γενναίως πρὸς τὸν Τυφῶ χωρεῖ καὶ τὴν ἐριώλην.	Leader of the Chorus Go! make your attack with a light heart, avenge me and may [500] Zeus guard you! I burn to see you return the victor and laden with chaplets of glory. And you, spectators, enlightened critics of [505] all kind of poetry, lend an ear to my anapests. // CHOR. Good-bye and good speed: may your daring succeed. And Zeus of the Agora help you in need." May you conquer in fight, and return to our sight A Victor triumphant with garlands But YE to our anapaests listen the while. And give us the heed that is due. Ye wits, who the Muse of each pattern and style Yourselves have attempted to woo.	Aristophanes. Knights. The Complete Greek Drama, vol. 2. Eugene O'Neill, Jr. New York. Random House. 1938././BENJAMIN BICKLEY ROGERS. ARISTOPHANES. THE LOEB CLASSICAL LIBRARY, 1930 (pdf)	TLG	

Aristófanēs	Os Cavaleiros	424 a.C.	Comédia	card 507	<p>ἃ δὲ θαυμάζειν ὑμῶν φησὶν πολλοὺς αὐτῷ προσιόντας καὶ βασανίζειν ὡς οὐχὶ πάλα χορῶν αἰτοίη καθ' ἑαυτὸν, ἡμᾶς ὑμῖν ἐκέλευε φράσαι περὶ τούτου. φησὶ γὰρ ἄνθρωπος 515 οὐχ ὑπ' ἀνοίας τούτου πεπονθὸς διατρίβειν, ἀλλὰ νομίζων κομφοδοδιδασκαλίαν εἶναι χαλεπώτατον ἔργον ἀπάντων: πολλῶν γὰρ δι' ἡμετέρας αὐτὴν ὀλίγοις χαρίσασθαι: ὑμᾶς τε πάλα διαγιγνώσκων ἐπετείους τὴν φύσιν ὄντας καὶ τοὺς προτέρους τῶν ποιητῶν ἅμα τῷ γήρα προδιδόντας: 520 τούτου μὲν εἰδὸς ἄπαθε Μάγνης ἅμα ταῖς πολιαῖς κατιούσας, ὅς πλείστα χορῶν τῶν ἀντιπάλων νίκης ἔστησε τροπαία:</p>	<p>This is what he bids us say in reply to your questions; [515] it is not without grounds that he has courted the shade, for, in his opinion, nothing is more difficult than to cultivate the comic Muse; many court her, but very few secure her favours. Moreover, he knows that you are fickle by nature and betray your poets when they grow old. [520] What fate befell Magnes, when his hair went white? Often enough had he triumphed over his rivals; he had sung in all keys, played the lyre and fluttered wings; he turned into a Lydian and even into a gnat, daubed himself with green to become a frog. All in vain! When young, you applauded him; [525] in his old age you hooted and mocked him, because his genius for raillery had gone. Cratinus again was like a torrent of glory rushing across the plain, up-rooting oak, plane tree and rivals and bearing them pell-mell in his wake. The only songs at the banquet were, [530] "Doro, shod with lying tales" and "Adepts of the Lyric Muse," so great was his renown. Look at him now! he drives, his lyre has neither strings nor keys, his voice quivers, but you have no pity for him, and you let him wander about as he can, like Connas, his temples circled with a withered chaplet; the poor old fellow is dying of thirst; [535] he who, in honor of his glorious past, should be in the Prytaneum drinking at his ease, and instead of trudging the country should be sitting amongst the first row of the spectators, close to the statue of Dionysus and loaded with perfumes. Crates, again, have you done hounding him with your rage and your hisses? True, it was but meagre fare that his sterile Muse could offer you; a few ingenious fancies formed the sole ingredients, [540] but nevertheless he knew how to stand firm and to recover from his falls It is such examples that frighten our poet; // [515] That 'twas not from folly he lingered so long, but discerning by shrewd observation That Comedy-Chorus-instruction is quite the most difficult thing in creation. For out of the many who courted the Muse</p>	Aristophanes. Knights. The Complete Greek Drama, vol. 2. Eugene O'Neill, Jr. New York. Random House. 1938.	Perseus
Aristófanēs	Os Cavaleiros	424 a.C.	Comédia	card 1264	<p>Χορός: τί κάλλιον ἀρχομένοισιν /1265 ἢ καταπαυμένοισιν /ἢ θοῶν ἵππων ἐλατῆρας ἀεῖδειν, ἤ μηδὲν ἐξ' Ἰλυσίστρατον, /μηδὲ Θούμαντιν τὸν ἀνέστιον αὐτῶν λυπεῖν ἐκούση καρδία;</p>	<p>What fitter theme for our Muse, [1265] at the close as at the beginning of our work, than this, to sing the hero who drives his swift steeds down the arena?</p>	Aristophanes. Knights. The Complete Greek Drama, vol. 2. Eugene O'Neill, Jr. New York. Random House. 1938.	Perseus
Aristófanēs	As Nuvens	423 a.C.	Comédia	Linha 313	<p>Χο. παρθένοι ὄμβροφόροι, [ἀντ. (298-299) ἔλθομεν λιπαρὰν χθόνα Παλλάδος, εὐάνδρον γὰρ (300) Κέκροπος ὀψόμενοι πολυήρατον· Κέκροπος ὀψόμενοι πολυήρατον· οὐ σέβας ἀρρήτων ἱερῶν, ἵνα μυστοδόκος δόμος ἐν τελεταῖς ἀγίας ἀναδείκνυται, (303-304) οὐρανίοις τε θεοῖς δωρήματα, (305) ναοὶ θ' ὑπερφρεῖς καὶ ἀγάλματα, καὶ πρόσδοι μακάρων ἱερώτατα, εὐστέφανοι τε θεῶν θυσία θαλία τε (308-309) παντοδαπαῖσιν ὄραις, (310) ἤρι τ' ἐπερχομένη Βρομία χάρις, εὐκελάδων τε χορῶν ἐρεθίσματα καὶ μοῦσα βαρύβρομος αὐλῶν. Στ. πρὸς τοῦ Διὸς ἀντιβόλῳ σε, φράσον, τίνες εἶσ', ὦ Σώκρατες, αὐταὶ αἰ φθειγμένα τούτου τὸ σεμνόν; μὴν ἠρώναί τινές εἰσιν; (315)</p>	<p>Cho. Ye rain-bringing virgins, let us come to the fruitful land of Pallas, to view the much-loved country of Cecrops, abounding in brave men; where is reverence for sacred rites not to be divulged; where the house that receives the initiated is thrown open in holy mystic rites; and gifts to the celestial gods; and high-roofed temples, and statues; and most sacred processions in honour of the blessed gods; and well-crowned sacrifices to the gods, and feasts, at all seasons; and with the approach of spring the Bacchic festivity, and the rousings of melodious choruses, and the loud-sounding music of flutes. Strep. Tell me, O Socrates, I beseech you, by Jupiter, who are these that have uttered this grand song? Are they some heroines?</p>	Aristophanes. Clouds. The Comedies of Aristophanes. William James Hickie. London. Bohn. 1853	TLG

Aristófanes	As Nuvens	423 a.C.	Comédia	Linha 972	<p>Κρ. λέξω τοῖνον τὴν ἀρχαίαν παιδείαν ὡς διέκειτο, ὅτ' ἐγὼ τὰ δίκαια λέγων ἦνθον καὶ σωφροσύνη 'νενόμιστο. πρῶτον μὲν ἔδει παιδὸς φωνὴν γρύξαντος μηδὲν' ἀκούσαι· εἴτα βαδίζειν ἐν ταῖσιν ὁδοῖς εὐτάκτως εἰς κιθαριστοῦ τοὺς κομήτας γυμνοὺς ἀθρόους, καὶ κριμνώδη κατανεύροι. (965) εἴτ' αὐ' προμαθεῖν ἅσμι' ἐδίδασκον, τὼ μηρὸ μὴ ζυνέχοντας, ἢ "Παλλάδα περσέπολιν δεῖνάν" ἢ "ἠλέπορόν τι βόαμα," ἐντειναμένους τὴν ἁρμονίαν, ἦν οἱ πατέρες παρέδοκαν. εἰ δέ τις αὐτῶν βομολογεύσεται' ἢ κάμνειεν τινα καμπήν, οἴας οἱ νῦν, τὰς κατὰ Φρύνιν ταύτας τὰς δυσκολοκάμπτους, (971) ἐπετριβετο τυπτόμενος πολλὰς ὡς τὰς Μούσας ἀφανίζων. ἐν παιδοτριβῷ δὲ καθίζοντας τὸν μηρὸν ἔδει προβαλέσθαι τοὺς παῖδας, ὅπως τοῖς ἐξῶθεν μηδὲν δεῖξαιαν ἀτηνές· εἴτ' αὐ' πάλιν αὐθις ἀνιστάμενον συμψηῆσαι, καὶ προνοεῖσθαι (975) εἰδῶλον τοῖσιν ἐρασταῖσιν τῆς ἡβης μὴ καταλείπειν. ἠλείψατο δ' ἂν τοῦφαλοῦ οὐδαὶς παῖς ὑπένευθεν τότε' ἂν, ὅστε τοῖς αἰδοῖσιν δρόσος καὶ γνοὺς ὡσπερ μῆλοισιν ἐπήνθει· οὐδ' ἂν μαλακὴν φουρασάμενος τὴν φωνὴν πρὸς τὸν ἐραστὴν αὐτὸς ἑαυτὸν προσαγγεῦον τὸν ὀφθαλμοῖν ἐβάδιζεν, (980) οὐδ' ἀνελέσθαι δεῖπνοῦντ' ἐξῆν κεφαλαῖον τῆς ῥαφανίδος, οὐδ' ἄνηγον τὸν πρῆσβυτέρων ἀρπάζειν οὐδὲ σέλινον.</p>	<p>Just. I will, therefore, describe the ancient system of education, how it was ordered, when I flourished in the advocacy of justice, and temperance was the fashion. In the first place it was incumbent that no one should hear the voice of a boy uttering a syllable; and next, that those from the same quarter of the town should march in good order through the streets to the school of the harp-master, naked, and in a body, even if it were to snow as thick as meal. Then again, their master would teach them, not sitting cross-legged, to learn by rote a song, either "pallada persepolin deinan" or "teleporon ti boama" raising to a higher pitch the harmony which our fathers transmitted to us. But if any of them were to play the buffoon, or to turn any quavers, like these difficult turns the present artists make after the manner of Phrynis, he used to be thrashed, being beaten with many blows, as banishing the <i>Muses</i>. And it behooved the boys, while sitting in the school of the Gymnastic-master, to cover the thigh, so that they might exhibit nothing indecent to those outside; then again, after rising from the ground, to sweep the sand together, and to take care not to leave an impression of the person for their lovers. // JUSTO Então vou contar como era a educação antiga, quando eu florescia dizendo o que é justo, e a prudência era considerada. Em primeiro lugar, não se devia ouvir um menino cochichar nem um "a"; depois, os moradores de um mesmo bairro andavam pelas ruas, bem disciplinados indo à casa do professor de cítara, sem mantos e em fila, ainda que nevasse neve farinhenta. O professor, por sua vez, começava ensinando-os a cantar, com as coxas bem apartadas, ou "Palas terrível, destruidora de cidades" ou "um som longífero", sustentando os acordes transmitidos pelos pais. E, se algum deles se fazia de bobo ou modulava uma modulação de voz, como essas de hoje, à moda de Frínis, tão difíceis de modular, era moído de muitas pancadas, como se estivesse prejudicando as <i>Musas</i>. Na casa do professor de ginástica, os meninos deviam sentar-se com as pernas esticadas para a frente, para não mostrar nenhuma indecência aos estranhos; de</p>	<p>Aristophanes. Clouds. The Comedies of Aristophanes. William James Hickie. London. Bohn. 1853// ARISTOFANES. AS NUVENS. Tradução e notas de Gilda Maria Reale Starzynski. Disponível em <https://historiagam.files.wordpress.com/2012/08/as-nuvens-aristc3b3fanes1.pdf> Acessado em 11/03/20.</p>	TLG
Aristófanes	As Nuvens	423 a.C.	Comédia	card 1024 Linha 1030	<p>Χο. ὃ καλλίπυργον σοφίαν/ἀντ. κλεινοτάτην ἐπισκῶν, (1025) ὡς ἡδὺ σου τοῖσι λόγοις σῶφρον ἐπεσιν ἄνθος, εὐδαίμονές γ' ἦσαν ἄρ' οἱ ζῶντες τότε' ἐπὶ τὸν προτέρων· πρὸς τάδε σ', ὃ κομποπρεπῆ μούσων ἔχων, (1030) δεῖ σε λέγειν τι καινόν, ὡς ἠδοκιμηκεν ἀνὴρ. δεινῶν δὲ σοι βουλευμάτων εἴκοε δεῖν πρὸς αὐτόν, (1033-1034) εἴπερ τὸν ἄνδρ' ὑπερβαλεῖ καὶ μὴ γέλωτ' ὀφλήσεις. (1035)</p>	<p>Cho. O thou that practisest most renowned high-towering wisdom! How sweetly does a modest grace attend your words! Happy, therefore, were they who lived in those days, in the times of former men! In reply, then, to these, O thou that hast a dainty-seeming Muse, it behooveth thee to say something new; since the man has gained renown. And it appears you have need of powerful arguments against him, if you are to conquer the man and not incur laughter.</p>	<p>Aristophanes. Clouds. The Comedies of Aristophanes. William James Hickie. London. Bohn. 1853?.</p>	Perseus/TLG
Aristófanes	As Vespas	422 a.C.	Comédia	Linha 1022	<p>Χο. ἀλλ' ἴτε χαίροντες ὅποι βούλεσθ'. (1009) ὑμεῖς δὲ τέως, (1010) ὃ μυριάδες ἀναριθμητοί, νῦν τὰ μέλλοντ' εὐ λέγεσθαι μὴ πέση φαύλος χαμᾶζ' εὐλαβεῖσθε. τοῦτο γὰρ σκαιὼν θεατῶν (1015) ἐστὶ πάσχειν, κοῦ πρὸς ὑμῶν. (1015) νῦν αὐτε, λεῶ, προσέχετε τὸν νοῦν, εἴπερ καθαρὸν τι φιλεῖτε. (1015) μέμνησθαί γάρ τοῖσι θεαταῖς ὁ ποιητὴς νῦν ἐπιθυμῆ. ἀδικεῖσθαί γάρ φησιν πρότερος πόλλ'· αὐτοὺς εὐ πεποηκώς· τὰ μὲν οὐ φανερώς ἀλλ' ἐπικουρῶν κρυβδὴν ἑτέροισι ποιηταῖς, μμησάμενος τὴν Εὐρυκλέους μαντείαν καὶ δῖαναιαν, εἰς ἀλλοτρίας γαστέρας ἐνόδω κομωδικὰ πολλὰ χέασθα· (1020) μετὰ τοῦτο δὲ καὶ φανερώς ἤδη κινδυνεύον καθ' ἑαυτόν, οὐκ ἀλλοτρίων ἀλλ' οἰκείων Μουσῶν στόμαθ' ἠνιοχίσας, ἀρθεῖς δὲ μέγας καὶ τιμηθεῖς ὡς οὐδαὶς πάποτ' ἐν ὑμῖν, οὐκ ἐκχαλάσαι φησὶν ἐπαρθεῖς οὐδ' ὄγκωσαι τὸ φρόνημα, οὐδὲ παλαίστρας περικωμάζειν περὶν· οὐδ' εἴ τις ἐραστής (1025) κομφοδεῖσθαι παιδίγ' ἑαυτοῦ μισθὸν ἐσπενσε πρὸς αὐτόν, οὐδενὶ πάποτέ φησι πιθέσθαι, γνόμην τιν' ἔχων ἐπεικῆ, ἵνα τὰς Μούσας αἰσιν χρήται μὴ προαγωγὸς ἀποφρήνη. οὐδ' ὅτε πρῶτον γ' ἤρξε διδάσκειν, ἀνθρώποις φήσ' ἐπιθέσθαι, ἀλλ' Ἡρακλέους ὄργην τιν' ἔχων τοῖσι μεγίστοις ἐπεχείρει, (1030) θρασέως ζυστάς εὐθὺς ἀπ' ἀρχῆς αὐτῶ τῶ καρχαρόδοντι, οὐ δεινότατα μὲν ἀπ' ὀφθαλμῶν Κύννης ἀκτίνες ἔλαμπον, ἑκατόν δὲ κύκλω κεφαλαὶ κολάκων οἰμωζομένων ἐλιμῶντο περὶ τὴν κεφαλὴν, φωνὴν δ' εἶχεν χαράδρας ὄλεθρον τετοκνίας, φώκης δ' ὀσμήν. Λαίαιας δ' ὄργει ἀπλότους, προκτόν δὲ καμῆλον. (1035)</p>	<p>Leader of the Chorus Go where it pleases you and may your happiness be great. The Chorus turns and faces the audience. [1010] You meanwhile, oh! countless myriads, listen to the sound counsels I am going to give you and take care they are not lost upon you. That would be the fate of vulgar spectators, not that of such an audience. [1015] Hence, people, lend me your ear, if you love frank speaking. The poet has a reproach to make against his audience; he says you have ill-treated him in return for the many services he has rendered you. At first he kept himself in the background and lent help secretly to other poets, and like the prophetic Genius, who hid himself in the belly of Eurycles, [1020] slipped within the spirit of another and whispered to him many a comic hit. Later he ran the risks of the theatre on his own account, with his face uncovered, and dared to guide his <i>Muse</i> unaided. Though overladen with success and honours more than any of your poets, indeed despite all his glory, he does not yet believe he has attained his goal; his heart is not swollen with pride and [1025] he does not seek to seduce the young folk in the wrestling school. If any lover runs up to him to complain because he is furious at seeing the object of his passion derided on the stage, he takes no heed of such reproaches, for he is inspired only with honest motives and his Muse is no pander. From the very outset of his dramatic career he has disdained to assail those who were men, [1030] but with a courage worthy of Heracles himself he attacked the most formidable monsters, and at the beginning went straight for that beast with the sharp teeth, with the terrible eyes that flashed lambent fire like those of Cymna, surrounded by a hundred lewd flatterers who spittle-licked him to his heart's content; he had a voice like a roaring torrent, [1035] the stench of a seal, the unwashed balls of a Lamia, and the arse of a camel.a // De início não funcionava às claras, mas dava, às escondidas, o seu contributo a outros poetas, imitando a qualidade e a inteligência do adivinho Euricles, e a estômagos alheios fornecia muitos achados cómicos. [1020] Passado esse tempo, decidiu-se a correr o risco às claras e por si próprio, tomando as rédeas de um bando de <i>Musas</i> que eram só suas e de mais</p>	<p>Aristophanes. Wasps. The Complete Greek Drama, vol. 2. Eugene O'Neill, Jr. New York. Random House. 1938//Aristófanes. As vespas. Introdução, tradução do grego e notas de Carlos A. Martins de Jesus. FESTEIA – Tema Clássico 2ªed, 2009//ARISTÓFANES AS VESPAS, AS AVES, AS RÃS . Tradução do grego e apresentação: Mário da Gama Kury. 3ed. RJ: Jorge Zahar Editor Ltda, 2004</p>	Perseus/TLG

Aristófanēs	As Vespas	422 a.C.	Comédia	Linha 1028	<p>Χο. ἀλλ' ἴτε χαίροντες ὅποι βούλεσθ'. (1009) ὕμεις δὲ τέως, (1010) ὣ μυριάδες ἀναριθμητοί, νῦν τὰ μέλλοντ' εὖ λέγεσθαι μὴ πέση φαύλως χαμᾶς' εὐλαβείσθε. τοῦτο γὰρ σκαιῶν θεατῶν (1015) ἔστι πάσχειν, κοῦ πρὸς ὑμῶν. (1015) νῦν αὐτε, λέω, προσέχετε τὸν νοῦν, εἴπερ καθαρὸν τι φιλεῖτε. (1015) μέμψασθαι γὰρ τοῖσι θεαταῖς ὁ ποιητὴς νῦν ἐπιθυμῶ. ἀδικεῖσθαι γὰρ φησὶν πρότερος πόλλ'· αὐτοῦς εὖ πεποηκῶς· τὰ μὲν οὐ φανερῶς ἀλλ' ἐπικουρῶν κρύβδην ἑτέροισι ποιηταῖς, μμησόμενος τὴν Εὐρυκλέους μαντεῖαν καὶ δάναϊαν, εἰς ἀλλοτρίας γαστέρας ἐνδὺς κωμωδικὰ πολλὰ χέασθαι· (1020) μετὰ τοῦτο δὲ καὶ φανερῶς ἤδη κινδυνεύον καθ' ἑαυτὸν, οὐκ ἀλλοτριῶν ἀλλ' οἰκείων Μουσῶν στόμαθ' ἠνιοχίσα. ἀρθεῖς δὲ μέγας καὶ τιμηθεὶς ὡς οὐδεὶς πάποτ' ἐν ὑμῖν, οὐκ ἐκχαλάσαι φησὶν ἐπαρθεῖς οὐδ' ὀγκῶσαι τὸ φρόνημα, οὐδὲ παλαίστρας περικωμάζειν περῶν· οὐδ' εἰ τις ἐραστής (1025) κωμωδεῖσθαι παιδίγ' ἑαυτοῦ μισθὸν ἐσπευσε πρὸς αὐτόν, οὐδενὶ πάποτέ φησι πιθέσθαι, γνώμην τιν' ἔχων ἐπεικῆ, ἵνα τὰς Μούσας αἰσιν χρῆται μὴ προαιωγούς ἀποφῆνῃ. οὐδ' ὅτε πρῶτόν γ' ἤρξε διδάσκειν, ἀνθρώποις φήσ' ἐπιθέσθαι, ἀλλ' Ἡρακλέους ὀργὴν τιν' ἔχων τοῖσι μεγίστοις ἐπεχειρεῖ, (1030) θρασέως ζυστάς εὐθύς ἀπ' ἀρχῆς αὐτῶ τῶ καρχαρόδοντι, οὐ δεινόταται μὲν ἀπ' ὀφθαλμῶν Κύννης ἀκτίνες ἔλαμπον, ἑκατόν δὲ κύκλω κεφαλαὶ κολάκων οἰμωξομένων ἐλιγμιόντο περὶ τὴν κεφαλὴν, φωνὴν δ' εἶχεν χαράδρας ὄλεθρον τετοκυίας, φώκης δ' ὀσμὴν. Λαμίας δ' ὄργει ἀπλότους, προκτόν δὲ καμήλου. (1035)</p>	<p>Leader of the Chorus Later he ran the risks of the theatre on his own account, with his face uncovered, and dared to guide his Muse unaided. Though overladen with success and honours more than any of your poets, indeed despite all his glory, he does not yet believe he has attained his goal; his heart is not swollen with pride and [1025] he does not seek to seduce the young folk in the wrestling school. If any lover runs up to him to complain because he is furious at seeing the object of his passion derided on the stage, he takes no heed of such reproaches, for he is inspired only with honest motives and his Muse is no pander. From the very outset of his dramatic career he has disdained to assail those who were men. [1030] but with a courage worthy of Heracles himself he attacked the most formidable monsters, and at the beginning went straight for that beast with the sharp teeth, with the terrible eyes that flashed lambent fire like those of Cynna, surrounded by a hundred lewd flatterers who spittle-licked him to his heart's content; he had a voice like a roaring torrent, [1035] the stench of a seal, the unwashed balls of a Lamia, and the arse of a camel. // Primeiro sem dizer o seu verdadeiro nome, escrevendo comédias sob o pseudônimo de outros poetas90. Naquele tempo ele imitava a linguagem profética de Euricles91, e lhes falava com as entranhas. Depois, enfrentando diretamente o perigo, ele tomou as rédeas nas mãos e guiou sua própria Musa em sua carreira. Cercado de glória e honrarias, como nenhum outro jamais havia recebido, ele não imaginou que havia atingido o ápice da perfeição, e não passou a sentir maior orgulho por isso; jamais ele percorreu os ginásios atléticos para corromper a juventude neles;92 se algum amante avançava para queixar-se a ele de que a comédia visava o alvo de seus amores, ele jamais se dava por vencido diante do assédio, com a louvável intenção de não atribuir às Musas que</p>	Aristophanes. Wasps. The Complete Greek Drama, vol. 2. Eugene O'Neill, Jr. New York. Random House. 1938.//ARISTÓFANES AS Vespas, As Aves, As Rãs . Tradução do grego e apresentação: Mário da Gama Kury. 3ed., RJ: Jorge Zahar Editor Ltda, 2004	Perseus/TLG
Aristófanēs	A Paz	421 a.C.	Comédia	Linha 736	<p>Χορός Χρῆν μὲν τύπτειν τοὺς ῥαβδούχους, εἴ τις κωμωδοποιητὴς 735αὐτὸν ἐπῆναι πρὸς τὸ θέατρον παραβᾶς ἐν τοῖς ἀναπαίστοις; εἰ δ' οὐκ εἰκόσ τινα τιμῆσαι, Θύγατερ Διός, ὅστις ἄριστος κωμωδοδιδάσκαλος ἀνθρώπων καὶ κλεινότατος γεγένηται, ἄξιός εἶναι φησ' εὐλογίας μεγάλης ὁ διδάσκαλος ἡμῶν.</p>	<p>Chorus The Chorus turns and faces the audience. Undoubtedly the comic poet who [735] mounted the stage to praise himself in the parabasis would deserve to be handed over to the sticks of the beatles. Nevertheless, oh Muse, if it be right to esteem the most honest and illustrious of our comic writers at his proper value, permit our poet to say that he thinks he has deserved a glorious renown. // Sem dúvida mereceria umas bengaladas do guarda do teatro o poeta cômico que se desmandasse em auto-elogios ao dirigir-se ao distinto público nesta feia frente a frente. Mas se é permitido, Musa, render homenagem ao homem que conquistou a fama de melhor dos comediógrafos, nosso poeta pensa que tem direito a grandes louvores. Primeiro, porque ele foi o único entre nós que forçou seus rivais a acabarem com a monotonia de fazer graça sistematicamente com farrapos e com catação de piolhos.</p>	Aristophanes. Peace. The Complete Greek Drama, vol. 2. Eugene O'Neill, Jr. New York. Random House. 1938.//ARISTÓFANES MENANDRO. A Paz, O Misanthropo. Tradução do grego, introdução e notas Mário da Gama Kury. 1968	Perseus

Aristófanēs	A Paz	421 a.C.	Comédia	Linha 775	<p>Χο. πρὸς ταῦτα χρεῶν εἶναι μετ' ἐμοῦ (765) καὶ τοὺς ἀνδρας καὶ τοὺς παῖδας· καὶ τοῖς φαλακροῖσι παραينوῦμεν ξυπουδάξειν περὶ τῆς νίκης, πᾶς γάρ τις ἐρεῖ νικῶντος ἐμοῦ κάπὶ τραπέζῃ καὶ ξυμποσίῳ, (770) “φέρε τῷ φαλακρῷ, δὸς τῷ φαλακρῷ τῶν τραγαλίων, καὶ μάφαιρει γενναιοτάτου τῶν ποιητῶν ἀνδρὸς τὸ μέτωπον ἔχοντος.”</p> <p>Μοῦσα, σὺ μὲν πολέμους ἀπωσαμένη μετ' ἐμοῦ [στρ. (775) τοῦ φίλου χόρευσον, (775) κλείουσα θεῶν τε γάμους ἀνδρῶν τε δαΐτας καὶ θαλίας μακάρων· (777-779) σοὶ γὰρ τάδ' ἐξ ἀρχῆς μέλει. (780) ἦν δέ σε Καρκίνος ἐλθὼν (781-782) ἀντιβολῆ μετὰ τῶν παίδων χορεύσαι, (783-784) μῆθ' ὑπάκουε μῆτ' ἔλ- (785) θῆς συνέρθηος αὐτοῖς, ἀλλὰ νόμιζε πάντας ὄρτυγας οἰκογενεῖς, γυλιαῦχνας ὄρχηστὰς (788-789) νανοφυεῖς, σφυράδων ἀποκνίσματα, μηχανοδίφας. (790) καὶ γὰρ ἔφρασχ' ὁ πατήρ ὁ παρ' ἐλπίδας (791-794) εἶχε τὸ δρᾶμα γαλῆν τῆς ἐσπέρας ἀπάγξαι. (795)</p>	<p>Chorus [765] Hence both grown men and youths should be on my side and I likewise invite the bald to give me their votes; for, if I triumph, everyone will say, [770] both at table and at festivals, “Carry this to the bald man, give these cakes to the bald one, do not grudge the poet whose talent shines as bright as his own bare skull the share he deserves.” First Semi-Chorus Oh, Muse! drive the war far from our city [775] and come to preside over our dances, if you love me; come and celebrate the nuptials of the gods, the banquets of us mortals [780] and the festivals of the fortunate; these are the themes that inspire thy most poetic songs. And should Carcinus come to beg thee for admission with his sons to thy chorus, [785] refuse all traffic with them; remember they are but gelded birds, stork-necked dancers, [790] mannikins about as tall as a goat's turd, in fact machine-made poets. Contrary to all expectation, the father [795] has at last managed to finish a piece, but he admits that a cat strangled it one fine evening. // PRIMEIRO SEMICORO E tu, Musa, manda a Guerra pular e dançar comigo, celebrando as núpcias dos deuses, as farras dos homens e as festas alegres dos bem-aventurados, pois são esses os assuntos que preferes desde o início dos tempos (110-A). Mas se Carcino vier pedir-te para dançar com seus filhos, não ouças o que eles disserem, não sigas em sua companhia; trata-os como se fossem codornas, dançarinos com o pescoço do tamanho do saco dos soldados, anões, merda de cabra, trapaceiros. O pai deles também queria que a peça que, contra a expectativa geral, ele tinha conseguido apresentar, fosse engolida de noite por um gato.</p>	Aristophanes. Peace. The Complete Greek Drama, vol. 2. Eugene O'Neill, Jr. New York. Random House. 1938.//ARISTÓFANES MENANDRO. A Paz, O Misanthropo. Tradução do grego, introdução e notas Mário da Gama Kury. 1968	Perseus/TLG
Aristófanēs	A Paz	421 a.C.	Comédia	Linhas 816	<p>Χο. τοιάδε γρῆ Χαρίτων δαμώνματα καλλικόμων[ἀντ. τὸν σοφὸν ποιητὴν ὕμνειν, ὅταν ἦρινά μὲν (798-799) φωνῆ χελιδὼν ἠδομένη κελαδῆ, (800) χορὸν δὲ μὴ ᾗ Μόρσιμος (801-802) μηδὲ Μελάνθιος, οὐ δὴ (803-804) πικροτάτην ὅσα γηρύσαντος ἤκουσ', (805) ἦνίκα τῶν τραγῳδῶν τὸν χορὸν εἶχον ἀδελ- φός τε καὶ αὐτός, ἄμφω (808-809) Γοργόνες ὀψοφάγοι, βατιδοσκόποι Ἄρπυιαι, (810) γρασοσβάι μιμοροί, τραγομάσχαλοι ἰχθυολλῆμα· (811-814) ὧν κατατρεμψαμένη μέγα καὶ πλατύ, (815) Μοῦσα θεά, μετ' ἐμοῦ ζῦμπαίξε τὴν ἐορτήν. (816-818)</p> <p>Τρ. ὡς χάλεπὸν ἐλθεῖν ἦν ἄρ' εὐθὺ τῶν θεῶν. (819) ἔγωγέ τοι πεπὸνγκα κομιδῆ τὸ σκέλει. (820) μικροὶ δ' ὄρᾱν ἄνωθεν ἦστ'. ἔμοιγέ τοι ἀπὸ τοῦρανοῦ ᾗφαινεσθε κακοῖθεις πάνυ, ἐντευθενὶ δὲ πολὺ τι κακοῖθῆστέροι.</p>	<p>Second Semi-Chorus Such are the songs with which the Muse with the glorious hair [800] inspires the able poet and which enchant the assembled populace, when the spring swallow twitters beneath the foliage; but the god spare us from the chorus of Morsimus and that of Melanthius! [805] Oh! what a bitter discordancy grated upon my ears that day when the tragic chorus was directed by this same Melanthius and his brother, these two [810] Gorgons, these two Harpies, the plague of the seas, whose gluttonous bellies devour the entire race of fishes, these followers of old women, these goats with their stinking arm-pits. [815] Oh! Musa, spit upon them abundantly and keep the feast gaily with me. Trygaeus Ah! it's a rough job getting to the gods! [820] my legs are as good as broken through it. To the audience. How small you were, to be sure, when seen from heaven! you had all the appearance too of being great rascals; but seen close, you look even worse.a // SEGUNDO SEMICORO São estes os hinos simples das Graças de belos cabelos, que um bom poeta deve cantar quando a andorinha pousada fez ouvir seu gorjeio primaveril, quando Mórσιμο não consegue gente para o coro, nem Melâncio, cuja voz desafinada ainda ouço naquela vez em que compuseram um coro trágico, ele e o irmão, duas Górgonas vorazes, Hárpias, tocaiaidores de arraias, miseráveis perseguidores de velhas, de axilas de bode, malcheirosos até no mercado de peixe. Lança sobre eles uma abundante e ampla cusparada, divina Musa, e vem celebrar a festa comigo.</p>	Aristophanes. Peace. The Complete Greek Drama, vol. 2. Eugene O'Neill, Jr. New York. Random House. 1938.//ARISTÓFANES MENANDRO. A Paz, O Misanthropo. Tradução do grego, introdução e notas Mário da Gama Kury. 1968	Perseus/TLG

Aristófanēs	As Aves	414 a.C.	Comédia	card 658 Linha 659	<p>Χο. οὗτος, σὲ καλῶ, σὲ λέγω. Επ.τί καλεῖς; (658,bis) Χο.τούτους μὲν ἄγων μετὰ σαυτοῦ (658,ter) ἀρίστισον εὐ· τὴν δ' ἠδυμελῆ ξύμφωνον ἀηδόνα Μοῦσαις (659) κατάλειψ' ἡμῖν δεῦρ' ἐκβίβασας, ἵνα παίσωμεν μετ' ἐκείνης. (660) Πε. ὦ τοῦτο μέντοι νῆ Δι' αὐτοῖσιν πιθοῦ· ἐκβίβασον ἐκ τοῦ βουτόμου τούρνιθιον. Ευ. ἐκβίβασον αὐτοῦ πρὸς θεῶν αὐτὴν, ἵνα καὶ νό θεασάμεσθα τὴν ἀηδόνα.</p>	<p>Leader of the Chorus Hi! Epop! do you hear me?</p> <p>Erops What's the matter?</p> <p>Leader of the Chorus Take them off to dine well and call your mate, the melodious Procne, whose songs are worthy of the Muses; [660] she will delight our leisure moments.</p> <p>Pisthetaerus Oh! I conjure you, accede to their wish; for this delightful bird will leave her rushes at the sound of your voice; for the sake of the gods, let her come here, so that we may contemplate the nightingale.</p> <p>// CORIFEU Traga seus hóspedes com você para jantar, mas deixe conosco seu companheiro, rival das Musas, o rouxinol melodioso. Mande que ele venha nos encantar.</p>	<p>Aristophanes. Birds. The Complete Greek Drama, vol. 2. Eugene O'Neill, Jr. New York. Random House. 1938.// ARISTÓFANES As Vespas, As Aves, As Räs. Tradução do grego e apresentação: Mário da Gama Kury. 3ed., RJ: Jorge Zahar Editor Ltda, 2004</p>	Perseus/TLG
Aristófanēs	As Aves	414 a.C.	Comédia	card 723 linha 724	<p>Χο. ἦν οὖν ἡμᾶς νομίσητε θεοῦς, ἔξετε χρῆσθαι μάντεσι Μοῦσαις πάσαις ὥραις, χειμῶνι, θέρει (725) μετρίῳ, πνίγει· κούκ ἀποδράντες καθεδούμεθ' ἄνω σεμνονόμενοι παρά ταῖς νεφέλαις ὡσπερ γῶ Ζεῦς· ἀλλὰ παρόντες δόσομεν ἡμῖν αὐτοῖς, παισίν, παῖδων παισίν, (730) πλουθυγίαιον, βιον, εἰρήνην, νεότητα, γέλωτα, χορούς, θαλάιας, γάλα τ' ὄρνιθιον. ὥστε παρέσται (733-734) κοπιᾶν ἡμῖν ὑπὸ τῶν ἀγαθῶν· (735) οὕτω πλουτήσετε πάντες.</p>	<p>Chorus If you recognize us as gods, we shall be your divining Muses, through us you will know the winds and the seasons, summer, [725] winter, and the temperate months. We shall not withdraw ourselves to the highest clouds like Zeus, but shall be among you and shall give to you [730] and to your children and the children of your children, health and wealth, long life, peace, youth, laughter, songs and feasts; in short, you will all be so well off, [735] that you will be weary and cloyed with enjoyment.</p> <p>// Se vocês nos veneram como a deuses, encontrarão em nós Musas proféticas, ventos mais suaves, estações, invernos, verões e calor moderados. Não iremos sentar presunçosamente por cima das nuvens, a exemplo de Zeus; ficaremos no meio de vocês, para lhes dar — a vocês mesmos, a seus filhos, a seus netos — riqueza, saúde, felicidade, boa sorte, paz, mocidade, riso, danças, festas, “leite de aves”; enfim, atônitos nesta superabundância de bens, vocês ficarão saciados dessas coisas boas.</p>	<p>Aristophanes. Birds. The Complete Greek Drama, vol. 2. Eugene O'Neill, Jr. New York. Random House. 1938.// ARISTÓFANES As Vespas, As Aves, As Räs. Tradução do grego e apresentação: Mário da Gama Kury. 3ed., RJ: Jorge Zahar Editor Ltda, 2004</p>	Perseus/TLG
Aristófanēs	As Aves	414 a.C.	Comédia	linha 737	<p>Χο. Μοῦσα λοχμία,[στρ. τιοτιοτιοτιγξ, ποικίλη, μεθ' ἧς ἐγὼ νά-παισί <τε καὶ> κορυφαῖς ἐν ὄρειαις, (740) τιοτιοτιοτιγξ, ἰζόμενος μελίαις ἐπι φυλλοκόμου, τιοτιοτιοτιγξ, δι' ἐμῆς γένυος ζουθῆς μελέων Πανὶ νόμους ἱεροῦς ἀναφαίνω (745) σεμνά τε Μητρί χορεύματ' ὄρεια, τοτοτοτοτοτοτοτιγξ, ἐνθεν ὥσπερ εἰ μέλιττα Φρύνιχος ἀμβροσίῳν μελέων ἀπεβόσκειο καρπὸν ἀεὶ φέρων γλυκεῖαν ὠδάν, (750) Τιοτιοτιγξ.</p>	<p>First Semi-Chorus Oh, rustic Muse of such varied note, tiotiotiotiotinx, I sing with you [740] in the groves and on the mountain tops, tiotiotiotinx. I poured forth sacred strains from my golden throat [745] in honor of the god Pan, tiotiotiotinx, from the top of the thickly leaved ash, and my voice mingles with the mighty choirs who extol Cybele on the mountain tops, tototototototototinx. 'Tis to our concerts that Phrynichus comes to pillage like a bee the ambrosia of his songs, [750] the sweetness of which so charms the ear, tiotiotiotinx.</p> <p>// Musa dos bosques, de acordes variados, tio, tio, tiotinx, respousando sob a folhagem de um freixo, tio, tio, tio, tio, tiotinx, tiro de minha garganta flexível cantos sagrados que animam as danças sacrossantas em honra de Pã e da mãe de todos os deuses. To to to to to tinx! Lá Frínico irá colher, como se fosse uma abelha, os frutos deliciosos a partir dos quais ele compõe suas árias maviosas, tio, tio, tio tiotinx.</p>	<p>Aristophanes. Birds. The Complete Greek Drama, vol. 2. Eugene O'Neill, Jr. New York. Random House. 1938.// ARISTÓFANES As Vespas, As Aves, As Räs. Tradução do grego e apresentação: Mário da Gama Kury. 3ed., RJ: Jorge Zahar Editor Ltda, 2004</p>	Perseus/TLG

Aristófanēs	As Aves	414 a.C.	Comédia	card 769 linha 783	<p>τοιάδε κύννοι, [ἀντ. τιοτιοτιοτιότιξ, (770) συμμιγῆ βοῖν ὁμοῦ πτε- ροῖσι κρέκοντες ἴαχον Ἀπόλλω, τιοτιοτιοτιότιξ, ὄχθω ἐφεζόμενοι παρ' Ἐβρον ποταμόν, τιοτιοτιοτιότιξ, (775) διὰ δ' αἰθέριον νέφος ἤλθε βοά- πηξε δὲ ποικίλα φύλα τὰ θηρῶν, κύματά τ' ἔσβεσε νήνεμος αἰθρη, τοτοτοτοτοτοτοτοτιότιξ. πᾶς δ' ἐπεκτόπισ' Ὀλυμπος, (780) εἰλε δὲ θάμβος ἀνακτας Ὀλυμπιάδες δὲ μέλος Χάριτες (781-782) Μούσαι τ' ἐπωλόλυξαν, (783) Τιοτιοτιότιξ.</p>	<p>Second Semi-Chorus: So the swans on the banks of the Hebrus, tiotiotiotiotinx, mingle their voices to serenade Apollo, tiotiotiotinx, flapping their wings the while, tiotiotiotinx; their notes reach beyond the clouds of heaven; they startle the various tribes of the beasts; a windless sky calms the waves, totototototototinx; all Olympus resounds, and astonishment seizes its rulers; the Olympian graces and Muses cry aloud the strain, tiotiotiotinx. // Façamos como os cisnes: tio tio tio tiotinx, quando unindo suas vozes e batendo as asas eles cantam Apolo, tio tio tio tiotinx, nos barrancos do Hebro, tio tio tio tiotinx. A voz deles atravessou as nuvens do éter. Os bandos de animais selvagens se detêm espantados; a calma e a paz reinam sobre as ondas: tio tio tio tiotinx; o Olimpo cintila ao longe e o espanto domina os deuses; as garças e as Musas repetem alegremente estes cantos: tio tio tio tiotinx.</p>	<p>Aristophanes. Birds. The Complete Greek Drama, vol. 2. Eugene O'Neill, Jr. New York. Random House. 1938.// ARISTÓFANES As Vespas, As Aves, As Rãs. Tradução do grego e apresentação: Mário da Gama Kury. 3ed., RJ: Jorge Zahar Editor Ltda, 2004</p>	Perseus/TLG
Aristófanēs	As Aves	414 a.C.	Comédia	card 903 linha 907	<p>Πε. θύοντες εὐξόμεσθα τοῖς πτερίνοις θεοῖς. (903-904) ΠΟΙΗΤΗΣ Νεφελοκοκκυγίαν (905) τὴν εὐδαίμονα κλῆσον, ὦ Μούσα, τεαῖς ἐν ἕμινων αἰοῖσσι. Πε. τουτί τὸ πρᾶγμα ποδαπόν; εἰπέ μοι, τίς εἶ; Πο. ἐγὼ μελιγλώσσων ἐπέων εἰς αἰοῖδαν (910) Μουσῶν θεράπων ὄτρη- (910) ρὸς, κατὰ τὸν Ὀμηρον. (910) Πε. ἔπειτα δῆτα δοῦλος ὄν κόμην ἔχεις; Πο. οὐκ, ἀλλὰ πάντες ἐσμέν οἱ διδάσκαλοι Μουσῶν θεράποντες ὄτρη-ροί, κατὰ τὸν Ὀμηρον.</p>	<p>Pisthetaerus Let us address our sacrifices and our prayers to the winged gods. Poet [905] Oh, Muse! celebrate happy Nephelococcygia in your hymns. Pisthetaerus What have we here? Where did you come from, tell me? Who are you? Poet I am he whose language is sweeter than honey, the zealous slave of the Muses, [910] as Homer has it. Pisthetaerus You a slave! and yet you wear your hair long? Poet No, but the fact is all we poets are the assiduous slaves of the Muses, according to Homer. // POETA Celebre em seus cantos, Musa, a felicidade de Nefelococigia! PISTÉTAIRO Que significa isto? Quem é você? POETA Sou um cantor cujos versos têm a doçura do mel; um zeloso escravo das Musas, como diz Homero. PISTÉTAIRO Como é mesmo? Você é escravo mas tem os cabelos longos? POETA Não é nada disso; nós, os poetas, somos servidores fiéis das Musas, como diz Homero. PISTÉTAIRO Não é de admirar que você visite um monte curado assim. Mas que amor tem você</p>	<p>Aristophanes. Birds. The Complete Greek Drama, vol. 2. Eugene O'Neill, Jr. New York. Random House. 1938.// ARISTÓFANES As Vespas, As Aves, As Rãs. Tradução do grego e apresentação: Mário da Gama Kury. 3ed., RJ: Jorge Zahar Editor Ltda, 2004</p>	Perseus/TLG

Aristófanēs	As Aves	414 a.C.	Comédia	card 903 linha 910	<p>Πε. θύοντες εὐζώμεσθα τοῖς πτερίνοις θεοῖς. (903-904)</p> <p>ΠΟΙΗΤΗΣ Νεφέλοκοκκυγίαν (905) τὰν εὐδαίμονα κληῖσον, ὦ Μοῦσα, τεαῖς ἐν ἕμινον ἁοιδαῖς. Πε. τουτὶ τὸ πρᾶγμα ποδαπόν; εἰπέ μοι, τίς εἶ; Πο. ἐγὼ μελιγλώσσων ἐπέων εἰς ἁοιδᾶν (910) Μουσάων θεράπων ὄτρη- (910) ρός, κατὰ τὸν Ὅμηρον. (910) Πε. ἔπειτα δῆτα δοῦλος ὢν κόμην ἔχεις; Πο. οὐκ, ἀλλὰ πάντες ἐσμὲν οἱ διδάσκαλοι Μουσάων θεράπωντες ὄτρη- ροί, κατὰ τὸν Ὅμηρον.</p>	<p>Pisthetaerus Let us address our sacrifices and our prayers to the winged gods. Poet [905] Oh, Muse! celebrate happy Nephelococcygia in your hymns. Pisthetaerus What have we here? Where did you come from, tell me? Who are you? Poet I am he whose language is sweeter than honey, the zealous slave of the Muses, [910] as Homer has it. Pisthetaerus You a slave! and yet you wear your hair long? Poet No, but the fact is all we poets are the assiduous slaves of the Muses, according to Homer. // POETA Celebre em seus cantos, Musa, a felicidade de Nefelococigia! PISTÉTAIRO Que significa isto? Quem é você? POETA Sou um cantor cujos versos têm a doçura do mel; um zeloso escravo das Musas, como diz Homero. PISTÉTAIRO Como é mesmo? Você é escravo mas tem os cabelos longos? POETA Não é nada disso; nós, os poetas, somos servidores fiéis das Musas, como diz Homero. PISTÉTAIRO Não é de admirar que você vista um manto surrado assim. Mas que azar traz você?</p>	<p>Aristophanes. Birds. The Complete Greek Drama, vol. 2. Eugene O'Neill, Jr. New York. Random House. 1938.// ARISTÓFANES As Vespas, As Aves, As Rãs. Tradução do grego e apresentação: Mário da Gama Kury. 3ed., RJ: Jorge Zahar Editor Ltda, 2004</p>	Perseus/TLG
Aristófanēs	As Aves	414 a.C.	Comédia	card 903 linha 913	<p>Ποιητής Ἐγὼ μελιγλώσσων ἐπέων εἰς ἁοιδᾶν Μουσάων θεράπων ὄτρηρός, 910 κατὰ τὸν Ὅμηρον. Πισθέταιρος ἔπειτα δῆτα δοῦλος ὢν κόμην ἔχεις; Ποιητής οὐκ, ἀλλὰ πάντες ἐσμὲν οἱ διδάσκαλοι Μουσάων θεράπωντες ὄτρηροί, κατὰ τὸν Ὅμηρον. Πισθέταιρος 915 οὐκ ἐπὶ ὄτρηρόν και τὸ ληδάριον ἔχεις. ἀτὰρ ὦ ποιητὰ κατὰ τί δεῦρ' ἀνεφθάρης; Ποιητής μέλη πεποίηκ' ἐς τὰς Νεφέλοκοκκυγίας τὰς ἡμετέρας κύκλιά τε πολλὰ και καλά και παρθένεια και κατὰ τὰ Σιμωνίδου.</p>	<p>Poet [905] Oh, Muse! celebrate happy Nephelococcygia in your hymns. Pisthetaerus What have we here? Where did you come from, tell me? Who are you? Poet I am he whose language is sweeter than honey, the zealous slave of the Muses, [910] as Homer has it. Pisthetaerus You a slave! and yet you wear your hair long? Poet No, but the fact is all we poets are the assiduous slaves of the Muses, according to Homer. Pisthetaerus [915] In truth your little cloak is quite holy too through zeal! But, poet, what ill wind drove you here? Poet I have composed verses in honor of your Nephelococcygia, a host of splendid dithyrambs and parthenia worthy of Simonides himself. // POETA Celebre em seus cantos, Musa, a felicidade de Nefelococigia! PISTÉTAIRO Que significa isto? Quem é você? POETA Sou um cantor cujos versos têm a doçura do mel; um zeloso escravo das Musas, como diz Homero. PISTÉTAIRO Como é mesmo? Você é escravo mas tem os cabelos longos? POETA</p>	<p>Aristophanes. Birds. The Complete Greek Drama, vol. 2. Eugene O'Neill, Jr. New York. Random House. 1938.// ARISTÓFANES As Vespas, As Aves, As Rãs. Tradução do grego e apresentação: Mário da Gama Kury. 3ed., RJ: Jorge Zahar Editor Ltda, 2004</p>	Perseus/TLG

Aristófanēs	As Aves	414 a.C.	Comédia	card 903 linha 924	<p>Πε. ταυτί σύ πότ' ἐποίησας; ἀπό ποίου χρόνου; (920) Πο. πάλαι πάλαι δὴ τήνδ' ἐγὼ κλήζω πόλιν. Πε. οὐκ ἄρτι θύω τήν δεκάτην ταύτης ἐγώ, καὶ τοῦνομ' ὥσπερ παιδίῳ νῦν δὴ ἴθιμην; Πο. ἀλλά τις ὠκεία Μουσαίον φάτις οἰάτερ ἵππων ἀμαρυγὰ. (925) σύ δὲ πάτερ, κτίστορ Αἴτνας, ζαθέων ἱερῶν ὁμώνυμῃ, δὸς ἐμὴν ὄ τι περ τεᾶ κεφαλᾷ θέλης (928-929) πρόφρων δόμεν {ἐμὴν τεῖν}. (930)</p>	<p>Pisthetaerus [920] And when did you compose them? How long since? Poet Oh! 'tis long, aye, very long, that I have sung in honor of this city. Pisthetaerus But I am only celebrating its foundation with this sacrifice; I have only just named it, as is done with little babies. Poet [925] “Just as the chargers fly with the speed of the wind, so does the voice of the Muses take its flight. Oh! thou noble founder of the town of Aetna thou, whose name recalls the holy sacrifices, [930] make us such gift as thy generous heart shall suggest.” // PISTÉTAIRO Mas estou celebrando agora mesmo o sacrifício da consagração dela! Neste instante estou dando um nome a ela, como a uma criança recém-nascida. POETA A palavra das Musas é aligera, e voa como os céleres corcéis. Mas ah! Meu pai, fundador da cidade de Etna, você que compartilha as honrarias sagradas, conceda-me benevolentemente os bens que você queres para si mesmo! PISTÉTAIRO Este maldito poeta não nos deixará em paz se não dermos alguma coisa a ele. Você aí, que tem uma capa de pele e uma túnica, dê uma das duas ao poeta</p>	<p>Aristophanes. Birds. The Complete Greek Drama, vol. 2. Eugene O'Neill, Jr. New York. Random House. 1938. ARISTÓFANES As Vespas, As Aves, As Rãs. Tradução do grego e apresentação: Mário da Gama Kury. 3ed., RJ: Jorge Zahar Editor Ltda, 2004</p>	Perseus/TLG
Aristófanēs	As Aves	414 a.C.	Comédia	card 903 linha 937	<p>Πε. τουτί παρέξει τὸ κακὸν ἡμῖν πράγματα, εἰ μὴ τί γ' αὐτῷ δόντες ἀποφευξοῦμεθα. οὔτος, σύ μέντοι σπολάδα καὶ χιτῶν' ἔχεις, ἀπόδουθι καὶ δὸς τῷ ποιητῇ τῷ σοφῷ. ἔχε τὴν σπολάδα· πάντως δέ μοι ῥιγῶν δοκεῖς. (935) Πο. τότε μὲν οὐκ ἀέκουσα φίλα Μοῦσα τὸ δῶρον δέχεται· τὸ δὲ τεᾶ φρενὶ μάθε Πινδάρειον ἔπος— (938-939) Πε. ἄνθρωπος ἡμῶν οὐκ ἀπαλαθθήσεται. (940) Πο. νομάδεσσι γὰρ ἐν Σκύθαις ἀλάται στρατῶν ὄς ὕφαντοδόνητον ἔσθος οὐ πέπαται· ἀκλεῆς δ' ἔβα σπολάς ἄνευ χιτῶνος. ξῖνες ὁ τοι λέγω. (945)</p>	<p>Pisthetaerus He will drive us silly if we do not get rid of him by some present. To the Priest's acolyte. Here! you, who have a fur as well as your tunic, take it off and give it to this clever poet. Come, [935] take this fur; you look to me to be shivering with cold. Poet My Muse will gladly accept this gift; but engrave these verses of Pindar's on your mind. Pisthetaerus [940] Oh! what a pest! It's impossible then to get rid of him! Poet “Straton wanders among the Scythian nomads, but has no linen garment. He is sad at only wearing an animal's pelt and no tunic.” [945] Do you get what I mean? // PISTÉTAIRO Este maldito poeta não nos deixará em paz se não dermos alguma coisa a ele. Você aí, que tem uma capa de pele e uma túnica, dê uma das duas ao poeta Recebendo a capa. Aqui está; segure a capa; ainda assim parece que você está sentindo frio. POETA Minha Musa recebe prazerosamente este presente, mas ouça atentamente esta ode de Píndaro. PISTÉTAIRO Que sujeito chato! Ele não nos livrará dele mesmo tão cedo!</p>	<p>Aristophanes. Birds. The Complete Greek Drama, vol. 2. Eugene O'Neill, Jr. New York. Random House. 1938. ARISTÓFANES As Vespas, As Aves, As Rãs. Tradução do grego e apresentação: Mário da Gama Kury. 3ed., RJ: Jorge Zahar Editor Ltda, 2004</p>	Perseus/TLG

Aristófanēs	As Aves	414 a.C.	Comédia	card 1372	<p>Πατραλοΐας</p> <p>1370νή τόν Διόνυσον εὖ γέ μοι δοκεῖς λέγειν, καί πείσομαί σοι.</p> <p>Πισθέταιρος νοῦν ἄρ' ἔξεις νῆ Δία.</p> <p>Κινησίας</p> <p>ἀναπέτομαι δὴ πρὸς Ὀλυμπον πετρώγεσσι κούφαις; πέτομαι δ' ὁδὸν ἄλλοτ' ἐπ' ἄλλαν μελέων —</p> <p>Πισθέταιρος</p> <p>1375τουτὶ τὸ πρᾶγμα φορτίου δεῖται πτερῶν.</p>	<p>Parricide [1370] By Bacchus! You're right; I will follow your counsel.</p> <p>Pisthetaerus It's acting wisely, by Zeus..</p> <p>The Parricide departs, and the dithyrambic poet Cinesias arrives.</p> <p>Cinesias Singing. "On my light pinions I soar off to Olympus; in its capricious flight my Muse flutters along the thousand paths of poetry in turn ..."</p> <p>Pisthetaerus [1375] This is a fellow will need a whole shipload of wings.</p>	Aristophanes. Birds. The Complete Greek Drama, vol. 2. Eugene O'Neill, Jr. New York. Random House. 1938.	Perseus
Aristófanēs	As Aves	414 a.C.	Comédia	Card 1706 Linha 1719	<p>ΑΓΓΕΛΟΣ ὃ πάντ' ἀγαθὰ πράττοντες, ὃ μείζω λόγου, ὃ τρισμακάριον πτηνὸν ὀρνίθων γένος, δέχεσθε τὸν τύραννον ὀλβίους δόμοις. προσέρχεται γὰρ οἶος οὔτε παμφήης ἀστὴρ ἰδεῖν ἔλαμψε χρυσαυγῆ δρόμῳ (1710) οὔθ' ἠλίου τηλαυγῆς ἀκτίνων σέλας τοιούτων ἐξέλαμψεν, οἶος ἔρχεται ἔχον γυναικὸς κάλλος οὐ φανὸν λέγειν, πάλλων κεραυνόν, περοφόρον Διὸς βέλος· ὁσμη δ' ἄνονόμαστος εἰς βάθος κύκλου (1715) χωρεῖ, καλὸν θέαμα· θυμιαμάτων δ' αἶραι διαψαίρουσι πλεκτάνην καπνοῦ. ὀδοὶ δὲ καυτὸς ἐστίν. ἀλλὰ χρὴ θεᾶς Μούσης ἀνοίγειν ἱερὸν εὐφημον στόμα.</p> <p>Χο. ἄναγε, δῖεγε, πάραγε, πάραγε. [στρ. (1720) περιπέτεσθε μάκαρα μάκαρι σὺν τύχῃ. ὦ φεῦ φεῦ τῆς ὄρας, τοῦ κάλλους. (1722-1724) ὦ μακαριστὸν σὺ γάμον τῆδε πόλει γήμας. (1725)</p>	<p>Messenger Oh, you, whose unbounded happiness I cannot express in words, thrice happy race of airy birds, receive your king in your fortunate dwellings. More brilliant than the brightest [1710] star that illumines the earth, he is approaching his glittering golden palace; the sun itself does not shine with more dazzling glory. He is entering with his bride at his side, whose beauty no human tongue can express; in his hand he brandishes the lightning, the winged shaft of Zeus; [1715] perfumes of unspeakable sweetness pervade the ethereal realms. 'Tis a glorious spectacle to see the clouds of incense wafting in light whirlwinds before the breath of the zephyr! But here he is himself. Divine Muse! let thy sacred lips begin with songs of happy omen.</p> <p>Chorus [1720] Fall back! to the right! to the left! advance! Fly around this happy mortal, whom Fortune loads with her blessings. Oh! oh! what grace! what beauty! [1725] // MENSAGEIRO Feliz nação das aves, mais feliz do que se poderia dizer com simples palavras! Recebam seu rei em suas moradas afortunadas! Ele avança para seu palácio cintilante de ouro, envolto num fulgor mais ofuscante que o brilho de qualquer astro em qualquer tempo; os próprios raios do sol jamais tiveram tanto esplendor quanto a incomparável beleza da mulher que ele traz consigo; sua mão brande os relâmpagos alados de Zeus; os mais doces perfumes embalsamam a abóbada celeste. Encantador espetáculo! Uma nuvem de incenso se eleva num turbilhão. Mas ei-lo aqui, o próprio! Que a Musa divine obee your labors command your centes propitios!</p>	Aristophanes. Birds. The Complete Greek Drama, vol. 2. Eugene O'Neill, Jr. New York. Random House. 1938.	Perseus/TLG

Aristófanēs	Lisístrata	411 a.C.	Comédia	Linha 1249	<p>Λα. ὄρμαόν τῷ κυρσανίῳ, Μναμίονα, τὰν τεάν Μῶάν, ἄτις οἶδεν ἀμέ τῶς τ' Ἀσαναί- ως, ὅκα τοῖ μὲν ἐπ' Ἀρταμιτίῳ (1250) πρόκρορον σικεκέλοι ποττά κάλα τῶς Μήδως τ' ἐνικῶν- ἀμέ δ' αὐ Λεωνίδας ἄγεν ἄπερ τῶς κάπρωσ (1255) σάγοντας, οἰῶ, τὸν ὀδόντα· πολὺς δ' ἀμφὶ τὰς γένουας ἀφρός ἦνσεεν, πολὺς δ' ἄμᾳ καττῶν σκελῶν ἴστο. (1258-59) ἦν γὰρ τῶνδρες οὐκ ἐλάσσωσ (1260) τῶς ψάμματος τοὶ Πέρσαι. ἀγροτέρα σηροκτόνε, μόλε δεῦρο, παρσένε σιά, ποττάσ σπονδάς, ὡς συνεχῆσ πολὺν ἀμέ χρόνον. νῦν δ' (1265) αὐ φίλια τ' ἀέσ εὐποροσ εἶη ταῖσι συνθήκασι, καὶ τὰν αἰμυλᾶν ἄ- (1267-69) λωπέκων παυάμεθα. (1270) ὦ, δεῦρ' ἴθι, δεῦρο, ὦ κυναγέ παρσένε.</p>	<p>SPARTANS. Mnemosyne, Let thy fire storm these younkers, O tongue wi' stormy ecstasy My <i>Muse</i> that knows Our deeds and theirs, how when at sea Their navies swooped upon The Medes at Artemision— Gods for their courage, did they strike Wrenching a triumph frae their foes; While at Thermopylae Leonidas' army stood: wild-boars they were like Wild-boars that wi' fierce threat Their terrible tusks whet; The sweat ran streaming down each twisted face, Faem blossoming i' strange petals o' death Panted frae mortal breath, The sweat drenched a' their bodies i' that place, For the hurly-burly o' Persians glittered more Than the sands on the shore. Come, Hunting Girl, an' hear my prayer— You whose arrows whizz in woodlands, come an' bless This Peace we swear. Let us be fenced wi' age long amity, O let this bond stick ever firm through thee In friendly happiness. Henceforth no guilefu' perjury be seen! O hither, hither O</p>	-	Perseus
Aristófanēs	Lisístrata	411 a.C.	Comédia	card 1295 linha 1295	<p>Χορὸς Ἀθηναίων πρόσαγε χορὸν, ἔπαγε δὲ Χάριτας, 1280ἐπὶ δὲ κάλεσον Ἄρτεμιν, ἐπὶ δὲ δίδυμον ἀγέχορον Ἴηιον εὐφρον', ἐπὶ δὲ Νύσιον, ὄς μετὰ μαννάσι Βάκχιος ὄμμασι δαίεται, 1285Δία τε πυρὶ φλεγόμενον, ἐπὶ τε πότνιαν ἄλοχον ὀλβίαν: εἶτα δὲ δαίμονας, οἷς ἐπιμάρτυσι χρησόμεθ' οὐκ ἐπιλήσμοσιν Ἦσυχίας πέρι τῆς ἀγανόφρονος, 1290ἦν ἐποίησε θεὰ Κύπρις. ἀλαλαὶ ἠ παῖήον: αἶρεσθ' ἄνω ἰαί, ὡς ἐπὶ νίκη ἰαί. εὐοῖ εὐοῖ, εὐαί εὐαί. Ἀθηναῖος 1295πρόφανε δὴ σὺ Μοῦσαν ἐπὶ νέᾳ νέαν. Χορὸς Λακεδαιμονίων Ταῦγεται αὐτ' ἔραννὸν ἐκλιπῶ Μῶα μόλε Λάκκαινα πρεπτόν ἀμῖν κλέωσ τὸν Ἀμύκλαισ σῖόν 1300καὶ γαλκίαιον Ἀσάναν, Τυνδαριδασ τ' ἀγασῶς, τοὶ δὴ παρ' Εὐρόταν ψιᾶδδοντι.</p>	<p>SPARTANS Piper, gie us the music for a new sang. SPARTANS. Leaving again lovely lofty Taygetus Hither O Spartan Muse, hither to greet us, And wi' our choric voice to raise To Amyclean Apollo praise, And Tyndareus' gallant sons whose days Alang Eurotas' banks merrily pass, An' Athene o' the House o' Bras</p>	Aristófanēs. A greve do sexo Lisístrata. Trad. Millôr Fernandes. Organização da coleção: Ana Mariza Filipouski. 1º edição, LePM: Porto Alegre, 2003	Perseus/TLG

Aristófanēs	Lisístrata	411 a.C.	Comédia	Linha 1298	<p>Χορὸς Ἀθηναίων πρόσαγε χορὸν, ἔπαγε δὲ Χάριτας, 1280 ἐπὶ δὲ κάλεσον Ἄρτεμιν, ἐπὶ δὲ δίδυμον ἀγέχορον Τῆιον εὐφρον', ἐπὶ δὲ Νύσιον, ὃς μετὰ μαινάσι Βάκχιος ὀμμασι δαίεται, 1285 Δία τε πυρὶ φλεγόμενον, ἐπὶ τε πότνιαν ἄλοχον ὀλβίαν: εἶτα δὲ δαίμονας, οἷς ἐπιμάρτυσι χρησόμεθ' οὐκ ἐπιλήσιον Ἠσυχίας πέρι τῆς ἀγανόφρονος, 1290 ἦν ἐποίησε θεὰ Κύπρις. ἀλαλαί ἡ παῖθων: αἴρεσθ' ἄνω ἰαί, ὡς ἐπὶ νίκῃ ἰαί. εὐοὶ εὐοὶ, εὐαὶ εὐαί. Ἀθηναῖος 1295 πρόφαινε δὴ σὺ Μοῦσαν ἐπὶ νέᾳ νέαν. Χορὸς Λακεδαιμονίων Ταῦγετον αὐτ' ἔραννὸν ἐκλιπῶ Μῦθα μὲλε Λάκαινα πρεπτὸν ἀμῖν κλέωα τὸν Ἀμύκλαις σῖδὸν 1300 καὶ χαλκίοικον Ἀσάναν, Τυνδαρίδας τ' ἀγασάως, τοὶ δὴ πᾶρ Εὐρώταν ψιάδδοντι.</p>	<p>ESPARTANO - (Canto.) Desce, desce mais uma vez das alturas do Taigeto, ὁ μῦθος espartana, e vem cantar comigo, neste carnaval de dança e amor, que só pode ser realizado na paz. Desce, irmã, vem ajudar a cantar em louvor de Apolo de Amicles e da Atenas do templo de bronze. Venham todos depressa que a dança é bela, a música contagia, nossas donzelas são lírios a serem colhidos pelas mãos mais hábeis. Nossas mulheres estão lindas. Nunca foram tão lindas! Batem no chão com os pés velozes, lançam ao vento as longas cabeleiras; e as bacantes ondeiam o corpo sensual, em louca tentação, estimuladas pelo deus do vinho. Evoé! Evoé! Venham todos dançar e cantar em honra da vitória da mulher!</p>		Perseus
Aristófanēs	As Tesmoforiantes	411 a.C.	Comédia	card 1 Linha 41	<p>ΘΕΡΑΠΙΩΝ εὐφημος πᾶς ἔστω λαός, στόμα συγκλήσας; ἐπιδημῆ γάρ (40) θίασος Μουσῶν ἔνδον μελάθρων τῶν δεσποσύνων μελοποιῶν. ἔχέτω δὲ πνοᾶς νήνεμος αἰθήρ, κύμα τε πόντου μὴ κελαδεῖτω γλαυκόν· (45) Κη. βομβάζ. (45,bis) Ευ. σίγα. τί λέγει; (45,ter) Θε. πτηνῶν τε γένη κατακομάσθω, (46) θηρῶν τ' ἀγρίων πόδες ὑλοδρόμων μὴ λυέσθων.</p>	<p>Servant of Agathon Standing on the threshold; solemnly Silence! oh, people! [40] keep your mouths sedately shut! The chorus of the Muses is moulding songs at my master's hearth. Let the winds hold their breath in the silent Aether! Let the azure waves cease murmuring on the shore! Mnesilochus [45] Bombax. Euripides Be still! I want to hear what he is saying. Servant Take your rest, ye winged races, and you, ye savage inhabitants of the woods, cease from your erratic wandering. // ESCRAVO Na porta da casa, com ar solene. Recolha-se o povo todo e se faça silêncio, pois aqui mora um coro sagrado das Musas, na casa de meu senhor, pronto para compor um hino. Que o Éter sereno contenha seus ventos, que as ondas verdes do mar não façam barulho, ...</p>	<p>Aristophanes. Women at the Thesmophoria. The Complete Greek Drama, vol. 2. Eugene O'Neill, Jr. New York. Random House. 1938.// ARISTÓFANES As Vespas, As Aves, As Räs. Tradução do grego e apresentação: Mário da Gama Kury. 3ed., RJ: Jorge Zahar Editor Ltda, 2004</p>	Perseus/TLG
Aristófanēs	As Tesmoforiantes	411 a.C.	Comédia	linha 108	<p>Ἀγάθων ἱερὰν χθονίαις δεξάμεναι λαμπάδα κοῦραι ξὺν ἐλευθέρᾳ πατριδί χορεύσασθε βοάν. Χορὸς Ἀγάθωνος τίνοι δαμόνων ὁ κῶμος; 105 λέγε νυν. εὐπίστως δὲ τοῦμόν δαίμονας ἔχει σεβίσαι. Ἀγάθων ἄγε νυν ὀλβίξει Μοῦσα χρυσέων ρύτορα τόξων 110 Φοῖβον, ὃς ἰδρύσατο χώρας γύαλα Σμουντίδι γᾶ. Χορὸς Ἀγάθωνος χαῖρε καλλίστας αἰοιδᾶς Φοῖβ' ἐν εὐμούσοισι τιμαῖς γέρας ἱερὸν προφέρων.</p>	<p>Agathon Damsels, with the sacred torch in hand, unite your dance to shouts of joy in honor of the nether goddesses; celebrate the freedom of your country. Agathon's Chorus To what divinity is your homage addressed? [105] I wish to mingle mine with it. Agathon Oh! Muse! glorify Phoebus with his golden bow, who erected [110] the walls of the city of the Simois. Agathon's Chorus To thee, oh Phoebus, I dedicate my most beautiful songs; to thee, the sacred victor in the poetical contests.</p>	<p>Aristophanes. Women at the Thesmophoria. The Complete Greek Drama, vol. 2. Eugene O'Neill, Jr. New York. Random House. 1938.</p>	Perseus/TLG

Aristófanēs	As Räs	405 a.C.	Comédia	Linha 93	Δι. ἐπιφυλλίδες ταῦτ' ἐστὶ καὶ στομιύλματα, χελιδόνων μουσαία , λωβηταὶ τέχνης, ἃ φροῦδα θάττον, ἦν ἀπαξ χορὸν λάβη, μόνον προσουρήσαντα τῆ τραγωδία. (95) γόνιμιον δὲ ποιητὴν ἂν οὐχ εὐροις ἐτι ζητῶν ἂν, ὅστις ῥῆμα γενναῖον λάκοι.	Dionysus These are but stunted offshoots and mere blatherings, showcases of swallows, banes of The Art, which disappear at once, if they get a single chorus, just one chance to piss on tragedy. You'll not find one creative poet, if you looked, to bawl a noble sentiment.	Aristophanes. Frogs. Matthew Dillon.	TLG
Aristófanēs	As Räs	405 a.C.	Comédia	card 225 linha 229	Διόνυσος ἀλλ' ἐξόλοισθ' αὐτῷ κοᾶξ; οὐδὲν γάρ ἐστ' ἀλλ' ἡ κοᾶξ. Βάτραχοι εἰκότως γ' ὃ πολλὰ πράττον. ἐμὲ γάρ ἔστερξαν εὐλοροὶ τῶ Μοῦσαι 230καὶ κεροβάτας Πάν ὁ καλαμόφορρα παίζων: προσεπιτέρπεται δ' ὁ φορμικτὰς Ἀπόλλων, ἔνεκα δόνακος, ὃν ὑπολύριον ἔνυδρον ἐν λίμναις τρέφω. 235βρεκεκεκεξ κοᾶξ κοᾶξ.	Dionysus Go to hell with your koax koax and nothing but koax! Frogs Rightly so, you busybody. the Muses of the fine lyre love us And so does horn-crested Pan, playing his reed pipe. And the harpist Apollo delights in us as well, On account of the reed, which as a bridge for his lyre I nourish in the water of the pond. Brekekekex koax koax. // Räs (redobrando de intensidade no coaxar) E com muita honra, ouviste, ó tu que metes o bedelho onde não és chamado! Por isso gozo da estima das Musas de belas líras , 230 e de Pã de pés de cabra, que se delicia com o toque da flauta. Mais ainda, sou os encantos de Apolo, o citarista, graças ao canavial que sustento, nos pântanos, para a construção da sua lira. 235 Brekekekex, coax, coax!	Aristophanes. Frogs. Matthew Dillon.// Aristófanēs; Silva, Maria de Fátima, trad., introdução e notas. ANNABLUME: Imprensa da Universidade de Coimbra, 2014. Disponível em: <URI:http://hdl.handle.net/10316.2/31788> Acesso em 09/05/2018	Perseus/TLG
Aristófanēs	As Räs	405 a.C.	Comédia	card 354 Linha 356	εὐφημεῖν χρὴ κάξιστασθα τοῖς ἡμετέροισι χοροῖσιν, (353-54) ὅστις ἀπειρος τοιῶνδε λόγων ἢ γνώμην μὴ καθαρεῖται, (355) Ἦ γενναίων ὄργια Μουσῶν μήτ' εἶδεν μήτ' ἐχόρευσεν, μηδὲ Κρατίνου τοῦ ταιροφάγου γλώττης Βακχεῖ' ἐτελέσθη, ἢ βομολόχοις ἔπεσιν χαιρεῖ μη' ἔν κερῶ τοῦτο ποιούντων, ἢ στάσιν ἐχθρᾶν μὴ καταλύει μηδ' εὐκόλος ἐστὶ πολίταις. @1 ἀλλ' ἀνεγείρει καὶ βρατίξει κερδῶν ἰδίων ἐπιθιμῶν, (360) ἢ τῆς πόλεως χεμαζομένης ἄρχον καταδοροδοκεῖται, ἢ προδίδωσιν φροῦριον ἢ ναῦς, ἢ τάπορρητ' ἀποπέμπει ἔξ Αἰγίνης Θεωρικῶν ὄν εἰκοστολόγοις κακοδαίμων, ἀσκόματα καὶ λίνα καὶ πῖτταν διαπέμων εἰς Ἐπίδαυρον, ἢ χρήματα ταῖς τῶν ἀντιπάλων ναυσὶν παρέχειν τινὰ πείθει, (365) ἢ κατατλά τῶν Ἑκαταίων κυκλίοισι χοροῖσιν ὑπάδων, ἢ τοὺς μισθοὺς τῶν ποιητῶν ῥήτωρ ὄν εἶτ' ἀποτρώγει, κομφοδηθεῖς ἐν ταῖς πατρίοις τελεταῖς ταῖς τοῦ Διονύσου· τούτοις αὐδῶ καῦθις ἐπαυδῶ καῦθις τὸ τρίτον μάλ' ἐπαυδῶ ἔξιστασθα μύσταισι χοροῖς· ὕμεις δ' ἀνεγείρετε μολπὴν (370) καὶ παννυχιάς τὰς ἡμετέρας, αἱ τῆδε πρέπουσιν εορτῆ.	Chorus Let him be mute and stand aside from our sacred dances who has no experience of mystical language, or has not cleansed his mind Who never has seen and never has danced in the rites of the noble Muses Nor ever has been inducted into the Bacchic mysteries of ill-eating Cratinus Or who takes delight in foolish words when doing this is beef-timed, // Corifeu (que avança e faz ao público esta proclamação) Silêncio65! Afaste-se para dar lugar aos nossos coros 355 todo aquele que é estranho a esta linguagem; que não é puro de espírito; que nunca assistiu nem celebrou as festas das Musas divinas ; que se não iniciou nos ritos báquicos do Cratino taurófago66; que se entusiasma com patetices sem tom nem som, totalmente a despropósito;	Aristophanes. Frogs. Matthew Dillon.// Aristófanēs; Silva, Maria de Fátima, trad., introdução e notas. ANNABLUME: Imprensa da Universidade de Coimbra, 2014. Disponível em: <URI:http://hdl.handle.net/10316.2/31788> Acesso em 09/05/2018	Perseus/TLG
Aristófanēs	As Räs	405 a.C.	Comédia	linha 675	Ἄιακος οὐ τοι μὰ τὴν Δήμητρα δύναμαί ποι μαθεῖν ὀπότερος ὕμων ἐστὶ θεός. ἀλλ' εἰσιτον: 670ὁ δεσπότης γὰρ αὐτὸς ὕμᾶς γνώσεται χὴ Φερρέφατθ', ἅτ' ὄντε κάκεινω θεῷ. Διόνυσος ὀρθῶς λέγεις; ἐβουλόμην δ' ἂν τοῦτό σε πρότερον νοῆσαι, πρὶν ἐμὲ τὰς πληγὰς λαβεῖν. Χορὸς 675 Μοῦσα χορῶν ἱερῶν: ἐπιβηθὶ καὶ ἔλθ' ἐπὶ τέρψιν αὐτῶς ἐμᾶς, τὸν πολὺν ὄψομένη λαῶν: ὄχλον, οὗ σοφία μυρία κάθηντα φιλοτιμότερα Κλεοφῶντος, ἐρ' οὗ δὴ χεῖλεισι ἀμφιλάοις 680δενδρὸν ἐπιβρέμεται Θρηκία χελιδὼν †ἐπὶ βάρβαρον ἐξομένη πέταλον: † κελαδεῖ δ' ἐπὶ κλαυτὸν ἀηδόνιον νόμον, ὡς ἀπολείται, 685κᾶν ἴσαι γέγονται.	Chorus Muse of the sacred dances , advance and come to enjoy my song, to see the great throng of people, where wits sit by the thousand more honorable than Cleophon, on whose babbling lips roars terribly a Thracian swallow sitting on an alien leaf. She rumbles her sorrowful nightingale's song, since he will perish even in case of a tie. // Coro Musa , dá início aos coros sagrados, vem trazer beleza 675 ao nosso canto. Vem ver esta multidão numerosa, onde abundam conhecidos sem conta, com mais pergaminhos do que o Cleofonte; nos seus 680 lábios bilingues pipila – coisa horrorosa! – uma andorinha trácia, pousada em bárbaro galho. É uma trova chorosa de rouxinol que ela entoa, porque o pobre está lixado, 685 mesmo se houver empate na votação.	Aristophanes. Frogs. Matthew Dillon.// Aristófanēs; Silva, Maria de Fátima, trad., introdução e notas. ANNABLUME: Imprensa da Universidade de Coimbra, 2014. Disponível em: <URI:http://hdl.handle.net/10316.2/31788> Acesso em 09/05/2018	Perseus/TLG

Aristófanēs	As Rās	405 a.C.	Comédia	linha 874	<p>Αἰσχύλος ὅτι ἡ ποιήσις οὐχὶ συντέθνηκέ μοι, τούτῳ δὲ συντέθνηκεν, ὥσθ' ἕξει λέγειν. 870ὄμως δ' ἐπειδὴ σοὶ δοκεῖ, δρᾶν ταῦτα χρεῖ. Διώνυσος ἴθι νυν λιβανωτὸν δευρὸ τις καὶ πῦρ δότω. ὅπως ἂν εὐξωμαι πρὸ τῶν σοφισμάτων ἀγῶνα κρῖναι τόνδε μουσικώτατα: ὕμεις δὲ ταῖς Μούσαις τι μέλος ὑπάσατε. Χορὸς 875ὦ Διὸς ἐννέα παρθένοι ἀγναὶ Μοῦσαι, λεπτολόγους ξυνετάς φρένας αἰ καθοράτε ἀνδρῶν γνωμοτύπων, ὅταν εἰς ἔρην ὄξυμερῆμοις ἔλθῃσι στρεβλοῖσι παλαίσιμασιν ἀντιλογούντες, ἔλθετ' ἐποψόμεναι δύναμιν 880δεινοτάτων στομάτων πορίσασθαι ρήματα καὶ παραπρίσματ' ἐπῶν. νῦν γάρ ἀγῶν σοφίας ὁ μέγας χωρεῖ πρὸς ἔργον ἡδῆ. Διώνυσος 885εὐχεσθε δὴ καὶ σφῶ τι πρὶν ταῦτα λέγειν.</p>	<p>Dionysus Come now, someone bring incense and fire, So I can pray before the show of wits to judge this contest most aesthetically. And you, sing a song to the Muses. Chorus Ye Nine virgin daughters of Zeus, blessed Muses, who look down upon the subtle-speaking clever wits of phrase-forging men, when to strife they come, debating with fiercely studied, crooked wrestling holds, come to observe the power of most awesome mouths to provide sayings and sawdust of words. For now the great contest of skill is getting down to business. // Dioniso (dando uma ordem para dentro do palácio) O incenso e o fogo!2, vamos lá! Quero fazer uma prece antes de me assumir como árbitro das vossas subtilezas, para que actue com toda a competência de que for capaz. (Ao Coro) E vocês, acompanhem-me com um canto às Musas. Dioniso, depois que lhe trazem o incenso e o fogo, dá início à cerimónia, enquanto o Coro canta. Coro 875 Donzelas, nove filhas de Zeus, Musas divinas, que do alto olhais os espíritos subtis e engenhosos dos poetas cinzeladores de sentenças, agora que eles se confrontam com golpes estudados e se digladiam com argumentos sinuosos, observai a potência 880 destas duas bocas, tão hábeis em produzir palavreado e serradura de versos143. Pois está</p>	<p>Aristophanes. Frogs. Matthew Dillon.// Aristófanēs; Silva, Maria de Fátima, trad., introdução e notas. ANNABLUME: Imprensa da Universidade de Coimbra, 2014. Disponível em: <URI:http://hdl.handle.net/1 0316.2/31788> Acesso em 09/05/2018</p>	Perseus/TLG
Aristófanēs	As Rās	405 a.C.	Comédia	card 860 linha 876	<p>Αἰσχύλος ὅτι ἡ ποιήσις οὐχὶ συντέθνηκέ μοι, τούτῳ δὲ συντέθνηκεν, ὥσθ' ἕξει λέγειν. 870ὄμως δ' ἐπειδὴ σοὶ δοκεῖ, δρᾶν ταῦτα χρεῖ. Διώνυσος ἴθι νυν λιβανωτὸν δευρὸ τις καὶ πῦρ δότω. ὅπως ἂν εὐξωμαι πρὸ τῶν σοφισμάτων ἀγῶνα κρῖναι τόνδε μουσικώτατα: ὕμεις δὲ ταῖς Μούσαις τι μέλος ὑπάσατε. Χορὸς 875ὦ Διὸς ἐννέα παρθένοι ἀγναὶ Μοῦσαι, λεπτολόγους ξυνετάς φρένας αἰ καθοράτε ἀνδρῶν γνωμοτύπων, ὅταν εἰς ἔρην ὄξυμερῆμοις ἔλθῃσι στρεβλοῖσι παλαίσιμασιν ἀντιλογούντες, ἔλθετ' ἐποψόμεναι δύναμιν 880δεινοτάτων στομάτων πορίσασθαι ρήματα καὶ παραπρίσματ' ἐπῶν. νῦν γάρ ἀγῶν σοφίας ὁ μέγας χωρεῖ πρὸς ἔργον ἡδῆ. Διώνυσος 885εὐχεσθε δὴ καὶ σφῶ τι πρὶν ταῦτα λέγειν.</p>	<p>Chorus Ye Nine virgin daughters of Zeus, blessed Muses, who look down upon the subtle-speaking clever wits of phrase-forging men, when to strife they come, debating with fiercely studied, crooked wrestling holds, come to observe the power of most awesome mouths to provide sayings and sawdust of words. For now the great contest of skill is getting down to business. // Coro 875 Donzelas, nove filhas de Zeus, Musas divinas, que do alto olhais os espíritos subtis e engenhosos dos poetas cinzeladores de sentenças, agora que eles se confrontam com golpes estudados e se digladiam com argumentos sinuosos, observai a potência 880 destas duas bocas, tão hábeis em produzir palavreado e serradura de versos143. Pois está imemente o grande concurso do talento. // CORO Castas filhas de Zeus, nove Musas cujos olhares observam os sutis fabricantes de discursos, os fécondos artesãos de pensamentos, quando o amor da disputa os leva às vias de fato e às armas de seus artifícios mais delicados, e com ímpetos estudados e sinuosos se atacam verbalmente! Venham contemplar o poder de duas vezes eloquentes! Venham ajudá-los e inspirem seus versos! Esta luta de oñios vai começar</p>	<p>Aristophanes. Frogs. Matthew Dillon.// Aristófanēs; Silva, Maria de Fátima, trad., introdução e notas. ANNABLUME: Imprensa da Universidade de Coimbra, 2014. Disponível em: <URI:http://hdl.handle.net/1 0316.2/31788> Acesso em 09/05/2018//ARISTÓFANE S As Vespas, As Aves, As Rās. Tradução do grego e apresentação: Mário da Gama Kury. 3ed., RJ: Jorge Zahar Editor Ltda, 2004</p>	Perseus/TLG

Aristófanēs	As Räs	405 a.C.	Comédia	Line 1033	<p>Αι. ταῦτα γὰρ ἄνδρας χρῆ ποιητὰς ἀσκέειν. σκέψαι γὰρ ἀπ' ἀρχῆς (1030) ὡς ὠφέλιμοι τῶν ποιητῶν οἱ γενναῖοι γεγέννηται. Ὀρφεὺς μὲν γὰρ τελετὰς θ' ἡμῖν κατέδειξε φόνων τ' ἀπέχεσθαι, Μουσαῖος δ' ἐξακέσειε τε νόσων καὶ χρησμούς, Ἡσίοδος δὲ γῆς ἐργασίας, καρπῶν ὥρας, ἀρότους· ὁ δὲ θεῖος Ὅμηρος @1 ἀπὸ τοῦ τιμῆν καὶ κλέος ἔσχεν πλὴν τοῦδ', ὅτι χρήστ' ἐδίδαξεν. (1035) τάξεις, ἀρετάς, ὀπλίσεις ἀνδρῶν; Αι. ταῦτα γὰρ ἄνδρας χρῆ ποιητὰς ἀσκέειν. σκέψαι γὰρ ἀπ' ἀρχῆς (1030) ὡς ὠφέλιμοι τῶν ποιητῶν οἱ γενναῖοι γεγέννηται. Ὀρφεὺς μὲν γὰρ τελετὰς θ' ἡμῖν κατέδειξε φόνων τ' ἀπέχεσθαι, Μουσαῖος δ' ἐξακέσειε τε νόσων καὶ χρησμούς, Ἡσίοδος δὲ γῆς ἐργασίας, καρπῶν ὥρας, ἀρότους· ὁ δὲ θεῖος Ὅμηρος @1 ἀπὸ τοῦ τιμῆν καὶ κλέος ἔσχεν πλὴν τοῦδ', ὅτι χρήστ' ἐδίδαξεν. (1035) τάξεις, ἀρετάς, ὀπλίσεις ἀνδρῶν;</p>	<p>Aeschylus This is the stuff poets should work on. Just look right from the start how useful the noble race of poets has been. For Orpheus taught us rites and to refrain from killing, And Musaeus taught the cures of illness and oracles, and Hesiod the working of the land, harvest seasons, plowing. Divine Homer, Where did he get honor and glory if not from teaching useful things, battle lines, courageous deeds, men's armory?Aeschylus This is the stuff poets should work on. Just look right from the start how useful the noble race of poets has been. For Orpheus taught us rites and to refrain from killing, And Musaeus taught the cures of illness and oracles, and Hesiod the working of the land, harvest seasons, plowing. Divine Homer, Where did he get honor and glory if not from teaching useful things, battle lines, courageous deeds, men's armory?</p>	Aristophanes. Frogs. Matthew Dillon.	TLG
Aristófanēs	As Räs	405 a.C.	Comédia	Linha 1300	<p>Δι. τί τὸ “φλαττοθρατ” τοῦτ' ἐστίν; ἐκ Μαραθῶνος ἦ πόθεν συνέλεξας ἰμῳνοιστρόφου μέλι; Αι. ἀλλ' οὐν ἐγὼ μὲν εἰς τὸ καλὸν ἐκ τοῦ καλοῦ ἤνεγκον αὐθ', ἵνα μὴ τὸν αὐτὸν Φρυγίῳ λεμιῶνα Μουσῶν ἱερὸν ὀφθειν δρέπων· @1 (1300) οὗτος δ' ἀπὸ πάντων μεταφέρει, πορνωδιῶν, σκολίων Μελήτου, Καρικῶν αὐλημάτων, θρήνων, χορευῶν. τάχα δὲ δηλωθήσεται. ἐνεγκάτω τις τὸ λύριον. καίτοι τί δεῖ λύρας ἐπὶ τοῦτο; ποῦ 'στιν ἡ τοῖς ὀστράκοις (1305) αὕτη κροτούσα; δεῦρο, Μοῦσ' Εὐριπίδου, πρὸς ἤνπερ ἐπιτήδεια ταῦτ' ᾄδειν μέλι. Δι. αὕτη ποθ' ἦ Μοῦσ' οὐκ ἐλεσβίαζεν, οὐ.</p>	<p>Aeschylus Well, to a fine place from a fine place did I bring them, lest I be seen garnering from the same meadow as Phrynichos. But this guy gets them from everywhere, from little whores, Meletus' drinking songs, Carian flute solos, Dirges, dances. This will all be made clear immediately. Someone bring in a lyre. And yet, what need of a lyre for this guy? Where's the girl who clacks the castanets? Hither, Muse of Euripides, for whom these songs are appropriate to sing. Dionysus This Muse never did the Lesbian thing, oh no.. // ÉSQUILO Dei àquilo que era belo outra forma igualmente bela, para não parecer que eu estava colhendo no jardim sagrado das Musas as mesmas flores de Frínico.⁸⁹ Quanto a Eurípides, ele tira seus cantos das conversas de prostitutas, dos de Méleto⁹⁰, das árias de flauta da Cária⁹¹, das expressões de dor, das árias de dança. Vou mostrar isto aqui agora mesmo. Tragam-me uma lira! Mas, que é isto? Uma lira para ele? Não! Onde está a tocadora de castanholas? Venha! Venha, Musa de Eurípides! Esta é a música adequada a seus versos!</p>	Aristophanes. Frogs. Matthew Dillon//ARISTÓFANES As Vespas, As Aves, As Räs. Tradução do grego e apresentação: Mário da Gama Kury. 3ed., RJ: Jorge Zahar Editor Ltda, 2004.	TLG

Aristófanes	As Räs	405 a.C.	Comédia	Linha 1306	<p>Δι. τί τὸ "φλαττοθρατ" τοῦτ' ἐστίν; ἐκ Μαραθῶνος ἢ πόθεν συνέλεξας ἰμνιοστρόφου μέλι;</p> <p>Αι. ἀλλ' οὖν ἐγὼ μὲν εἰς τὸ καλὸν ἐκ τοῦ καλοῦ ἤνεγκον αὐθ', ἵνα μὴ τὸν αὐτὸν Φρυνίχῳ λεμῶνα Μουσῶν ἱερὸν ὀφθεῖν δρέπων· @1 (1300)</p> <p>οὔτος δ' ἀπὸ πάντων μεταφέρει, πορνωδιῶν, σκολίῳν Μελήτου, Καρικῶν αὐλημάτων, θρήνων, χορειῶν. τάχα δὲ δηλωθήσεται. ἐνεγκάτω τις τὸ λύριον. καίτοι τί δεῖ λύρας ἐπὶ τοῦτο; ποῦ 'στιν ἡ τοῖς ὄστράκοις (1305)</p> <p>αὕτη κροτοῦσα; δεῦρο, Μοῦσα Εὐριπίδου, πρὸς ἤνπερ ἐπιτήδεια ταῦτ' ἄδειν μέλι.</p> <p>Δι. αὕτη ποθ' ἢ Μοῦσα οὐκ ἐλεσβιάζεν, οὐ.</p>	<p>Aeschylus</p> <p>Well, to a fine place from a fine place did I bring them, lest I be seen garnering from the same meadow as Phrynichos.</p> <p>But this guy gets them from everywhere, from little whores, Meletus' drinking songs, Carian flute solos, Dirges, dances. This will all be made clear immediately.</p> <p>Someone bring in a lyre. And yet, what need of a lyre for this guy? Where's the girl who clacks the castanets? Hither, Muse of Euripides, for whom these songs are appropriate to sing.</p> <p>Dionysus</p> <p>This Muse never did the Lesbian thing, oh no..</p> <p>//</p> <p>Ésquilo</p> <p>O que importa é que os meus cantos os fui beber a fonte pura e depois os apurei, antes que me apanhassem a colher flores no mesmo 1300 prado sagrado que o Frínico.</p> <p>Enquanto este gajo aqui pasta em tudo o que é lugar, nas cantigas de putas, nos escólios de Meleto, nas flautadas dos Cários, nas marchas fúnebres, nas músicas de dança232. Espera lá que já vais ver.</p> <p>(Chama para dentro do palácio de Plutão.) Tragam-me cá a lira. Lira?! 1305 Lira, qual lira, para cantorias destas! Onde é que está a moça das castanholas233?</p> <p>(Chama de novo para dentro do palácio.) Chega aqui, Musa de Eurípides, és o acompanhamento ideal para musiquetas desta laia.</p> <p>//</p> <p>ÉSQUILO</p> <p>Dei àquilo que era belo outra forma igualmente bela, para não parecer que eu estava colhendo no jardim sagrado das Musas as mesmas flores de Frínico.89 Quanto a Eurípides, ele tira seus cantos das</p>	<p>Aristophanes. Frogs. Matthew Dillon.// Aristófanes; Silva, Maria de Fátima, trad., introdução e notas. ANNABLUME: Imprensa da Universidade de Coimbra, 2014.</p> <p>Disponível em: <URI:http://hdl.handle.net/10316.2/31788> Acesso em 09/05/2018//ARISTÓFANE S As Vespas, As Aves, As Räs. Tradução do grego e apresentação: Mário da Gama Kury. 3ed., RJ: Jorge Zahar Editor Ltda, 2004</p>	TLG
Aristófanes	As Räs	405 a.C.	Comédia	Linha 1308	<p>Δι. τί τὸ "φλαττοθρατ" τοῦτ' ἐστίν; ἐκ Μαραθῶνος ἢ πόθεν συνέλεξας ἰμνιοστρόφου μέλι;</p> <p>Αι. ἀλλ' οὖν ἐγὼ μὲν εἰς τὸ καλὸν ἐκ τοῦ καλοῦ ἤνεγκον αὐθ', ἵνα μὴ τὸν αὐτὸν Φρυνίχῳ λεμῶνα Μουσῶν ἱερὸν ὀφθεῖν δρέπων· @1 (1300)</p> <p>οὔτος δ' ἀπὸ πάντων μεταφέρει, πορνωδιῶν, σκολίῳν Μελήτου, Καρικῶν αὐλημάτων, θρήνων, χορειῶν. τάχα δὲ δηλωθήσεται. ἐνεγκάτω τις τὸ λύριον. καίτοι τί δεῖ λύρας ἐπὶ τοῦτο; ποῦ 'στιν ἡ τοῖς ὄστράκοις (1305)</p> <p>αὕτη κροτοῦσα; δεῦρο, Μοῦσα Εὐριπίδου, πρὸς ἤνπερ ἐπιτήδεια ταῦτ' ἄδειν μέλι.</p> <p>Δι. αὕτη ποθ' ἢ Μοῦσα οὐκ ἐλεσβιάζεν, οὐ.</p>	<p>Dionysus</p> <p>This Muse never did the Lesbian thing, oh no..</p> <p>//</p> <p>Ésquilo</p> <p>O que importa é que os meus cantos os fui beber a fonte pura e depois os apurei, antes que me apanhassem a colher flores no mesmo 1300 prado sagrado que o Frínico.</p> <p>Enquanto este gajo aqui pasta em tudo o que é lugar, nas cantigas de putas, nos escólios de Meleto, nas flautadas dos Cários, nas marchas fúnebres, nas músicas de dança232. Espera lá que já vais ver.</p> <p>(Chama para dentro do palácio de Plutão.) Tragam-me cá a lira. Lira?! 1305 Lira, qual lira, para cantorias destas! Onde é que está a moça das castanholas233?</p> <p>(Chama de novo para dentro do palácio.) Chega aqui, Musa de Eurípides, és o acompanhamento ideal para musiquetas desta laia.</p> <p>Dioniso</p> <p>Esta Musa não andou na escola de Lesbos234, está-se mesmo a ver!</p> <p>//</p> <p>ÉSQUILO</p> <p>Dei àquilo que era belo outra forma igualmente bela, para não parecer que eu estava colhendo no jardim sagrado das Musas as mesmas flores de Frínico.89 Quanto a Eurípides, ele tira seus cantos das conversas de prostitutas, dos de Méleto90, das árias de flauta da Cária91, das expressões de dor, das árias de dança. Vou mostrar isto aqui agora mesmo. Tragam-me uma lira! Mas, que é isto? Uma lira para ele? Não! Onde está a tocadora de castanholas? Venha! Venha, Musa de Eurípides! Esta é a música adequada a esse lugar!</p>	<p>Aristophanes. Frogs. Matthew Dillon.// Aristófanes; Silva, Maria de Fátima, trad., introdução e notas. ANNABLUME: Imprensa da Universidade de Coimbra, 2014.</p> <p>Disponível em: <URI:http://hdl.handle.net/10316.2/31788> Acesso em 09/05/2018//ARISTÓFANE S As Vespas, As Aves, As Räs. Tradução do grego e apresentação: Mário da Gama Kury. 3ed., RJ: Jorge Zahar Editor Ltda, 2004</p>	TLG

Aristófanēs	As Räs	405 a.C.	Comédia	card 1491	<p>Χορός</p> <p>χαριέν οὐν μὴ Σωκράτει παρκαθημένον λαλεῖν, ἀποβαλόντα μουσικὴν τά τε μέγιστα παραλιπόντα 1495τῆς τραγωδικῆς τέχνης. τὸ δ' ἐπὶ σεμνοῖσιν λόγοισι καὶ σκαριφημοῖσι λήρων διατριβὴν ἄργον ποιῆσθαι, παραφρονούντος ἀνδρός.</p>	<p>Chorus So it is refined not by Socrates to sit and chatter casting aside the pursuits of the Muses and neglecting what's most important in the art of tragedy. But to spend time idly in pompous words and frivolous word-scraping is the act of a man going crazy. // É sensato não ficar sentado ao paleio com o Sócrates271, à margem da arte, indiferente ao que há de melhor 1495 no género trágico. Porque perder tempo com paleio fiado e com tretas para boi dormir, é de quem não tem juízo.</p>	<p>Aristophanes. Frogs. Matthew Dillon.//Aristófanēs; Silva, Maria de Fátima, trad., introdução e notas. ANNABLUME: Imprensa da Universidade de Coimbra, 2014. Disponível em: <URI:http://hdl.handle.net/1 0316.2/31788> Acesso em 09/05/2018</p>	Perseus
Aristófanēs	Mulheres na Assembleia	392 a.C.	Comédia	Line 882	<p>ΧΟΡΟΥ</p> <p>ΓΡΑΥΣ Α' τί ποθ' ἄνδρες οὐχ ἤκουσιν; ὥρα δ' ἦν πάλα· (877) ἐγὼ δὲ καταπεπασμένη ψμιυθῶ ἔστηκα καὶ κροκωτὸν ἠμφεσμένη ἀργός, μιτυρομένη τι πρὸς ἑμαυτὴν μέλος. @1 (880) παίζουσα. πῶς ἂν περιλάβοιμ' αὐτῶν τινὰ παρίοντα; Μούσα, δεῦρ' ἔτ' ἐπὶ τούμῳ στόμα, μελύδριον εἰρούσαι τι τῶν Ἴωνικόν.</p> <p>ΚΟΡΗ νῦν μὲν με παρακύψασα προῦφθης, ὃ σαπρά. φου δ' ἐρήμας, οὐ παρούσης ἐνθάδε (885) ἐμοῦ, τρυγήσειν καὶ προσάξασθαι τινα ἄδουσα· ἐγὼ δ', ἦν τοῦτο δρῶς, ἀντάσσομαι. κεῖ γάρ δι' ὄχλου τοῦτ' ἐστὶ τοῖς θεομένοις, ὅμως ἔχει τερπνόν τι καὶ κομφοδικόν. Γρ. α. τούτῳ διαλέγου κάποχόρησον· σὺ δέ, (890) φιλοτάριον αὐλιγὰ, τοὺς αὐλοὺς λαβὼν ἄξιον ἐμοῦ καὶ σοῦ προσάυλησον μέλος.</p>	<p>First Old Woman Leaning out of the window of one house. How is this? no men are coming? And yet it must be fully time! Then it is for naught that I have painted myself with white lead, dressed myself in my beautiful yellow robe, [880] and that I am here, frolicking and humming between my teeth to attract some passer-by! Oh, Muses, alight upon my lips, inspire me with some soft Ionian love-song!</p> <p>Young Girl In the window of the other house. You putrid old thing, you have placed yourself at the window before me. [885] You were expecting to strip my vines during my absence and to trap some man in your snares with your songs. If you sing, I shall follow suit; all this singing will weary the spectators, but is nevertheless very pleasant and very diverting.</p> <p>First Old Woman Thumbing her nose at the Young Girl. [890] Ha! here is an old man; take him and lead him away.To the flute-player. As for you, you young flute-player, let us hear some airs that are worthy of you and me.</p>	<p>Aristophanes. Ecclesiazusae. The Complete Greek Drama, vol. 2. Eugene O'Neill, Jr. New York. Random House. 1938.</p>	Perseus/TLG
Aristófanēs	Mulheres na Assembleia	392 a.C.	Comédia	card 972 Linha 974	<p>Επ. δεῦρο δῆ, δεῦρο δῆ, (960) καὶ σὺ μοι καταδραμιού- σα τὴν θύραν ἀνοίξον @1 (961) τὴνδ'· εἰ δὲ μὴ, ἴκαταπασῶν κείσομαι. φύλον, ἀλλ' ἐν τῷ σῶ βούλομαι κόλπῳ πληκτιέσθαι μετὰ τῆς σῆς πυγῆς. (965) Κύπρι τί μ' ἐκμαίνεις ἐπὶ ταύτῃ; μέθες, ἰκνούμαι σ', Ἔρωσ, καὶ ποίησον τὴνδ' ἐς εἰνήν τὴν ἐμὴν ἰκέσθαι. (968) καὶ ταῦτα μέντοι μετρίως πρὸς τὴν ἐμὴν ἀνάγκην εἰρημέν' ἐστίν. σὺ δέ μοι, φίλτατον, ὦ ἰκετεύω, (970) ἀνοίξον, ἀπάξου με· διὰ τοι σ πόνους ἔχω. ὃ χρυσοδαίδαλον ἐμὸν μέλημα, Κύπριδος ἔρνος, μέλιττα Μούσης, Χαρίτων θρέμμα, Τρυφῆς πρόσωπον, ἀνοίξον, ἀπάξου με. (975) διὰ τοι σὲ πόνους ἔχω.</p>	<p>Young Man [960] Come down and haste to open the door unless you want to see me fall dead with desire. Dearest treasure, I am burning to yield myself to voluptuous sport, lying on your bosom, to let my hands play [965] with your bottom. Aphrodite, why dost thou fire me with such delight in her? Oh! Eros, I beseech thee, have mercy and make her share my couch.</p> <p>Young Woman Words cannot express the tortures [970] I am suffering. Oh! my adored one, I adjure you, open your door for me and press me to your heart; 'tis for you that I am suffering.</p> <p>Young Man Oh! my jewel, my idol, you child of Aphrodite, the confidante of the Muses, the sister of the Graces, you living picture of voluptuousness, oh! open for me, press me to your heart, [975] 'tis for you that I am suffering.</p>	<p>Aristophanes. Ecclesiazusae. The Complete Greek Drama, vol. 2. Eugene O'Neill, Jr. New York. Random House. 1938.</p>	Perseus

Aristófanēs	Fragmenta {0019.012}	V-VI b.C.	Comédia	Fragment 334 line 1	<p>(327) καὶ κατ' Ἀγάθων' ἀντίθετον ἐξυρημένον (328) Ἄμφοδον ἐχρήν αὐτῷ τεθεσθαί τοῦνομα. (329) ἀναβῆναι τὴν γυναῖκα βούλομαι. (330) τὸ χάλκιον θερμαίνεται. @1 (331) ἀγῶν πρόφασιν οὐκ ἀναμένει. (332) ἄμα δ' ἠπιάλος πυρετοῦ πρόδρομος (333) ΧΟΡΟΣ? ἤ<ν> μέγα τι χρῆμ' ἔτι τρυγοδοποιουμικῆ, ἠνί<κα> Κράτητι τε τάρχιος ἐλεφάντινον λαμπρὸν ἐνομίζετ' ἀπόνως παραβεβλημένον ἄλλα τε τοιαῦθ' ἕτερα μυρ' ἐκχιλίζετο. (334) ΧΟΡΟΣ? μήτε Μούσας ἀνακαλεῖν ἐλικοβοστρήχους, μήτε Χάριτας βοᾶν εἰς χορὸν Ὀλυμπίας· ἐνθάδε γὰρ εἰσιν, ὡς φησὶν ὁ διδάσκαλος. (335) σακίον, ἐν οἷσπερ τάργυριον ταμειέεται @1 (345) πάρεσ' ο<ζ> κατετρήθη <θ>α<ζ>ιμάτια, κἄπ' Ἐῖτα πῶς φῶδας τοσαντασί σὺ τὸν χειμῶν' ὄλον; (346) ΓΥΝΗ <ῆ> λοιδορία τις ἐγένεθ' ὑμῖν; Β πώμαλα 'οὐδ' εἶπον οὐδὲν πρὸς <σ>ε κῦρον, ὦ γύναι.' (347) ἄλλ' ἐστίν, ὁ πάτερ, κομιδῆ μεσημβρία ἠνίκα γε τοὺς νεωτέρους δειπνεῖν χρεῶν. @1</p>			TLG
Aristófanēs	Fragmenta {0019.013}	V-VI b.C.	Comédia	Fragment 334line 1	<p>(327) Ἄμφοδον ἐχρήν αὐτῷ τεθεσθαί τοῦνομα. @1 (328) σακίον, ἐν οἷσπερ τάργυριον ταμειέεται. (329) ἀναβῆναι τὴν γυναῖκα βούλομαι. (330) τὸ χάλκιον θερμαίνεται. (331) ἀγῶν πρόφασιν οὐ δέχεται @1 (332) ἄμα δ' ἠπιάλος πυρετοῦ πρόδρομος (333) ἦν μέγα τι βρῶμ' ἔτι τρυγοδοποιουμικῆ, ἠνίκα Κράτητι τε τάρχιος ἐλεφάντινον λαμπρὸν ἐκόμιζεν ἀπόνως παραβεβλημένον, ἄλλα τε τοιαῦθ' ἕτερα μυρ' ἐκχιλίζετο. (334) μήτε Μούσας ἀνακαλεῖν ἐλικοβοστρήχους μήτε Χάριτας βοᾶν εἰς χορὸν Ὀλυμπίας· ἐνθάδε γὰρ εἰσιν, ὡς φησὶν ὁ διδάσκαλος. @1 (336) οἶνος ἀνθοσμίας (337) λύκος ἔχανεν (338) λακωνίζειν (340) ἀμεινόνως @1 (341) βαρβός (342) (ἀπὸ τῶν) βαυκίδων (343) διαλέξασθαι (344) ἐπανορθώσασθαι</p>			TLG
Aristófanēs	Fragmenta {0019.014}	V-VI b.C.	Comédia	Thefragment 16 line 1	<p>(12) Ὡς διὰ γε τοῦτο τοῦπος οὐ δύναμαι φέρειν σκευὴ τοσαῦτα καὶ τὸν ὄμιον θλιβομαι. (13) Οἴμοι κακοδαίμων τῆς τῶθ' ἡμέρας, ὅτε εἰπὲν μ' ὁ κήρυξ, οὗτος ἀλφάνει. (14) Τὴν πέτρυγα παραλίωσαα τοῦ χιτωνίου καὶ τὸν ἀποδέσμων, οἷς ἐνῆν τιθθία. @1 (15) Ἦν μέγα τι χρῆμ' ἔτι τρυγοδοποιουμικῆ, ἠνίκα Κράτητι τε τάρχιος ἐλεφάντινον λαμπρὸν ἐνομίζετ' ἀπόνως παραβεβλημένον, ἄλλα τε τοιαῦθ' ἕτερα μυρ' ἐκχιλίζετο. @1 (16) Μήτε Μούσας ἀνακαλεῖν ἐλικοβοστρήχους μήτε Χάριτας βοᾶν εἰς χορὸν Ὀλυμπίας· ἐνθάδε γὰρ εἰσιν, ὡς φησὶν ὁ διδάσκαλος. (17) Ἄμα δ' ἠπιάλος πυρετοῦ πρόδρομος. @1 Kok.</p>			TLG
Platão	Apologia de Sócrates		Filosofia	Stephanus page 41 section a line 6	<p>41. (a) ἀφικόμενος εἰς Ἄιδου, ἀπαλλαγείς τουτωνὶ τὸν φασκόντων δικαστῶν εἶναι, εὐρήσει τοὺς ὡς ἀληθῶς δικαστάς, οἷπερ καὶ λέγονται ἐκεῖ δικάζειν, Μίνως τε καὶ Ραδάμανθυς καὶ Αἰακὸς καὶ Τριπτόλεμος καὶ ἄλλοι ὅσοι τὸν ἡμθέων δικαιοὶ ἐγένοντο ἐν τῷ ἑαυτῶν βίῳ, ἄρα φαίη ἂν εἴη ἡ ἀποδημία; (5) ἢ αὖ Ὀρφεὶ συγγενέσθαι καὶ Μουσαίῳ καὶ Ἡσιόδῳ καὶ Ὀμήρῳ ἐπὶ πόσῳ ἂν τις δέξαιτ' ἂν ὁμῶν; ἐγὼ μὲν γὰρ πολλάκις ἐθέλω τεθνάναι εἰ ταῦτ' ἐστὶν ἀληθῆ.</p>	[41a] after leaving behind these who claim to be judges, shall find those who are really judges who are said to sit in judgment there, Minos and Rhadamanthus, and Aeacus and Triptolemus, and all the other demigods who were just men in their lives, would the change of habitation be undesirable? Or again, what would any of you give to meet with Orpheus and Musaeus and Hesiod and Homer? I am willing to die many times over, if these things are true; for I personally should find the life there wonderful.	Plato. Plato in Twelve Volumes, Vol. 1 translated by Harold North Fowler; Introduction by W.R.M. Lamb. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1966.	TLG

Platão	Crátilo	387 a.C. - 367 a.C.	Diálogos	text Crat., section 406a Linha 3	<p>(a) δὲ [πολύ], ὥσπερ ἄρτι ἐλέγχετο, πασῶν ἐφαπτόμενον κείται τῶν τοῦ θεοῦ δυνάμεων, ἀπλοῦ, ἀεὶ βάλλοντος, ἀπολούοντος, ὁμοπολούντος. τὰς δὲ “Μούσας” τε καὶ ὅλους τὴν μουσικὴν ἀπὸ τοῦ μῶσθαί, ὡς ἔοικεν, καὶ τῆς ζητήσεώς τε καὶ φιλοσοφίας τὸ ὄνομα τοῦτο ἐπονόμασεν. (5) Λητῶ δὲ ἀπὸ τῆς πρασίτης τῆς θεοῦ, κατὰ τὸ ἐβελήμιονα εἶναι ὧν ἂν τις δέηται. ἴσως δὲ ὡς οἱ ξένοι καλοῦσιν—πολλοὶ γάρ “Ληθῶ” καλοῦσιν—ἔοικεν οὖν πρὸς τὸ μὴ τραχὺ τοῦ ἥθους ἀλλ’ ἡμερόν τε καὶ λεῖον “Ληθῶ” (b) κεκλησθῆαι ὑπὸ τῶν τοῦτο καλούντων. “Ἄρτεμις” δὲ <διά> τὸ ἀρτεμὲς φαίνεται καὶ τὸ κόσμιον, διὰ τὴν τῆς παρθενίας ἐπιθυμίαν· ἴσως δὲ ἀρετῆς ἴστορα τὴν θεὸν ἐκάλεσεν ὁ καλέσας, τάχα δ’ ἂν καὶ ὡς τὸν ἄροτον μισησῆσθαι τὸν</p>	<p>[Socrates] [406a] the name touches upon all the qualities of the god, as simple, ever-darting, purifying, and accompanying. The Muses and music in general are named, apparently, from μῶσθαί, searching, and philosophy; and Leto from her gentleness, because whatever is asked of her, she is willing (ἐβελήμιον). But perhaps her name is Leto, as she is called by many foreigners; and those who call her by that name seem to do so [406b] on account of the mild and gentle (λεῖον, Ληθῶ) kindness of her character. Artemis appears to get her name from her healthy (ἀρτεμῆς) and well-ordered nature, and her love of virginity; or perhaps he who named her meant that she is learned in virtue (ἀρετῆ), or possibly, too, that she hates sexual intercourse (ἄροτον μισεῖ) of man and woman; or he who gave the goddess her name may have given it for any or all of these reasons.</p>	<p>Plato. Plato in Twelve Volumes, Vol. 12 translated by Harold N. Fowler. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1921.</p>	Perseus/TLG
Platão	Crátilo	-	Diálogos	text Crat., section 409d Linha 2	<p>(d) ΣΩ. Τὸ “πῦρ” ἄπορό· καὶ κινδυνεύει ἦτοι ἢ τοῦ Εὐθύφρονος με μούσα ἐπιλελοιπέναι, ἢ τοῦτό τι παρχάλεπον εἶναι. σκέψαι οὖν ἢν εἰσάγω μηχανὴν ἐπὶ πάντα τὰ τοιαῦτα ἢ ἂν ἀπορό. EPM. Τίνα δὴ; (5) ΣΩ. Ἐγὼ σοὶ ἐρῶ. ἀπόκριται γάρ μοι· ἔχοις ἂν εἰπεῖν πῦρ κατὰ τίνα τρόπον καλεῖται; EPM. Μὰ Δί’ οὐκ ἐγώγε. ΣΩ. Σκέψαι δὴ ὁ ἐγὼ ὑποπτέω περὶ αὐτοῦ. ἐννοῶ γάρ (e) ὅτι πολλὰ οἱ Ἕλληνες ὀνόματα ἄλλως τε καὶ οἱ ὑπὸ τοῖς βαρβάρους οἰκοῦντες παρὰ τὸν βαρβάρων εἰλήφασιν.</p>	<p>[409d] Socrates Πῦρ is too much for me. It must be that either the mus of Euthyphro has deserted me or this is a very difficult word. Now just note the contrivance I introduce in all cases like this which are too much for me. Hermogenes What contrivance? Socrates I will tell you. Answer me; can you tell the reason of the word πῦρ? Hermogenes Not I, by Zeus. Socrates See what I suspect about it. I know that many Greeks, [409e] especially those who are subject to the barbarians, have adopted many foreign words.</p>	<p>Plato. Plato in Twelve Volumes, Vol. 12 translated by Harold N. Fowler. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1921.</p>	Perseus/TLG
Platão	Crátilo	-	Diálogos	text Crat., section 428c Linha 8	<p>(c) μαθητὴν. φοβοῦμαι μέντοι μὴ τοῦτου πᾶν τούναντιον ἦ, ὅτι μοὶ πως ἐπέρχεται λέγειν πρὸς σέ τὸ τοῦ Ἀχιλλέως, ὁ ἐκεῖνος ἐν Λιταῖς πρὸς τὸν Αἴαντα λέγει. φησὶ δὲ Αἴαν Διογενὲς Τελαμώνιε, κοίρανε λαῶν, (3) πάντα τί μοι κατὰ θυμὸν εἴσω μυθήσασθαι. καὶ ἐμοὶ σύ, ὦ Σώκратες, ἐπεικῶς φαίην κατὰ νοῦν χρη- (5) συμφεῖν, εἴτε παρ’ Εὐθύφρονος ἐπίτινος γενόμενος, εἴτε καὶ ἄλλη τις Μούσα πάλαι σε ἐνοῦσα ἐελέγηθε. (d) ΣΩ. Ωγαθὲ Κρατύλε, θαυμάζω καὶ αὐτὸς πάλαι τὴν ἐμμαντοῦ σοφίαν καὶ ἀπιστῶ. δοκεῖ οὖν μοι χρῆναι ἐπανασκέψασθαι τί καὶ λέγω. τὸ γὰρ ἐξαπατᾶσθαι αὐτὸν ὕφ’ αὐτοῦ πάντων χαλεπώτατον· ὅταν γὰρ μηδὲ σμικρὸν ἀποστατῇ ἀλλ’ ἀεὶ παρῇ ὁ ἐξαπατήσων, πῶς οὐ δεῖνόν; δεῖ δὴ, @1 (5) ὡς ἔοικε, θαμὰ μεταστρέφασθαι ἐπὶ τὰ προειρημένα, καὶ πειρᾶσθαι, τὸ ἐκείνου τοῦ ποιητοῦ, βλέπειν “ἅμα πρόσω καὶ ὀπίσω.” καὶ δὴ καὶ νυνὶ ἡμεῖς ἴδωμεν τί ἡμῖν εἴρηται.</p>	<p>[428c] and I am impelled to say to you what Achilles says in the “Prayers” to Ajax. He says:“Ajax, descendant of Zeus, son of Telamon, chief of thy people, All thou hast uttered is good in my sight and pleases my spirit. ”Hom. Il. 9.644 f And so, Socrates, your oracular utterances seem to me to be much to my mind, whether you are inspired by Euthyphro or some other Muse has dwelt within you all along without our knowing it. [428d] Socrates My excellent Cratylus, I myself have been marvelling at my own wisdom all along, and I cannot believe in it. So I think we ought to reexamine my utterances. For the worst of all deceptions is self-deception. How can it help being terrible, when the deceiver is always present and never stirs from the spot? So I think we must turn back repeatedly to what we have said and must try, as the poet says, to look “both forwards and backwards.”</p>	<p>Plato. Plato in Twelve Volumes, Vol. 12 translated by Harold N. Fowler. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1921.</p>	Perseus/TLG

Platão	Político	V-IV a.C.	Διάλογος	page 307 section b line 1	<p>307. (a) ΞΕ. Τί δέ; τὸ τῆς ἡρεμίας αὐτῆς γενέσεως εἶδος ἄρ' οὐ πολλάκις ἐπηνέκαμεν ἐν πολλαῖς τῶν πράξεων; ΝΕ. ΣΩ. Καὶ σφόδρα γε. ΞΕ. Μῶν οὖν οὐ τάναντία λέγοντες ἢ περὶ ἐκείνων τοῦτο φεγγόμεθα; (5) ΝΕ. ΣΩ. Πῶς; ΞΕ. Ὡς ἡσυχαῖά ποῦ φαμεν ἐκάστοτε καὶ σωφρονικά, περὶ τε διάνοιαν πραττόμενα ἀγασθέντες καὶ κατὰ τὰς πράξεις αὐτῶν βραδέα καὶ μαλακά, καὶ ἐπιπερὶ φρονῆς γιγνώμενα λεῖα καὶ βαρέα, καὶ πᾶσαν ῥυθμικὴν κίνησιν καὶ ὄλην (10) (b) μοῦσαν ἐν καιρῷ βραδυτῆτι προσχρωμένῃ, οὐ τὸ τῆς ἀνδρείας ἀλλὰ τὸ τῆς κοσμιότητος ὄνομα ἐπιφέρομεν αὐτοῖς σύμψασιν. ΝΕ. ΣΩ. Ἀληθέστατα. ΞΕ. Καὶ μὴν ὁπόταν αὐτῆς ἀμφοτέρω γίγνηται ταῦθ' (5) ἡμῖν ἄκαιρα, μεταβάλλοντες ἐκότερα αὐτῶν ψέγομεν ἐπι τάναντία πάλιν ἀπονέμοντες τοῖς ὀνόμασιν. ΝΕ. ΣΩ. Πῶς;</p>	<p>[307a] the gentle type of movement in many actions? Younger Socrates We do, decidedly. Stranger And in doing so, do we not say the opposite of what we said about the other class? Younger Socrates How is that? Stranger We are always saying “How quiet!” and “How restrained!” when we are admiring the workings of the mind, and again we speak of actions as slow and gentle, of the voice as smooth and deep, and of every rhythmic motion and of music in general as having appropriate slowness; [307b] and we apply to them all the term which signifies, not courage, but decorum. Younger Socrates Very true. Stranger And again, on the other hand, when these two classes seem to us out of place, we change our attitude and blame them each in turn; then we use the terms in the opposite sense. Younger Socrates How is that?</p>	Plato. Plato in Twelve Volumes, Vol. 12 translated by Harold N. Fowler. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1921.	TLG
Platão	Político	V-IV a.C.	Διάλογος	page 309 section d line 3	<p>(d) ΞΕ. Τὸν δὴ πολιτικὸν καὶ τὸν ἀγαθὸν νομοθέτην ἄρ' ἴσμεν ὅτι προσήκει μόνον δυνατόν εἶναι τῆς βασιλικῆς μούσῃ τοῦτο αὐτὸ ἐμποιεῖν τοῖς ὀρθῶς μεταλθοῦσι παιδείας, οὐδ' ἐλέγμεν νυνδὴ; ΝΕ. ΣΩ. Τὸ γοῦν εἰκόσ. (5) ΞΕ. Ὅς δ' ἂν δρᾶν γε, ὃ Σώκρατες, ἀδυνατῆ τὸ τοιοῦτον, μηδέποτε τοῖς νῦν ζητούμενοις ὀνόμασιν αὐτὸν προσγορεύομεν. ΝΕ. ΣΩ. Ὅρθότατα.</p>	<p>Stranger Do we not know, then, that the statesman and good lawgiver [309d] is the only one to whom the power properly belongs, by the inspiration of the kingly art, to implant this true opinion in those who have rightly received education, those of whom we were just now speaking? Younger Socrates Well, probably. Stranger And let us never, Socrates, call him who has not such power by the names we are now examining. Younger Socrates Quite right. Stranger Do we not know, then, that the statesman and good lawgiver [309d] is the only one to whom the power properly belongs, by the inspiration of the kingly art, to implant this true opinion in those who have rightly received education, those of whom we were just now speaking? Younger Socrates Well, probably. Stranger And let us never, Socrates, call him who has not such power by the names we are now examining. Younger Socrates Quite right.</p>	Plato. Plato in Twelve Volumes, Vol. 12 translated by Harold N. Fowler. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1921.	TLG
Platão	Επίνομισ	-	Διάλογος	text Epin., section 975d Linha 5	<p>[975δ] ἀπεργαζομένην, τούτων δὲ οὐδεμίαν οὐδένα σοφὸν ποιούσαν, τὸ γε μετὰ τοῦτο παιδιὰ τις ἂν λείποιτο, μιμητικὴ μὲν τὸ πλεῖστον ἀλλ' οὐδαμῆ σπουδαία. πολλοὶς μὲν γὰρ ὀργάνοις μιμοῦνται, πολλοὶς δ' αὐτῶν τῶν σωμάτων οὐ πάντως εὐσχήμοσι μιμήσασιν, τὰ τε κατὰ λόγους καὶ μοῦσαν πᾶσαν, καὶ ὅσων γραφικῆ μῆτηρ, πολλῶν καὶ παντοίων ποικιλιμάτων ἀποτελουμένων ἐν πολλοῖς ὕργοις καὶ ξηροῖς γένεσιν: ὃν σοφὸν οὐδένα εἰς οὐδὲν σπουδῆ τῆς μεγίστης δημιουργοῦντα ἢ μιμητικῆ παρέχεται.</p>	<p>For they imitate with many instruments, and with many imitative acts, not altogether seemly, of their very bodies, in performances both of speech and of every Muse, and in those whereof painting is mother, and whereby many and most various designs are elaborated in many sorts, moist and dry; and though a man ply his craft in these with the greatest zeal, in nothing is he rendered wise by imitation.</p>	Plato. Plato in Twelve Volumes, Vol. 9 translated by W.R.M. Lamb. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1925.	Perseus/TLG
Platão	Επίνομισ	-	Διάλογος	page 991 section b line 4	<p>991. (a) πᾶσα ἡ φύσις. ἢ μὲν δὴ πρώτη τοῦ διπλασίου κατ' ἀριθμὸν ἐν πρὸς δύο κατὰ λόγον φερομένη, διπλασίων δὲ ἢ κατὰ δύναμιν οὐσα· ἢ δ' εἰς τὸ στερέον τε καὶ ἀπτόν πάλιν αὐτὸ @1 διπλασίον, ἄφ' ἐνὸς εἰς ὀκτώ διαπορευθεῖσα· ἢ δὲ διπλασίου μὲν εἰς μέσον, ἴσως δὲ τοῦ ἐλάττονος πλέον ἐλαττόν τε τοῦ (5) μείζονος, τὸ δ' ἕτερον τῶ αὐτῶ μέρει τῶν ἄκρων αὐτῶν ὑπερέχον τε καὶ ὑπερεχόμενον—ἐν μέσῳ δὲ τοῦ ἐξ πρὸς τὰ (b) δώδεκα συνέβη τὸ τε ἡμίολον καὶ ἐπίτριτον—τούτων αὐτῶν ἐν τῷ μέσῳ ἐπ' ἀμφοτέρω στρεφόμενη τοῖς ἀνθρώποις σύμφωνον χρεῖαν καὶ σύμμετρον ἀπειμειματο παιδιᾶς ῥυθμοῦ τε καὶ ἀρμονίας χάριν, εὐδαίμονι χορείᾳ Μουσῶν δεδομένη.</p>	<p>[991a] upon the double. Thus the first analogy is of the double in point of number, passing from one to two in order of counting, and that which is according to power is double; that which passes to the solid and tangible is likewise again double, having proceeded from one to eight; but that of the double has a mean, as much more than the less as it is less than the greater, while its other mean1 exceeds and is exceeded by the same portion of the extremes themselves. Between six and [991b] twelve comes the whole-and-a-half (9=6+3) and whole-and-a-third (8=6+2) : turning between these very two, to one side or the other, this power (9) assigned to men an accordant and proportioned use for the purpose of rhythm and harmony in their pastimes, and has been assigned to the blessed dance of the Muses.</p>		TLG

Platão	A República	IV a.C.	Diálogos	page 363 section c line 4	(c) εὐδικίας ἀνέχῃσι, φέρῃσι δὲ γαῖα μέλαινα (1) πυρούς καὶ κριθάς, βρήθησι δὲ δένδρεα καρπῶ, τίκτι δ' ἔμπεδα μῆλα, θάλασσα δὲ παρέχῃ ἰχθύς. Μουσαῖος δὲ τούτων νεανικότερα τάγαθὰ καὶ ὁ ὕδς αὐτοῦ παρὰ θεῶν δίδόασιν τοῖς δικαίοις· εἰς Ἄιδου γὰρ ἀγαγόντες (5) τῷ λόγῳ καὶ κατακλινάντες καὶ συμπόσιον τῶν ὁσίων (d) κατασκευάσαντες ἐστεφανομένους ποιοῦσιν τὸν ἅπαντα χρό- (1) νον ἦδη διάγειν μεθύοντας, ἠγασάμενοι κάλλιστον ἀρετῆς μισθὸν μάθην αἰώνιον. οἱ δ' ἔτι τούτων μακροτέρους ἀποτει- νοῦσιν μισθοὺς παρὰ θεῶν· παῖδας γὰρ παιδίων φασὶ καὶ γένους κατόπισθεν λείπεσθαι τοῦ ὀσίου καὶ εὐόρκου. (5)	[363c] “ Barley and wheat, and his trees are laden and weighted with fair fruits, Increase comes to his flocks and the ocean is teeming with fishes.” Hom. Od. 19.109 And Musaeus and his son1 have2 a more excellent song3 than these of the blessings that the gods bestow on the righteous. For they conduct them to the house of Hades in their tale and arrange a symposium of the saints,4 where, reclined on couches crowned with wreaths, [363d] they entertain the time henceforth with wine, as if the fairest meed of virtue were an everlasting drunk. And others extend still further the rewards of virtue from the gods. For they say that the children's children1 of the pious and oath-keeping man and his race thereafter never fail. Such and such-like are their praises of justice.		TLG
Platão	A República	IV a.C.	Diálogos	book 2, section 364e Linha 3	(e) λοιβῆ τε κνίση τε παρατροπῶσ' ἀνθρώποι (1) λισσόμενοι, ὅτε κέν τις ὑπερβῆῃ καὶ ἀμάρτη. βίβλων δὲ ὄμαδον παρέχονται Μουσαῖου καὶ Ὀρφέως, Σελήνης τε καὶ Μουσῶν ἐκγόνων ὡς φασὶ, καθ' ἃς θηηπο- λοῦσιν, πειθόντες οὐ μόνον ἰδιώτας ἀλλὰ καὶ πόλεις, ὡς ἄρα (5) λύσεις τε καὶ καθαρμοὶ ἀδικημάτων διὰ θησιῶν καὶ παιδιᾶς 365. (a) ἠδονῶν εἰσι μὲν ἔτι ζῶσιν, εἰσὶ δὲ καὶ τελευτήσασιν, ἃς δὴ (1) τελετάς καλοῦσιν, αἱ τὸν ἐκεῖ κακῶν ἀπολύουσιν ἡμᾶς, μὴ θύσαντας δὲ δεῖνὰ περιμένει.	And they produce a bushel1 of books of Musaeus and Orpheus, the offspring of the Moon and of the Muses, as they affirm, and these books they use in their ritual, and make not only ordinary men but states believe that there really are remissions of sins and purifications for deeds of injustice, by means of sacrifice and pleasant sport2 for the living.	Plato. Plato in Twelve Volumes, Vols. 5 & 6 translated by Paul Shorey. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1969.	TLG
Platão	A República	IV a.C.	Diálogos	book 2, section 364eLinha 4	(e) λοιβῆ τε κνίση τε παρατροπῶσ' ἀνθρώποι (1) λισσόμενοι, ὅτε κέν τις ὑπερβῆῃ καὶ ἀμάρτη. βίβλων δὲ ὄμαδον παρέχονται Μουσαίου καὶ Ὀρφέως, Σελήνης τε καὶ Μουσῶν ἐκγόνων ὡς φασὶ, καθ' ἃς θηηπο- λοῦσιν, πειθόντες οὐ μόνον ἰδιώτας ἀλλὰ καὶ πόλεις, ὡς ἄρα (5) λύσεις τε καὶ καθαρμοὶ ἀδικημάτων διὰ θησιῶν καὶ παιδιᾶς 365. (a) ἠδονῶν εἰσι μὲν ἔτι ζῶσιν, εἰσὶ δὲ καὶ τελευτήσασιν, ἃς δὴ (1) τελετάς καλοῦσιν, αἱ τὸν ἐκεῖ κακῶν ἀπολύουσιν ἡμᾶς, μὴ θύσαντας δὲ δεῖνὰ περιμένει.	And they produce a bushel1 of books of Musaeus and Orpheus , the offspring of the Moon and of the Muses , as they affirm, and these books they use in their ritual, and make not only ordinary men but states believe that there really are remissions of sins and purifications for deeds of injustice, by means of sacrifice and pleasant sport2 for the living. // Além disso, apresentam um monte de livros de Museu e Orfeu, filhos da Lua e das Musas , ao que dizem. É por eles que executam os sacrifícios, persuadindo não só particulares, como também cidades, nas quais é possível a libertação e purificação dos crimes por meio de sacrifícios, quer em vida, quer depois da morte. Ora, isso é o que chamam iniciação, que nos liberta dos males do além, ao passo que a quem não executar esses sacrifícios, terríveis desgraças, aguardam-no.	Plato. Plato in Twelve Volumes, Vols. 5 & 6 translated by Paul Shorey. Cambridge, MA, Harvard University Press; London, William Heinemann Lt*d. 1969./Platão. A República / Platão. Organização: Daniel Alves Machado – Brasília: Editora Kiron, 2012.	Perseus/TLG
Platão	A República	IV a.C.	Diálogos	book 3, section 411c Linha 9	καὶ εἰ μὲν γε, ἦν δ' ἐγώ, ἐξ ἀρχῆς φύσει ἄθυμον λάβη, ταχὺ τοῦτο διεπράξαστο· εἰ μὲν δὲ θυμοειδῆ, ἀσθενῆ ποιήσας τὸν θυμὸν ὀξύρροπον ἀτηργάσατο, ἀπὸ μικρῶν ταχὺ ἐρεθιζόμενον [411ε] τε καὶ κατασβεννύμενον. ἀκράχολοι οὖν καὶ ὄργιλοι ἀντὶ θυμοειδοῦς γεγένηνται, δυσκολίας ἐμπλεοῦ. κομιδῆ μὲν οὖν. Τί δὲ ἂν αὐτὸ γυμναστικῆ πολλὰ πονῆ καὶ εὐοχηῖται εὐ μάλα, μουσικῆς δὲ καὶ φιλοσοφίας μὴ ἄπειται; οὐ πρῶτον μὲν εὖ (5) ἴσχωρ τὸ σῶμα φρονήματος τε καὶ θυμοῦ ἐμπιπλάται καὶ ἀνδρείοτερος γίγνεται αὐτὸς αὐτοῦ; Καὶ μάλα γε. Τί δὲ ἐπειδὴν ἄλλο μὴδὲν πράττει μὴδὲ κοινῶν Μουσῆς (d) μηδὲ μὴ; οὐκ εἶ τι καὶ ἐνῆν αὐτοῦ φιλομαθῆς ἐν τῇ ψυχῇ, ἅτε @1 (1) οὔτε μαθήματος γενομένου οὐδενός, οὔτε ζητήματος, οὔτε λόγου μετίσχωρ, οὔτε τῆς ἄλλης μουσικῆς, ἀσθενές τε καὶ καφὸν καὶ τυφλὸν γίγνεται, ἅτε οὐκ ἐγεμρόμενον οὐδὲ τρεφόμενον οὐδὲ διακαθαρομένον τῶν αἰσθήσεων αὐτοῦ; (5) Οὔτως, ἔφη. Μισόλογος δὲ, οἶμαι, ὁ τοιοῦτος γίγνεται καὶ ἄμουσος, καὶ πειθὸ μὲν διὰ λόγων οὐδὲν ἔτι χρήται, βία δὲ καὶ ἀγριότητι (e) ὡσπερ θηρίον πρὸς πάντα διαπράττεται, καὶ ἐν ἀμαθίᾳ καὶ (1) σκαιώτητι μετὰ ἀρρυθμίας τε καὶ ἀχαριστίας ζῆ.	But when he continues the practice without remission and is spellbound, the effect begins to be that he melts and liquefies3 till he completely dissolves away his spirit, cuts out as it were the very sinews of his soul and makes of himself a feeble warrior.4” “Assuredly,” he said. “And if,” said I, “he has to begin with a spiritless5 nature he reaches this result quickly, but if high-spirited, by weakening the spirit he makes it unstable, [411c] quickly irritated by slight stimuli, and as quickly quelled. The outcome is that such men are choleric and irascible instead of high-spirited, and are peevish and discontented.” “Precisely so.” “On the other hand, if a man toils hard at gymnastics and eats right lustily and holds no truck with music and philosophy, does he not at first get very fit and full of pride and high spirit and become more brave and bold than he was?” “He does indeed.” “But what if he does nothing but this and has no contact with the Muse in any way, [411d] is not the result that even if there was some principle of the love of knowledge in his soul, since it tastes of no instruction nor of any inquiry and does not participate in any discussion or any other form of culture, it becomes feeble, deaf, and blind, because it is not aroused or fed nor are its perceptions purified and quickened?” “That is so,” he said. “And so such a man, I take it, becomes a misologist1 and stranger to the Muses. He no longer makes any use of persuasion by speech but achieves all his ends [411e] like a beast by violence and savagery, and in his brute ignorance and ineptitude lives a life of disharmony and gracelessness.” // Sócrates - Pois então! Visto que nada mais faz, nem convive com a Musa! Ainda que existisse dentro da sua alma qualquer desejo de aprender, uma vez que, não toma o gosto à ciência alguma, nem a investigação, nem participa em nenhuma discussão ou em qualquer outro exercício da música, torna-se débil, surdo e cego, em vista de não ser despertado, nem acalentado, nem purificado no acervo das suas sensações.	Plato. Plato in Twelve Volumes, Vols. 5 & 6 translated by Paul Shorey. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1969./Platão. A República / Platão. Organização: Daniel Alves Machado – Brasília: Editora Kiron, 2012.	Perseus/TLG

Platão	A República	IV a.C.	Διάλογος	book 3, section 411d linha 7	<p>καὶ εἴαν μὲν γε, ἦν δ' ἐγώ, ἐξ ἀρχῆς φύσει ἄθυμον λάβῃ, ταχὺ τοῦτο διεπράξαιτο: εἴαν δὲ θυμοειδῆ, ἀσθενῆ ποιήσας τὸν θυμὸν ὀξύρροπον ἀτηργάσατο, ἀπὸ συμκρόν ταχὺ ἐρεθιζόμενόν [411ε] τε καὶ κατασβεννόμενον. ἀκράχολοι οὖν καὶ ὀργίλοι ἀντὶ θυμοειδοῦς γεγέννηται, δυσκολίας ἐμπλέω. κοιμητὴ μὲν οὖν. Τί δὲ ἂν αὐ γυμναστικῆ πολλὰ πονῆ καὶ εὐοχῆται εἰ μάλᾳ, μουσικῆς δὲ καὶ φιλοσοφίας μὴ ἄπειται; οὐ πρότον μὲν εὖ (5) ἴσχω τὸ σῶμα φρονιματός τε καὶ θυμοῦ ἐμπίμπλαται καὶ ἀνδρείοτερος γίγνεται αὐτός αὐτοῦ; καὶ μάλᾳ γε. Τί δὲ ἐπειδὴν ἄλλο μὴδὲν πράττει μὴδὲ κοινωνῆ Μούσης (d) μηδαμῆ; οὐκ εἶ τι καὶ ἐνήν αὐτοῦ φιλομαθῆς ἐν τῇ ψυχῇ, ἅτε @1 (1) οὔτε μαθηματος γευόμενον οὐδενός, οὔτε ζητήματος, οὔτε λόγου μετίσχω, οὔτε τῆς ἄλλης μουσικῆς, ἀσθενές τε καὶ κωφὸν καὶ τυφλὸν γίγνεται, ἅτε οὐκ ἐγερόμενον οὐδὲ τρεφόμενον οὐδὲ διακαθαίρομενον τὸν αἰσθήσεων αὐτοῦ; (5) οὕτως, ἔφη. Μισόλογος δῆ, οἶμαι, ὁ τοιοῦτος γίγνεται καὶ ἄμουσος, καὶ πεμποῖ μὲν διὰ λόγων οὐδὲν ἔτι χρήται, βία δὲ καὶ ἀγριότητι (ε) ὡσπερ θηρίον πρὸς πάντα διαπράττεται, καὶ ἐν ἀμαθία καὶ (1) σκαλιότητι μετὰ ἀρρυθμίας τε καὶ ἀχαριστίας ζῆ.</p>	<p>But when he continues the practice without remission and is spellbound, the effect begins to be that he melts and liquefies³ till he completely dissolves away his spirit, cuts out as it were the very sinews of his soul and makes of himself a feeble warrior.⁴ “Assuredly,” he said. “And if,” said I, “he has to begin with a spiritless⁵ nature he reaches this result quickly, but if high-spirited, by weakening the spirit he makes it unstable, [411c] quickly irritated by slight stimuli, and as quickly quelled. The outcome is that such men are choleric and irascible instead of high-spirited, and are peevish and discontented.” “Precisely so.” “On the other hand, if a man toils hard at gymnastics and eats right lustily and holds no truck with music and philosophy, does he not at first get very fit and full of pride and high spirit and become more brave and bold than he was?” “He does indeed.” “But what if he does nothing but this and has no contact with the Muse in any way, [411d] is not the result that even if there was some principle of the love of knowledge in his soul, since it tastes of no instruction nor of any inquiry and does not participate in any discussion or any other form of culture, it becomes feeble, deaf, and blind, because it is not aroused or fed nor are its perceptions purified and quickened?” “That is so,” he said. “And so such a man, I take it, becomes a misologist¹ and stranger to the <i>Muses</i>. He no longer makes any use of persuasion by speech but achieves all his ends [411e] like a beast by violence and savagery, and in his brute ignorance and ineptitude lives a life of disharmony and gracelessness.” // Sócrates - Uma pessoa assim torna-se um inimigo da razão e das <i>Musas</i>, e já não se serve de palavras para persuadir; leva a cabo todas as suas empresas pela violência e pela rudeza, como um animal selvagem, e vive na ignorância e na inaptidão, sem ritmo nem graciosidade.</p>	Plato. Plato in Twelve Volumes, Vols. 5 & 6 translated by Paul Shorey. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1969.//Platão. A República / Platão. Organização: Daniel Alves Machado – Brasília: Editora Kiron, 2012.	Perseus
Platão	A República	IV a.C.	Διάλογος	book 6, section 499d Linha 4	<p>Εἰ τοίνυν ἄκροισ εἰς φιλοσοφίαν πόλεως τις ἀνάγκη ἐπιμεληθῆναι ἢ γέγονεν ἐν τῷ ἀπείρῳ τῷ παρεληλυθότι χρόνῳ ἢ καὶ νῦν ἔστιν ἐν τινι βαρβαρικῷ τόπῳ, πόρρω που (d) ἐκτὸς ὄντι τῆς ἡμετέρας ἐπόψεως, ἢ καὶ ἔπειτα γενήσεται, (1) περὶ τοῦτου ἔτοιμοι τῷ λόγῳ διαμάχεσθαι, ὡς γέγονεν ἢ εἰρημένη πολιτεία καὶ ἔστιν, καὶ γενήσεται γε, ὅταν αὐτῇ Μούσα πόλεως ἐγκρατῆς γέννηται. οὐ γὰρ ἀδύνατος γενέσθαι, οὐδ' ἡμεῖς ἀδύνατα λέγομεν: χαλεπὰ δὲ, καὶ παρ' ἡμῶν (5) ὁμολογεῖται. καὶ ἐμοί, ἔφη, οὕτω δοκεῖ. τοῖς δὲ πολλοῖς, ἦν δ' ἐγώ, ὅτι οὐκ αὐ δοκεῖ ἐρεῖς; ἴσως, ἔφη.</p>	<p>“If, then, the best philosophical natures have ever been constrained to take charge of the state in infinite time past,² or now are in some barbaric region³ [499d] far beyond our ken, or shall hereafter be, we are prepared to maintain our contention¹ that the constitution we have described has been, is, or will be² realized³ when this philosophic <i>Muse</i> has taken control of the state.⁴ It is not a thing impossible to happen, nor are we speaking of impossibilities. That it is difficult we too admit.” “I also think so,” he said. “But the multitude—are you going to say?—does not think so,” said I. “That may be,” he said. // Sócrates - Se nunca aconteceu, nos séculos passados, que um filósofo fosse obrigado a se encarregar do governo de um Estado, ou se nos dias de hoje isso se dá em alguma remota região de bárbaros, ou se realmente algum dia vier a acontecer, poderemos então afirmar que existiu, existe ou existirá uma república semelhante à nossa, quando a <i>Musa</i> filosófica se tomar senhora de uma cidade. Porque, na verdade, nós não propomos coisas impossíveis, embora reconhecamos que a sua execução é bastante difícil.</p>	Plato. Plato in Twelve Volumes, Vols. 5 & 6 translated by Paul Shorey. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1969.//Platão. A República / Platão. Organização: Daniel Alves Machado – Brasília: Editora Kiron, 2012.	Perseus/TLG
Platão	A República	IV a.C.	Διάλογος	Livro 8 page 545 section d line 8	<p>Ἔστι γὰρ οὕτω. Πῶς οὖν δῆ, εἶπον, ὁ Γλαῦκον, ἢ πόλις ἡμῖν κινήσεται, (5) καὶ πῆ στασιάσουσιν οἱ ἐπίκουροι καὶ οἱ ἀρχοντες πρὸς ἀλλήλους τε καὶ πρὸς ἑαυτούς; ἢ βούλει, ὡσπερ Ὀμηρος, εὐχόμεθα ταῖς Μούσαις εἰπεῖν ἡμῖν ὅπως δὴ πρότον (ε) στάσις ἔμπεσε, καὶ φόμεν αὐτάς τραγικῶς ὡς πρὸς παῖδας (1) ἡμᾶς παιζούσας καὶ ἐρεσχηλούσας, ὡς δὴ σπουδῆ λεγούσας, ὑψηλολογουμένας λέγειν; Πῶς;</p>	<p>“Yes, that is so.” “How, then, Glaucon,” I said, “will disturbance arise in our city, and how will our helpers and rulers fall out and be at odds with one another and themselves? Shall we, like Homer, invoke the Muses² to tell “how faction first fell upon them,””Hom. Il. 1.6 [545e] and say that these goddesses playing with us and teasing us as if we were children address us in lofty, mock-serious tragic¹ style?” // Sócrates - Nesse caso, ó, Glauco, como é que a nossa cidade será abalada e por que lado os guardiões e chefes ficarão divididos, uns contra os outros e contra si mesmos? Ou queres que, tal como Homero, dirijamos uma prece as <i>Musas</i> para que nos digam como falar no estilo trágico, como se fosse realmente sério, quando na verdade, trata-se apenas de uma brincadeira e gracejo, assim como fazemos as crianças.</p>	Platão. A República / Platão. Organização: Daniel Alves Machado – Brasília: Editora Kiron, 2012.	TLG

Platão	A República	IV a.C.	Διάλογος	book 8, section 547a: linha 8	[547a] ἡμῖν γένη, χρυσοῦν τε καὶ ἀργυροῦν καὶ χαλκοῦν καὶ σιδηροῦν: ὁμοῦ δὲ μιγέντος σιδηροῦ ἀργυροῦ καὶ χαλκοῦ χρυσοῦ ἰσομοιότης ἐγγενήσεται καὶ ἀνωμαλία ἀνάρμοστος, ἃ γενόμενα, οὐ ἂν ἐγγένηται, αἰεὶ τίκεται πόλεμον καὶ ἐχθραν. “ταύτης τοι γενεῆς” Hom. Il. 6.211 χρῆ φάναί εἶναι στάσιν, ὅπου ἂν γίγηται αἰεὶ. καὶ ὀρθῶς γ', ἔφη, αὐτὰς ἀποκρίνεσθαι φήσομεν. καὶ γάρ, ἦν δ' ἐγώ, ἀνάγκη μουσᾶς γε οὐσας. [547β] τί οὖν, ἦ δ' ὅς, τὸ μετὰ τοῦτο λέγουσιν αἱ Μούσαι;	[547a] Hesiod's and our races of gold, silver, bronze and iron.1 of the iron with the silver and the bronze with the gold will engender unlikeness2 and an unharmonious unevenness, things that always beget war and enmity wherever they arise. “Of this lineage, look you,” Hom. Il. 6.211 we must aver the dissension to be, wherever it occurs and always.” “And rightly too,” he said, “we shall affirm that the Muses answer.” “They must needs,” I said, “since they are3 Muses .” [547b] “Well, then,” said he, “what do the Muses say next?” “When strife arose,” said I, “the two groups were pulling against each other, the iron and bronze towards money-making and the acquisition of land and houses and gold and silver, and the other two, the golden and silvern, not being poor, but by nature rich in their souls,1 were trying to draw them back to virtue and their original constitution, and thus, striving and contending against one another, they compromised2 on the plan of distributing and taking for themselves the land and the houses.[547c] enslaving and subjecting as perioeci and serfs1 their former friends2 and supporters, of whose freedom they had been the guardians, and occupying themselves with war and keeping watch over these subjects.” // Glauco - E nós diremos que as Musas falaram bem. Sócrates - É forçoso que o façam, já que são Musas . Glauco - A seguir a isto que dizem as Musas!	Plato. Plato in Twelve Volumes, Vols. 5 & 6 translated by Paul Shorey. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1969.//Platão. A República / Platão. Organização: Daniel Alves Machado – Brasília: Editora Kiron, 2012.	Perseus/TLG
Platão	A República	IV a.C.	Διάλογος	book 8, section 547b Linha 1	[547a] ἡμῖν γένη, χρυσοῦν τε καὶ ἀργυροῦν καὶ χαλκοῦν καὶ σιδηροῦν: ὁμοῦ δὲ μιγέντος σιδηροῦ ἀργυροῦ καὶ χαλκοῦ χρυσοῦ ἰσομοιότης ἐγγενήσεται καὶ ἀνωμαλία ἀνάρμοστος, ἃ γενόμενα, οὐ ἂν ἐγγένηται, αἰεὶ τίκεται πόλεμον καὶ ἐχθραν. “ταύτης τοι γενεῆς” Hom. Il. 6.211 χρῆ φάναί εἶναι στάσιν, ὅπου ἂν γίγηται αἰεὶ. καὶ ὀρθῶς γ', ἔφη, αὐτὰς ἀποκρίνεσθαι φήσομεν. καὶ γάρ, ἦν δ' ἐγώ, ἀνάγκη μουσᾶς γε οὐσας. [547β] τί οὖν, ἦ δ' ὅς, τὸ μετὰ τοῦτο λέγουσιν αἱ Μούσαι ; στάσεως, ἦν δ' ἐγώ, γενομένης εὐκκέτην ἄρα ἐκατέρω τῷ γένει, τὸ μὲν σιδηροῦν καὶ χαλκοῦν ἐπὶ χρηματισμῶν καὶ γῆς κτήσιν καὶ οἰκίας χρυσοῦ τε καὶ ἀργύρου, τὸ δ' αὖ, τὸ χρυσοῦν τε καὶ ἀργυροῦν, ἅτε οὐ πενομένο ἀλλὰ φύσει ὄντε πλουσίω, τὰς ψυχὰς ἐπὶ τὴν ἀρετὴν καὶ τὴν ἀρχαίαν κατάστασιν ἠγέτην: βιαζομένων δὲ καὶ ἀντιπεινόντων ἀλλήλοις, εἰς μέσον ὁμολόγησαν γῆν μὲν καὶ οἰκίας καταναεμαμένουσ	[547a] Hesiod's and our races of gold, silver, bronze and iron.1 of the iron with the silver and the bronze with the gold will engender unlikeness2 and an unharmonious unevenness, things that always beget war and enmity wherever they arise. “Of this lineage, look you,” Hom. Il. 6.211 we must aver the dissension to be, wherever it occurs and always.” “And rightly too,” he said, “we shall affirm that the Muses answer.” “They must needs,” I said, “since they are3 Muses .” [547b] “Well, then,” said he, “what do the Muses say next?” “When strife arose,” said I, “the two groups were pulling against each other, the iron and bronze towards money-making and the acquisition of land and houses and gold and silver, and the other two, the golden and silvern, not being poor, but by nature rich in their souls,1 were trying to draw them back to virtue and their original constitution, and thus, striving and contending against one another, they compromised2 on the plan of distributing and taking for themselves the land and the houses.[547c] enslaving and subjecting as perioeci and serfs1 their former friends2 and supporters, of whose freedom they had been the guardians, and occupying themselves with war and keeping watch over these subjects.” // Glauco - E nós diremos que as Musas falaram bem. Sócrates - É forçoso que o façam, já que são Musas . Glauco - A seguir a isto que dizem as Musas !	Plato. Plato in Twelve Volumes, Vols. 5 & 6 translated by Paul Shorey. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1969.//Platão. A República / Platão. Organização: Daniel Alves Machado – Brasília: Editora Kiron, 2012.	Perseus/TLG
Platão	A República	IV a.C.	Διάλογος	book 8, section 548b Linha 8	Ἀληθέστατα, ἔφη. Οὐκοῦν καὶ φειδωλοὶ χρημάτων, ἅτε τιμῶντες καὶ οὐ φανερώς κτώμενοι, φιλαναλωταὶ δὲ ἄλλοτριῶν δι' ἐπιθυμίαν, (5) καὶ λάθρα τὰς ἡδονὰς καρποῦμενοι, ὥσπερ παῖδες πατέρα τὸν νόμον ἀποδιδράσκοντες, οὐχ ὑπὸ πειθοῦς ἀλλ' ὑπὸ βίας πεπαιδευμένοι διὰ τὸ τῆς ἀληθινῆς Μούσης τῆς μετὰ λόγων (c) τε καὶ φιλοσοφίας ἡμεληκέναι καὶ πρεσβυτέρωσ γυμναστικῆν (1) μουσικῆς τετιμηκέναι.	“Most true,” he said. “And will they not be stingy about money, since they prize it and are not allowed to possess it openly, prodigal of others' wealth1 because of their appetites, enjoying2 their pleasures stealthily, and running away from the law as boys from a father,3 since they have not been educated by persuasion4 but by force because of their neglect of the true Muse , the companion of discussion and philosophy, [548c] and because of their preference of gymnastics to music?” // Sócrates - Portanto, serão avaros das suas riquezas, uma vez que, prestam-lhes culto e não estão na sua posse pública e gastadores das alheias para satisfação dos desejos, coahendo-lhes furtivamente o prazer. Fogem da lei como as crianças do pai, porque foram educados, não pela persuasão, mas pela violência, devido a terem descurado a verdadeira Musa , a da dialética e da filosofia e a terem tributado maior veneração à ginástica que à música.	Plato. Plato in Twelve Volumes, Vols. 5 & 6 translated by Paul Shorey. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1969.//Platão. A República / Platão. Organização: Daniel Alves Machado – Brasília: Editora Kiron, 2012.	Perseus/TLG

Platão	A República	IV a.C.	Διάλογος	page 607 section a line 5	<p>(ε) Οὐκοῦν, εἶπον, ὃ Γλαύκων, ὅταν Ὀμήρου ἐπαινέταις (1) ἐντύχησ' ἡλέγουσιν ὡς τὴν Ἑλλάδα πεπαίδευκεν οὗτος ὁ ποιητής καὶ πρὸς διοίκησίν τε καὶ παιδείαν τῶν ἀνθρωπίνων πραγμάτων ἄξιος ἀναλαμβάνει μανθάνειν τε καὶ κατὰ τοῦτον τὸν ποιητὴν πάντα τὸν αὐτοῦ βίον κατασκευασάμενον ζῆν, (5) 607.</p> <p>(α) φιλεῖν μὲν χρὴ καὶ ἀσπάζεσθαι ὡς ὄντας βελτίστους εἰς ὅσον (1) δύνανται, καὶ συγχεῖν Ὀμηρον ποιητικώτατον εἶναι καὶ πρῶτον τῶν τραγωδοποιῶν, εἰδέναι δὲ ὅτι ὅσον μόνον ὕμνους θεοῖς καὶ ἐγκώμια τοῖς ἀγαθοῖς ποιήσεως παραδεκτέον εἰς @1 πόλιν; εἰ δὲ τὴν ἡδυσμένην Μοῦσαν παραδέξῃ ἐν μέλεισιν ἢ (5) ἔπειν, ἡδονὴ σοὶ καὶ λύπη ἐν τῇ πόλει βασιλεύσειτον ἀντὶ νόμου τε καὶ τοῦ κοινῆ ἀεὶ δόξαντος εἶναι βελτίστου λόγου.</p>	<p>[606e] “Then, Glaucon,” said I, “when you meet encomiasts of Homer who tell us that this poet has been the educator of Hellas,¹ and that for the conduct and refinement² of human life he is worthy of our study and devotion, and that we should order our entire lives by the guidance of this poet, [607a] we must love I and salute them as doing the best they can,² and concede to them that Homer is the most poetic³ of poets and the first of tragedians,⁴ but we must know the truth, that we can admit no poetry into our city save only hymns to the gods and the praises of good men.⁵ For if you grant admission to the honeyed muse in lyric or epic, pleasure and pain will be lords of your city instead of law and that which shall from time to time have approved itself to the general reason as the best.”</p> <p>“Most true,” he said. // Sócrates - Então, Glauco, quando encontrares panegiristas de Homero, dizendo que este poeta educou-se na Grécia e que, para administrar os negócios humanos ou ensinar a sua prática, deve-se basear nele, estudá-lo e viver regulando de acordo com ele toda a existência; deves saudá-los e acolhê-los com respeito, como se fossem homens tão virtuosos quanto possível, e conceder-lhes que Homero é o príncipe da poesia e o primeiro dos poetas trágicos, mas saber também que em matéria de poesia não se devem admitir na cidade, senão, os hinos em honra dos deuses e os elogios das pessoas de bem. Se, pelo contrário, admitires a Musa voluptuosa, o prazer e a dor serão os reis da tua cidade, em vez da lei e desse princípio que, de comum acordo, sempre foi considerado o melhor: a razão.</p>	TLG	
Platão	Fédon	IV a.C.	Διάλογος	text Phaedo, section 60e	<p>λέγε τοῖνυν, ἔφη, αὐτῷ, ὃ Κέρης, τάληθῆ, ὅτι οὐκ ἐκεῖνος βουλόμενος οὐδὲ τοῖς ποιήμασιν αὐτοῦ ἀντίτεχνος [60ε] εἶναι ἐποίησα ταῦτα—ἦδη γάρ ὡς οὐ ῥάδιον εἶη—ἀλλ' ἐνύπνιον τιῶν ἀποπειρώμενος τί λέγοι, καὶ ἀφοσιούμενος εἰ ἄρα πολλαῖς ταύτην τὴν μουσικὴν μοι ἐπιτάττοι ποιεῖν. ἦν γάρ δῃ ἅττα τοιάδε: πολλὰκίς μοι φοιτῶν τὸ αὐτὸ ἐνύπνιον ἐν τῷ παρελθόντι βίῳ, ἄλλοτ' ἐν ἄλλῃ ὄψει φανόμενον, τὰ αὐτὰ δὲ λέγων, ‘ὃ Σώκρατες,’ ἔφη, ‘μουσικὴν ποιεῖ καὶ ἐργάζου.’ καὶ ἐγὼ ἐν γε τῷ πρόσθεν χρόνῳ ὅπερ ἔπραττον τοῦτο υπελάμβανον αὐτὸ μοι παρακελεύεσθαι τε</p>	<p>“Then tell him, Cebes,” said he, “the truth, that I composed these verses not because I wished to rival him or his poems, [60e] for I knew that would not be easy, but because I wished to test the meaning of certain dreams, and to make sure that I was neglecting no duty in case their repeated commands meant that I must cultivate the Muses in this way. They were something like this. The same dream came to me often in my past life, sometimes in one form and sometimes in another, but always saying the same thing: ‘Socrates,’ it said, ‘make music and work at it.’ And I formerly thought it was urging and encouraging me</p>	<p>Plato. Plato in Twelve Volumes, Vol. 1 translated by Harold North Fowler; Introduction by W.R.M. Lamb. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1966.</p>	Perseus
Platão	Alcibiades I	IV a.C.	Διάλογος	text Alc. 1, section 108c Linha 12	<p>(c) ΣΩ. Ἐγὼ δ' εἶπον τὸ ἐν τῷ παλαιῶν βέλτιον γυμναστικόν. ΑΛ. Ἐπίτε γάρ. ΣΩ. Οὐκοῦν καλῶς; ΑΛ. Ἐμοιγε δοκεῖ. @1 (5) ΣΩ. Ἴθι δὴ καὶ σὺ—πρέποι γάρ ἄν που καὶ σοὶ τὸ καλῶς διαλέγεσθαι—εἰπέ πρῶτον τίς ἡ τέχνη ἣς τὸ κηθαρίζειν καὶ τὸ ἄδειν καὶ τὸ ἐμβαίνειν ὀρθῶς; συνάσασα τίς καλεῖται; οὐπὼ δύνασαι εἰπεῖν; ΑΛ. Οὐ δῆτα. (10) ΣΩ. Ἄλλ' ὅδε πειρῶ· τίνας εἰ θεαὶ ὄν ἡ τέχνη; ΑΛ. Τὰς Μοῦσας, ὃ Σώκρατες, λέγεις; (d) ΣΩ. Ἐγώγε. ὄρα δὴ· τίνα ἀπ' αὐτῶν ἐπινομιάν ἡ τέχνη ἔχει; ΑΛ. Μουσικὴν μοι δοκεῖς λέγειν. ΣΩ. Λέγω γάρ. τί οὖν τὸ κατὰ ταύτην ὀρθῶς γιγνόμενόν ἐστιν; ὡςπερ ἐκεῖ ἐγὼ σοὶ τὸ κατὰ τὴν τέχνην ἔλεγον ὀρθῶς, (5) τὴν γυμναστικὴν, καὶ σὺ δὴ οὖν οὕτως ἐνταῦθα τί φῆς; πῶς γίγνεσθαι; ΑΛ. Μουσικῶς μοι δοκεῖ.</p>	<p>[108c] Socrates And I said that the better¹ in the case of wrestling was gymnastic. Alcibiades You did. Socrates And I was quite fair? Alcibiades I think so. Socrates Come then, in your turn—for it would befit you also, I fancy, to argue fairly²—tell me, first, what is the art which includes harping and singing and treading the measure correctly? What is it called as a whole? You cannot yet tell me? Alcibiades No, indeed. Socrates Well, try another way: who are the goddesses that foster the art? Alcibiades The Muses, you mean, Socrates? [108d] Socrates I do. Now, just think, and say by what name the art is called after them. Alcibiades Music, I I suppose you mean. Socrates Yes, I do. And what is that which proceeds correctly by its rule? As in the other case I was correct in mentioning to you gymnastic as that which goes by the art, so I ask you, accordingly, what you say in this case. What manner of proceeding is required? Alcibiades A musical one, I suppose.</p>	<p>Plato. Plato in Twelve Volumes, Vol. 8 translated by W.R.M. Lamb. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1955.</p>	Perseus/TLG

Platão	Filebo	Aprox. 360 e 347 a.C.	Διάλογος	text Phileb., section 67b Linha 6	(b) ΣΩ. Πρῶτον δέ γε οὐδ' ἂν οἱ πάντες βόες τε καὶ ἵπποι καὶ ἄλλα σύμπαντα θηρία φῶσι τῷ τῷ χαίρειν διώκειν· οἷς πιστεύοντες, ὥσπερ μάντιες ὄρνισιν, οἱ πολλοὶ κρίνουσι τὰς ἡδονὰς εἰς τὸ ζῆν ἡμῖν εὖ κρατίστας εἶναι, καὶ τοὺς θηρίων ἐρωτάς οἰονταὶ κυρίουσ εἶναι μάρτυρας μᾶλλον ἢ τοὺς τῶν ἐν μούσῃ φιλοσόφῳ μεμαντευμένων ἐκάστοτε λόγων. ΠΡΩ. Αληθέστατα, ὦ Σώκρατες, εἰρησθαί σοι νῦν ἤδη φαμέν ἅπαντες. @1 ΣΩ. Οὐκοῦν καὶ ἀφιετέ με; (10) ΠΡΩ. Σμικρὸν ἔτι τὸ λοιπὸν, ὦ Σώκρατες· οὐ γὰρ δήπου σὺ γε ἄπερεις πρότερος ἡμῶν, ὑπομνήσω δέ σε τὰ λειπόμμενα. @1	[67b] Socrates But not first, even if all the cattle and horses and other beasts in the world, in their pursuit of enjoyment, so assert. Trusting in them, as augurs trust in birds, the many judge that pleasures are the greatest blessings in life, and they imagine that the lusts of beasts are better witnesses than are the aspirations and thoughts inspired by the philosophic muse . Protarchus Socrates, we all now declare that what you have said is perfectly true. Socrates Then you will let me go? Protarchus There is still a little left, Socrates. I am sure you will not give up before we do, and I will remind you of what remains.	Plato. Plato in Twelve Volumes, Vol. 9 translated by Harold N. Fowler. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1925.	Perseus/TLG
Platão	Teeteto	Aprox. 387 a.C. - 367 a.C.	Διάλογος	text Theaet., section 191d Linha 3 ΣΩ. Θές δή μοι λόγου ἕνεκα ἐν ταῖς ψυχαῖς ἡμῶν ἐνὸν κήρνον ἐκμαγεῖον, τῷ μὲν μεῖζον, τῷ δ' ἑλαττον, καὶ τῷ μὲν καθαρωτέρου κηροῦ, τῷ δὲ κορψωδέστερου, καὶ σκλη- (10) (d) ροτέρου, ἐνίοις δὲ ὑγροτέρου, ἔστι δ' οἷς μετρίως ἔχοντος. ΘΕΑΙ. Τίθῃμι. ΣΩ. Δῶρον τοίνυν αὐτὸ φῶμεν εἶναι τῆς τῶν Μουσῶν μητρὸς Μνημοσύνης, καὶ εἰς τοῦτο ὅτι ἂν βουληθῶμεν μνημονεῦσαι ὧν ἂν ἴδομεν ἢ ἀκούσωμεν ἢ αὐτοὶ ἐννοήσωμεν, (5) ὑπέχοντα αὐτὸ ταῖς αἰσθήσεσι καὶ ἐννοίαις, ἀστυποῦσθαι, ὥσπερ δακτυλίον σημεῖα ἐνσημαιομένους· καὶ ὁ μὲν ἂν ἐκμαγῆ, μνημονεῦειν τε καὶ ἐπίστασθαι ἕως ἂν ἐνῆ τὸ εἶδωλον αὐτοῦ· ὁ δ' ἂν ἐξαλειφθῆ ἢ μὴ οἶον τε γένηται (e) ἐκμαγῆναι, ἐπιλεθῆσθαι τε καὶ μὴ ἐπίστασθαι. ΘΕΑΙ. Ἔστω οὕτως.	Socrates Please assume, then, for the sake of argument, that there is in our souls a block of wax, in one case larger, in another smaller, in one case the wax is purer, in another more impure and harder, in some cases softer, [191d] and in some of other quality. Theaetetus I assume all that. Socrates Let us, then, say that this is the gift of Memory, the mother of the Muses , and that whenever we wish to remember anything we see or hear or think of in our own minds, we hold this wax under the perceptions and thoughts and imprint them upon it, just as we make impressions from seal rings; and whatever is imprinted we remember and know as long as its image lasts, but whatever is rubbed out or [191e] cannot be imprinted we forget and do not know.	Plato. Plato in Twelve Volumes, Vol. 12 translated by Harold N. Fowler. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1921.	Perseus/TLG	
Platão	Protagoras	Aprox. 387 a.C. - 367 a.C.	Διάλογος	page 316 section d line 8 (d) τὴν ἑαυτοῦ συνουσίαν, χρὴ εὐλαβεῖσθαι τὸν ταῦτα πράττοντα· οὐ γὰρ σμικροὶ περὶ αὐτὰ φθόνοι τε γίνονται καὶ ἄλλαι δυσμένειαι τε καὶ ἐπιβουλαί. ἐγὼ δὲ τὴν σοφιστικὴν τέχνην φημί μὲν εἶναι παλαιάν, τοὺς δὲ μεταχειριζομένους αὐτὴν τῶν παλαιῶν ἀνδρῶν, φοβουμένους τὸ ἐπαχθεῖς αὐτῆς, (5) πρόσχημα ποιεῖσθαι καὶ προκαλύπτεσθαι, τοὺς μὲν ποιήσιν, οἷον Ὀμηρὸν τε καὶ Ἡσίοδον καὶ Σιμωνίδην, τοὺς δὲ αὐτὸν τελετάς τε καὶ χρημαφιδίας, τοὺς ἀμφὶ τῷ Ὀρφῆα καὶ Μουσαίου · ἐνίοις δὲ τινὰς ἡσθημα καὶ γυμναστικῆν, οἷον Ἴκκος τε ὁ Ταραντῖνος καὶ ὁ νῦν ἔτι ὧν οὐδενὸς ἦταν σοφιστῆς (10) (e) Ἡρόδικος ὁ Σηλυμβριανός, τὸ δὲ ἀρχαῖον Μεγαρέως· μουσικὴν δὲ Ἀγαθοκλῆς τε ὁ ὑμέτερος πρόσχημα ἐποιήσατο, μέγας ὧν σοφιστῆς, καὶ Πυθοκλείδης ὁ Κεῖος καὶ ἄλλοι πολλοί. οὗτοι πάντες, ὥσπερ λέγω, φοβηθέντες τὸν φθόνον ταῖς τέχνησι ταύταις παραπετάσασιν ἐχρήσαντο. ἐγὼ δὲ τοῦτοις (5)	[316d] such a proceeding requires great caution; since very considerable jealousies are apt to ensue, and numerous enmities and intrigues. Now I tell you that sophistry is an ancient art, and those men of ancient times who practised it, fearing the odium it involved, disguised it in a decent dress, sometimes of poetry, as in the case of Homer, Hesiod, and Simonides sometimes of mystic rites and soothsayings, as did Orpheus, Musaëus and their sects; and sometimes too, I have observed, of athletics, as with Iccus1 of Tarentum and another still living—as great a sophist as any— [316e] Herodicus1 of Selymbria, originally of Megara; and music was the disguise employed by your own Agathocles,2 a great sophist, Pythocleides3 of Ceos, and many more. All these, as I say, from fear of ill-will made use of these arts	Plato. Plato in Twelve Volumes, Vol. 3 translated by W.R.M. Lamb. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1967.	TLG	

Platão	Íon	399 a.C - 387 a.C.	Diálogos	text Ion, section 533e Linha 4	<p>καὶ γὰρ αὕτη ἡ λίθος οὐ μόνον αὐτοὺς τοὺς δακτυλίους ἄγει (5) τοὺς σιδηροῦς, ἀλλὰ καὶ δύναμιν ἐντίθησι τοῖς δακτυλίους ὥστ' αὐτὸ δύνασθαι ταῦτὸν τοῦτο ποιεῖν ὅπερ ἡ λίθος, ἄλλους (ε) ἄγειν δακτυλίους, ὥστ' ἐνίοτε ὀρμαθὸς μακρὸς πάνυ σιδη- ρίων καὶ δακτυλίων ἐξ ἀλλήλων ἤρτηται· πᾶσι δὲ τούτοις ἐξ ἐκείνης τῆς λίθου ἡ δύναμις ἀνήρτηται. οὕτω δὲ καὶ ἡ Μοῦσα ἐνθέουσι μὲν ποιεῖ αὕτη, διὰ δὲ τῶν ἐνθέων τούτων ἄλλων ἐνθουσιάζοντων ὀρμαθὸς ἐξαρτᾶται. πάντες γὰρ οἱ @1 (5) τε τῶν ἐπῶν ποιηταὶ οἱ ἀγαθοὶ οὐκ ἐκ τέχνης ἀλλ' ἐνθεοὶ ὄντες καὶ κατεχόμενοι πάντα ταῦτα τὰ καλὰ λέγουσι ποιη- ματα, καὶ οἱ μελοποιοὶ οἱ ἀγαθοὶ ἀσπύτως, ὥσπερ οἱ κορυ- 534. (a) βατιῶντες οὐκ ἐμφορονες ὄντες ὀρχοῦνται, οὕτω καὶ οἱ μελο- ποιοὶ οὐκ ἐμφορονες ὄντες τὰ καλὰ μέλη ταῦτα ποιοῦσιν, ἀλλ' ἐπειδὴν ἐμβῶσιν εἰς τὴν ἁρμονίαν καὶ εἰς τὸν ρυθμὸν, βακχεύουσι καὶ κατεχόμενοι, ὥσπερ αἱ βᾶκχαι ἀρῶνται ἐκ τῶν ποταμῶν μέλι καὶ γάλα κατεχόμενα, ἐμφορονες δὲ οὖσαι (5) οὐ, καὶ τῶν μελοποιῶν ἡ ψυχὴ τοῦτο ἐργάζεται, ὅπερ αὐτοὶ Λέγουσι.</p>	<p>For this stone not only attracts iron rings, but also imparts to them a power whereby they in turn are able to do the very same thing as the stone, [533e] and attract other rings; so that sometimes there is formed quite a long chain of bits of iron and rings, suspended one from another; and they all depend for this power on that one stone. In the same manner also the Muse inspires men herself, and then by means of these inspired persons the inspiration spreads to others, and holds them in a connected chain. For all the good epic poets utter all those fine poems not from art, but as inspired and possessed, and the good lyric poets likewise; [534a] just as the Corybantian worshippers do not dance when in their senses, so the lyric poets do not indite those fine songs in their senses, but when they have started on the melody and rhythm they begin to be frantic, and it is under possession—as the bacchantes are possessed, and not in their senses, when they draw honey and milk from the rivers—that the soul of the lyric poets does the same thing, by their own report. // De modo igual a Musa inspira, e através dos são inspirados por ela, outros mais são inspirados, erguendo-se uma cadeia. Por isso todos os artistas épicos de excelência compõem e performam23 essas suas belas obras não por causa de suas habilidades, mas sim porque estão inspirados e possuídos. Assim também os líricos de excelência, como Coribantes que dançam quando estão em delírio, eles estão fora de si ao compor e performar suas belas obras. E se entregam aos sons e aos ritmos, extasiados e possuídos como as bacantes que, quando possuídas, bebem leite e mel dos rios, o que não fazem quando estão em si.</p>	<p>Plato. Plato in Twelve Volumes, Vol. 9 translated by W.R.M. Lamb. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1925. // MOTA, Marcus. Performance e inteligibilidade: traduzindo Íon, de Platão. Annablume Clássica, 2009. Disponível em <http://hdl.handle.net/10316/2/24562>. Acesso em: 18/03/20.</p>	Perseus/TLG
Platão	Íon	399 a.C - 387 a.C.	Diálogos	text Ion, section 534b Linha 1	<p>λέγουσι γὰρ δῆπουθεν πρὸς ἡμᾶς οἱ ποιηταὶ ὅτι (b) ἀπὸ κρητῶν μελῶν ἑκ Μουσῶν κήπων τινῶν καὶ ναπῶν δρεπόμενοι τὰ μέλη ἡμῖν φέρουσιν ὥσπερ αἱ μέλιττα, καὶ αὐτοὶ οὕτω πετόμενοι· καὶ ἀληθῆ λέγουσι. κοῖφον γὰρ χρηῖμα ποιητῆς ἐστὶν καὶ πτηνὸν καὶ ἱερόν, καὶ οὐ πρότερον οἶός τε ποιεῖν πρὶν ἂν ἐνθεὸς τε γένηται καὶ ἐκφρονῆται (5) ὁ νοῦς μηκέτι ἐν αὐτῷ ἐνῆ· ἕως δ' ἂν τουτί ἔχη τὸ κτήμα, ἀδύνατος πᾶς ποιεῖν ἀνθρώπος ἐστὶν καὶ χρησιμῶδες.</p>	<p>For the poets tell us, I believe, that the songs they bring us are the sweets they cull from honey-dropping fountains [534b] in certain gardens and glades of the Muses—like the bees, and winging the air as these do.1 And what they tell is true. For a poet is a light and winged and sacred thing, and is unable ever to indite until he has been inspired and put out of his senses, and his mind is no longer in him: every man, whilst he retains possession of that, is powerless to indite a verse or chant an oracle. // Assim é a alma dos artistas líricos, segundo eles mesmos falam. Pois afirmam sem dúvida alguma que colhem para nós trazer seus versos de fontes de mel, jardins e vales da Musa, como as abelhas, voando. Como dizem a verdade! Pois o artista é uma coisa leve, alada e sagrada, que só faz alguma coisa se antes estiver inspirado ou fora si, a razão não mais nele. Enquanto continuar de posse dessa faculdade, nenhum homem é capaz de criar ou profetizar.</p>	<p>Plato. Plato in Twelve Volumes, Vol. 9 translated by W.R.M. Lamb. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1925. // MOTA, Marcus. Performance e inteligibilidade: traduzindo Íon, de Platão. Annablume Clássica, 2009. Disponível em <http://hdl.handle.net/10316/2/24562>. Acesso em: 18/03/20.</p>	Perseus/TLG

Platão	Íon	399 a.C - 387 a.C.	Diálogos	page 534 section c line 2	<p>ἄτε οὐν οὐ τέχνη ποιούντες καὶ πολλὰ λέγοντες καὶ καλὰ περὶ (ε) τῶν πραγμάτων, ὡσπερ σὺ περὶ Ὀμήρου, ἀλλὰ θεῖα μοῖρα, τοῦτο μόνον οἷός τε ἕκαστος ποιεῖν καλῶς ἐφ' ὃ ἡ Μοῦσα αὐτὸν ὤρμησεν, ὃ μὲν διθυράμβους, ὃ δὲ ἐγκώμια, ὃ δὲ ὑπορχήματα, ὃ δ' ἔπη, ὃ δ' ἰάμβους: τὰ δ' ἄλλα φαῦλος αὐτὸν ἕκαστός ἐστιν. οὐ γὰρ τέχνη ταῦτα λέγουσιν ἀλλὰ (5) θεῖα δυνάμει, ἐπεὶ, εἰ περὶ ἐνὸς τέχνη καλῶς ἠπίσταντο λέγειν, κἂν περὶ τῶν ἄλλων ἀπάντων· διὰ ταῦτα δὲ ὁ θεὸς @1 ἐξαίρουμένος τούτων τὸν νοῦν τούτοις χρῆται ὑπηρεταῖς καὶ (d) τοῖς χρησμοδοῖς καὶ τοῖς μάντεσι τοῖς θεοῖς, ἵνα ἡμεῖς οἱ ἀκούοντες εἰδῶμεν ὅτι οὐχ οὗτοί εἰσιν οἱ ταῦτα λέγοντες οὗτο πολλοῦ ἄξια, οἷς νοῦς μὴ πάρεστιν, ἀλλ' ὁ θεὸς αὐτός ἐστιν ὁ λέγων, διὰ τούτων δὲ φθέγγεται πρὸς ἡμᾶς.</p>	<p>Seeing then that it is not by art that they compose and utter so many fine things about the deeds of men— [534c] as you do about Homer—but by a divine dispensation, each is able only to compose that to which the <i>Muse</i> has stirred him, this man dithyrambs, another laudatory odes, another dance-songs, another epic or else iambic verse; but each is at fault in any other kind. a</p> <p>//</p> <p>Assim, não é em virtude de uma habilidade própria que fazem ou dizem tão belas coisas sobre os acontecimentos, como você sobre Homero, mas sim por divina distribuição, cada um somente podendo criar bem naquilo que a <i>Musa</i> lhe impeliu: uns para ditirambos, outros nos encômios ou ainda hiporquemas, uns, versos hexâmetros, outros, em iambos. Nas modalidades diferentes da sua, cada um dos artistas é mediocre. Por isso, não é por habilidade que fazem essas obras, mas sim pelo poder divino. Porque se, por sua habilidade, soubessem discorrer muito bem sobre uma só coisa, saberiam também sobre todas as outras. E se o deus toma deles o entendimento, usando-os como servos, assim como faz com os adivinhos e profetas, é para que nós os que ouvimos possamos compreender que não são eles que estão expressando coisas assim de tão grande valor já que o entendimento neles não está – mas sim que é o próprio deus que tudo faz e que, através deles, ressoa, para nós, a sua voz.</p>	<p>Plato. Plato in Twelve Volumes, Vol. 9 translated by W.R.M. Lamb. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1925. // MOTA, Marcus. Performance e inteligibilidade: traduzindo Íon, de Platão. Annablume Clássica, 2009. Disponível em <http://hdl.handle.net/10316.2/24562>. Acesso em: 18/03/20.</p>	TLG
Platão	Íon	399 a.C - 387 a.C.	Diálogos	page 534 section e line 1	<p>μέγιστον δὲ τεκμήριον τῷ λόγῳ Τύννιχος ὁ Χαλκιδεύς, ὃς (5) ἄλλο μὲν οὐδὲν πόποτε ἐποίησε ποίημα ὅτου τις ἂν ἀξιώσειεν μνησθῆναι, τὸν δὲ παῖονα ὄν πάντες ἄδουσι, σχεδὸν τι πάντων μελῶν κάλλιστον, ἀτεχνῶς, ὅπερ αὐτὸς λέγει, (ε) “εὐρημά τι Μοῖσαν.” ἐν τούτῳ γὰρ δὴ μάλιστα μοι δοκεῖ ὁ θεὸς ἐνδείξασθαι ἡμῖν, ἵνα μὴ διστάζωμεν, ὅτι οὐκ ἀνθρώπινα ἔστιν τὰ καλὰ ταῦτα ποιήματα οὐδὲ ἀνθρώπων, ἀλλὰ θεῶν καὶ θεῶν, οἱ δὲ ποιηταὶ οὐδὲν ἄλλ' ἢ ἐρμηνεῖς εἰσιν τῶν θεῶν, κατεχόμενοι ἐξ ὅτου ἂν ἕκαστος κατέχηται. (5) ταῦτα ἐνδεκνύμενος ὁ θεὸς ἐξεπίτηδες διὰ τοῦ φαυλοτάτου</p>	<p>A convincing proof of what I say is the case of Tynnichus,1 the Chalcidian, who had never composed a single poem in his life that could deserve any mention, and then produced the paeon2 which is in everyone's mouth, almost the finest song we have, simply—as he says himself—“an invention of the <i>Muses</i>.” For the god, as it seems to me, [534e] intended him to be a sign to us that we should not waver or doubt that these fine poems are not human or the work of men, but divine and the work of gods; and that the poets are merely the interpreters of the gods, according as each is possessed by one of the heavenly powers. To show this forth, the god of set purpose sang the finest of songs through the meanest of poets:a</p> <p>//</p> <p>A maior prova disso é Tínic de Cálcis, que nunca realizou alguma coisa que pudesse ser digna de lembrança a não ser o peã que todos cantam, e que é talvez o mais belo de todos, o qual ele mesmo diz ser simplesmente “um achado das <i>musas</i>”. Prá mim, realmente, nesse caso parece bem claro que o deus nos demonstra, para que não tenhamos dúvida alguma, que essas belas realizações não são humanas, nem feitas por homens, mas que são divinas e feitas pelos deuses, e que os artistas não passam de intérpretes dos deuses, cada um deles possuído pela divindade que o inspira. Para comprovar isso é que o deus deliberadamente faz que a mais bela melodia seja cantada pelo artista mais mediocre. Não te parece que disse a verdade, hein Íon?</p>	<p>Plato. Plato in Twelve Volumes, Vol. 9 translated by W.R.M. Lamb. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1925. // MOTA, Marcus. Performance e inteligibilidade: traduzindo Íon, de Platão. Annablume Clássica, 2009. Disponível em <http://hdl.handle.net/10316.2/24562>. Acesso em: 18/03/20.</p>	TLG

Platão	Íον	399 a.C - 387 a.C.	Διάλογος	page 536 section a line 6	<p>ΣΩ. Οἴσθα οὖν ὅτι οὗτός ἐστιν ὁ θεατῆς τῶν δακτυλίων ὁ ἔσχατος, ὃν ἐγὼ ἔλεγον ὑπὸ τῆς Ἡρακλειώτιδος λίθου ἀπ' ἀλλήλων τὴν δύναμιν λαμβάνειν; ὁ δὲ μέσος σὺ ὁ @1 536.</p> <p>(a) ῥαψοδὸς καὶ ὑποκριτής, ὁ δὲ πρῶτος αὐτὸς ὁ ποιητής· ὁ δὲ θεὸς διὰ πάντων τούτων ἔλκει τὴν ψυχὴν ὅποι ἂν βούληται τῶν ἀνθρώπων, ἀνακρεμαννύς ἐξ ἀλλήλων τὴν δύναμιν. καὶ ὡσπερ ἐκ τῆς λίθου ἐκείνης ὄρμαθος πάμπολυς ἐξήρηται χορευτῶν τε καὶ διδασκάλων καὶ ὑποδιδασκάλων, ἐκ πλαγίου ἐξηρητημένων τῶν τῆς Μούσης ἐκκρεμαμένων δακτυλίων. καὶ ὁ μὲν τῶν ποιητῶν ἐξ ἄλλης Μούσης, ὁ δὲ ἐξ ἄλλης ἐξήρηται—ὀνομάζομεν δὲ αὐτὸ κατέχεται, τὸ δὲ (b) ἐστὶ παραπλήσιον· ἔχειται γάρ—ἐκ δὲ τούτων τῶν πρώτων δακτυλίων, τῶν ποιητῶν, ἄλλοι ἐξ ἄλλου αὐτῶν ἠρητημένοι εἰσι καὶ ἐνθουσιάζουσιν, οἱ μὲν ἐξ Ὀρφέως, οἱ δὲ ἐκ Μουσαίου· οἱ δὲ πολλοὶ ἐξ Ὀμήρου κατέχονται τε καὶ ἔχονται. ὃν σὺ, ὦ Ἴων, εἰς εἰ καὶ κατέχη ἐξ Ὀμήρου, καὶ ἐπειδὴ μὲν (5) τις ἄλλου τοῦ ποιητοῦ ἄδη, καθυβείας τε καὶ ἀπορείς ὅτι λέγῃς, ἐπειδὴ δὲ τούτου τοῦ ποιητοῦ φθέγγεται τις μέλος, εὐθύς ἐγρήγορας καὶ ὀρχεῖται σου ἢ ψυχῇ καὶ εὐπορεῖς ὅτι εὐθύς ἐγρήγορας καὶ ὀρχεῖται σου ἢ ψυχῇ καὶ εὐπορεῖς ὅτι (c) λέγῃς; οὐ γὰρ τέχνη οὐδ' ἐπιστήμη περὶ Ὀμήρου λέγεις ἢ λέγεις, ἀλλὰ θεῖα μοῖρα καὶ κατοικοῦντι, ὡσπερ οἱ κορυβαντιῶνες ἐκείνου μόνου αἰσθάνονται τὸ μέλος ὁξέως ὁ ἂν ἢ τοῦ θεοῦ ἐξ ὅτου ἂν κατέχονται, καὶ εἰς ἐκείνου τὸ μέλος καὶ σχημάτων καὶ ῥημάτων εὐποροῦσι, τῶν δὲ ἄλλων οὐ φροντίζουσιν· οὕτω καὶ σὺ, ὦ Ἴων, περὶ μὲν Ὀμήρου ὅταν τις μνησθῇ, εὐπορεῖς, περὶ δὲ τῶν ἄλλων ἀπορείς; (d) τούτου δ' ἐστὶ τὸ αἴτιον, ὁ μ' ἐρωτᾷς, δι' ὅτι σὺ περὶ μὲν Ὀμήρου εὐπορεῖς, περὶ δὲ τῶν ἄλλων οὐ, ὅτι οὐ τέχνη ἀλλὰ θεῖα μοῖρα Ὀμήρου δεινὸς εἶ ἐπανέτης.</p>	<p>And, just as from the magnet, there is a mighty chain of choric performers and masters and under-masters suspended by side-connections from the rings that hang down from the <i>Muse</i>. One poet is suspended from one <i>Muse</i>, another from another: [536b] the word we use for it is “possessed,” but it is much the same thing, for he is held. And from these first rings—the poets—are suspended various others, which are thus inspired, some by Orpheus and others by Musaeus 1; but the majority are possessed and held by Homer. Of whom you, Ion, are one, and are possessed by Homer; and so, when anyone recites the work of another poet, you go to sleep and are at a loss what to say; but when some one utters a strain of your poet, you wake up at once, and your soul dances, [536c] and you have plenty to say: for it is not by art or knowledge about Homer that you say what you say, but by divine dispensation and possession; a</p> <p>//</p> <p>SÓCRATES</p> <p>Você compreende agora que este espectador é o último dos anéis da cadeia que, como eu disse, recebe, passando de um por um, o poder da pedra Heracléia? O do meio é você, rapsodo e ator. O primeiro anel é o autor ele mesmo. E o deus, através de todos esses, atrai para onde quiser a alma dos homens, fazendo o poder de um depender do poder dos outros. A partir dele, como daquela pedra, erguese uma enorme cadeia de cantores, dançarinos, diretores de coros e auxiliares, unidos um após outro aos anéis que pendem da <i>Musa</i>. Um artista é erguido por uma <i>Musa</i>, outro por outra – chamamos isso de “estar possuído”, o que se aproxima de dizer que “foi pego”. Aos primeiros anéis, os autores, se ligam uns outros, e alguns destes se inspiram em Orfeu, em Museu. Mas a maioria é possuída e tomada por Homero. Você, Íon, é um desses, um dos possuídos por Homero.</p>	<p>Plato. Plato in Twelve Volumes, Vol. 9 translated by W.R.M. Lamb. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1925. // MOTA, Marcus. Performance e inteligibilidade: traduzindo Íon, de Platão. Annablume Clássica, 2009. Disponível em <http://hdl.handle.net/10316/2/24562>. Acesso em: 18/03/20.</p>	TLG
Platão	Íον	399 a.C - 387 a.C.	Διάλογος	page 536 section a line 7	<p>ΣΩ. Οἴσθα οὖν ὅτι οὗτός ἐστιν ὁ θεατῆς τῶν δακτυλίων ὁ ἔσχατος, ὃν ἐγὼ ἔλεγον ὑπὸ τῆς Ἡρακλειώτιδος λίθου ἀπ' ἀλλήλων τὴν δύναμιν λαμβάνειν; ὁ δὲ μέσος σὺ ὁ @1 536.</p> <p>(a) ῥαψοδὸς καὶ ὑποκριτής, ὁ δὲ πρῶτος αὐτὸς ὁ ποιητής· ὁ δὲ θεὸς διὰ πάντων τούτων ἔλκει τὴν ψυχὴν ὅποι ἂν βούληται τῶν ἀνθρώπων, ἀνακρεμαννύς ἐξ ἀλλήλων τὴν δύναμιν. καὶ ὡσπερ ἐκ τῆς λίθου ἐκείνης ὄρμαθος πάμπολυς ἐξήρηται χορευτῶν τε καὶ διδασκάλων καὶ ὑποδιδασκάλων, ἐκ πλαγίου ἐξηρητημένων τῶν τῆς Μούσης ἐκκρεμαμένων δακτυλίων. καὶ ὁ μὲν τῶν ποιητῶν ἐξ ἄλλης Μούσης, ὁ δὲ ἐξ ἄλλης ἐξήρηται—ὀνομάζομεν δὲ αὐτὸ κατέχεται, τὸ δὲ (b) ἐστὶ παραπλήσιον· ἔχειται γάρ—ἐκ δὲ τούτων τῶν πρώτων δακτυλίων, τῶν ποιητῶν, ἄλλοι ἐξ ἄλλου αὐτῶν ἠρητημένοι εἰσι καὶ ἐνθουσιάζουσιν, οἱ μὲν ἐξ Ὀρφέως, οἱ δὲ ἐκ Μουσαίου· οἱ δὲ πολλοὶ ἐξ Ὀμήρου κατέχονται τε καὶ ἔχονται. ὃν σὺ, ὦ Ἴων, εἰς εἰ καὶ κατέχη ἐξ Ὀμήρου, καὶ ἐπειδὴ μὲν (5) τις ἄλλου τοῦ ποιητοῦ ἄδη, καθυβείας τε καὶ ἀπορείς ὅτι λέγῃς, ἐπειδὴ δὲ τούτου τοῦ ποιητοῦ φθέγγεται τις μέλος, εὐθύς ἐγρήγορας καὶ ὀρχεῖται σου ἢ ψυχῇ καὶ εὐπορεῖς ὅτι εὐθύς ἐγρήγορας καὶ ὀρχεῖται σου ἢ ψυχῇ καὶ εὐπορεῖς ὅτι (c) λέγῃς; οὐ γὰρ τέχνη οὐδ' ἐπιστήμη περὶ Ὀμήρου λέγεις ἢ λέγεις, ἀλλὰ θεῖα μοῖρα καὶ κατοικοῦντι, ὡσπερ οἱ κορυβαντιῶνες ἐκείνου μόνου αἰσθάνονται τὸ μέλος ὁξέως ὁ ἂν ἢ τοῦ θεοῦ ἐξ ὅτου ἂν κατέχονται, καὶ εἰς ἐκείνου τὸ μέλος καὶ σχημάτων καὶ ῥημάτων εὐποροῦσι, τῶν δὲ ἄλλων οὐ φροντίζουσιν· οὕτω καὶ σὺ, ὦ Ἴων, περὶ μὲν Ὀμήρου ὅταν τις μνησθῇ, εὐπορεῖς, περὶ δὲ τῶν ἄλλων ἀπορείς; (d) τούτου δ' ἐστὶ τὸ αἴτιον, ὁ μ' ἐρωτᾷς, δι' ὅτι σὺ περὶ μὲν Ὀμήρου εὐπορεῖς, περὶ δὲ τῶν ἄλλων οὐ, ὅτι οὐ τέχνη ἀλλὰ θεῖα μοῖρα Ὀμήρου δεινὸς εἶ ἐπανέτης.</p>	<p>And, just as from the magnet, there is a mighty chain of choric performers and masters and under-masters suspended by side-connections from the rings that hang down from the <i>Muse</i>. One poet is suspended from one <i>Muse</i>, another from another: [536b] the word we use for it is “possessed,” but it is much the same thing, for he is held. And from these first rings—the poets—are suspended various others, which are thus inspired, some by Orpheus and others by Musaeus 1; but the majority are possessed and held by Homer. Of whom you, Ion, are one, and are possessed by Homer; and so, when anyone recites the work of another poet, you go to sleep and are at a loss what to say; but when some one utters a strain of your poet, you wake up at once, and your soul dances, [536c] and you have plenty to say: for it is not by art or knowledge about Homer that you say what you say, but by divine dispensation and possession; a</p> <p>//</p> <p>SÓCRATES</p> <p>Você compreende agora que este espectador é o último dos anéis da cadeia que, como eu disse, recebe, passando de um por um, o poder da pedra Heracléia? O do meio é você, rapsodo e ator. O primeiro anel é o autor ele mesmo. E o deus, através de todos esses, atrai para onde quiser a alma dos homens, fazendo o poder de um depender do poder dos outros. A partir dele, como daquela pedra, erguese uma enorme cadeia de cantores, dançarinos, diretores de coros e auxiliares, unidos um após outro aos anéis que pendem da <i>Musa</i>. Um artista é erguido por uma <i>Musa</i>, outro por outra – chamamos isso de “estar possuído”, o que se aproxima de dizer que “foi pego”. Aos primeiros anéis, os autores, se ligam uns outros, e alguns destes se inspiram em Orfeu, em Museu. Mas a maioria é possuída e tomada por Homero. Você, Íon, é um desses, um dos possuídos por Homero.</p>	<p>Plato. Plato in Twelve Volumes, Vol. 9 translated by W.R.M. Lamb. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1925. // MOTA, Marcus. Performance e inteligibilidade: traduzindo Íon, de Platão. Annablume Clássica, 2009. Disponível em <http://hdl.handle.net/10316/2/24562>. Acesso em: 18/03/20.</p>	TLG

Platão	Íον	399 a.C - 387 a.C.	Διάλογος	page 536 section b line 3	<p>ΣΩ. Οἴσθα οὖν ὅτι οὗτός ἐστιν ὁ θεατῆς τῶν δακτυλίων ὁ ἔσχατος, ὃν ἐγὼ ἔλεγον ὑπὸ τῆς Ἑρακλειωτίδος λίθου ἀπ' ἀλλήλων τὴν δύναμιν λαμβάνειν; ὁ δὲ μέσος σὺ δ' ἀ@1 536.</p> <p>(a) ῥαυφῶδες καὶ ὑποκρῆτης, ὁ δὲ πρῶτος αὐτός ὁ ποιητής· ὁ δὲ θεὸς διὰ πάντων τούτων ἔλκει τὴν ψυχὴν ὅποι ἂν βούληται τῶν ἀνθρώπων, ἀνακρεμαννύς ἐξ ἀλλήλων τὴν δύναμιν, καὶ ὡσπερ ἐκ τῆς λίθου ἐκείνης ὀρμαθὸς πᾶμπολις ἐξήρηται χορευτῶν τε καὶ διδασκάλων καὶ ὑποδιδασκάλων, ἐκ (5) πλαγίου ἐξηρητημένων τῶν τῆς Μούσης ἐκκρεμαμένων δακτυλίων. καὶ ὁ μὲν τῶν ποιητῶν ἐξ ἄλλης Μούσης, ὁ δὲ ἐξ ἄλλης ἐξήρηται—ὀνομάζομεν δὲ αὐτὸ κατέχεται, τὸ δὲ (b) ἐστὶ παραπλήσιον· ἔχεται γάρ—ἐκ δὲ τούτων τῶν πρῶτων δακτυλίων, τῶν ποιητῶν, ἄλλοι ἐξ ἄλλου αὐ ἠρητημένοι εἰσι καὶ ἐνθουσιάζουσιν, οἱ μὲν ἐξ Ὀρφῆως, οἱ δὲ ἐκ Μουσαίου· οἱ δὲ πολλοὶ ἐξ Ὀμήρου κατέχονται τε καὶ ἔχονται. ὃν σὺ, ὦ Ἴων, εἰς εἰ καὶ κατέχη ἐξ Ὀμήρου, καὶ ἐπειδὴ μὲν (5) τις ἄλλου τοῦ ποιητοῦ ᾄδῃ, καθεύδεις τε καὶ ἀπορεῖς ὅτι λέγῃς, ἐπειδὴ δὲ τούτου τοῦ ποιητοῦ φθέγγῃς τις μέλος, εὐθὺς ἐργήγορας καὶ ὀρχεῖται σου ἢ ψυχή καὶ εὐπορεῖς ὅτι εὐθὺς ἐργήγορας καὶ ὀρχεῖται σου ἢ ψυχή καὶ εὐπορεῖς ὅτι (c) λέγῃς, οὐ γὰρ τέχνη οὐδ' ἐπιστήμη περὶ Ὀμήρου λέγεις ἢ λέγεις, ἀλλὰ θεία μοῖρα καὶ κατοκωχῆ, ὡσπερ οἱ κορυβαντιῶνες ἐκείνου μόνου αἰσθάνονται τοῦ μέλους ὀξέως ὁ ἂν ἢ τοῦ θεοῦ ἐξ ὅτου ἂν κατέχονται, καὶ εἰς ἐκείνο τὸ μέλος καὶ σχημάτων καὶ ῥημάτων εὐποροῖσι, τῶν δὲ ἄλλων (5) οὐ φροντίζουσιν· οὕτω καὶ σὺ, ὦ Ἴων, παρὶ μὲν Ὀμήρου ὅταν τις μνησθῆ, εὐπορεῖς, περὶ δὲ τῶν ἄλλων ἀπορεῖς· (d) τούτου δ' ἐστὶ τὸ αἶτιον, ὁ μ' ἐρωτᾷς, δι' ὅτι σὺ περὶ μὲν Ὀμήρου εὐπορεῖς, περὶ δὲ τῶν ἄλλων οὐ, ὅτι οὐ τέχνη ἀλλὰ θεία μοῖρα Ὀμήρου δεινὸς εἶ ἐπαίνετης.</p>	<p>And, just as from the magnet, there is a mighty chain of choric performers and masters and under-masters suspended by side-connections from the rings that hang down from the Muse. One poet is suspended from one Muse, another from another: [536b] the word we use for it is “possessed,” but it is much the same thing, for he is held. And from these first rings—the poets—are suspended various others, which are thus inspired, some by Orpheus and others by Musaeus I; but the majority are possessed and held by Homer. Of whom you, Ion, are one, and are possessed by Homer; and so, when anyone recites the work of another poet, you go to sleep and are at a loss what to say; but when some one utters a strain of your poet, you wake up at once, and your soul dances, [536c] and you have plenty to say: for it is not by art or knowledge about Homer that you say what you say, but by divine dispensation and possession; a</p> <p>//</p> <p>SÓCRATES</p> <p>Você compreende agora que este espectador é o último dos anéis da cadeia que, como eu disse, recebe, passando de um por um, o poder da pedra Heracléia? O do meio é você, rapsodo e ator. O primeiro anel é o autor ele mesmo. E o deus, através de todos esses, atrai para onde quiser a alma dos homens, fazendo o poder de um depender do poder dos outros. A partir dele, como daquela pedra, erguese uma enorme cadeia de cantores, dançarinos, diretores de coros e auxiliares, unidos um após outro aos anéis que pendem da Musa. Um artista é erguido por uma Musa, outro por outra – chamamos isso de ‘estar possuído’, o que se aproxima de dizer que ‘foi pego’. Aos primeiros anéis, os autores, se ligam uns outros, e alguns destes se inspiram em Orfeu, em Museu. Mas a maioria é possuída e tomada por Homero. Você, Íon, é um desses, um dos possuídos por Homero.</p>	<p>Plato. Plato in Twelve Volumes, Vol. 9 translated by W.R.M. Lamb. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1925. // MOTA, Marcus. Performance e inteligibilidade: traduzindo Íon, de Platão. Annablume Clássica, 2009. Disponível em <http://hdl.handle.net/10316.2/24562>. Acesso em: 18/03/20.</p>	TLG
Platão	Fedro	387 a.C - 367 a.C.	Διάλογος	text Phaedrus, section 237a Linha 7	<p>237.</p> <p>(a) ΦΑΙ. Λέγε δῆ.</p> <p>ΣΩ. Οἴσθ' οὖν ὡς ποιήσω;</p> <p>ΦΑΙ. Τοῦ πέρι;</p> <p>ΣΩ. Ἐγκαλυψάμενος ἐρῶ, ἵν' ὅτι τάχιστα διαδράμω τὸν λόγον καὶ μὴ βλέπων πρός σέ ὑπ' αἰσχύνῃς διαπορόμαι. (5)</p> <p>ΦΑΙ. Λέγε μόνον, τὰ δ' ἄλλα ὅπως βούλει ποιεῖ.</p> <p>ΣΩ. Ἄγεται δῆ, ὦ Μούσαι, εἴτε δι' φθῆς εἶδος λίγεια, εἴτε διὰ γένος μουσικόν τὸ Λιγίων ταύτην ἔσχετ' ἔπωνυμίαν, “ξὺμ μοι λάβεςθε” τοῦ μύθου, ὃν με ἀναγκάζει ὁ βέλτιστος οὗτος λέγειν, ἵν' ὁ ἑταῖρος αὐτοῦ, καὶ πρότερον (10)</p> <p>(b) δοκῶν τούτῳ σοφὸς εἶναι, νῦν ἔτι μάλλον δόξη.</p>	<p>[237a]</p> <p>Phaedrus</p> <p>Speak then.</p> <p>Socrates</p> <p>Do you know what I'm going to do?</p> <p>Phaedrus</p> <p>About what?</p> <p>Socrates</p> <p>I'm going to keep my head wrapped up while I talk, that I may get through my discourse as quickly as possible and that I may not look at you and become embarrassed.</p> <p>Phaedrus</p> <p>Only speak, and in other matters suit yourself.</p> <p>Socrates</p> <p>Come then, O tuneful Muses, whether ye receive this name from the quality of your song or from the musical race of the Ligians, grant me your aid in the tale (this most excellent man compels me to relate, [237b] that his friend whom he has hitherto considered wise, may seem to him wiser still.</p> <p>//</p> <p>Sócrates - invoco-vos, Musas de canto cristalino, quer este espíteto vos venha da suavidade do vosso canto, quer da vocação musical do povo lígιο. Oferecei-me o apoio da vossa mão no discurso que este cavalheiro me obriga a pronunciar, para que o homem, cujo talento ele tanto admira, se torne ainda mais admirado!</p>	<p>Plato. Plato in Twelve Volumes, Vol. 9 translated by Harold N. Fowler. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1925.//Platão. Fedro ou Da Beleza. Tradução e Notas de Pinharanda Gomes. Lisboa: Guimarães Editores, 2000.</p>	Perseus/TLG

Platão	Fedro	387 a.C. - 367 a.C.	Διάλογος	text Phaedrus, section 245a Linha 1	<p>ἀλλὰ μὴν νόσων γε καὶ πόνων (5) τῶν μεγίστων, ἃ δὴ παλαιῶν ἐκ μνημάτων ποθὲν ἔν τισι τῶν γενῶν ἢ μανία ἐγγενομένη καὶ προφητεύσασα, οἷς ἔδει (ε) ἀπαλλαγὴν ἤρετο, καταφυγούσα πρὸς θεῶν εὐχὰς τε καὶ λατρείας, ὅθεν δὴ καθαρισμῶν τε καὶ τελετῶν τυχοῦσα ἐξάντη ἐποίησε τὸν [ἑαυτῆς] ἔχοντα πρὸς τε τὸν παρόντα καὶ τὸν ἔπειτα χρόνον, λύσιν τῷ ὀρθῶς μανέντι τε καὶ κατασχομένῳ 245.</p> <p>(a) τῶν παρόντων κακῶν εὐρομένη. τρίτη δὲ ἀπὸ Μουσῶν κατοκοχή τε καὶ μανία, λαβοῦσα ἀπαλὴν καὶ ἄβρατον ψυχὴν, ἐγείρουσα καὶ ἐμβακχεύουσα κατὰ τε ψῆδᾶς καὶ κατὰ τὴν ἄλλην ποιήσιν, μυρία τῶν παλαιῶν ἔργα κοσμοῦσα τοὺς ἐπιγινόμενους παιδεύει· ὅς δ' ἂν ἄνευ μανίας Μουσῶν ἐπὶ (5) ποιητικὰς θύρας ἀφίκηται, πεισθεὶς ὡς ἄρα ἐκ τέχνης ἱκανὸς @1 ποιητὴς ἐσόμενος, ἀτελής αὐτὸς τε καὶ ἡ ποιήσις ὑπὸ τῆς τῶν μαινομένων ἢ τοῦ σφωρονοῦντος ἠφανίσθη.</p>	<p>Moreover, when diseases and the greatest troubles have been visited upon certain families through some ancient guilt, madness [244e] has entered in and by oracular power has found a way of release for those in need, taking refuge in prayers and the service of the gods, and so, by purifications and sacred rites, he who has this madness is made safe for the present and the after time, and for him who is rightly possessed of madness a release from present [245a] ills is found. And a third kind of possession and madness comes from the Muses. This takes hold upon a gentle and pure soul, arouses it and inspires it to songs and other poetry, and thus by adorning countless deeds of the ancients educates later generations. But he who without the divine madness comes to the doors of the Muses, confident that he will be a good poet by art, meets with no success, and the poetry of the sane man vanishes into nothingness before that of the inspired madmen.</p> <p>//</p> <p>Há ainda uma terceira espécie de loucura, aquela que é inspirada pelas Musas: quando ela fecunda uma alma delicada e imaculada, esta recebe inspiração e é lançada em transportes, que se exprimem em odes e em outras formas de poesia, celebrando as glórias dos Antigos, e assim contribuindo para a educação da posteridade. Seja quem for que, sem a loucura das Musas, se apresente nos umbrais da Poesia, na convicção de que basta a habilidade para fazer o poeta, esse não passará de um poeta frustrado, e será ofuscado pela arte poética que jorra daquele a quem a loucura possui.</p>	<p>Plato. Plato in Twelve Volumes, Vol. 9 translated by Harold N. Fowler. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1925.//Platão. Fedro ou Da Beleza. Tradução e Notas de Pinharanda Gomes. Lisboa: Guimaraes Editores, 2000.</p>	Perseus/TLG
Platão	Fedro	387 a.C. - 367 a.C.	Διάλογος	text Phaedrus, section 245a Linha 5	<p>ἀλλὰ μὴν νόσων γε καὶ πόνων (5) τῶν μεγίστων, ἃ δὴ παλαιῶν ἐκ μνημάτων ποθὲν ἔν τισι τῶν γενῶν ἢ μανία ἐγγενομένη καὶ προφητεύσασα, οἷς ἔδει (ε) ἀπαλλαγὴν ἤρετο, καταφυγούσα πρὸς θεῶν εὐχὰς τε καὶ λατρείας, ὅθεν δὴ καθαρισμῶν τε καὶ τελετῶν τυχοῦσα ἐξάντη ἐποίησε τὸν [ἑαυτῆς] ἔχοντα πρὸς τε τὸν παρόντα καὶ τὸν ἔπειτα χρόνον, λύσιν τῷ ὀρθῶς μανέντι τε καὶ κατασχομένῳ 245.</p> <p>(a) τῶν παρόντων κακῶν εὐρομένη. τρίτη δὲ ἀπὸ Μουσῶν κατοκοχή τε καὶ μανία, λαβοῦσα ἀπαλὴν καὶ ἄβρατον ψυχὴν, ἐγείρουσα καὶ ἐμβακχεύουσα κατὰ τε ψῆδᾶς καὶ κατὰ τὴν ἄλλην ποιήσιν, μυρία τῶν παλαιῶν ἔργα κοσμοῦσα τοὺς ἐπιγινόμενους παιδεύει· ὅς δ' ἂν ἄνευ μανίας Μουσῶν ἐπὶ (5) ποιητικὰς θύρας ἀφίκηται, πεισθεὶς ὡς ἄρα ἐκ τέχνης ἱκανὸς @1 ποιητὴς ἐσόμενος, ἀτελής αὐτὸς τε καὶ ἡ ποιήσις ὑπὸ τῆς τῶν μαινομένων ἢ τοῦ σφωρονοῦντος ἠφανίσθη.</p>	<p>Moreover, when diseases and the greatest troubles have been visited upon certain families through some ancient guilt, madness [244e] has entered in and by oracular power has found a way of release for those in need, taking refuge in prayers and the service of the gods, and so, by purifications and sacred rites, he who has this madness is made safe for the present and the after time, and for him who is rightly possessed of madness a release from present [245a] ills is found. And a third kind of possession and madness comes from the Muses. This takes hold upon a gentle and pure soul, arouses it and inspires it to songs and other poetry, and thus by adorning countless deeds of the ancients educates later generations. But he who without the divine madness comes to the doors of the Muses, confident that he will be a good poet by art, meets with no success, and the poetry of the sane man vanishes into nothingness before that of the inspired madmen.</p> <p>//</p> <p>Há ainda uma terceira espécie de loucura, aquela que é inspirada pelas Musas: quando ela fecunda uma alma delicada e imaculada, esta recebe inspiração e é lançada em transportes, que se exprimem em odes e em outras formas de poesia, celebrando as glórias dos Antigos, e assim contribuindo para a educação da posteridade. Seja quem for que, sem a loucura das Musas, se apresente nos umbrais da Poesia, na convicção de que basta a habilidade para fazer o poeta, esse não passará de um poeta frustrado, e será ofuscado pela arte poética que jorra daquele a quem a loucura possui.</p>	<p>Plato. Plato in Twelve Volumes, Vol. 9 translated by Harold N. Fowler. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1925.</p>	TLG

Platão	Fedro	387 a.C. - 367 a.C.	Diálogos	text Phaedrus, section 259b Linha 5	<p>ΦΑΙ. Ἐχουσι δὲ δὴ τί τοῦτο; ἀνήκοος γάρ, ὡς εἴκοι, τυγχάνω ὄν.</p> <p>ΣΩ. Οὐ μὲν δὴ πρέπει γε φιλόμεουσιν ἄνδρα τῶν τοιούτων (5) ἀνήκοον εἶναι. λέγεται δ' ὡς ποτ' ἦσαν οὗτοι ἄνθρωποι τῶν πρὶν Μούσας γεγονέναι, γενομένων δὲ Μουσῶν καὶ φανείσης φόδης οὕτως ἄρα τινὲς τῶν τότε ἐξεπλάγησαν ὑφ' ἡδονῆς, (c) ὥστε ἄδοντες ἠμέλησαν σίτων τε καὶ ποτῶν, καὶ ἔλαθον τελευτήσαντες αὐτούς· ἐξ ὧν τὸ τεττίγων γένος μετ' ἐκεῖνο φύεται, γέρας τοῦτο παρὰ Μουσῶν λαβόν, μηδὲν τροφῆς δεῖσθαι γενομένων, ἀλλ' ἄσιτόν τε καὶ ἄποτον εὐθύς ἄδειν, @1 ἕως ἂν τελευτήσῃ, καὶ μετὰ ταῦτα ἐλθὼν παρὰ Μούσας (5) ἀπαγγέλλειν τίς τίνα αὐτῶν τιμᾶ τῶν ἐνθάδε. Τερψιχόρα μὲν οὖν τοὺς ἐν τοῖς χοροῖς τετιμηκότας αὐτὴν ἀπαγγέλλ- (d) λοντες ποιοῦσι προσφιλεστέρους, τῆ δὲ Ἐρατοῖ τοὺς ἐν τοῖς ἐρωτικοῖς, καὶ ταῖς ἄλλαις οὕτως, κατὰ τὸ εἶδος ἐκάστης τιμῆς· τῆ δὲ πρεσβυτάτη Καλλιόπῃ καὶ τῇ μετ' αὐτὴν Οὐρανίᾳ τοὺς ἐν φιλοσοφίᾳ διάγοντάς τε καὶ τιμῶντας τὴν ἐκεῖνων μουσικὴν ἀγγέλλουσιν, αἱ δὴ μάλιστα τῶν Μουσῶν (5) περὶ τε οὐρανὸν καὶ λόγους οὖσαι θεῖους τε καὶ ἀνθρωπίνους ἴσαιν καλλίστην φωνήν. πολλῶν δὲ οὖν ἕνεκα λεκτέον τι καὶ οὐ καθευδιτέον ἐν τῇ μεσημβρίᾳ.</p>	<p>Socrates - Na verdade, não fica bem ignorar tais coisas a um homem tao dado as musas! Mas ouve a lenda: Outrora, as cigarras eram homens, homens que viveram antes do nascimento das musas. Quando estas vieram ao mundo, e trouxeram a revelação do canto, alguns homens desse tempo deixaram-se suggestionar de tal maneira por esse canto que, assim embevecidos, se esqueciam de comer e de beber, tendo morrido sem dar por isso! É justamente desses homens que provém a espécie das cigarras, que recebeu das musas o privilégio de, uma vez surgida, não ter qualquer necessidade de se alimentar, podendo por isso, com o estômago vazio e o papo sexo, cantar sempre, desde que nasce até que morre, até ao momento de voltar para junto das musas a dar conta dos homens que, aqui na terra, rendem culto às musas! Assim, a Terpsicore dizem o nome dos que a honram participando nos coros de dança, deste modo os tornando mais estimados por ela; a Érato, dizem o nome dos que compõem poesias de amor, e assim procedem em relação às outras musas, de acordo com a característica peculiar de cada uma delas. À mais velha de todas, Calíope, bem como à sua companheira mais nova, Urânia, as cigarras revelam o nome dos homens que se dedicam à filosofia, e compõem a música por elas preferida, pois, entre todas as musas, tendo o céu como objectivo primeiro e os problemas de ordem divina e humana, são elas que se fazem ouvir nos mais ternos cantos. Por isso temos mil motivos para conversarmos e para não deixarmos invadir pela madorra, à hora do meio-dia. // Socrates It is quite improper for a lover of the Muses never to have heard of such things. The story goes that these locusts were once men, before the birth of the Muses, and when the Muses were born and song appeared, some of the men were so overcome with delight [259c] that they sang and sang, forgetting food and drink, until at last unconsciously they died. From them the locust tribe afterwards arose, and they have this gift from the Muses, that from the time of their birth they need no sustenance, but sing continually, without food or drink, until they die, when they go to the Muses and report who honors each of them on earth. They tell Terpsichore of those who have honored her in dances, and make them dearer to her; [259d] they gain the favor of Erato for the poets of love, and that of the other Muses for their votaries; according to their various ways of honoring them; and to Calliope, the</p>	<p>Platão. Fedro ou Da Beleza. Tradução e Notas de Pinharanda Gomes. Lisboa: Guimarães Editores, 2000./Plato. Plato in Twelve Volumes, Vol. 9 translated by Harold N. Fowler. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1925.</p>	Perseus/TLG
Platão	Fedro	387 a.C. - 367 a.C.	Diálogos	text Phaedrus, section 259b Linha 7	<p>ΦΑΙ. Ἐχουσι δὲ δὴ τί τοῦτο; ἀνήκοος γάρ, ὡς εἴκοι, τυγχάνω ὄν.</p> <p>ΣΩ. Οὐ μὲν δὴ πρέπει γε φιλόμεουσιν ἄνδρα τῶν τοιούτων (5) ἀνήκοον εἶναι. λέγεται δ' ὡς ποτ' ἦσαν οὗτοι ἄνθρωποι τῶν πρὶν Μούσας γεγονέναι, γενομένων δὲ Μουσῶν καὶ φανείσης φόδης οὕτως ἄρα τινὲς τῶν τότε ἐξεπλάγησαν ὑφ' ἡδονῆς, (c) ὥστε ἄδοντες ἠμέλησαν σίτων τε καὶ ποτῶν, καὶ ἔλαθον τελευτήσαντες αὐτούς· ἐξ ὧν τὸ τεττίγων γένος μετ' ἐκεῖνο φύεται, γέρας τοῦτο παρὰ Μουσῶν λαβόν, μηδὲν τροφῆς δεῖσθαι γενομένων, ἀλλ' ἄσιτόν τε καὶ ἄποτον εὐθύς ἄδειν, @1 ἕως ἂν τελευτήσῃ, καὶ μετὰ ταῦτα ἐλθὼν παρὰ Μούσας (5) ἀπαγγέλλειν τίς τίνα αὐτῶν τιμᾶ τῶν ἐνθάδε. Τερψιχόρα μὲν οὖν τοὺς ἐν τοῖς χοροῖς τετιμηκότας αὐτὴν ἀπαγγέλλ- (d) λοντες ποιοῦσι προσφιλεστέρους, τῆ δὲ Ἐρατοῖ τοὺς ἐν τοῖς ἐρωτικοῖς, καὶ ταῖς ἄλλαις οὕτως, κατὰ τὸ εἶδος ἐκάστης τιμῆς· τῆ δὲ πρεσβυτάτη Καλλιόπῃ καὶ τῇ μετ' αὐτὴν Οὐρανίᾳ τοὺς ἐν φιλοσοφίᾳ διάγοντάς τε καὶ τιμῶντας τὴν ἐκεῖνων μουσικὴν ἀγγέλλουσιν, αἱ δὴ μάλιστα τῶν Μουσῶν (5) περὶ τε οὐρανὸν καὶ λόγους οὖσαι θεῖους τε καὶ ἀνθρωπίνους ἴσαιν καλλίστην φωνήν. πολλῶν δὲ οὖν ἕνεκα λεκτέον τι καὶ οὐ καθευδιτέον ἐν τῇ μεσημβρίᾳ.</p>	<p>Socrates - Na verdade, não fica bem ignorar tais coisas a um homem tao dado as musas! Mas ouve a lenda: Outrora, as cigarras eram homens, homens que viveram antes do nascimento das musas. Quando estas vieram ao mundo, e trouxeram a revelação do canto, alguns homens desse tempo deixaram-se suggestionar de tal maneira por esse canto que, assim embevecidos, se esqueciam de comer e de beber, tendo morrido sem dar por isso! É justamente desses homens que provém a espécie das cigarras, que recebeu das musas o privilégio de, uma vez surgida, não ter qualquer necessidade de se alimentar, podendo por isso, com o estômago vazio e o papo sexo, cantar sempre, desde que nasce até que morre, até ao momento de voltar para junto das musas a dar conta dos homens que, aqui na terra, rendem culto às musas! Assim, a Terpsicore dizem o nome dos que a honram participando nos coros de dança, deste modo os tornando mais estimados por ela; a Érato, dizem o nome dos que compõem poesias de amor, e assim procedem em relação às outras musas, de acordo com a característica peculiar de cada uma delas. À mais velha de todas, Calíope, bem como à sua companheira mais nova, Urânia, as cigarras revelam o nome dos homens que se dedicam à filosofia, e compõem a música por elas preferida, pois, entre todas as musas, tendo o céu como objectivo primeiro e os problemas de ordem divina e humana, são elas que se fazem ouvir nos mais ternos cantos. Por isso temos mil motivos para conversarmos e para não deixarmos invadir pela madorra, à hora do meio-dia. // Phaedrus What is this gift? I don't seem to have heard of it. Socrates It is quite improper for a lover of the Muses never to have heard of such things. The story goes that these locusts were once men, before the birth of the Muses, and when the Muses were born and song appeared, some of the men were so overcome with delight [259c] that they sang and sang, forgetting food and drink, until at last unconsciously they died. From them the locust tribe afterwards arose, and they have this gift from the Muses, that from the time of their birth they need no sustenance, but sing continually, without food or drink, until they die, when they go to the Muses and report who honors each of them on earth. They tell Terpsichore of those who have honored her in dances, and make them dearer to</p>	<p>Plato. Plato in Twelve Volumes, Vol. 9 translated by Harold N. Fowler. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1925.</p>	TLG

Platão	Fedro	387 a.C. - 367 a.C.	Diálogos	text Phaedrus, section 259b Linha 7	<p>ΦΑΙ. Ἐχουσι δὲ δὴ τί τοῦτο; ἀνήκοος γάρ, ὡς εἴκοι, τυγχάνω ὄν.</p> <p>ΣΩ. Οὐ μὲν δὴ πρέπει γε φιλόμουσον ἄνδρα τῶν τοιούτων (5) ἀνήκοον εἶναι. λέγεται δ' ὡς ποτ' ἦσαν οὗτοι ἄνθρωποι τῶν πρὶν Μοῦσας γεγενῆσθαι, γενομένων δὲ Μουσῶν καὶ φανείσης φθῆς οὕτως ἄρα τινὲς τῶν τότε ἐξεπλάγησαν ὑφ' ἡδονῆς, (c) ὥστε ἄδοντες ἠμέλησαν σίτων τε καὶ ποτῶν, καὶ ἔλαθον τελευτήσαντες αὐτούς· ἐξ ὧν τὸ τεττίγων γένος μετ' ἐκεῖνο φύεται, γέρας τοῦτο παρὰ Μουσῶν λαβόν, μηδὲν τροφῆς δεῖσθαι γενόμενον, ἀλλ' ἄσιτόν τε καὶ ἄποτον εὐθὺς ἄδειν, @1 ἕως ἂν τελευτήσῃ, καὶ μετὰ ταῦτα ἐλθὼν παρὰ Μοῦσας (5) ἀπαγγέλλειν τίς τίνα αὐτῶν τιμᾶ τῶν ἐνθάδε. Τερψιχόρα μὲν οὖν τοὺς ἐν τοῖς χοροῖς τετιμηκότας αὐτὴν ἀπαγγέλλει (d) λοντες ποιοῦσι προσφιλεστέρους, τῆ δὲ Ἐρατοῖ τοὺς ἐν τοῖς ἐρωτικοῖς, καὶ ταῖς ἄλλαις οὕτως, κατὰ τὸ εἶδος ἐκάστης τιμῆς· τῆ δὲ πρεσβυτάτη Καλλιόπῃ καὶ τῇ μετ' αὐτὴν Οὐρανίᾳ τοὺς ἐν φιλοσοφίᾳ διάγοντάς τε καὶ τιμῶντας τὴν ἐκεῖνων μουσικὴν ἀγγέλλουσιν, αἱ δὴ μάλιστα τῶν Μουσῶν (5) περὶ τε οὐρανὸν καὶ λόγους οὖσαι θεῖους τε καὶ ἀνθρωπίνους ἴσαιν καλλίστην φωνήν. πολλῶν δὲ οὖν ἕνεκα λεκτέον τι καὶ οὐ καθευδιτέον ἐν τῇ μεσημβρίᾳ.</p>	<p>Socrates - Na verdade, não fica bem ignorar tais coisas a um homem tao dado as musas! Mas ouve a lenda: Outrora, as cigarras eram homens, homens que viveram antes do nascimento das musas. Quando estas [Musas] vieram ao mundo, e trouxeram a revelação do canto, alguns homens desse tempo deixaram-se suggestionar de tal maneira por esse canto que, assim embevecidos, se esqueciam de comer e de beber, tendo morrido sem dar por isso! É justamente desses homens que provém a espécie das cigarras, que recebeu das musas o privilégio de, uma vez surgida, não ter qualquer necessidade de se alimentar, podendo por isso, com o estômago vazio e o papo sexo, cantar sempre, desde que nasce até que morre, até ao momento de voltar para junto das musas a dar conta dos homens que, aqui na terra, rendem culto às musas! Assim, a Terpsicore dizem o nome dos que a honram participando nos coros de dança, deste modo os tornando mais estimados por ela; a Érato, dizem o nome dos que compõem poesias de amor, e assim procedem em relação às outras musas, de acordo com a característica peculiar de cada uma delas. À mais velha de todas, Calfope, bem como à sua companheira mais nova, Urânia, as cigarras revelam o nome dos homens que se dedicam à filosofia, e compõem a música por elas preferida, pois, entre todas as musas, tendo o céu como objectivo primeiro e os problemas de ordem divina e humana, são elas que se fazem ouvir nos mais ternos cantos. Por isso temos mil motivos para conversarmos e para não deixarmos invadir pela madorra, à hora do meio-dia.</p> <p>//</p> <p>Socrates</p> <p>It is quite improper for a lover of the Muses never to have heard of such things. The story goes that these locusts were once men, before the birth of the Muses, and when the Muses were born and song appeared, some of the men were so overcome with delight [259c] that they sang and sang, forgetting food and drink, until at last unconsciously they died. From them the locust tribe afterwards arose, and they have this gift from the Muses, that from the time of their birth they need no sustenance, but sing continually, without food or drink, until they die, when they go to the Muses and report who honors each of them on earth. They tell Terpsichore of those who have honored her in dances, and make them dearer to her; [259d] they gain the favor of Erato for the poets of love, and that of the other Muses for their votaries; according to their various ways of honoring them; and to Calliope, the</p>	Plato. Plato in Twelve Volumes, Vol. 9 translated by Harold N. Fowler. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1925.	TLG
Platão	Fedro	387 a.C. - 367 a.C.	Diálogos	text Phaedrus, section 259c Linha 3	<p>ΦΑΙ. Ἐχουσι δὲ δὴ τί τοῦτο; ἀνήκοος γάρ, ὡς εἴκοι, τυγχάνω ὄν.</p> <p>ΣΩ. Οὐ μὲν δὴ πρέπει γε φιλόμουσον ἄνδρα τῶν τοιούτων (5) ἀνήκοον εἶναι. λέγεται δ' ὡς ποτ' ἦσαν οὗτοι ἄνθρωποι τῶν πρὶν Μοῦσας γεγενῆσθαι, γενομένων δὲ Μουσῶν καὶ φανείσης φθῆς οὕτως ἄρα τινὲς τῶν τότε ἐξεπλάγησαν ὑφ' ἡδονῆς, (c) ὥστε ἄδοντες ἠμέλησαν σίτων τε καὶ ποτῶν, καὶ ἔλαθον τελευτήσαντες αὐτούς· ἐξ ὧν τὸ τεττίγων γένος μετ' ἐκεῖνο φύεται, γέρας τοῦτο παρὰ Μουσῶν λαβόν, μηδὲν τροφῆς δεῖσθαι γενόμενον, ἀλλ' ἄσιτόν τε καὶ ἄποτον εὐθὺς ἄδειν, @1 ἕως ἂν τελευτήσῃ, καὶ μετὰ ταῦτα ἐλθὼν παρὰ Μοῦσας (5) ἀπαγγέλλειν τίς τίνα αὐτῶν τιμᾶ τῶν ἐνθάδε. Τερψιχόρα μὲν οὖν τοὺς ἐν τοῖς χοροῖς τετιμηκότας αὐτὴν ἀπαγγέλλει (d) λοντες ποιοῦσι προσφιλεστέρους, τῆ δὲ Ἐρατοῖ τοὺς ἐν τοῖς ἐρωτικοῖς, καὶ ταῖς ἄλλαις οὕτως, κατὰ τὸ εἶδος ἐκάστης τιμῆς· τῆ δὲ πρεσβυτάτη Καλλιόπῃ καὶ τῇ μετ' αὐτὴν Οὐρανίᾳ τοὺς ἐν φιλοσοφίᾳ διάγοντάς τε καὶ τιμῶντας τὴν ἐκεῖνων μουσικὴν ἀγγέλλουσιν, αἱ δὴ μάλιστα τῶν Μουσῶν (5) περὶ τε οὐρανὸν καὶ λόγους οὖσαι θεῖους τε καὶ ἀνθρωπίνους ἴσαιν καλλίστην φωνήν. πολλῶν δὲ οὖν ἕνεκα λεκτέον τι καὶ οὐ καθευδιτέον ἐν τῇ μεσημβρίᾳ.</p>	<p>Socrates - Na verdade, não fica bem ignorar tais coisas a um homem tao dado as musas! Mas ouve a lenda: Outrora, as cigarras eram homens, homens que viveram antes do nascimento das musas. Quando estas vieram ao mundo, e trouxeram a revelação do canto, alguns homens desse tempo deixaram-se suggestionar de tal maneira por esse canto que, assim embevecidos, se esqueciam de comer e de beber, tendo morrido sem dar por isso! É justamente desses homens que provém a espécie das cigarras, que recebeu das musas o privilégio de, uma vez surgida, não ter qualquer necessidade de se alimentar, podendo por isso, com o estômago vazio e o papo sexo, cantar sempre, desde que nasce até que morre, até ao momento de voltar para junto das musas a dar conta dos homens que, aqui na terra, rendem culto às musas! Assim, a Terpsicore dizem o nome dos que a honram participando nos coros de dança, deste modo os tornando mais estimados por ela; a Érato, dizem o nome dos que compõem poesias de amor, e assim procedem em relação às outras musas, de acordo com a característica peculiar de cada uma delas. À mais velha de todas, Calfope, bem como à sua companheira mais nova, Urânia, as cigarras revelam o nome dos homens que se dedicam à filosofia, e compõem a música por elas preferida, pois, entre todas as musas, tendo o céu como objectivo primeiro e os problemas de ordem divina e humana, são elas que se fazem ouvir nos mais ternos cantos. Por isso temos mil motivos para conversarmos e para não deixarmos invadir pela madorra, à hora do meio-dia.</p> <p>//</p> <p>Phaedrus</p> <p>What is this gift? I don't seem to have heard of it.</p> <p>Socrates</p> <p>It is quite improper for a lover of the Muses never to have heard of such things. The story goes that these locusts were once men, before the birth of the Muses, and when the Muses were born and song appeared, some of the men were so overcome with delight [259c] that they sang and sang, forgetting food and drink, until at last unconsciously they died. From them the locust tribe afterwards arose, and they have this gift from the Muses, that from the time of their birth they need no sustenance, but sing continually, without food or drink, until they die, when they go to the Muses and report who honors each of them on earth. They tell Terpsichore of those who have honored her in dances, and make them dearer to</p>	Plato. Plato in Twelve Volumes, Vol. 9 translated by Harold N. Fowler. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1925.	Perseus/TLG

Platão	Fedro	387 a.C. - 367 a.C.	Diálogos	text Phaedrus, section 259c Linha 5	<p>ΦΑΙ. Ἔχουσι δὲ δὴ τί τοῦτο; ἀνήκοος γάρ, ὡς εἶσκε, τυγχάνω ὢν.</p> <p>ΣΩ. Οὐ μὲν δὴ πρέπει γε φιλόμουσον ἄνδρα τὸν τοιοῦτον (5) ἀνήκοον εἶναι. λέγεται δ' ὡς ποτ' ἦσαν οὗτοι ἄνθρωποι τῶν πρὶν Μούσας γεγενῆσθαι, γενομένων δὲ Μουσῶν καὶ φανείσης φῶδης οὕτως ἄρα τινὲς τῶν τότε ἐξεπλάγησαν ὑφ' ἡδονῆς, (c) ὥστε ἄδοντες ἠμέλησαν σίτων τε καὶ ποτῶν, καὶ ἔλαθον τελευτήσαντες αὐτούς· ἐξ ὧν τὸ τεττίγων γένος μετ' ἐκεῖνο φύεται, γέρας τοῦτο παρὰ Μουσῶν λαβόν, μηδὲν τροφῆς δεῖσθαι γενόμενον, ἀλλ' ἄσιτόν τε καὶ ἄποτον εὐθὺς ἄδειν, @1 ἕως ἂν τελευτήσῃ, καὶ μετὰ ταῦτα ἐλθὼν παρὰ Μούσας (5) ἀπαγγέλλειν τίς τίνα αὐτῶν τιμᾶ τῶν ἐνθάδε. Τερψιχόρα μὲν οὖν τοὺς ἐν τοῖς χοροῖς τετιμηκότας αὐτὴν ἀπαγγέλλ- (d) λοντες ποιοῦσι προσφιλεστέρους, τῆ δὲ Ἐρατοῖ τοὺς ἐν τοῖς ἐρωτικοῖς, καὶ ταῖς ἄλλαις οὕτως, κατὰ τὸ εἶδος ἐκάστης τιμῆς· τῆ δὲ πρῆβυτάτη Καλλιόπῃ καὶ τῇ μετ' αὐτὴν Οὐρανίᾳ τοὺς ἐν φιλοσοφίᾳ διάγοντάς τε καὶ τιμῶντας τὴν ἐκεῖνων μουσικὴν ἀγγέλλουσιν, αἱ δὴ μάλιστα τῶν Μουσῶν (5) περὶ τε οὐρανὸν καὶ λόγους οὖσαι θεῖους τε καὶ ἀνθρωπίνους ἴσαιν καλλίστην φωνήν. πολλῶν δὲ οὖν ἕνεκα λεκτέον τι καὶ οὐ καθευδιτέον ἐν τῇ μεσημβρίᾳ.</p>	<p>Socrates - Na verdade, não fica bem ignorar tais coisas a um homem tao dado as musas! Mas ouve a lenda: Outrora, as cigarras eram homens, homens que viveram antes do nascimento das musas. Quando estas vieram ao mundo, e trouxeram a revelação do canto, alguns homens desse tempo deixaram-se suggestionar de tal maneira por esse canto que, assim embevecidos, se esqueciam de comer e de beber, tendo morrido sem dar por isso! É justamente desses homens que provém a espécie das cigarras, que recebeu das musas o privilégio de, uma vez surgida, não ter qualquer necessidade de se alimentar, podendo por isso, com o estômago vazio e o papo sexo, cantar sempre, desde que nasce até que morre, até ao momento de voltar para junto das musas a dar conta dos homens que, aqui na terra, rendem culto às musas! Assim, a Terpsicore dizem o nome dos que a honram participando nos coros de dança, deste modo os tornando mais estimados por ela; a Érato, dizem o nome dos que compõem poesias de amor, e assim procedem em relação às outras musas, de acordo com a característica peculiar de cada uma delas. À mais velha de todas, Calíope, bem como à sua companheira mais nova, Urânia, as cigarras revelam o nome dos homens que se dedicam à filosofia, e compõem a música por elas preferida, pois, entre todas as musas, tendo o céu como objectivo primeiro e os problemas de ordem divina e humana, são elas que se fazem ouvir nos mais ternos cantos. Por isso temos mil motivos para conversarmos e para não deixarmos invadir pela madorra, à hora do meio-dia. // Phaedrus What is this gift? I don't seem to have heard of it. Socrates It is quite improper for a lover of the Muses never to have heard of such things. The story goes that these locusts were once men, before the birth of the Muses, and when the Muses were born and song appeared, some of the men were so overcome with delight [259c] that they sang and sang, forgetting food and drink, until at last unconsciously they died. From them the locust tribe afterwards arose, and they have this gift from the Muses, that from the time of their birth they need no sustenance, but sing continually, without food or drink, until they die, when they go to the Muses and report who honors each of them on earth. They tell Terpsichore of those who have honored her in dances, and make them dear to</p>	Plato. Plato in Twelve Volumes, Vol. 9 translated by Harold N. Fowler. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1925.	Perseus/TLG
Platão	Fedro	387 a.C. - 367 a.C.	Diálogos	text Phaedrus, section 259c Linha 6	<p>ΦΑΙ. Ἔχουσι δὲ δὴ τί τοῦτο; ἀνήκοος γάρ, ὡς εἶσκε, τυγχάνω ὢν.</p> <p>ΣΩ. Οὐ μὲν δὴ πρέπει γε φιλόμουσον ἄνδρα τὸν τοιοῦτον (5) ἀνήκοον εἶναι. λέγεται δ' ὡς ποτ' ἦσαν οὗτοι ἄνθρωποι τῶν πρὶν Μούσας γεγενῆσθαι, γενομένων δὲ Μουσῶν καὶ φανείσης φῶδης οὕτως ἄρα τινὲς τῶν τότε ἐξεπλάγησαν ὑφ' ἡδονῆς, (c) ὥστε ἄδοντες ἠμέλησαν σίτων τε καὶ ποτῶν, καὶ ἔλαθον τελευτήσαντες αὐτούς· ἐξ ὧν τὸ τεττίγων γένος μετ' ἐκεῖνο φύεται, γέρας τοῦτο παρὰ Μουσῶν λαβόν, μηδὲν τροφῆς δεῖσθαι γενόμενον, ἀλλ' ἄσιτόν τε καὶ ἄποτον εὐθὺς ἄδειν, @1 ἕως ἂν τελευτήσῃ, καὶ μετὰ ταῦτα ἐλθὼν παρὰ Μούσας (5) ἀπαγγέλλειν τίς τίνα αὐτῶν τιμᾶ τῶν ἐνθάδε. Τερψιχόρα μὲν οὖν τοὺς ἐν τοῖς χοροῖς τετιμηκότας αὐτὴν ἀπαγγέλλ- (d) λοντες ποιοῦσι προσφιλεστέρους, τῆ δὲ Ἐρατοῖ τοὺς ἐν τοῖς ἐρωτικοῖς, καὶ ταῖς ἄλλαις οὕτως, κατὰ τὸ εἶδος ἐκάστης τιμῆς· τῆ δὲ πρῆβυτάτη Καλλιόπῃ καὶ τῇ μετ' αὐτὴν Οὐρανίᾳ τοὺς ἐν φιλοσοφίᾳ διάγοντάς τε καὶ τιμῶντας τὴν ἐκεῖνων μουσικὴν ἀγγέλλουσιν, αἱ δὴ μάλιστα τῶν Μουσῶν (5) περὶ τε οὐρανὸν καὶ λόγους οὖσαι θεῖους τε καὶ ἀνθρωπίνους ἴσαιν καλλίστην φωνήν. πολλῶν δὲ οὖν ἕνεκα λεκτέον τι καὶ οὐ καθευδιτέον ἐν τῇ μεσημβρίᾳ.</p>	<p>Socrates - Na verdade, não fica bem ignorar tais coisas a um homem tao dado as musas! Mas ouve a lenda: Outrora, as cigarras eram homens, homens que viveram antes do nascimento das musas. Quando estas vieram ao mundo, e trouxeram a revelação do canto, alguns homens desse tempo deixaram-se suggestionar de tal maneira por esse canto que, assim embevecidos, se esqueciam de comer e de beber, tendo morrido sem dar por isso! É justamente desses homens que provém a espécie das cigarras, que recebeu das musas o privilégio de, uma vez surgida, não ter qualquer necessidade de se alimentar, podendo por isso, com o estômago vazio e o papo sexo, cantar sempre, desde que nasce até que morre, até ao momento de voltar para junto das musas a dar conta dos homens que, aqui na terra, rendem culto às musas! Assim, a Terpsicore dizem o nome dos que a honram participando nos coros de dança, deste modo os tornando mais estimados por ela; a Érato, dizem o nome dos que compõem poesias de amor, e assim procedem em relação às outras musas, de acordo com a característica peculiar de cada uma delas. À mais velha de todas, Calíope, bem como à sua companheira mais nova, Urânia, as cigarras revelam o nome dos homens que se dedicam à filosofia, e compõem a música por elas preferida, pois, entre todas as musas, tendo o céu como objectivo primeiro e os problemas de ordem divina e humana, são elas que se fazem ouvir nos mais ternos cantos. Por isso temos mil motivos para conversarmos e para não deixarmos invadir pela madorra, à hora do meio-dia. // Phaedrus What is this gift? I don't seem to have heard of it. Socrates It is quite improper for a lover of the Muses never to have heard of such things. The story goes that these locusts were once men, before the birth of the Muses, and when the Muses were born and song appeared, some of the men were so overcome with delight [259c] that they sang and sang, forgetting food and drink, until at last unconsciously they died. From them the locust tribe afterwards arose, and they have this gift from the Muses, that from the time of their birth they need no sustenance, but sing continually, without food or drink, until they die, when they go to the Muses and report who honors each of them on earth. They tell Terpsichore of those who have honored her in dances, and make them dear to</p>	Platão. Fedro ou Da Beleza. Tradução e Notas de Pinharanda Gomes. Lisboa: Guimarães Editores, 2000./Plato. Plato in Twelve Volumes, Vol. 9 translated by Harold N. Fowler. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1925.	Perseus/TLG

Platão	Fedro	387 a.C. - 367 a.C.	Diálogos	text Phaedrus, section 259d Linha 1	<p>ΦΑΙ. Ἐχουσι δὲ δὴ τί τοῦτο; ἀνήκοος γάρ, ὡς εἴοικε, τυγχάνω ὄν.</p> <p>ΣΩ. Οὐ μὲν δὴ πρέπει γε φιλόμουσον ἄνδρα τὸν τοιοῦτον (5) ἀνήκοον εἶναι. λέγεται δ' ὡς ποτ' ἦσαν οὗτοι ἄνθρωποι τῶν πρὶν Μούσας γεγενῆσθαι, γενομένων δὲ Μουσῶν καὶ φανείσης φήδης οὕτως ἄρα τινὲς τῶν τότε ἐξεπλάγησαν ὑφ' ἡδονῆς, (c) ὥστε ἄδοντες ἠμέλησαν σίτων τε καὶ ποτῶν, καὶ ἔλαθον τελευτήσαντες αὐτούς· ἐξ ὧν τὸ τεττίγων γένος μετ' ἐκεῖνο φύεται, γέρας τοῦτο παρὰ Μουσῶν λαβόν, μηδὲν τροφῆς δεῖσθαι γενόμενον, ἀλλ' ἄσιτόν τε καὶ ἄποτον εὐθύς ἄδειν, @1 ἕως ἂν τελευτήσῃ, καὶ μετὰ ταῦτα ἐλθὼν παρὰ Μούσας (5) ἀπαγγέλλειν τίς τίνα αὐτῶν τιμᾶ τῶν ἐνθάδε. Τερψιχόρα μὲν οὖν τοὺς ἐν τοῖς χοροῖς τετιμηκότας αὐτὴν ἀπαγγέλλ- (d) λοντες ποιοῦσι προσφιλεστέρους, τῆ δὲ Ἐρατοῖ τοὺς ἐν τοῖς ἐρωτικοῖς, καὶ ταῖς ἄλλαις οὕτως, κατὰ τὸ εἶδος ἐκάστης τιμῆς· τῆ δὲ πρῆβυτάτη Καλλιόπη καὶ τῆ μετ' αὐτὴν Οὐρανία τοὺς ἐν φιλοσοφίᾳ διάγοντάς τε καὶ τιμῶντας τὴν ἐκείνων μουσικὴν ἀγγέλλουσιν, αἱ δὴ μάλιστα τῶν Μουσῶν (5) περὶ τε οὐρανὸν καὶ λόγους οὖσαι θεῖους τε καὶ ἀνθρωπίνους ἴσαιν καλλίστην φωνήν. πολλῶν δὲ οὖν ἕνεκα λεκτέον τι καὶ οὐ καθευδιτέον ἐν τῇ μεσημβρίᾳ.</p>	<p>Socrates - Na verdade, não fica bem ignorar tais coisas a um homem tao dado as musas! Mas ouve a lenda: Outrora, as cigarras eram homens, homens que viveram antes do nascimento das musas. Quando estas vieram ao mundo, e trouxeram a revelação do canto, alguns homens desse tempo deixaram-se suggestionar de tal maneira por esse canto que, assim embevecidos, se esqueciam de comer e de beber, tendo morrido sem dar por isso! É justamente desses homens que provém a espécie das cigarras, que recebeu das musas o privilégio de, uma vez surgida, não ter qualquer necessidade de se alimentar, podendo por isso, com o estômago vazio e o papo sexo, cantar sempre, desde que nasce até que morre, até ao momento de voltar para junto das musas a dar conta dos homens que, aqui na terra, rendem culto às musas! Assim, a Terpsicore dizem o nome dos que a honram participando nos coros de dança, deste modo os tornando mais estimados por ela; a Erato, dizem o nome dos que compõem poesias de amor, e assim procedem em relação às outras musas, de acordo com a característica peculiar de cada uma delas. À mais velha de todas, Calíope, bem como à sua companheira mais nova, Urânia, as cigarras revelam o nome dos homens que se dedicam à filosofia, e compõem a música por elas preferida, pois, entre todas as musas, tendo o céu como objectivo primeiro e os problemas de ordem divina e humana, são elas que se fazem ouvir nos mais ternos cantos. Por isso temos mil motivos para conversarmos e para não deixarmos invadir pela madorra, à hora do meio-dia. // Phaedrus What is this gift? I don't seem to have heard of it. Socrates It is quite improper for a lover of the Muses never to have heard of such things. The story goes that these locusts were once men, before the birth of the Muses, and when the Muses were born and song appeared, some of the men were so overcome with delight [259c] that they sang and sang, forgetting food and drink, until at last unconsciously they died. From them the locust tribe afterwards arose, and they have this gift from the Muses, that from the time of their birth they need no sustenance, but sing continually, without food or drink, until they die, when they go to the Muses and report who honors each of them on earth. They tell Terpsichore of those who have honored her in dances, and make them dear to</p>	<p>Platão. Fedro ou Da Beleza. Tradução e Notas de Pinharanda Gomes. Lisboa: Guimarães Editores, 2000./Plato. Plato in Twelve Volumes, Vol. 9 translated by Harold N. Fowler. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1925.</p>	Perseus/TLG
Platão	Fedro	387 a.C. - 367 a.C.	Diálogos	text Phaedrus, section 259d Linha 3	<p>ΦΑΙ. Ἐχουσι δὲ δὴ τί τοῦτο; ἀνήκοος γάρ, ὡς εἴοικε, τυγχάνω ὄν.</p> <p>ΣΩ. Οὐ μὲν δὴ πρέπει γε φιλόμουσον ἄνδρα τὸν τοιοῦτον (5) ἀνήκοον εἶναι. λέγεται δ' ὡς ποτ' ἦσαν οὗτοι ἄνθρωποι τῶν πρὶν Μούσας γεγενῆσθαι, γενομένων δὲ Μουσῶν καὶ φανείσης φήδης οὕτως ἄρα τινὲς τῶν τότε ἐξεπλάγησαν ὑφ' ἡδονῆς, (c) ὥστε ἄδοντες ἠμέλησαν σίτων τε καὶ ποτῶν, καὶ ἔλαθον τελευτήσαντες αὐτούς· ἐξ ὧν τὸ τεττίγων γένος μετ' ἐκεῖνο φύεται, γέρας τοῦτο παρὰ Μουσῶν λαβόν, μηδὲν τροφῆς δεῖσθαι γενόμενον, ἀλλ' ἄσιτόν τε καὶ ἄποτον εὐθύς ἄδειν, @1 ἕως ἂν τελευτήσῃ, καὶ μετὰ ταῦτα ἐλθὼν παρὰ Μούσας (5) ἀπαγγέλλειν τίς τίνα αὐτῶν τιμᾶ τῶν ἐνθάδε. Τερψιχόρα μὲν οὖν τοὺς ἐν τοῖς χοροῖς τετιμηκότας αὐτὴν ἀπαγγέλλ- (d) λοντες ποιοῦσι προσφιλεστέρους, τῆ δὲ Ἐρατοῖ τοὺς ἐν τοῖς ἐρωτικοῖς, καὶ ταῖς ἄλλαις οὕτως, κατὰ τὸ εἶδος ἐκάστης τιμῆς· τῆ δὲ πρῆβυτάτη Καλλιόπη καὶ τῆ μετ' αὐτὴν Οὐρανία τοὺς ἐν φιλοσοφίᾳ διάγοντάς τε καὶ τιμῶντας τὴν ἐκείνων μουσικὴν ἀγγέλλουσιν, αἱ δὴ μάλιστα τῶν Μουσῶν (5) περὶ τε οὐρανὸν καὶ λόγους οὖσαι θεῖους τε καὶ ἀνθρωπίνους ἴσαιν καλλίστην φωνήν. πολλῶν δὲ οὖν ἕνεκα λεκτέον τι καὶ οὐ καθευδιτέον ἐν τῇ μεσημβρίᾳ.</p>	<p>Socrates - Na verdade, não fica bem ignorar tais coisas a um homem tao dado as musas! Mas ouve a lenda: Outrora, as cigarras eram homens, homens que viveram antes do nascimento das musas. Quando estas vieram ao mundo, e trouxeram a revelação do canto, alguns homens desse tempo deixaram-se suggestionar de tal maneira por esse canto que, assim embevecidos, se esqueciam de comer e de beber, tendo morrido sem dar por isso! É justamente desses homens que provém a espécie das cigarras, que recebeu das musas o privilégio de, uma vez surgida, não ter qualquer necessidade de se alimentar, podendo por isso, com o estômago vazio e o papo sexo, cantar sempre, desde que nasce até que morre, até ao momento de voltar para junto das musas a dar conta dos homens que, aqui na terra, rendem culto às musas! Assim, a Terpsicore dizem o nome dos que a honram participando nos coros de dança, deste modo os tornando mais estimados por ela; a Érato, dizem o nome dos que compõem poesias de amor, e assim procedem em relação às outras musas, de acordo com a característica peculiar de cada uma delas. À mais velha de todas, Calíope, bem como à sua companheira mais nova, Urânia, as cigarras revelam o nome dos homens que se dedicam à filosofia, e compõem a música por elas preferida, pois, entre todas as musas, tendo o céu como objectivo primeiro e os problemas de ordem divina e humana, são elas que se fazem ouvir nos mais ternos cantos. Por isso temos mil motivos para conversarmos e para não deixarmos invadir pela madorra, à hora do meio-dia. // Phaedrus What is this gift? I don't seem to have heard of it. Socrates It is quite improper for a lover of the Muses never to have heard of such things. The story goes that these locusts were once men, before the birth of the Muses, and when the Muses were born and song appeared, some of the men were so overcome with delight [259c] that they sang and sang, forgetting food and drink, until at last unconsciously they died. From them the locust tribe afterwards arose, and they have this gift from the Muses, that from the time of their birth they need no sustenance, but sing continually, without food or drink, until they die, when they go to the Muses and report who honors each of them on earth. They tell Terpsichore of those who have honored her in dances, and make them dear to</p>	<p>Platão. Fedro ou Da Beleza. Tradução e Notas de Pinharanda Gomes. Lisboa: Guimarães Editores, 2000./Plato. Plato in Twelve Volumes, Vol. 9 translated by Harold N. Fowler. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1925.</p>	Perseus/TLG

Platão	Fedro	387 a.C. - 367 a.C.	Diálogos	text Phaedrus, section 259d Linha 4	<p>ΦΑΙ. Ἐχουσι δὲ δὴ τί τοῦτο; ἀνήκοος γάρ, ὡς εἶοικε, τυγχάνω ὄν.</p> <p>ΣΩ. Οὐ μὲν δὴ πρέπει γε φιλόμουσον ἄνδρα τὸν τοιοῦτον (5) ἀνήκοον εἶναι. λέγεται δ' ὡς ποτ' ἦσαν οὗτοι ἄνθρωποι τῶν πρὶν Μούσας γεγενῆσθαι, γενομένων δὲ Μουσῶν καὶ φανείσης φύδης οὕτως ἄρα τινὲς τῶν τότε ἐξεπλάγησαν ὑφ' ἡδονῆς, (c) ὥστε ἄδοντες ἠμέλησαν σίτων τε καὶ ποτῶν, καὶ ἔλαθον τελευτήσαντες αὐτούς· ἐξ ὧν τὸ τεττίγων γένος μετ' ἐκεῖνο φύεται, γέρας τοῦτο παρὰ Μουσῶν λαβόν, μηδὲν τροφῆς δεῖσθαι γενόμενον, ἀλλ' ἄσιτόν τε καὶ ἄποτον εὐθύς ἄδειν, @1 ἕως ἂν τελευτήσῃ, καὶ μετὰ ταῦτα ἐλθὼν παρὰ Μούσας (5) ἀπαγγέλλειν τίς τίνα αὐτῶν τιμᾶ τῶν ἐνθάδε. Τερψιχόρα μὲν οὖν τοὺς ἐν τοῖς χοροῖς τετιμηκότας αὐτὴν ἀπαγγέλλ- (d) λοντες ποιοῦσι προσφιλεστέρους, τῆ δὲ Ἐρατοῖ τοὺς ἐν τοῖς ἐρωτικοῖς, καὶ ταῖς ἄλλαις οὕτως, κατὰ τὸ εἶδος ἐκάστης τιμῆς· τῆ δὲ πρῆβυτάτῃ Καλλιόπῃ καὶ τῇ μετ' αὐτὴν Οὐρανίᾳ τοὺς ἐν φιλοσοφίᾳ διάγοντάς τε καὶ τιμῶντας τὴν ἐκείνων μουσικὴν ἀγγέλλουσιν, αἱ δὴ μάλιστα τῶν Μουσῶν (5) περὶ τε οὐρανὸν καὶ λόγους οὖσαι θεῖους τε καὶ ἀνθρωπίνους ἴσασιν καλλίστην φωνήν. πολλῶν δὲ οὖν ἕνεκα λεκτέον τι καὶ οὐ καθευδιτέον ἐν τῇ μεσημβρίᾳ.</p>	<p>Socrates - Na verdade, não fica bem ignorar tais coisas a um homem tao dado as musas! Mas ouve a lenda: Outrora, as cigarras eram homens, homens que viveram antes do nascimento das musas. Quando estas vieram ao mundo, e trouxeram a revelação do canto, alguns homens desse tempo deixaram-se suggestionar de tal maneira por esse canto que, assim embevecidos, se esqueciam de comer e de beber, tendo morrido sem dar por isso! É justamente desses homens que provém a espécie das cigarras, que recebeu das musas o privilégio de, uma vez surgida, não ter qualquer necessidade de se alimentar, podendo por isso, com o estômago vazio e o papo sexo, cantar sempre, desde que nasce até que morre, até ao momento de voltar para junto das musas a dar conta dos homens que, aqui na terra, rendem culto às musas! Assim, a Terpsicore dizem o nome dos que a honram participando nos coros de dança, deste modo os tornando mais estimados por ela; a Érato, dizem o nome dos que compõem poesias de amor, e assim procedem em relação às outras musas, de acordo com a característica peculiar de cada uma delas. À mais velha de todas, Calíope, bem como à sua companheira mais nova, Urânia, as cigarras revelam o nome dos homens que se dedicam à filosofia, e compõem a música por elas preferida, pois, entre todas as musas, tendo o céu como objectivo primeiro e os problemas de ordem divina e humana, são elas que se fazem ouvir nos mais ternos cantos. Por isso temos mil motivos para conversarmos e para não deixarmos invadir pela madorra, à hora do meio-dia. // Phaedrus What is this gift? I don't seem to have heard of it. Socrates It is quite improper for a lover of the Muses never to have heard of such things. The story goes that these locusts were once men, before the birth of the Muses, and when the Muses were born and song appeared, some of the men were so overcome with delight [259c] that they sang and sang, forgetting food and drink, until at last unconsciously they died. From them the locust tribe afterwards arose, and they have this gift from the Muses, that from the time of their birth they need no sustenance, but sing continually, without food or drink, until they die, when they go to the Muses and report who honors each of them on earth. They tell Terpsichore of those who have honored her in dances, and make them dear to</p>	<p>Platão. Fedro ou Da Beleza. Tradução e Notas de Pinharanda Gomes. Lisboa: Guimarães Editores, 2000./Plato. Plato in Twelve Volumes, Vol. 9 translated by Harold N. Fowler. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1925.</p>	Perseus/TLG
Platão	Fedro	387 a.C. - 367 a.C.	Diálogos	text Phaedrus, section 259d Linha 5	<p>ΦΑΙ. Ἐχουσι δὲ δὴ τί τοῦτο; ἀνήκοος γάρ, ὡς εἶοικε, τυγχάνω ὄν.</p> <p>ΣΩ. Οὐ μὲν δὴ πρέπει γε φιλόμουσον ἄνδρα τὸν τοιοῦτον (5) ἀνήκοον εἶναι. λέγεται δ' ὡς ποτ' ἦσαν οὗτοι ἄνθρωποι τῶν πρὶν Μούσας γεγενῆσθαι, γενομένων δὲ Μουσῶν καὶ φανείσης φύδης οὕτως ἄρα τινὲς τῶν τότε ἐξεπλάγησαν ὑφ' ἡδονῆς, (c) ὥστε ἄδοντες ἠμέλησαν σίτων τε καὶ ποτῶν, καὶ ἔλαθον τελευτήσαντες αὐτούς· ἐξ ὧν τὸ τεττίγων γένος μετ' ἐκεῖνο φύεται, γέρας τοῦτο παρὰ Μουσῶν λαβόν, μηδὲν τροφῆς δεῖσθαι γενόμενον, ἀλλ' ἄσιτόν τε καὶ ἄποτον εὐθύς ἄδειν, @1 ἕως ἂν τελευτήσῃ, καὶ μετὰ ταῦτα ἐλθὼν παρὰ Μούσας (5) ἀπαγγέλλειν τίς τίνα αὐτῶν τιμᾶ τῶν ἐνθάδε. Τερψιχόρα μὲν οὖν τοὺς ἐν τοῖς χοροῖς τετιμηκότας αὐτὴν ἀπαγγέλλ- (d) λοντες ποιοῦσι προσφιλεστέρους, τῆ δὲ Ἐρατοῖ τοὺς ἐν τοῖς ἐρωτικοῖς, καὶ ταῖς ἄλλαις οὕτως, κατὰ τὸ εἶδος ἐκάστης τιμῆς· τῆ δὲ πρῆβυτάτῃ Καλλιόπῃ καὶ τῇ μετ' αὐτὴν Οὐρανίᾳ τοὺς ἐν φιλοσοφίᾳ διάγοντάς τε καὶ τιμῶντας τὴν ἐκείνων μουσικὴν ἀγγέλλουσιν, αἱ δὴ μάλιστα τῶν Μουσῶν (5) περὶ τε οὐρανὸν καὶ λόγους οὖσαι θεῖους τε καὶ ἀνθρωπίνους ἴσασιν καλλίστην φωνήν. πολλῶν δὲ οὖν ἕνεκα λεκτέον τι καὶ οὐ καθευδιτέον ἐν τῇ μεσημβρίᾳ.</p>	<p>Socrates - Na verdade, não fica bem ignorar tais coisas a um homem tao dado as musas! Mas ouve a lenda: Outrora, as cigarras eram homens, homens que viveram antes do nascimento das musas. Quando estas vieram ao mundo, e trouxeram a revelação do canto, alguns homens desse tempo deixaram-se suggestionar de tal maneira por esse canto que, assim embevecidos, se esqueciam de comer e de beber, tendo morrido sem dar por isso! É justamente desses homens que provém a espécie das cigarras, que recebeu das musas o privilégio de, uma vez surgida, não ter qualquer necessidade de se alimentar, podendo por isso, com o estômago vazio e o papo sexo, cantar sempre, desde que nasce até que morre, até ao momento de voltar para junto das musas a dar conta dos homens que, aqui na terra, rendem culto às musas! Assim, a Terpsicore dizem o nome dos que a honram participando nos coros de dança, deste modo os tornando mais estimados por ela; a Érato, dizem o nome dos que compõem poesias de amor, e assim procedem em relação às outras musas, de acordo com a característica peculiar de cada uma delas. À mais velha de todas, Calíope, bem como à sua companheira mais nova, Urânia, as cigarras revelam o nome dos homens que se dedicam à filosofia, e compõem a música por elas preferida, pois, entre todas as musas, tendo o céu como objectivo primeiro e os problemas de ordem divina e humana, são elas que se fazem ouvir nos mais ternos cantos. Por isso temos mil motivos para conversarmos e para não deixarmos invadir pela madorra, à hora do meio-dia. // Phaedrus What is this gift? I don't seem to have heard of it. Socrates It is quite improper for a lover of the Muses never to have heard of such things. The story goes that these locusts were once men, before the birth of the Muses, and when the Muses were born and song appeared, some of the men were so overcome with delight [259c] that they sang and sang, forgetting food and drink, until at last unconsciously they died. From them the locust tribe afterwards arose, and they have this gift from the Muses, that from the time of their birth they need no sustenance, but sing continually, without food or drink, until they die, when they go to the Muses and report who honors each of them on earth. They tell Terpsichore of those who have honored her in dances, and make them dear to</p>	<p>Platão. Fedro ou Da Beleza. Tradução e Notas de Pinharanda Gomes. Lisboa: Guimarães Editores, 2000./Plato. Plato in Twelve Volumes, Vol. 9 translated by Harold N. Fowler. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1925.</p>	Perseus/TLG

Platão	Fedro	387 a.C. - 367 a.C.	Diálogos	text Phaedrus, section 259d Linha 5	<p>ΦΑΙ. Ἐχουσι δὲ δὴ τί τοῦτο; ἀνήκοος γάρ, ὡς ἔοικε, τυγχάνω ὢν.</p> <p>ΣΩ. Οὐ μὲν δὴ πρέπει γε φιλόμεουσιν ἄνδρα τῶν τοιούτων (5) ἀνήκοον εἶναι. λέγεται δ' ὡς ποτ' ἦσαν οὗτοι ἄνθρωποι τῶν πρὶν Μούσας γεγονέναι, γενομένων δὲ Μουσῶν καὶ φανείσης φῶδης οὕτως ἄρα τινὲς τῶν τότε ἐξεπλάγησαν ὑφ' ἠδονῆς, (c) ὅστε ἄδοντες ἡμέλειαν σίτων τε καὶ ποτῶν, καὶ ἔλαθον τελευτήσαντες αὐτούς· ἐξ ὧν τὸ τεττίγων γένος μετ' ἐκεῖνο φύεται, γέρας τοῦτο παρὰ Μουσῶν λαβόν, μηδὲν τροφῆς δεῖσθαι γενομένων, ἀλλ' ἄσιτόν τε καὶ ἄποτον εὐθὺς ἄδειν, @1 ἔως ἂν τελευτήσῃ, καὶ μετὰ ταῦτα ἐλθὼν παρὰ Μούσας (5) ἀπαγγέλλειν τίς τίνα αὐτῶν τιμᾶ τῶν ἐνθάδε. Τερψιχόρα μὲν οὖν τοὺς ἐν τοῖς χοροῖς τετιμηκότας αὐτὴν ἀπαγγέλλει· (d) λοντες ποιῶσι προσφιλεστέρους, τῆ δὲ Ἐρατοῖ τοὺς ἐν τοῖς ἐρωτικοῖς, καὶ ταῖς ἄλλαις οὕτως, κατὰ τὸ εἶδος ἐκάστης τιμῆς· τῆ δὲ πρεσβυτάτῃ Καλλιότῃ καὶ τῆ μετ' αὐτὴν Οὐρανίᾳ τοὺς ἐν φιλοσοφίᾳ διάγοντάς τε καὶ τιμῶντας τὴν ἐκεῖνον μουσικὴν ἀγγέλλουσιν, αἱ δὲ μάλιστα τῶν Μουσῶν (5)</p>	<p>Socrates - Na verdade, não fica bem ignorar tais coisas a um homem tão dado às musas. Mas ouve a lenda:</p> <p>Outrora, as cigarras eram homens, homens que viveram antes do nascimento das musas. Quando estas vieram ao mundo, e trouxeram a revelação do canto, alguns homens desse tempo deixaram-se suggestionar de tal maneira por esse canto que, assim embevecidos, se esqueciam de comer e de beber, tendo morrido sem dar por isso! É justamente desses homens que provém a espécie das cigarras, que recebeu das musas o privilégio de, uma vez surgida, não ter qualquer necessidade de se alimentar, podendo por isso, com o estômago vazio e o papo seco, cantar sempre, desde que nasce até que morre, até ao momento de voltar para junto das musas a dar conta dos homens que, aqui na terra, rendem culto às musas! Assim, a Terpsicore dizem o nome dos que a honram participando nos coros de dança, deste modo os tornando mais estimados por ela; a Érato, dizem o nome dos que compõem poesias de amor, e assim procedem em relação às outras musas, de acordo com a característica peculiar de cada uma delas. À mais velha de todas, Calíope, bem como à sua companheira mais nova, Urânia, as cigarras revelam o nome dos homens que se dedicam à filosofia, e compõem a música por elas preferida, pois, entre todas as musas, tendo o céu como objectivo primeiro e os problemas de ordem divina e humana, são elas que se fazem ouvir nos mais ternos cantos. Por isso temos mil motivos para conversarmos e para não deixarmos invadir pela madorra, à hora do meio-dia.</p>	<p>Platão. Fedro ou Da Beleza. Tradução e Notas de Pinharanda Gomes. Lisboa: Guimarães Editores, 2000./Plato. Plato in Twelve Volumes, Vol. 9 translated by Harold N. Fowler. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1925.</p>	Perseus/TLG
Platão	Fedro	387 a.C. - 367 a.C.	Diálogos	text Phaedrus, section 262d Linha 4	<p>ΦΑΙ. Πάντων γέ που μάλιστα, ὡς νῦν γε ψιῶς πως λέγομεν, οὐκ ἔχοντες ἰκανὰ παραδείγματα.</p> <p>ΣΩ. Καὶ μὴν κατὰ τύχην γέ τινα, ὡς ἔοικε, ἐρηγήτην (10) (d) τὸ λόγω ἔχοντέ τι παράδειγμα, ὡς ἂν ὁ εἰδὼς τὸ ἀληθὲς προσπαίξων ἐν λόγοις παράγοι τοὺς ἀκούοντάς, καὶ ἔγωγε, ὃ Φαῖδρε, αἰτιῶμαι τοὺς ἐντοπίους θεοὺς ἴσως δὲ καὶ οἱ τῶν Μουσῶν προφηταὶ οἱ ὑπὲρ κεφαλῆς φῶδοι ἐπιπνευκότες ἂν ἡμῖν εἴεν τοῦτο τὸ γέρας· οὐ γάρ που ἔγωγε τέχνης τιδός (5) τοῦ λέγειν μέτροχος.</p> <p>ΦΑΙ. Ἔστω ὡς λέγεις· μόνον δὴ λῶσον ὃ φης.</p> <p>ΣΩ. Ἴθι δὴ μοι ἀνάγνωθι τὴν τοῦ Λυσίου λόγου ἀρχήν. @1</p>	<p>Phaedrus By all means, for now our talk is too abstract, since we lack sufficient examples. Socrates And by some special good fortune, as it seems, [262d] the two discourses contain an example of the way in which one who knows the truth may lead his hearers on with sportive words; and I, Phaedrus, think the divinities of the place are the cause thereof; and perhaps too, the prophets of the Muses, who are singing above our heads, may have granted this boon to us by inspiration; at any rate, I possess no art of speaking. Phaedrus So be it; only make your meaning clear. Socrates Read me the beginning of Lysias' discourse. // 262d ... Porém, eu atribuo essa sorte aos deuses deste lugar, embora possa ter acontecido que os mensageiros das Musas, as cigarras cantadeiras que nos observam, porquanto pessoalmente não tenho qualquer conhecimento sobre a arte retórica.</p>	<p>Platão. Fedro ou Da Beleza. Tradução e Notas de Pinharanda Gomes. Lisboa: Guimarães Editores, 2000./Plato. Plato in Twelve Volumes, Vol. 9 translated by Harold N. Fowler. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1925.</p>	Perseus/TLG
Platão	Fedro	387 a.C. - 367 a.C.	Diálogos	text Phaedrus, section 265b Linha 4	<p>(b) ΦΑΙ. Πάνυ γε.</p> <p>ΣΩ. Τῆς δὲ θείας τεττάρων θεῶν τέτταρα μέρη διελόμενοι, μαντικὴν μὲν ἐπιπνοίαν Ἀπόλλωνος θέντες, Διονύσου δὲ τελεστικὴν, Μουσῶν δ' αὐ ποιητικὴν, τετάρτην δὲ Ἀφροδίτης καὶ Ἐρωτος, ἐρωτικὴν μανίαν ἐφησαμέν τε ἄριστην εἶναι, (5) καὶ οὐκ οἷδ' ὅπῃ τὸ ἐρωτικὸν πάθος ἀπεικάζοντες, ἴσως μὲν ἀληθοῦς τιнос ἐφαπτόμενοι, τάχα δ' ἂν καὶ ἄλλοσε παραφερόμενοι, κεράσαντες οὐ παντάσῃσι ἀπίθανον λόγον,</p> <p>(c) μυθικὸν τινα ὕμνον προσεπαίσαμεν μετρίως τε καὶ εὐφήμως τὸν ἔμον τε καὶ σὸν δεσπότην Ἐρωτα, ὃ Φαῖδρε, καλῶν παιδῶν ἔφορον.</p>	<p>[265b] Phaedrus Certainly. Socrates And we made four divisions of the divine madness, ascribing them to four gods, saying that prophecy was inspired by Apollo, the mystic madness by Dionysus, the poetic by the Muses, and the madness of love, inspired by Aphrodite and Eros, we said was the best. We described the passion of love in some sort of figurative manner, expressing some truth, perhaps, and perhaps being led away in another direction, and after composing a somewhat [265c] plausible discourse, we chanted a sportive and mythic hymn in meet and pious strain to the honor of your lord and mine, Phaedrus, Love, the guardian of beautiful boys. // 265A ... Sócrates - Mas a loucura, como sabem comporta duas espécies, uma devida às doenças do corpo, outra proveniente de uma inspiração divina, que atrai conosco para fora das regras rotineiras. Fedro - Assim me parece! Sócrates - No que respeita ao delírio divino, dividimo-lo em quatro espécies, cada uma das quais provém de um deus determinado: o sopro divinatório de Apolo, a inspiração mística de Dionísio, a impressão poética das Musas e, enfim, a inspiração amorosa de Afrodite e de Eros.</p>	<p>Platão. Fedro ou Da Beleza. Tradução e Notas de Pinharanda Gomes. Lisboa: Guimarães Editores, 2000./Plato. Plato in Twelve Volumes, Vol. 9 translated by Harold N. Fowler. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1925.</p>	Perseus/TLG

Platão	Fedro	387 a.C. - 367 a.C.	Diálogos	page 267 section b line 10	<p>ΦΑΙ. Σοφώτατά γε, ὦ Πρόδικε. ΣΩ. Ἰππίαν δὲ οὐ λέγομεν; οἴμαι γάρ ἂν σύμμηφον αὐτῷ καὶ τὸν Ἥλειον ζένον γενέσθαι. ΦΑΙ. Τί δ' οὐ; ΣΩ. Τὰ δὲ Πόλου πῶς φράσωμεν αὐτῷ μουσεῖα λόγων—ὡς (10) (c) διπλασιολογίαν καὶ γνωμολογίαν καὶ εἰκονολογίαν —ὀνομάτων τε Λικυμνίων ἃ ἐκείνῳ ἐδώρησάτο πρὸς ποιήσιν Εὐεπείας;</p>	<p>Phaedrus O Prodicus! How clever! Socrates And shall we not mention Hippias, our friend from Elis? I think he would agree with him. Phaedrus Oh yes. [267c] Socrates And what shall we say of Polus and his shrines of learned speech, such as duplication and sententiousness and figurativeness, and what of the names with which Licymnius presented him to effect beautiful diction?</p>	<p>Plato. Plato in Twelve Volumes, Vol. 9 translated by Harold N. Fowler. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1925.</p>	TLG
Platão	Fedro	387 a.C. - 367 a.C.	Diálogos	page 278 section b line 9	<p>ΣΩ. Οὐκοῦν ἤδη πεπαισθω μετρίως ἡμῖν τὰ περὶ λόγων· καὶ σὺ τε ἐλθὼν φράζε. Λυσία δὲ τὸν καταβάντε ἐξ τοῦ Νυμφῶν νάμα τε καὶ μουσειῶν ἠκούσαμεν λόγων, οἱ ἐπέ-(c) στελλων λέγειν Λυσία τε καὶ εἰ τις ἄλλος συντίθησι λόγους, καὶ Ὀμήρω καὶ εἰ τις ἄλλος αὐτῷ ποιήσιν ψῆλιν ἢ ἐν ᾧδῃ συντέθηκε, τρίτον δὲ Σόλωνι καὶ ὅστις ἐν πολιτικοῖς λόγοις νόμους ὀνομάζων συγγράμματα ἔγραψεν· εἰ μὲν εἰδὼς ἢ τὸ ἀληθὲς ἔχει συνέθηκε ταῦτα, καὶ ἔχων βοηθεῖν, εἰς ἐλεγχον (5) ἴων περὶ ὧν ἔγραψε, καὶ λέγων αὐτὸς δυνατὸς τὰ γεγραμμένα φαῦλα ἀποδείξει, οὐ τι τῶνδε ἐπωνυμίαν ἔχοντα δεῖ (d) λέγεσθαι τὸν τοιοῦτον, ἀλλ' ἐρ' οἷς ἐσπούδακεν ἐκείνων.</p>	<p>Socrates We have amused ourselves with talk about words long enough. Go and tell Lysias that you and I came down to the fountain and sacred place of the nymphs, [278c] and heard words which they told us to repeat to Lysias and anyone else who composed speeches, and to Homer or any other who has composed poetry with or without musical accompaniment, and third to Solon and whoever has written political compositions which he calls laws: If he has composed his writings with knowledge of the truth, and is able to support them by discussion of that which he has written, and has the power to show by his own speech that the written words are of little worth, such a man ought not [278d] to derive his title from such writings, but from the serious pursuit which underlies them.</p>	<p>Plato. Plato in Twelve Volumes, Vol. 9 translated by Harold N. Fowler. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1925.</p>	TLG
Platão	Eutidemo	387 a.C. - 367 a.C.	Diálogos	ext Euthyd., section 275d Linha 1	<p>Τὰ δὴ μετὰ ταῦτα, ὁ Κρίτων, πῶς ἂν καλῶς σοι διηγῆ- (5) σάμην; οὐ γάρ σμικρὸν τὸ ἔργον δύνασθαι ἀναλαβεῖν διεξιόντα σοφίαν ἀμύχανον ὄσην· ὥστ' ἔγωγε, καθάπερ οἱ (d) ποιηταί, δέομαι ἀρχόμενος τῆς διηγήσεως Μούσας τε καὶ Μνημοσύνην ἐπικαλεῖσθαι. ἤρξατο δ' οὖν ἐνθένδε ποθὲν ὁ Εὐθύδημος, ὡς ἐγώμην· Ὡ Κλεινία, πότερός εἰσι τῶν ἀνθρώπων οἱ μανθάνοντες, οἱ σοφοὶ ἢ οἱ ἀμαθεῖς; Καὶ τὸ μεράκιον, ἅτε μεγάλου ὄντος τοῦ ἐρωτήματος, (5) ἠρῶθρυσάσεν τε καὶ ἀπορήσας ἐνέβλεπεν εἰς ἐμέ· καὶ ἐγὼ γνοῦς αὐτὸν τεθορυβημένον, Θάρρει, ἦν δ' ἐγὼ, ὁ Κλεινία, (e) καὶ ἀπόκρινα ἀνδρείως, ὀπιωτέρά σοι φαίνεται· ἴσως γάρ τοι ὠφελεῖ τὴν μεγίστην ὠφελίαν.</p>	<p>What ensued, Crito, how am I to relate in proper style? For no slight matter it is to be able to recall in description such enormous knowledge as theirs. [275d] Consequently, like the poets, I must needs begin my narrative with an invocation of the Muses and Memory. Well, Euthydemus set to work, so far as I remember, in terms very much the same as these: Cleinias, which sort of men are the learners, the wise or the foolish? At this the young man, feeling the embarrassment of the question, blushed and glanced at me in his helplessness. So I, perceiving his confusion, said: Have no fear, Cleinias; answer bravely, [275e] whichever you think it is: for perchance he is doing you the greatest service in the world.</p>	<p>Plato. Plato in Twelve Volumes, Vol. 3 translated by W.R.M. Lamb. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1967.</p>	Perseus/TLG
Platão	O Banquete	380 a.C.	Diálogos	section 187e linha 1	<p>ἀλλ' ἐπειδὴν δὲ πρὸς τοὺς ἀνθρώπους καταχρησθῆναι (d) ῥυθμῶ τε καὶ ἀρμονίᾳ ἢ ποιούντα, ὁ δὲ μελοποιῶν καλοῦσιν, ἢ χροόμενον ὀρθῶς τοῖς πεποιημένοις μέλεσι τε καὶ μέτροις, ὁ δὲ παιδεία ἐκλήθη, ἐνταῦθα δὴ καὶ χαλεπὸν καὶ ἀγαθὸν δημιουργοῦ δεῖ. πάλιν γάρ ἦκει ὁ αὐτὸς λόγος, ὅτι τοῖς μὲν κοσμίους τῶν ἀνθρώπων, καὶ ὡς ἂν κοσμιώτεροι γίνονται (5) οἱ μῆπω ὄντες, δεῖ χαρίζεσθαι καὶ φυλάττειν τὸν τούτων @1 ἐρωτα, καὶ οὐτὸς ἐστὶν ὁ καλὸς, ὁ οὐράνιος, ὁ τῆς Οὐρανίας (e) μούσης Ἐρώς· ὁ δὲ Πολυμνίας ὁ πάνδημος, ὃν δεῖ εὐλαβοῦ- μενον προσφέρειν οἷς ἂν προσφέρῃ, ὅπως ἂν τὴν μὲν ἡδονὴν αὐτοῦ καρπώσῃται, ἀκοῦασάν δὲ μηδεμίαν ἐμποίησιν, ὥσπερ ἐν τῇ ἡμετέρᾳ τέχνῃ μέγα ἔργον ταῖς περὶ τὴν ὀνοποικίην τέχνῃν ἐπιθυμίας καλῶς χρῆσθαι, ὥστ' ἄνευ νόσου τὴν (5) ἡδονὴν καρπώσασθαι. καὶ ἐν μουσικῇ δὴ καὶ ἐν ἰατρικῇ καὶ ἐν τοῖς ἄλλοις πᾶσι καὶ τοῖς ἀνθρωπειοῖς καὶ τοῖς θείοις, καθ' ὅσον παρείκει, φυλακτέον ἐκότερον τὸν Ἐρωτα· ἔνεστον 188. (a) γάρ.</p>	<p>Alas, na própria constituição de uma harmonia e de um ritmo não é nada difícil reconhecer os sinais do amor, nem de algum modo há então o duplo amor; quando porém for preciso utilizar para o homem uma harmonia ou um ritmo, ou fazendo-os, o que chamam composição, ou usando corretamente da melodia e dos metros já constituídos, o que se chamou educação, então é que é difícil e que se requer um bom profissional. Pois de novo revém a mesma idéia, que aos homens moderados, e para que mais moderados se tornem os que ainda não sejam, deve-se aquiescer e conservar o seu amor, que é o belo, o celestial, o Amor da musa Urânia; o outro, o de Polímnia, é o popular, que com precaução se deve trazer àqueles a quem se traz, a fim de que se colha o seu prazer sem que nenhuma intemperança ele suscite, tal como em nossa arte é uma importante tarefa o servir-se convenientemente dos apetites da arte culinária, de modo a que sem doença se colha o seu prazer. Tanto na música então, como na medicina e em todas as outras artes, humanas e divinas, na medida do possível, deve-se conservar um e outro amor; ambos com efeito nelas se encontram. // but when we come to the application [187d] of rhythm and harmony to social life, whether we construct what are called 'melodies' or render correctly, by what is known as 'training,' tunes and measures already constructed, we find here a certain difficulty and require a good craftsman. Round comes the same conclusion: well-ordered men, and the less regular only so as to bring them to better order, should be indulged in this Love, and this is the sort we should preserve; this is the noble, the Heavenly Love, [187e] sprung from the Heavenly Muse. But the Popular Love comes from the Queen of Various Song; in applying him we must proceed with all caution, that no debauchery be implanted with the reaping of his pleasure, just as in our craft we set high importance on a right use of the appetite for dainties of the table, that we may cull the pleasure without disease. Thus in music and medicine and many other affairs of the human and divine, we must be as the</p>	<p>Versão eletrônica do livro "Banquete" Autor: Platão - Créditos da digitalização: Membros do grupo de discussão Acrópolis (Filosofia) Homepage do grupo: http://br.egroups.com/group/acropolis/ // Plato. Plato in Twelve Volumes, Vol. 9 translated by Harold N. Fowler. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1925.</p>	Perseus/TLG

Platão	O Banquete	380 a.C.	Diálogos	section 187d linha 7	<p>ἀλλ' ἐπειδὴν δὲ πρὸς τοὺς ἀνθρώπους καταχρησθῆαι (d) ῥυθμῶ τε καὶ ἀρμονίᾳ ἢ ποιούντα, ὃ δὴ μελοποιῶν καλοῦσιν, ἢ χρώμενον ὀρθῶς τοῖς πεποιημένοις μέλεσι τε καὶ μέτροις, ὃ δὴ παιδεία ἐκλήθη, ἐνταῦθα δὴ καὶ χαλεπὸν καὶ ἀγαθοῦ δημιουργοῦ δεῖ. πάλιν γὰρ ἦκει ὁ αὐτὸς λόγος, ὅτι τοῖς μὲν κοσμίους τῶν ἀνθρώπων, καὶ ὡς ἂν κοσμιώτεροι γίγνουντο (5) οἱ μῆπω ὄντες, δεῖ χαρίζεσθαι καὶ φυλάττειν τὸν τούτων @1 ἔρωτα, καὶ οὐτός ἐστιν ὁ καλός, ὁ οὐράνιος, ὁ τῆς Οὐρανίας (ε) μουσῆς Ἐρῶς· ὁ δὲ Πολυμνίας ὁ πάνδημος, ὃν δεῖ εὐλαβοῦμενον προσφέρειν οἷς ἂν προσφέρῃ, ὅπως ἂν τὴν μὲν ἡδονὴν αὐτοῦ καρπώσῃται, ἀκολασίαν δὲ μηδεμίαν ἐμπούσῃ, ὥσπερ ἐν τῇ ἡμετέρα τέχνῃ μέγα ἔργον ταῖς περὶ τὴν ὄψοποικὴν τέχνῃν ἐπιθυμίας καλῶς χρῆσθαι, ὥστ' ἄνευ νόσου τὴν (5) ἡδονὴν καρπώσασθαι. καὶ ἐν μουσικῇ δὴ καὶ ἐν ἰατρικῇ καὶ ἐν τοῖς ἄλλοις πᾶσι καὶ τοῖς ἀνθρωπεῖσι καὶ τοῖς θεοῖς, καθ' ὅσον παρῆκει, φυλακτέον ἐκάτερον τὸν Ἐρωτα· ἔνεστον 188.</p> <p>(a) γάρ.</p>	<p>Alas, na própria constituição de uma harmonia e de um ritmo não é nada difícil reconhecer os sinais do amor, nem de algum modo há então o duplo amor; quando porém for preciso utilizar para o homem uma harmonia ou um ritmo, ou fazendo-os, o que chamam composição, ou usando corretamente da melodia e dos metros já constituídos, o que se chamou educação, então é que é difícil e que se requer um bom profissional. Pois de novo revém a mesma idéia, que aos homens moderados, e para que mais moderados se tornem os que ainda não sejam, deve-se aquiescer e conservar o seu amor, que é o belo, o celestial, o Amor da musa <i>Urania</i>; o outro, o de Polímnia, é o popular, que com precaução se deve trazer àqueles a quem se traz, a fim de que se colha o seu prazer sem que nenhuma intemperança ele suscite, tal como em nossa arte é uma importante tarefa o servir-se convenientemente dos apetites da arte culinária, de modo a que sem doença se colha o seu prazer. Tanto na música então, como na medicina e em todas as outras artes, humanas e divinas, na medida do possível, deve-se conservar um e outro amor; ambos com efeito nelas se encontram.</p> <p>//</p> <p>but when we come to the application [187d] of rhythm and harmony to social life, whether we construct what are called 'melodies' or render correctly, by what is known as 'training,' tunes and measures already constructed, we find here a certain difficulty and require a good craftsman. Round comes the same conclusion: well-ordered men, and the less regular only so as to bring them to better order, should be indulged in this Love, and this is the sort we should preserve; this is the noble, the Heavenly Love, [187e] sprung from the Heavenly Muse. But the Popular Love comes from the Queen of Various Song; in applying him we must proceed with all caution, that no debauchery be implanted with the reaping of his pleasure, just as in our craft we set high importance on a right use of the appetite for dainties of the table, that we may cull the pleasure without disease. Thus in music and medicine and every other affair, whether human or divine, we must be on the</p>	<p>Versão eletrônica do livro "Banquete" Autor: Platão - Créditos da digitalização: Membros do grupo de discussão Acrópolis (Filosofia) Homepage do grupo: http://br.egroups.com/group/acropolis/ // Plato. Plato in Twelve Volumes, Vol. 9 translated by Harold N. Fowler. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1925.</p>	Encontrei durante a análise
Platão	O Banquete	380 a.C.	Diálogos	section 187e linha 1	<p>ἀλλ' ἐπειδὴν δὲ πρὸς τοὺς ἀνθρώπους καταχρησθῆαι (d) ῥυθμῶ τε καὶ ἀρμονίᾳ ἢ ποιούντα, ὃ δὴ μελοποιῶν καλοῦσιν, ἢ χρώμενον ὀρθῶς τοῖς πεποιημένοις μέλεσι τε καὶ μέτροις, ὃ δὴ παιδεία ἐκλήθη, ἐνταῦθα δὴ καὶ χαλεπὸν καὶ ἀγαθοῦ δημιουργοῦ δεῖ. πάλιν γὰρ ἦκει ὁ αὐτὸς λόγος, ὅτι τοῖς μὲν κοσμίους τῶν ἀνθρώπων, καὶ ὡς ἂν κοσμιώτεροι γίγνουντο (5) οἱ μῆπω ὄντες, δεῖ χαρίζεσθαι καὶ φυλάττειν τὸν τούτων @1 ἔρωτα, καὶ οὐτός ἐστιν ὁ καλός, ὁ οὐράνιος, ὁ τῆς Οὐρανίας (ε) μουσῆς Ἐρῶς· ὁ δὲ Πολυμνίας ὁ πάνδημος, ὃν δεῖ εὐλαβοῦμενον προσφέρειν οἷς ἂν προσφέρῃ, ὅπως ἂν τὴν μὲν ἡδονὴν αὐτοῦ καρπώσῃται, ἀκολασίαν δὲ μηδεμίαν ἐμπούσῃ, ὥσπερ ἐν τῇ ἡμετέρα τέχνῃ μέγα ἔργον ταῖς περὶ τὴν ὄψοποικὴν τέχνῃν ἐπιθυμίας καλῶς χρῆσθαι, ὥστ' ἄνευ νόσου τὴν (5) ἡδονὴν καρπώσασθαι. καὶ ἐν μουσικῇ δὴ καὶ ἐν ἰατρικῇ καὶ ἐν τοῖς ἄλλοις πᾶσι καὶ τοῖς ἀνθρωπεῖσι καὶ τοῖς θεοῖς, καθ' ὅσον παρῆκει, φυλακτέον ἐκάτερον τὸν Ἐρωτα· ἔνεστον 188.</p> <p>(a) γάρ.</p>	<p>Alas, na própria constituição de uma harmonia e de um ritmo não é nada difícil reconhecer os sinais do amor, nem de algum modo há então o duplo amor; quando porém for preciso utilizar para o homem uma harmonia ou um ritmo, ou fazendo-os, o que chamam composição, ou usando corretamente da melodia e dos metros já constituídos, o que se chamou educação, então é que é difícil e que se requer um bom profissional. Pois de novo revém a mesma idéia, que aos homens moderados, e para que mais moderados se tornem os que ainda não sejam, deve-se aquiescer e conservar o seu amor, que é o belo, o celestial, o Amor da musa <i>Urania</i>; o outro, o de Polímnia, é o popular, que com precaução se deve trazer àqueles a quem se traz, a fim de que se colha o seu prazer sem que nenhuma intemperança ele suscite, tal como em nossa arte é uma importante tarefa o servir-se convenientemente dos apetites da arte culinária, de modo a que sem doença se colha o seu prazer. Tanto na música então, como na medicina e em todas as outras artes, humanas e divinas, na medida do possível, deve-se conservar um e outro amor; ambos com efeito nelas se encontram.</p> <p>//</p> <p>but when we come to the application [187d] of rhythm and harmony to social life, whether we construct what are called 'melodies' or render correctly, by what is known as 'training,' tunes and measures already constructed, we find here a certain difficulty and require a good craftsman. Round comes the same conclusion: well-ordered men, and the less regular only so as to bring them to better order, should be indulged in this Love, and this is the sort we should preserve; this is the noble, the Heavenly Love, [187e] sprung from the Heavenly Muse. But the Popular Love comes from the Queen of Various Song; in applying him we must proceed with all caution, that no debauchery be implanted with the reaping of his pleasure, just as in our craft we set high importance on a right use of the appetite for dainties of the table, that we may cull the pleasure without disease. Thus in music and medicine and every other affair, whether human or divine, we must be on the</p>	<p>Versão eletrônica do livro "Banquete" Autor: Platão - Créditos da digitalização: Membros do grupo de discussão Acrópolis (Filosofia) Homepage do grupo: http://br.egroups.com/group/acropolis/ // Plato. Plato in Twelve Volumes, Vol. 9 translated by Harold N. Fowler. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1925.</p>	Encontrei durante a análise

Platão	O Banquete	V-IV a.C.	Diálogos	Stephanus page 189 section b line 7	<p>Καὶ τὸν Ἐρυξίμαχον, Ωγαθέ, φάναί, Ἀριστόφανες, ὄρα τί ποιεῖς, γελοιοποιεῖς μέλλον λέγειν, καὶ φύλακά με τοῦ (b) λόγου ἀναγκάζεις γίνεσθαι τοῦ σεαυτοῦ, ἐάν τι γελοῖον εἴπῃς, ἐξὸν σοὶ ἐν εἰρήνῃ λέγειν.</p> <p>Καὶ τὸν Ἀριστοφάνη γελάσαντα εἶπεν Εὐ λέγεις, ὦ @1 Ἐρυξίμαχε, καὶ μοι ἔστω ἄρηρα τὰ εἰρημένα. ἀλλὰ μὴ με φύλαττε, ὡς ἐγὼ φοβοῦμαι περὶ τῶν μελλόντων ρηθῆσεσθαι, (5) οὐ τι μὴ γελοῖα εἶπω—τοῦτο μὲν γάρ ἂν κέρδος εἴη καὶ τῆς ἡμετέρας μουσῆς ἐπιχώριον—ἀλλὰ μὴ καταγέλαστα.</p> <p>Βαλὸν γε, φάναί, ὦ Ἀριστόφανες, οἷε ἐκφευξέσθαι· ἀλλὰ πρόσχευε τὸν νοῦν καὶ οὕτως λέγε ὡς δόσων λόγον.</p> <p>(c) ἴσως μέντοι, ἂν δόξῃ μοι, ἀφήσω σε.</p>	<p>E Erixímaco lhe disse: - Meu bom Aristófanes, vê o que fazes. Estás a fazer graça, quando vais falar, e me forças a vigiar o teu discurso, se porventura vais dizer algo risível, quando te é permitido falar em paz.</p> <p>Aristófanes riu e retomou: - Tens razão, Erixímaco! Fique-me o dito pelo não dito. Mas não me vigies, que eu receio, a respeito do que vai ser dito, que seja não engraçado o que vou dizer - pois isso seria proveitoso e próprio da nossa musa - mas ridículo.</p> <p>//</p> <p>“My good Aristophanes,” replied Eryximachus, “take heed what you are about. Here are you buffooning before ever you begin, and compelling me [189b] to be on the watch for the first absurdity in your speech, when you might deliver it in peace.”</p> <p>At this Aristophanes laughed, and “Quite right, Eryximachus,” he said; “I unsay all that I have said. Do not keep a watch on me for as to what is going to be said, my fear is not so much of saying something absurd—since that would be all to the good and native to my Muse—as something utterly ridiculous.”</p>	<p>Versão eletrônica do livro “Banquete”</p> <p>Autor: Platão - Créditos da digitalização: Membros do grupo de discussão Acrópolis (Filosofia) Homepage do grupo:</p> <p>http://br.egroups.com/group/acropolis/ // Plato. Plato in Twelve Volumes, Vol. 9 translated by Harold N. Fowler. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1925.</p>	TLG
Platão	O Banquete	380 a.C.	Diálogos	text Sym., section 196e linha 2	<p>καὶ πρῶτον μὲν, ἴν' αὐ καὶ ἐγὼ τὴν ἡμετέραν τέχνην τιμῆσω ὡσπερ Ἐρυξίμαχος [196ε] τὴν αὐτοῦ, ποιητῆς ὁ θεὸς σοφὸς οὕτως ὅστε καὶ ἄλλον ποιῆσαι: πᾶς γοῦν ποιητῆς γίγνεται,“ κἂν ἄμουσος ἦ τὸ πρῶν.”Eur. Sthen. Fr. 663 οὐ ἂν Ἐρωὸς ἄνηται. ᾗ δὴ πρέπει ἡμᾶς μαρτυρίῳ χρῆσθαι, ὅτι ποιητῆς ὁ Ἐρωὸς ἀγαθὸς ἐν κεφαλαίῳ πᾶσαν ποίησιν τὴν κατὰ μουσικὴν: ἃ γὰρ τις ἦ μὴ ἔχει ἢ μὴ οἶδεν, οὐτ' ἂν ἐτέρῳ δοίη οὐτ' ἂν ἄλλον διδάξαιεν.</p>	<p>E em primeiro lugar, para que também eu por minha vez honre a minha arte como Erixímaco a dele, é um poeta o deus, e sábio, tanto que também a outro ele o faz; qualquer um em todo caso torna-se poeta, “mesmo que antes seja estranho às Musas”, desde que lhe toque o Amor. E o que nos cabe utilizar como testemunho de que é um bom poeta o Amor, em geral em toda criação artística pois o que não se tem ou o que não se sabe, também a outro não se poderia dar ou ensinar.</p> <p>//</p> <p>First, if I in turn may dignify our craft as Eryximachus did his, [196e] the god is a composer so accomplished that he is a cause of composing in others: every one, you know, becomes a poet, ““though alien to the Muse before.””I when Love gets hold of him. This we may fitly take for a testimony that Love is a poet well skilled—I speak summarily—in all composing that has to do with music;</p>	<p>Versão eletrônica do livro “Banquete”</p> <p>Autor: Platão - Créditos da digitalização: Membros do grupo de discussão Acrópolis (Filosofia) Homepage do grupo:</p> <p>http://br.egroups.com/group/acropolis/ // Plato. Plato in Twelve Volumes, Vol. 9 translated by Harold N. Fowler. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1925.</p>	Perseus
Platão	O Banquete	380 a.C.	Diálogos	text Sym., section 197b	<p>197.</p> <p>(a) μὲν δὴ τὴν γε τῶν ζώων ποίησιν πάντων τίς ἐναντιώσεται μὴ οὐχὶ Ἐρωτος εἶναι σοφίαν, ἢ γίγνεται τε καὶ φύεται πάντα τὰ ζῷα; ἀλλὰ τὴν τῶν τεχνῶν δημιουργίαν οὐκ ἴσμεν, ὅτι οὐ μὲν ἂν ὁ θεὸς οὕτως διδάσκαλος γένηται, ἐλλόγημος καὶ φανὸς ἀπέβη, οὐ δ' ἂν Ἐρωὸς μὴ ἐφά- (5) ψηται, σκοτεινός; τοξικὴν γε μὴν καὶ ἱατρικὴν καὶ μαντικὴν Ἀπόλλων ἀνηῖρεν ἐπιθυμίας καὶ ἔρωτος ἡγεμονεῖσαντος,</p> <p>(b) ὅστε καὶ οὗτος Ἐρωτος ἐν εἴῃ μαθητῆς, καὶ Μοῦσαι μουσικῆς καὶ Ἥφαιστος χαλκείας καὶ Ἀθηνᾶ ἰστουργίας καὶ Ζεὺς κυβερνᾷν θεῶν τε καὶ ἀνθρώπων. ὄθεν δὴ καὶ κατεσκευάσθη τῶν θεῶν τὰ πράγματα Ἐρωτος ἐγγε- νομένου, δηλον ὅτι κάλλους—ἀίσχει γὰρ οὐκ ἐπὶ ἔρωτος—πρὸ (5) τοῦ δέ, ὡσπερ ἐν ἀρχῇ εἶπον, πολλὰ καὶ δεινὰ θεοῖς ἐγίνετο, @1 ὡς λέγεται, διὰ τὴν τῆς Ἀνάγκης βασιλείαν· ἐπειδὴ δ' ὁ θεὸς οὕτως ἔφθ, ἐκ τοῦ ἐρᾶν τὸν καλὸν πάντ' ἀγαθὰ γέγονεν καὶ θεοῖς καὶ ἀνθρώποις.</p>	<p>Mas, no exercício das artes, não sabemos que aquele de quem este deus se toma mestre acaba célebre e ilustre, enquanto aquele em quem Amor não toque, acaba obscuro? E quanto à arte do arqueiro, à medicina, à adivinhação, inventouas Apolo guiado pelo desejo e pelo amor, de modo que também Apolo seria discípulo do Amor. Assim como também as Musas nas belas-artes, Hefesto na metalurgia, Atena na tecelagem, e Zeus na arte “de governar os deuses e os homens”.</p> <p>//</p> <p>And who, let me ask, will gainsay that the composing1 of all forms of life is Love's own craft, whereby all creatures are begotten and produced? Again, in artificial manufacture, do we not know that a man who has this god for teacher turns out a brilliant success, whereas he on whom Love has laid no hold is obscure? If Apollo invented archery and medicine and divination,2 it was under the guidance of Desire and Love; so that he too may be deemed a disciple of Love as likewise may the [197b] Muses in music, Hephaestus in metal-work, Athene in weaving and Zeus ““in pilotage of gods and men.””12 Hence also those dealings of the gods were contrived by Love—clearly love of beauty—astir in them, for Love has no concern with ugliness; though aforesaid, as I began by saying, there were many strange doings among the gods, as legend tells, because of the dominion of Necessity. But since this god arose, the loving of beautiful things has brought all kinds of benefits both to gods and to men.</p>	<p>Versão eletrônica do livro “Banquete”</p> <p>Autor: Platão - Créditos da digitalização: Membros do grupo de discussão Acrópolis (Filosofia) Homepage do grupo:</p> <p>http://br.egroups.com/group/acropolis/ // Plato. Plato in Twelve Volumes, Vol. 9 translated by Harold N. Fowler. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1925.</p>	Perseus/TLG

Platão	O Sofista	360 a.C. - 347 a.C.	Διάλογος	text Soph., section 242d Linha 7	<p>πόσα τε καὶ ποῖά ἐστιν. ΘΕΑΙ. Πῆ; ΞΕ. Μῦθόν τινα ἕκαστος φαίνεται μοι διηγέσθαι παισὶν ὡς οὖσιν ἡμῖν, ὁ μὲν ὡς τρία τὰ ὄντα, πολεμεῖ δὲ ἀλλήλοις @1 (d) ἐνίοτε αὐτῶν ἅττα πη, τοτὲ δὲ καὶ φίλα γιγνόμενα γάμους τε καὶ τόκους καὶ τροφὰς τῶν ἐκγόνων παρέχεται· δύο δὲ ἕτερος εἰπὼν, ὑγρὸν καὶ ξηρὸν ἢ θερμὸν καὶ ψυχρὸν, συνοικίζει τε αὐτὰ καὶ ἐκδίδοσι· τὸ δὲ παρ' ἡμῖν Ἑλεατικὸν ἔθνος, ἀπὸ Ξενοφάνους τε καὶ ἔτι πρόσθεν ἀρξάμενον, ὡς ἐνὸς ὄντος τῶν πάντων καλουμένων οὕτω διεξέρχεται τοῖς μύθοις. Ἰάδες δὲ καὶ Σικελαὶ τινες ὕστερον Μοῦσαι συνενόησαν ὅτι συμ(ε) πλέκειν ἀσφαλέστατον ἀμφοτέρα καὶ λέγειν ὡς τὸ ὄν πολλά τε καὶ ἓν ἐστίν, ἔχθρα δὲ καὶ φιλίᾳ συνέχεται, διαφερόμενον γὰρ αἰεὶ συμφέρεται, φασὶν αἰ συντονώτερα τῶν Μουσῶν· αἰ δὲ μαλακώτερα τὸ μὲν αἰεὶ ταῦτα οὕτως ἔχειν ἐχάλασαν, ἐν μέρει δὲ τοτὲ μὲν ἓν εἶναι φασὶ τὸ πᾶν καὶ φίλον ὑπ' (5) 243. (a) Ἀφροδίτης, τοτὲ δὲ πολλὰ καὶ πολέμιον αὐτὸ αὐτῷ διὰ νεϊκός τι. ταῦτα δὲ πάντα εἰ μὲν ἀληθῶς τις ἢ μὴ τοῦτων εἴρηκε, χαλεπὸν καὶ πλημμελὲς οὕτω μεγάλα κλεινοῖς καὶ παλαιοῖς ἀνδράσιν ἐπιτιμᾶν· ἐκεῖνο δὲ ἀνεπίφθονον ἀποφήνασθαι— ΘΕΑΙ. Τὸ ποῖον;</p>	<p>Stranger: Every one of them seems to tell us a story, as if we were children. One says there are three principles, that some of them are sometimes waging a sort of war with each other, and sometimes [242d] become friends and marry and have children and bring them up; and another says there are two, wet and dry or hot and cold, which he settles together and unites in marriage.1 And the Eleatic sect in our region, beginning with Xenophanes and even earlier, have their story that all things, as they are called, are really one. Then some Ionian and later some Sicilian Muses reflected [242e] that it was safest to combine the two tales and to say that being is many and one, and is (or are) held together by enmity and friendship. For the more strenuous Muses say it is always simultaneously coming together and separating; but the gentler ones relaxed the strictness of the doctrine of perpetual strife; they say that the all is sometimes one and friendly, under the influence of Aphrodite, [243a] and sometimes many and at variance with itself by reason of some sort of strife. Now whether any of them spoke the truth in all this, or not, it is harsh and improper to impute to famous men of old such a great wrong as falsehood. But one assertion can be made without offence.</p>	<p>Plato. Plato in Twelve Volumes, Vol. 12 translated by Harold N. Fowler. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1921.</p>	Perseus/TLG
Platão	O Sofista	360 a.C. - 347 a.C.	Διάλογος	text Soph., section 242e Linha 3	<p>πόσα τε καὶ ποῖά ἐστιν. ΘΕΑΙ. Πῆ; ΞΕ. Μῦθόν τινα ἕκαστος φαίνεται μοι διηγέσθαι παισὶν ὡς οὖσιν ἡμῖν, ὁ μὲν ὡς τρία τὰ ὄντα, πολεμεῖ δὲ ἀλλήλοις @1 (d) ἐνίοτε αὐτῶν ἅττα πη, τοτὲ δὲ καὶ φίλα γιγνόμενα γάμους τε καὶ τόκους καὶ τροφὰς τῶν ἐκγόνων παρέχεται· δύο δὲ ἕτερος εἰπὼν, ὑγρὸν καὶ ξηρὸν ἢ θερμὸν καὶ ψυχρὸν, συνοικίζει τε αὐτὰ καὶ ἐκδίδοσι· τὸ δὲ παρ' ἡμῖν Ἑλεατικὸν ἔθνος, ἀπὸ Ξενοφάνους τε καὶ ἔτι πρόσθεν ἀρξάμενον, ὡς ἐνὸς ὄντος τῶν πάντων καλουμένων οὕτω διεξέρχεται τοῖς μύθοις. Ἰάδες δὲ καὶ Σικελαὶ τινες ὕστερον Μοῦσαι συνενόησαν ὅτι συμ(ε) πλέκειν ἀσφαλέστατον ἀμφοτέρα καὶ λέγειν ὡς τὸ ὄν πολλά τε καὶ ἓν ἐστίν, ἔχθρα δὲ καὶ φιλίᾳ συνέχεται, διαφερόμενον γὰρ αἰεὶ συμφέρεται, φασὶν αἰ συντονώτερα τῶν Μουσῶν· αἰ δὲ μαλακώτερα τὸ μὲν αἰεὶ ταῦτα οὕτως ἔχειν ἐχάλασαν, ἐν μέρει δὲ τοτὲ μὲν ἓν εἶναι φασὶ τὸ πᾶν καὶ φίλον ὑπ' (5) 243. (a) Ἀφροδίτης, τοτὲ δὲ πολλὰ καὶ πολέμιον αὐτὸ αὐτῷ διὰ νεϊκός τι. ταῦτα δὲ πάντα εἰ μὲν ἀληθῶς τις ἢ μὴ τοῦτων εἴρηκε, χαλεπὸν καὶ πλημμελὲς οὕτω μεγάλα κλεινοῖς καὶ παλαιοῖς ἀνδράσιν ἐπιτιμᾶν· ἐκεῖνο δὲ ἀνεπίφθονον ἀποφήνασθαι— ΘΕΑΙ. Τὸ ποῖον;</p>	<p>Stranger: Every one of them seems to tell us a story, as if we were children. One says there are three principles, that some of them are sometimes waging a sort of war with each other, and sometimes [242d] become friends and marry and have children and bring them up; and another says there are two, wet and dry or hot and cold, which he settles together and unites in marriage.1 And the Eleatic sect in our region, beginning with Xenophanes and even earlier, have their story that all things, as they are called, are really one. Then some Ionian and later some Sicilian Muses reflected [242e] that it was safest to combine the two tales and to say that being is many and one, and is (or are) held together by enmity and friendship. For the more strenuous Muses say it is always simultaneously coming together and separating; but the gentler ones relaxed the strictness of the doctrine of perpetual strife; they say that the all is sometimes one and friendly, under the influence of Aphrodite, [243a] and sometimes many and at variance with itself by reason of some sort of strife. Now whether any of them spoke the truth in all this, or not, it is harsh and improper to impute to famous men of old such a great wrong as falsehood. But one assertion can be made without offence.</p>	<p>Plato. Plato in Twelve Volumes, Vol. 12 translated by Harold N. Fowler. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1921.</p>	Perseus
Platão	Critias	360 a.C. - 347 a.C.	Διάλογος	text Criti., section 108c Linha 3	<p>ΕΡ. Ταῦτόν μῆν, ὃ Σώκρατες, κάμοι παραγγέλλεις ὅπερ (c) τῷδε. ἀλλὰ γὰρ ἀθυμοῦντες ἄνδρες οὕτω τρόπανον ἔστησαν, ὃ Κριτία· προῖεναι τε οὖν ἐπὶ τὸν λόγον ἀνδρείως χρή, καὶ τὸν Παϊονία τε καὶ τὰς Μοῦσας ἐπικαλοῦμενον τοὺς παλαιοὺς πολίτας ἀγαθοὺς ὄντας ἀναφαίνειν τε καὶ ἰμνεῖν.</p>	<p>Socrates And why should we hesitate to grant it, Critias? Nay, what is more, the same boon shall be granted by us to a third, Hermocrates. For it is plain that later on, before long, when it is his duty to speak, he will make the same request as you. [108b] So, in order that he may provide a different prelude and not be compelled to repeat the same one, let him assume, when he comes to speak, that he already has our indulgence. I forewarn you, however, my dear Critias, of the mind of your audience,—how that the former poet won marvellous applause from it, so that you will require an extraordinary measure of indulgence if you are to prove capable of following in his steps. Hermocrates And in truth, Socrates, you are giving me the same warning as Critias. [108c] But men of faint heart never yet set up a trophy, Critias; wherefore you must go forward to your discoursing manfully, and, invoking the aid of Paion and the Muses, exhibit and celebrate the excellence of your ancient citizens." Critias You, my dear Hermocrates, are posted in the last rank, with another man before you, so you are still courageous...</p>	<p>Plato. Plato in Twelve Volumes, Vol. 9 translated by W.R.M. Lamb. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1925.</p>	Perseus/TLG

Platão	Timeu	V-IV a.C.	Diálogos	page 47 section d line 3	φωνῆς τε δὴ καὶ ἀκοῆς περὶ πάλιν ὁ αὐτὸς λόγος, ἐπὶ ταῦτα τῶν αὐτῶν ἕνεκα παρὰ θεῶν (5) δεδορησθαι. λόγος τε γὰρ ἐπ’ αὐτὰ ταῦτα τέτακται, τὴν μεγίστην συμβαλλόμενος εἰς αὐτὰ μοῖραν, ὅσον τ’ αὐ μουσι- (d) κῆς φωνῆ χρησίμων πρὸς ἀκοῆν ἕνεκα ἀρμονίας ἐστὶ δοθέν. ἢ δὲ ἀρμονία, συγγενεῖς ἔχουσα φοράς ταῖς ἐν ἡμῖν τῆς ψυχῆς περιόδους, τῷ μετὰ νοῦ προσχρωμένῳ Μούσαις οὐκ @1 ἐφ’ ἡδονὴν ἄλογον καθάπερ νῦν εἶναι δοκεῖ χρῆσιμος, ἀλλ’ ἐπὶ τὴν γεγυνοῦσαν ἐν ἡμῖν ἀνάρμοστον ψυχῆς περίοδον εἰς (5) κατακόσμησιν καὶ συμφωνίαν ἐαυτῆ σύμμαχος ὑπὸ Μουσῶν δέδοται· καὶ ῥυθμὸς αὐτὸς διὰ τὴν ἄμετρον ἐν ἡμῖν καὶ χαρίτων (ε) ἐπιδεῖα γιγνομένην ἐν τοῖς πλείστοις ἔξιν ἐπίκουρος ἐπὶ ταῦτα ὑπὸ τῶν αὐτῶν ἐδόθη.	Concerning sound also and hearing, once more we make the same declaration, that they were bestowed by the Gods with the same object and for the same reasons; for it was for these same purposes that speech was ordained, and it makes the greatest contribution thereto; music too, in so far as it uses audible sound, [47d] was bestowed for the sake of harmony.1 And harmony, which has motions akin to the revolutions of the Soul within us, was given by the Muses to him who makes intelligent use of the Muses, not as an aid to irrational pleasure, as is now supposed, but as an auxiliary to the inner revolution of the Soul, when it has lost its harmony, to assist in restoring it to order and concord with itself. And because of the unmodulated condition, [47e] deficient in grace, which exists in most of us, Rhythm also was bestowed upon us to be our helper by the same deities and for the same ends.	Plato. Plato in Twelve Volumes, Vol. 9 translated by W.R.M. Lamb. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1925.	TLG
Platão	Timeu	V-IV a.C.	Diálogos	page 47 section d line 6	φωνῆς τε δὴ καὶ ἀκοῆς περὶ πάλιν ὁ αὐτὸς λόγος, ἐπὶ ταῦτα τῶν αὐτῶν ἕνεκα παρὰ θεῶν (5) δεδορησθαι. λόγος τε γὰρ ἐπ’ αὐτὰ ταῦτα τέτακται, τὴν μεγίστην συμβαλλόμενος εἰς αὐτὰ μοῖραν, ὅσον τ’ αὐ μουσι- (d) κῆς φωνῆ χρησίμων πρὸς ἀκοῆν ἕνεκα ἀρμονίας ἐστὶ δοθέν. ἢ δὲ ἀρμονία, συγγενεῖς ἔχουσα φοράς ταῖς ἐν ἡμῖν τῆς ψυχῆς περιόδους, τῷ μετὰ νοῦ προσχρωμένῳ Μούσαις οὐκ @1 ἐφ’ ἡδονὴν ἄλογον καθάπερ νῦν εἶναι δοκεῖ χρῆσιμος, ἀλλ’ ἐπὶ τὴν γεγυνοῦσαν ἐν ἡμῖν ἀνάρμοστον ψυχῆς περίοδον εἰς (5) κατακόσμησιν καὶ συμφωνίαν ἐαυτῆ σύμμαχος ὑπὸ Μουσῶν δέδοται· καὶ ῥυθμὸς αὐτὸς διὰ τὴν ἄμετρον ἐν ἡμῖν καὶ χαρίτων (ε) ἐπιδεῖα γιγνομένην ἐν τοῖς πλείστοις ἔξιν ἐπίκουρος ἐπὶ ταῦτα ὑπὸ τῶν αὐτῶν ἐδόθη.	Concerning sound also and hearing, once more we make the same declaration, that they were bestowed by the Gods with the same object and for the same reasons; for it was for these same purposes that speech was ordained, and it makes the greatest contribution thereto; music too, in so far as it uses audible sound, [47d] was bestowed for the sake of harmony.1 And harmony, which has motions akin to the revolutions of the Soul within us, was given by the Muses to him who makes intelligent use of the Muses , not as an aid to irrational pleasure, as is now supposed, but as an auxiliary to the inner revolution of the Soul, when it has lost its harmony, to assist in restoring it to order and concord with itself. And because of the unmodulated condition, [47e] deficient in grace, which exists in most of us, Rhythm also was bestowed upon us to be our helper by the same deities and for the same ends.	Plato. Plato in Twelve Volumes, Vol. 9 translated by W.R.M. Lamb. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1925.	TLG
Platão	As Leis	347 a.C.	Diálogos	book 2, section 653d Linha 3	ΑΘ. Καλῶς τοίνυν. τοῦτων γὰρ δὴ τῶν ὀρθῶς τετραμ- μένων ἡδονῶν καὶ λυπῶν παιδείων οὐσῶν χαλάται τοῖς ἀνθρώποις καὶ διαφθείρεται κατὰ πολλὰ ἐν τῷ βίῳ, θεοὶ (d) δὲ οἰκτιράντες τὸ τῶν ἀνθρώπων ἐπίπονον περικὸς γένους, ἀναπαύλας τε αὐτοῖς τῶν πόνων ἐτάξαντο τὰς τῶν εὐρῶτων ἀμοιβὰς τοῖς θεοῖς, καὶ Μούσας Ἀπόλλωνά τε μουσηγέτην @1 καὶ Διόνυσον συνεορταστάς ἔδοσαν, ἵν’ ἐπανορθῶνται, τὰς τε τροφὰς γενομένας ἐν ταῖς εὐρῶταις μετὰ θεῶν. ὁρᾶν ἂ (5) χρῆ πότερον ἀληθῆς ἡμῖν κατὰ φύσιν ὁ λόγος ὑμνεῖται τὰ νῦν, ἢ πῶς, φησὶν δὲ τὸ νέον ἅπαν ὡς ἔπος εἰπεῖν τοῖς τε σώμασι καὶ ταῖς φωναῖς ἡσυγίαν ἄγειν οὐ δύνασθαι, (ε) κινεῖσθαι δὲ ἀεὶ ζητεῖν καὶ φθέγγεσθαι, τὰ μὲν ἄλλομενα καὶ σκιρτῶντα, οἷον ὀρχούμενα μεθ’ ἡδονῆς καὶ προσπαί- ζοντα, τὰ δὲ φθεγγόμενα πάσας φωνάς, τὰ μὲν οὖν ἄλλα ζῶα οὐκ ἔχουσιν αἰσθησὶν τῶν ἐν ταῖς κινήσειν τάξεων οὐδὲ ἀταξιών, οἷς δὲ ῥυθμὸς ὄνομα καὶ ἀρμονία· ἡμῖν δὲ οὗς (5) 654.(a) εἰπομεν τοὺς θεοὺς συγχορευτάς δεδῶσθαι, τοῦτους εἶναι καὶ τοὺς δεδωκότας τὴν ἐνρυθμὸν τε καὶ ἐναρμόνιον αἰσθησὶν μεθ’ ἡδονῆς, ἢ δὴ κινεῖν τε ἡμᾶς καὶ χορηγεῖν ἡμῶν τοῦτους, φῶδαις τε καὶ ὀρχήσειν ἀλλήλοισιν συνείροντας, χοροῦς τε ὄνομακίνας παρὰ τὸ τῆς χαρᾶς ἔμφυτον ὄνομα. πρῶτον (5) δὴ τοῦτο ἀποδεξώμεθα; ἠθὲν παιδείαν εἶναι πρότην διὰ Μουσῶν τε καὶ Ἀπόλλωνος, ἢ πῶς;	Athenian Very good. Now these forms of child-training, which consist in right discipline in pleasures and pains, grow slack and weakened to a great extent [653d] in the course of men's lives; so the gods, in pity for the human race thus born to misery, have ordained the feasts of thanksgiving as periods of respite from their troubles; and they have granted them as companions in their feasts the Muses and Apollo the master of music, and Dionysus, that they may at least set right again their modes of discipline by associating in their feasts with gods. We must consider, then, whether the account that is harped on nowadays is true to nature? What it says is that, almost without exception, every young creature is able of keeping either its body or its tongue quiet, [653e] and is always striving to move and to cry, leaping and skipping and delighting in dances and games, and uttering, also, noises of every description. Now, whereas all other creatures are devoid of any perception of the various kinds of order and disorder in movement (which we term rhythm and harmony), to men the very gods, who were given, as we said, to be our fellows in the dance, have granted the pleasurable perception of rhythm and harmony, whereby they cause us to move [654a] and lead our choirs, linking us one with another by means of songs and dances; and to the choir they have given its name from the "cheer" implanted therein.1 Shall we accept this account to begin with, and postulate that education owes its origin to Apollo and the Muses? // assim, os deuses, compadecidos pela espécie humana deste modo nascida para a miséria, instituíram os banquetes de ação de graças como períodos de trégua em relação as vicissitudes humanas; e à humanidade conferiram como companheiros de seus banquetes as Musas , Apolo, o mestre da música e Dionísio para que pudessem, ao menos, restabelecer suas formas de disciplina se reunindo em seus banquetes com os deuses.	Plato. Plato in Twelve Volumes, Vols. 10 & 11 translated by R.G. Bury. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1967 & 1968.	Perseus/TLG

Platão	As Leis	347 a.C.	Diálogos	book 2, section 653d Linha 3	<p>ΑΘ. Καλῶς τοίνυν. τούτων γάρ δὴ τῶν ὀρθῶς τεθραμμένων ἡδονῶν καὶ λυπῶν παιδειῶν οὐσῶν χαλᾶται τοῖς ἀνθρώποις καὶ διαφθείρεται κατὰ πολλὰ ἐν τῷ βίῳ, θεοὶ (d) δὲ οἰκτίραντες τὸ τῶν ἀνθρώπων ἐπιπονον πεφυκὸς γένος, ἀναπαύλας τε αὐτοῖς τῶν πόνων ἐτάξαντο τὰς τῶν ἑορτῶν ἀμοιβὰς τοῖς θεοῖς, καὶ Μούσας Ἀπόλλωνά τε μουσηγέτην @1 καὶ Διόνυσον συνεορταστάς ἔδοσαν, ἵν' ἐπανορθῶνται, τὰς τε τροφὰς γενομένας ἐν ταῖς ἑορταῖς μετὰ θεῶν. ὁρᾶν ἂ (5) χρῆ πότερον ἀληθῆς ἡμῖν κατὰ φύσιν ὁ λόγος ὕμνεῖται τὰ νῦν, ἢ πῶς. φησὶν δὲ τὸ νέον ἅπαν ὡς ἔπος εἰπεῖν τοῖς τε σώμασι καὶ ταῖς φωναῖς ἡσυχίαν ἄγειν οὐ δύνασθαι, (e) κινεῖσθαι δὲ αἰεὶ ζητεῖν καὶ φθέγγεσθαι, τὰ μὲν ἀλλόμενα καὶ σκιρτῶντα, οἷον ὄρχουμένα μεθ' ἡδονῆς καὶ προσπαίζοντα, τὰ δὲ φθεγγόμενα πάσας φωνάς, τὰ μὲν οὖν ἄλλα ζῷα οὐκ ἔχουσιν αἰσθησὶν τῶν ἐν ταῖς κινήσεσιν τάξεων οὐδὲ ἀταξιῶν, οἷς δὲ ρυθμὸς ὄνομα καὶ ἁρμονία· ἡμῖν δὲ οὗς (5) 654.(a) εἶπομεν τοὺς θεοὺς συγχορευτάς δεδῶσθαι, τούτους εἶναι καὶ τοὺς δεδωκότας τὴν ἐνρυθμὸν τε καὶ ἐναρμόνιον αἰσθησὶν μεθ' ἡδονῆς, ἢ δὴ κινεῖν τε ἡμᾶς καὶ χορηγεῖν ἡμῶν τούτους, ψόδαῖς τε καὶ ὄρχησεσιν ἀλλήλοις συνείροντας, χοροὺς τε ὀνομακέναι παρὰ τὸ τῆς χαρᾶς ἔμφυτον ὄνομα. πρῶτον (5) δὴ τοῦτο ἀποδεξώμεθα; θάμεν παιδείαν εἶναι πρότην διὰ Μουσῶν τε καὶ Ἀπόλλωνος, ἢ πῶς;</p>	<p>Athenian Very good. Now these forms of child-training, which consist in right discipline in pleasures and pains, grow slack and weakened to a great extent [653d] in the course of men's lives; so the gods, in pity for the human race thus born to misery, have ordained the feasts of thanksgiving as periods of respite from their troubles; and they have granted them as companions in their feasts the Muses and Apollo the master of music, and Dionysus, that they may at least set right again their modes of discipline by associating in their feasts with gods. We must consider, then, whether the account that is harped on nowadays is true to nature? What it says is that, almost without exception, every young creature is able of keeping either its body or its tongue quiet, [653e] and is always striving to move and to cry, leaping and skipping and delighting in dances and games, and uttering, also, noises of every description. Now, whereas all other creatures are devoid of any perception of the various kinds of order and disorder in movement (which we term rhythm and harmony), to men the very gods, who were given, as we said, to be our fellows in the dance, have granted the pleasurable perception of rhythm and harmony, whereby they cause us to move [654a] and lead our choirs, linking us one with another by means of songs and dances; and to the choir they have given its name from the "cheer" implanted therein.1 Shall we accept this account to begin with, and postulate that education owes its origin to Apollo and the Muses? // assim, os deuses, compadecidos pela espécie humana deste modo nascida para a miséria, instituíram os banquetes de ação de graças como períodos de trégua em relação as vicissitudes humanas; e à humanidade conferiram como companheiros de seus banquetes as Musas, Apolo, o mestre da música e Dionísio para que pudessem, ao menos, restabelecer suas formas de disciplina se reunindo em seus banquetes com os deuses.</p>	Plato. Plato in Twelve Volumes, Vols. 10 & 11 translated by R.G. Bury. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1967 & 1968. // Tradução desconhecida (pdf)	TLG
Platão	As Leis	347 a.C.	Diálogos	book 2, section 654a Linha 7	<p>ΑΘ. Καλῶς τοίνυν. τούτων γάρ δὴ τῶν ὀρθῶς τεθραμμένων ἡδονῶν καὶ λυπῶν παιδειῶν οὐσῶν χαλᾶται τοῖς ἀνθρώποις καὶ διαφθείρεται κατὰ πολλὰ ἐν τῷ βίῳ, θεοὶ (d) δὲ οἰκτίραντες τὸ τῶν ἀνθρώπων ἐπιπονον πεφυκὸς γένος, ἀναπαύλας τε αὐτοῖς τῶν πόνων ἐτάξαντο τὰς τῶν ἑορτῶν ἀμοιβὰς τοῖς θεοῖς, καὶ Μούσας Ἀπόλλωνά τε μουσηγέτην @1 καὶ Διόνυσον συνεορταστάς ἔδοσαν, ἵν' ἐπανορθῶνται, τὰς τε τροφὰς γενομένας ἐν ταῖς ἑορταῖς μετὰ θεῶν. ὁρᾶν ἂ (5) χρῆ πότερον ἀληθῆς ἡμῖν κατὰ φύσιν ὁ λόγος ὕμνεῖται τὰ νῦν, ἢ πῶς. φησὶν δὲ τὸ νέον ἅπαν ὡς ἔπος εἰπεῖν τοῖς τε σώμασι καὶ ταῖς φωναῖς ἡσυχίαν ἄγειν οὐ δύνασθαι, (e) κινεῖσθαι δὲ αἰεὶ ζητεῖν καὶ φθέγγεσθαι, τὰ μὲν ἀλλόμενα καὶ σκιρτῶντα, οἷον ὄρχουμένα μεθ' ἡδονῆς καὶ προσπαίζοντα, τὰ δὲ φθεγγόμενα πάσας φωνάς, τὰ μὲν οὖν ἄλλα ζῷα οὐκ ἔχουσιν αἰσθησὶν τῶν ἐν ταῖς κινήσεσιν τάξεων οὐδὲ ἀταξιῶν, οἷς δὲ ρυθμὸς ὄνομα καὶ ἁρμονία· ἡμῖν δὲ οὗς (5) 654.(a) εἶπομεν τοὺς θεοὺς συγχορευτάς δεδῶσθαι, τούτους εἶναι καὶ τοὺς δεδωκότας τὴν ἐνρυθμὸν τε καὶ ἐναρμόνιον αἰσθησὶν μεθ' ἡδονῆς, ἢ δὴ κινεῖν τε ἡμᾶς καὶ χορηγεῖν ἡμῶν τούτους, ψόδαῖς τε καὶ ὄρχησεσιν ἀλλήλοις συνείροντας, χοροὺς τε ὀνομακέναι παρὰ τὸ τῆς χαρᾶς ἔμφυτον ὄνομα. πρῶτον (5) δὴ τοῦτο ἀποδεξώμεθα; θάμεν παιδείαν εἶναι πρότην διὰ Μουσῶν τε καὶ Ἀπόλλωνος, ἢ πῶς; ΚΑ. Οὐτως. ΑΘ. Οὐκοῦν ὁ μὲν ἀπαιδευτός ἀχορευτός ἡμῖν ἔσται, τὸν (b) δὲ πεπαιδευμένον ἱκανῶς κεχορευκότα θετέον;</p>	<p>Ora, enquanto todos os outros animais carecem de qualquer senso de ordem ou desordem nos seus movimentos (o que chamamos de ritmo e harmonia), a nós os próprios deuses, que se prontificaram como já o dissemos em ser nossos companheiros na dança, concederam a agradável percepção do ritmo e da harmonia, por meio do que nos fazem nos mover e conduzir nossos coros, de modo que nos ligamos mutuamente mediante canções e danças; e o nome coro provém do júbilo que dele extraímos. Deveremos nós aceitar esse argumento para termos com o que começar, e postular que a educação deve sua origem a Apolo e às Musas? // Athenian [...]Now, whereas all other creatures are devoid of any perception of the various kinds of order and disorder in movement (which we term rhythm and harmony), to men the very gods, who were given, as we said, to be our fellows in the dance, have granted the pleasurable perception of rhythm and harmony, whereby they cause us to move [654a] and lead our choirs, linking us one with another by means of songs and dances; and to the choir they have given its name from the "cheer" implanted therein.1 Shall we accept this account to begin with, and postulate that education owes its origin to Apollo and the Muses? Clinias Yes. Athenian Shall we assume that the uneducated man is without choir-training, [654b] and the educated man fully choir-trained?</p>	Plato. Plato in Twelve Volumes, Vols. 10 & 11 translated by R.G. Bury. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1967 & 1968. // Tradução desconhecida (pdf)	Perseus/TLG

Platão	As Leis	347 a.C.	Diálogos	page 655 section a	<p>Κλεινίας καὶ πῶς, ὅτε γε μὴδὲ τὰ χρώματα; Ἀθηναῖος καλῶς γε, ὦ ἑταῖρε. ἀλλ' ἐν γὰρ μουσικῇ καὶ σχήματα μὲν καὶ μέλη ἔνεστιν, περὶ ῥυθμῶν καὶ ἁρμονίαν οὐσίης τῆς μουσικῆς, ὅσπερ εὐρυθμῶν μὲν καὶ εὐάρμοστον, εὐχρῶν δὲ μέλος ἢ σχῆμα οὐκ ἔστιν ἀπεικασίαντα, ὥσπερ οἱ χοροδιδάσκαλοι ἀπεικάζουσιν, ὀρθῶς φθέγγεσθαι: τὸ δὲ τοῦ δειλοῦ τε καὶ ἀνδρείου σχῆμα ἢ μέλος ἔστιν τε, καὶ [655β] ὀρθῶς προσαγορεύειν ἔχει τὰ μὲν τῶν ἀνδρείων καλὰ, τὰ τῶν δειλῶν δὲ αἰσχρά. καὶ ἵνα δὴ μὴ μακρολογία πολλὴ τις γίνηται περὶ ταῦθ' ἡμῖν ἅπαντα, ἀπλῶς ἔστω τὰ μὲν ἀρετῆς ἐχόμενα ψυχῆς ἢ σώματος, εἴτε αὐτῆς εἴτε τινὸς εἰκόνας, σύμπαντα σχήματά τε καὶ μέλη καλὰ, τὰ δὲ κακίας αὐτῶν, τούναντίον ἅπαν.</p> <p>Κλεινίας ὀρθῶς τε προκαλῆ καὶ ταῦθ' ἡμῖν οὕτως ἔχειν ἀποκεκρίσθω τὰ νῦν.</p>	<p>Clinias How could they be, when even their complexions differ in color? Athenian Well said, my friend. But in, fact, while postures and tunes do exist in music, which deals with rhythm and harmony, so that one can rightly speak of a tune or posture being “rhythmical” or “harmonious,” one cannot rightly apply the choir masters metaphor “well-colored” to tune and posture; but one can use this language about the posture and tune of the brave man and the coward.[655b] and one is right in calling those of the brave man good, and those of the coward bad. To avoid a tediously long disquisition, let us sum up the whole matter by saying that the postures and tunes which attach to goodness of soul or body, or to some image thereof, are universally good, while those which attach to badness are exactly the reverse. Clinias Your pronouncement is correct, and we now formally endorse it.a // [...] embora posturas e melodias existam efetivamente na música, a qual envolve ritmo e harmonia, de maneira que se pode falar apropriadamente de uma melodia ou postura como sendo rítmica ou harmoniosa [...]</p>	Plato. Plato in Twelve Volumes, Vols. 10 & 11 translated by R.G. Bury. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1967 & 1968. // Tradução desconhecida (pdf)	Encontrei durante a análise
Platão	As Leis	347 a.C.	Diálogos	page 655 section c line 8	<p>ΑΘ. Ἐτι δὴ τόδε: πότερον ἅπαντες πάσαις χορείαις (c) ὁμοίως χαίρομεν, ἢ πολλοῦ δεῖ; ΚΑ. Τοῦ παντός μὲν οὖν. ΑΘ. Τί ποτ' ἂν οὖν λέγομεν τὸ πεπλανηκὸς ἡμᾶς εἶναι; πότερον οὐ ταῦτά ἐστι καλὰ ἡμῖν πᾶσιν, ἢ τὰ μὲν αὐτά, ἀλλ' οὐ δοκεῖ ταῦτά εἶναι; οὐ γὰρ που ἐρεῖ γέ τις ὡς ποτε (5) τὰ τῆς κακίας ἢ ἀρετῆς καλλίονα χορεύματα, οὐδ' ὡς αὐτὸς μὲν χαίρει τοῖς τῆς μοχθηρίας σχήμασιν, οἱ δ' ἄλλοι ἐναντία ταύτης Μούσῃ τινί: καίτοι λέγουσιν γε οἱ πλείστοι μου- (d) σικῆς ὀρθότητα εἶναι τὴν ἡδονὴν ταῖς ψυχαῖς πορίζουσαν δύναμιν. ἀλλὰ τοῦτο μὲν οὐτε ἀνεκτὸν οὐτε ὅσιον τὸ παράπαν φθέγγεσθαι, τόδε δὲ μᾶλλον εἰκὸς πλανᾶν ἡμᾶς. ΚΑ. Τὸ ποῖον;</p>	<p>Athenian Another point:—do we all delight equally [655c] in choral dancing, or far from equally? Clinias Very far indeed. Athenian Then what are we to suppose it is that misleads us? Is it the fact that we do not all regard as good the same things, or is it that, although they are the same, they are thought not to be the same? For surely no one will maintain that the choric performance of vice are better than those of virtue, or that he himself enjoys the postures of turpitude, while all others delight in music of the opposite kind. Most people, however, assert that the value of music consists in its power [655d] of affording pleasure to the soul.2 But such an assertion is quite intolerable, and it is blasphemy even to utter it. The fact which misleads us is more probably the following— Clinias What?</p>	Plato. Plato in Twelve Volumes, Vols. 10 & 11 translated by R.G. Bury. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1967 & 1968.	Perseus/TLG
Platão	As Leis	347 a.C.	Diálogos	page 655 section c line 8	<p>ΑΘ. Ἐτι δὴ τόδε: πότερον ἅπαντες πάσαις χορείαις (c) ὁμοίως χαίρομεν, ἢ πολλοῦ δεῖ; ΚΑ. Τοῦ παντός μὲν οὖν. ΑΘ. Τί ποτ' ἂν οὖν λέγομεν τὸ πεπλανηκὸς ἡμᾶς εἶναι; πότερον οὐ ταῦτά ἐστι καλὰ ἡμῖν πᾶσιν, ἢ τὰ μὲν αὐτά, ἀλλ' οὐ δοκεῖ ταῦτά εἶναι; οὐ γὰρ που ἐρεῖ γέ τις ὡς ποτε (5) τὰ τῆς κακίας ἢ ἀρετῆς καλλίονα χορεύματα, οὐδ' ὡς αὐτὸς μὲν χαίρει τοῖς τῆς μοχθηρίας σχήμασιν, οἱ δ' ἄλλοι ἐναντία ταύτης Μούσῃ τινί: καίτοι λέγουσιν γε οἱ πλείστοι μου- (d) σικῆς ὀρθότητα εἶναι τὴν ἡδονὴν ταῖς ψυχαῖς πορίζουσαν δύναμιν. ἀλλὰ τοῦτο μὲν οὐτε ἀνεκτὸν οὐτε ὅσιον τὸ παράπαν φθέγγεσθαι, τόδε δὲ μᾶλλον εἰκὸς πλανᾶν ἡμᾶς. ΚΑ. Τὸ ποῖον;</p>	<p>Athenian Another point:—do we all delight equally [655c] in choral dancing, or far from equally? Clinias Very far indeed. Athenian Then what are we to suppose it is that misleads us? Is it the fact that we do not all regard as good the same things, or is it that, although they are the same, they are thought not to be the same? For surely no one will maintain that the choric performance of vice are better than those of virtue, or that he himself enjoys the postures of turpitude, while all others delight in music of the opposite kind. Most people, however, assert that the value of music consists in its power [655d] of affording pleasure to the soul.2 But such an assertion is quite intolerable, and it is blasphemy even to utter it. The fact which misleads us is more probably the following— Clinias What?</p>	Plato. Plato in Twelve Volumes, Vols. 10 & 11 translated by R.G. Bury. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1967 & 1968.	Encontrei durante a análise
Platão	As Leis	347 a.C.	Diálogos	page 656 section c line 2	<p>(c) ΑΘ. Ὅπου δὴ νόμοι καλῶς εἰσι κείμενοι ἢ καὶ εἰς τὸν ἔπειτα χρόνον ἔσονται τὴν περὶ τὰς Μούσας παιδείαν τε καὶ παιδίαν, οἰόμεθα ἐξεσθαι τοῖς ποιητικοῖς, ὅτι περ ἂν αὐτὸν τὸν ποιητὴν ἐν τῇ ποιήσει ἐτέρῃ ῥυθμοῦ ἢ μέλους ἢ ῥήματος ἐχόμενον, τοῦτο διδάσκοντα καὶ τοὺς τῶν εὐνόμων @1 (5) παῖδας καὶ νέους ἐν τοῖς χοροῖς, ὅτι ἂν τύχη ἀπεργάζεσθαι πρὸς ἀρετὴν ἢ μοχθηρίαν;</p>	<p>Athenian Now where laws are, or will be in the future, rightly laid down regarding musical education and recreation, do we imagine that poets will be granted such licence that they may teach whatever form of rhythm or tune they best like themselves to the children of law-abiding citizens and the young men in the choirs, no matter what the result may be in the way of virtue or depravity?</p>	Plato. Plato in Twelve Volumes, Vols. 10 & 11 translated by R.G. Bury. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1967 & 1968.	TLG

Platão	As Leis	347 a.C.	Διάλογος	page 658 section e line 7	<p>AΘ. Συγχωρῶ δὴ τό γε τοσοῦτον καὶ ἐγὼ τοῖς πολλοῖς, δεῖν τὴν μουσικὴν ἡδονὴ κρίνεσθαι, μὴ μόντοι τῶν γε ἐπιτυχόντων, ἀλλὰ σχεδὸν ἐκείνην εἶναι Μοῦσαν καλλίστην ἣτις τοὺς βελτίστους καὶ ἰκανῶς πεπαιδευμένους τέρπει, μάλιστα 659.</p> <p>(a) δὲ ἦτις ἓνα τὸν ἀρετῆ τε καὶ παιδείᾳ διαφέροντα· διὰ ταῦτα δὲ ἀρετῆς φαμεν δεῖσθαι τοὺς τούτων κριτὰς, ὅτι τῆς τε ἄλλης μετόχους αὐτοὺς εἶναι δεῖ φρονήσεως καὶ δὴ καὶ τῆς Ἀνδρείας.</p>	<p>Athenian</p> <p>Thus much I myself am willing to concede to the majority of men,—that the criterion of music should be pleasure not, however, the pleasure of any chance person; rather I should regard that music which pleases the best men [659a] and the highly educated as about the best, and as quite the best if it pleases the one man who excels all others in virtue and education. And we say that the judges of these matters need virtue for the reason that they need to possess not only wisdom in general, but especially courage.</p>		Encontrei durante a análise
Platão	As Leis	347 a.C.	Διάλογος	page 658 section e line 8	<p>AΘ. Συγχωρῶ δὴ τό γε τοσοῦτον καὶ ἐγὼ τοῖς πολλοῖς, δεῖν τὴν μουσικὴν ἡδονὴ κρίνεσθαι, μὴ μόντοι τῶν γε ἐπιτυχόντων, ἀλλὰ σχεδὸν ἐκείνην εἶναι Μοῦσαν καλλίστην ἣτις τοὺς βελτίστους καὶ ἰκανῶς πεπαιδευμένους τέρπει, μάλιστα 659.</p> <p>(a) δὲ ἦτις ἓνα τὸν ἀρετῆ τε καὶ παιδείᾳ διαφέροντα· διὰ ταῦτα δὲ ἀρετῆς φαμεν δεῖσθαι τοὺς τούτων κριτὰς, ὅτι τῆς τε ἄλλης μετόχους αὐτοὺς εἶναι δεῖ φρονήσεως καὶ δὴ καὶ τῆς Ἀνδρείας.</p>	<p>Athenian</p> <p>Thus much I myself am willing to concede to the majority of men,—that the criterion of music should be pleasure not, however, the pleasure of any chance person; rather I should regard that music which pleases the best men [659a] and the highly educated as about the best, and as quite the best if it pleases the one man who excels all others in virtue and education. And we say that these matters need virtue for the reason that they need to possess not only wisdom in general, but especially courage.</p>		
Platão	As Leis	347 a.C.	Διάλογος	book 2, section 664c Linha 4	<p>AΘ. Τὸ μετὰ τοῦτο τοῖνον ἐμὸν ἂν εἶη λέγειν. φημί γὰρ ἅπαντας δεῖν ἐπάδειν τρεῖς ὄντας τοὺς χοροὺς ἐτι νέαις οὔσαις ταῖς ψυχαῖς καὶ ἀπαλαῖς τῶν παιδῶν, τὰ τε ἄλλα (5) καλὰ λέγοντας πάντα ὅσα διεηλύθημεν τε καὶ ἐτι διέλθοιμεν ἂν, τὸ δὲ κεφάλαιον αὐτῶν τοῦτο ἔστω· τὸν αὐτὸν ἡδιστόν τε καὶ ἄριστον ὑπὸ θεῶν βίον λέγεσθαι φάσκοντες, (c) ἀληθέστατα ἐροῦμεν ἅμα, καὶ μᾶλλον πείσομεν οὐδὲ δεῖ πείθειν ἢ ἂν ἄλλως πως φθεγγόμεθα λέγοντες.</p> <p>ΚΑ. Συγχωρητέον ἂ λέγεις.</p> <p>AΘ. Πρῶτον μὲν τοῖνον ὁ Μουσῶν χορὸς ὁ παιδικὸς ὀρθότατ' ἂν εἰσίοι πρῶτος τὰ τοιαῦτα εἰς τὸ μέσον ἄσόμενος (5) ἀπάση σπουδῇ καὶ ὅλη τῇ πόλει, δεύτερος δὲ ὁ μέχρι τριάκοντα ἐτῶν, τὸν τε Παῖδνα ἐπικαλούμενος μάρτυρα τῶν λεγομένων ἀληθείας πέρι καὶ τοῖς νέοις ἕλεον μετὰ πειθούς (d) γίνεσθαι ἐπειγόμενος, δεῖ δὲ δὴ καὶ ἐτι τρίτους τοὺς ὑπὲρ τριάκοντα ἐτι μέχρι τῶν ἐξήκοντα γεγονότας ἄδειν· τοὺς δὲ μετὰ ταῦτα—οὐ γὰρ ἐτι δυνατοὶ φέρειν ψῆδᾶς—μυθολόγους περὶ τῶν αὐτῶν ἡθῶν διὰ θείας φήμης καταλελειῶσθαι.</p>	<p><i>O ateniense</i> : Em primeiro lugar, portanto, segundo a ordem correta, avançaria o coro das crianças consagrado às Musas para cantar essas máximas com o máximo vigor e diante de toda a cidade; em segundo lugar viria o coro daqueles que têm menos de trinta anos, invocando Apolo Paion como testemunha da verdade do que é dito e suplicando sua graça para persuadir jovens [...]</p> <p>//</p> <p>Athenian</p> <p>Our next subject I must handle myself. I maintain that all the three choirs I must enchant the souls of the children, while still young and tender, by rehearsing all the noble things which we have already recounted, or shall recount hereafter; and let this be the sum of them: in asserting that one and the same life is declared by the gods to be both most pleasant and most just, we shall not only be saying what is most true, [664c] but we shall also convince those who need convincing more forcibly than we could by any other assertion.</p> <p>Clinias</p> <p>We must assent to what you say.</p> <p>Athenian</p> <p>First, then, the right order of procedure will be for the Muses' choir of children to come forward first to sing these things with the utmost vigor and before the whole city; second will come the choir of those under thirty, invoking Apollo Paian² as witness of the truth of what is said, and praying him of grace to persuade the youth. [664d] The next singers will be the third choir, of those over thirty and under sixty; and lastly, there were left those who, being no longer able to uplift the song, shall handle the same moral themes in stories and by oracular speech.</p>	<p>Plato. Plato in Twelve Volumes, Vols. 10 & 11 translated by R.G. Bury. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1967 & 1968. // Tradução desconhecida (pdf)</p>	Perseus/TLG

Platão	As Leis	347 a.C.	Diálogos	book 2, section 665a Linha 5	<p>ΑΘ. Εἶπομεν, εἰ μεμνήμεθα, κατ' ἀρχάς τῶν λόγων, ὡς ἡ φύσις ἀπάντων τῶν νέων διάπιρος οὐσα ἡσυχίαν οὐχ οἷα τε ἄγειν οὔτε κατὰ τὸ σῶμα οὔτε κατὰ τὴν φωνὴν εἴη, (5) φθέγγοιτο δ' αἰεὶ ἀτάκτως καὶ πηδῶ, τάξεως δ' αἰσθησιν τοῦτων ἀμφοτέρων, τῶν ἄλλων μὲν ζῶων οὐδὲν ἐπάπτοιο, ἢ δὲ ἀνθρώπου φύσις ἔχει μόνη τοῦτο· τῆ δὲ αὐτῆς κινήσεως @1 665.(a) τάξει ρυθμὸς ὄνομα εἴη, τῆ δὲ αὐτῆς φωνῆς, τοῦ τε ὀξέος ἅμα καὶ βαρέος συγκεραννυμένων, ἀρμονία ὄνομα προσαγορεύοιτο, χορεία δὲ τὸ συναμφοτέρον κληθεῖη, θεοὺς δὲ ἔραμεν ἔλεοντάς ἡμᾶς συγχορευτάς τε καὶ χορηγούς ἡμῖν δεδωκέναι τὸν τε Ἀπόλλωνα καὶ Μούσας, καὶ δὴ καὶ τρίτον ἔραμεν, (5) εἰ μεμνήμεθα, Διόνυσον.</p> <p>ΚΑ. Πῶς δ' οὐ μεμνήμεθα;</p> <p>ΑΘ. Ὁ μὲν τοίνυν τοῦ Ἀπόλλωνος καὶ τῶν Μουσῶν (b) χορὸς εἴρηται, τὸν δὲ τρίτον καὶ τὸν λοιπὸν χορὸν ἀνάγκη τοῦ Διονύσου λέγεσθαι.</p> <p>ΚΑ. Πῶς δὴ; λέγε· μάλα γὰρ ἄτοπος γίγνεται ἂν ὡς γε ἐξαίφνης ἀκούσαντι Διονύσου πρεσβυτῶν χορὸς, εἰ ἄρα οἱ ὑπὲρ τριάκοντα καὶ πενήκοντα δὲ γεγονότες ἔτι μέχρι (5) ἐξήκοντα αὐτῷ χορεύουσιν.</p>	<p>[...] a ordem nos movimentos é chamada de ritmo enquanto que aquela da voz (na qual tons agudos e graves são mesclados) é chamada de harmonia, sendo a combinação destas duas denominada dança coral. Afirmamos, igualmente, que os deuses, compadecidos de nós, nos concederam, para que partilhassem e dirigissem nossa dança coral, Apolo e as Musas além dos quais fizemos menção, se é que o recordamos, em terceiro lugar, de Dionísio.</p> <p>Clinias: Por certo o recordamos.</p> <p>O ateniense: A dança coral de Apolo e a das Musas foram descritas, tendo que ser descrita a terceira e restante, ou seja, a dança coral de Dionísio.</p> <p>//</p> <p>Athenian</p> <p>At the commencement of our discourse we said, if we recollect, that since all young creatures are by nature fiery, they are unable to keep still either body or voice, but are always crying and leaping in disorderly fashion; we said also that none of the other creatures attains a sense of order, bodily and vocal, and that this is possessed by man alone; and that the order [665a] of motion is called "rhythm," while the order of voice (in which acute and grave are blended together) is termed "harmony," and to the combination of these two the name "choristry" is given. We stated also that the gods, in pity for us, have granted to us as fellow-choristers and choir-leaders Apollo and the Musas,—besides whom we mentioned, if we recollect, a third, Dionysus.</p> <p>Clinias</p> <p>Certainly we recollect.</p> <p>Athenian</p> <p>The choir of Apollo and that of the Muses have been described, and the third and remaining [665b] choir must necessarily be described, which is that of Dionysus.</p> <p>Clinias</p> <p>How so? Tell us; for at the first mention of it, a Dionysiac choir of old men sounds mighty strange,—if you mean that men over thirty, and even men over fifty and up to sixty, are really going to dance in his honor.</p>	<p>Plato. Plato in Twelve Volumes, Vols. 10 & 11 translated by R.G. Bury. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1967 & 1968. // Tradução desconhecida (pdf)</p>	Perseus/TLG
Platão	As Leis	347 a.C.	Diálogos	book 2, section 665a Linha 8	<p>ΑΘ. Εἶπομεν, εἰ μεμνήμεθα, κατ' ἀρχάς τῶν λόγων, ὡς ἡ φύσις ἀπάντων τῶν νέων διάπιρος οὐσα ἡσυχίαν οὐχ οἷα τε ἄγειν οὔτε κατὰ τὸ σῶμα οὔτε κατὰ τὴν φωνὴν εἴη, (5) φθέγγοιτο δ' αἰεὶ ἀτάκτως καὶ πηδῶ, τάξεως δ' αἰσθησιν τοῦτων ἀμφοτέρων, τῶν ἄλλων μὲν ζῶων οὐδὲν ἐπάπτοιο, ἢ δὲ ἀνθρώπου φύσις ἔχει μόνη τοῦτο· τῆ δὲ αὐτῆς κινήσεως @1 665.(a) τάξει ρυθμὸς ὄνομα εἴη, τῆ δὲ αὐτῆς φωνῆς, τοῦ τε ὀξέος ἅμα καὶ βαρέος συγκεραννυμένων, ἀρμονία ὄνομα προσαγορεύοιτο, χορεία δὲ τὸ συναμφοτέρον κληθεῖη, θεοὺς δὲ ἔραμεν ἔλεοντάς ἡμᾶς συγχορευτάς τε καὶ χορηγούς ἡμῖν δεδωκέναι τὸν τε Ἀπόλλωνα καὶ Μούσας, καὶ δὴ καὶ τρίτον ἔραμεν, (5) εἰ μεμνήμεθα, Διόνυσον.</p> <p>ΚΑ. Πῶς δ' οὐ μεμνήμεθα;</p> <p>ΑΘ. Ὁ μὲν τοίνυν τοῦ Ἀπόλλωνος καὶ τῶν Μουσῶν (b) χορὸς εἴρηται, τὸν δὲ τρίτον καὶ τὸν λοιπὸν χορὸν ἀνάγκη τοῦ Διονύσου λέγεσθαι.</p> <p>ΚΑ. Πῶς δὴ; λέγε· μάλα γὰρ ἄτοπος γίγνεται ἂν ὡς γε ἐξαίφνης ἀκούσαντι Διονύσου πρεσβυτῶν χορὸς, εἰ ἄρα οἱ ὑπὲρ τριάκοντα καὶ πενήκοντα δὲ γεγονότες ἔτι μέχρι (5) ἐξήκοντα αὐτῷ χορεύουσιν.</p>	<p>[...] a ordem nos movimentos é chamada de ritmo enquanto que aquela da voz (na qual tons agudos e graves são mesclados) é chamada de harmonia, sendo a combinação destas duas denominada dança coral. Afirmamos, igualmente, que os deuses, compadecidos de nós, nos concederam, para que partilhassem e dirigissem nossa dança coral, Apolo e as Musas além dos quais fizemos menção, se é que o recordamos, em terceiro lugar, de Dionísio.</p> <p>Clinias: Por certo o recordamos.</p> <p>O ateniense: A dança coral de Apolo e a das Musas foram descritas, tendo que ser descrita a terceira e restante, ou seja, a dança coral de Dionísio.</p> <p>//</p> <p>Athenian</p> <p>At the commencement of our discourse we said, if we recollect, that since all young creatures are by nature fiery, they are unable to keep still either body or voice, but are always crying and leaping in disorderly fashion; we said also that none of the other creatures attains a sense of order, bodily and vocal, and that this is possessed by man alone; and that the order [665a] of motion is called "rhythm," while the order of voice (in which acute and grave are blended together) is termed "harmony," and to the combination of these two the name "choristry" is given. We stated also that the gods, in pity for us, have granted to us as fellow-choristers and choir-leaders Apollo and the Musas,—besides whom we mentioned, if we recollect, a third, Dionysus.</p> <p>Clinias</p> <p>Certainly we recollect.</p> <p>Athenian</p> <p>The choir of Apollo and that of the Muses have been described, and the third and remaining [665b] choir must necessarily be described, which is that of Dionysus.</p> <p>Clinias</p> <p>How so? Tell us; for at the first mention of it, a Dionysiac choir of old men sounds mighty strange,—if you mean that men over thirty, and even men over fifty and up to sixty, are really going to dance in his honor.</p>	<p>Plato. Plato in Twelve Volumes, Vols. 10 & 11 translated by R.G. Bury. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1967 & 1968. // Tradução desconhecida (pdf)</p>	Perseus/TLG

Platão	As Leis	347 a.C.	Διάλογος	page 666 section d line 3	<p>AΘ. Εἰς μὲν γε τὸ πρόαγειν τοίνυν αὐτοὺς μετέχων ἡμῖν φθῆς οὗτος ὁ τρόπος οὐκ ἂν παντάπασιν ἀσχήμιον (d) γίγνοιτο. ΚΑ. Οὐδαμῶς. ΑΘ. Ποῖαν δὲ ἤσουσιν οἱ ἄνδρες φωνήν; ἢ μουσοῦν [ἦ] δῆλον ὅτι πρέπουσαν αὐτοῖς δεῖ γέ τινα; ΚΑ. Πῶς γὰρ οὐ; (5) ΑΘ. Τίς ἂν οὖν πρέποι θεῖοις ἀνδράσιν; ἄρ' ἂν ἡ τῶν χορῶν; ΚΑ. Ἡμεῖς γοῦν, ὃ ξένη, καὶ οἶδε οὐκ ἄλλην ἂν τινα δυναίμεθα φθῆν ἢ ἦν ἐν τοῖς χοροῖς ἐμάθομεν συνήθεις ἄδειν γενόμενοι. (10)</p>	<p>Athenian So then, for the purpose of inducing them [666d] to take a share in our singing, this plan would not be altogether unseemly. Clinias By no means. Athenian What manner of song will the men raise? Will it not, evidently, be one that suits their own condition in every case? Clinias Of course. Athenian What song, then, would suit godlike men? Would a choric song? Clinias At any rate, Stranger, we and our friends here would be unable to sing any other song than that which we learnt by practice in choruses.</p>	<p>Plato. Plato in Twelve Volumes, Vols. 10 & 11 translated by R.G. Bury. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1967 & 1968.</p>	TLG
Platão	As Leis	347 a.C.	Διάλογος	page 667 section a line 10	<p>ΚΑ. Οὐκ οἶδα ἡμῶν, ὃ ξένη, ὅπη πάлин αὐ τοὺς νομοθέτας φαυλίσεις. ΑΘ. Οὐκ, ἀγαθέ, προσέχων τούτῳ τὸν νοῦν δρῶ τοῦτο, εἴπερ· ἀλλ' ὁ λόγος ὅπη φέρει, ταύτη πορευόμεθα, εἰ βούλεσθε. εἰ γὰρ ἔχομεν μουσοῦν τῆς τῶν χορῶν καλλίω καὶ (10) (b) τῆς ἐν τοῖς κοινοῖς θεάτροις, πειρώμεθα ἀποδοῦναι τούτοις οὓς φάμεν ἐκείνην μὲν αἰσχύνεσθαι, ζητεῖν δέ, ἥτις καλλίστη, ταύτης κοινωνεῖν. ΚΑ. Πάνυ γε.</p>	<p>Clinias Once again, Stranger, you are—in a sort of a way—disparaging our lawgivers. Athenian It is not intentionally, my friend, that I do so—if I am doing it but whither the argument leads us, thither, if you please, let us go. If we know of a music that is superior to that of the choirs or to that of the public theaters, [667b] let us try to supply it to those men who, as we said, are ashamed of the latter, yet are eager to take a part in that music which is noblest. Clinias Certainly.</p>	<p>Plato. Plato in Twelve Volumes, Vols. 10 & 11 translated by R.G. Bury. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1967 & 1968.</p>	TLG
Platão	As Leis	347 a.C.	Διάλογος	668 section b line 5	<p>ΑΘ. Καὶ τούτοις δὴ τοῖς τὴν καλλίστην φθῆν τε ζητοῦσι καὶ μουσοῦν ζητητέον, ὡς εἰκεν, οὐχ ἥτις ἡδεῖα ἀλλ' ἥτις (5) ὀρθή· μμησέως γὰρ ἦν, ὡς φάμεν, ὀρθότης, εἰ τὸ μμηθὲν ὅσον τε καὶ οἶον ἦν ἀποτελοῖτο. @!</p>	<p>Athenian Thus those who are seeking the best singing and music must seek, as it appears, not that which is pleasant, but that which is correct; and the correctness of imitation consists, as we say, in the reproduction of the original in its own proper quantity and quality.</p>	<p>Plato. Plato in Twelve Volumes, Vols. 10 & 11 translated by R.G. Bury. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1967 & 1968.</p>	TLG
Platão	As Leis	347 a.C.	Διάλογος	book 2, section 669b Linha 5	<p>ΑΘ. Μὴ τοίνυν ἀπειπομεν λέγοντες τὸ περὶ τὴν μουσικὴν ἢ χαλεπὸν· ἐπειδὴ γὰρ ὑμνεῖται περὶ αὐτὴν διαφερόντως ἢ τὰς ἄλλας εἰκόνας, εὐλαβείας δὴ δεῖται πλείστης πασῶν εἰκόνων. ἁμαρτῶν τε γὰρ τις μέγιστ' ἂν βλάπτοιο, (c) ἦθη κακὰ φιλοφρονούμενος, χαλεπώτατον τε αἰσθῆσθαι διὰ τὸ τοὺς ποιητὰς φαυλοτέρους εἶναι ποιητὰς αὐτῶν τῶν Μουσῶν.</p>	<p>Athenian Let us not hesitate, then, to mention the point wherein lies the difficulty of music. Just because it is more talked about than any other form of representation, it needs more caution than any. The man who blunders in this art will do himself the greatest harm, by welcoming base morals; [669c] and, moreover, his blunder is very hard to discern, inasmuch as our poets are inferior as poets to the Muses themselves.[...]</p>	<p>Plato. Plato in Twelve Volumes, Vols. 10 & 11 translated by R.G. Bury. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1967 & 1968.</p>	Perseus/TLG

Platão	As Leis	347 a.C.	Διάλογος	book 2, section 669c Linha 3	<p>ἄθ. μη τοῖνον ἀπεισῶμεν λεγόντες τὸ περὶ τὴν μου- (5) σικὴν ἢ χαλεπὸν· ἐπειδὴ γὰρ ὑμνεῖται περὶ αὐτὴν δια- φερόντως ἢ τὰς ἄλλας εἰκόνας, εὐλαβείας δὴ δεῖται πλείστης πασῶν εἰκότων, ἁμαρτῶν τε γὰρ τις μέγιστ' ἂν βλάπτοιο, (c) ἢ ἦ κακὰ φιλοφρονοῦμενος, χαλεπώτατόν τε αἰσθῆσθαι διὰ τὸ τοὺς ποιητὰς φαυλοτέρους εἶναι ποιητὰς αὐτῶν τῶν Μουσῶν. οὐ γὰρ ἂν ἐκείναι γε ἐξαμάρτοιέν ποτε τοσοῦτον ὥστε ῥήματα ἀνδρῶν ποιήσασαι τὸ χροῖμα γυναικῶν καὶ μέλος ἀποδοῦναι, καὶ μέλος ἐλευθέρων αὐ καὶ σχήματα (5) συνθεῖσθαι ῥυθμοὺς δούλων καὶ ἀνελευθέρων προσαρμόττειν, οὐδ' αὐ ῥυθμοὺς καὶ σχήμα ἐλευθέρων ὑποθεῖσθαι μέλος ἢ λόγον ἐναντίον ἀποδοῦναι τοῖς ῥυθμοῖς, ἐτι δὲ θηριῶν φωνὰς (d) καὶ ἀνθρώπων καὶ ὀργάνων καὶ πάντας ψόφους εἰς ταῦτον οὐκ ἂν ποτε συνθεῖεν, ὡς ἐν τι μιμούμεναι· ποιηταὶ δὲ ἀνθρώπινοι σφόδρα τὰ τοιαῦτα ἐμπλέκοντες καὶ συγκυκλόντες ἄλλοις, γέλωτ' ἂν παρασκευάζουεν τῶν ἀνθρώπων ὄσους φρησίν Ὀρφεὺς λαχεῖν ὥραν τῆς τέρπιος, ταῦτα γε γὰρ (5) ὄρῳσι πάντα κυκλόμενα, καὶ ἐτι διασπῶσιν οἱ ποιηταὶ ῥυθμῶν μὲν καὶ σχήματα μέλους χωρὶς, λόγους ψιλοὺς εἰς μέτρα @1 (e) τθέντες, μέλος δ' αὐ καὶ ῥυθμῶν ἄνευ ῥημάτων, ψιλῆ κιθα- ρίσει τε καὶ ἀυλῆσει προσχρόμενοι, ἐν οἷς δὴ παγγάλεον ἄνευ λόγου γιγνόμενον ῥυθμῶν τε καὶ ἁρμονίαν γιγνώσκων ὅτι τε βούλεται καὶ ὄφθαι τῶν ἀξιολόγων μμημάτων· ἀλλὰ ὑπολαβεῖν ἀναγκαῖον ὅτι τὸ τοιοῦτον γε πολλῆς ἀγροι- (5) κίας μεστόν πᾶν, ὁπόσον τάχους τε καὶ ἀπαισίας καὶ φωνῆς θηριώδους σφόδρα φίλον ὥστ' αὐλήσει γε χρῆσθαι καὶ 670. (a) κιθαρίσει πλὴν ὅσον ὑπὸ ὄρχησίν τε καὶ ὀδῆν, ψιλῆ δ' ἐκατέρῳ πᾶσά τις ἄμουσία καὶ θαυματουργία γίγνοιτ' ἂν τῆς χρήσεως, ταῦτα μὲν ἔχει ταῦτη λόγον· ἡμεῖς δὲ γε οὐχ ὅτι μὴ δεῖ ταῖς Μούσαις ἡμῶν προσχρησθῆαι τοὺς ἦδη τρια- κοντούτας καὶ τῶν πεντήκοντα πέραν γεγονότας σκοπούμεθα, (5) ἀλλ' ὅτι ποτὲ δεῖ, τότε μὲν οὖν ἐκ τούτων ὁ λόγος εἶναι</p>	<p>Athenian Let us not hesitate, then, to mention the point wherein lies the difficulty of music. Just because it is more talked about than any other form of representation, it needs more caution than any. The man who blunders in this art will do himself the greatest harm, by welcoming base morals; [669c] and, moreover, his blunder is very hard to discern, inasmuch as our poets are inferior as poets to the <u>Muses</u> themselves.1 For the <u>Muses</u> would never blunder so far as to assign a feminine tune and gesture to verses composed for men, or to fit the rhythms of captives and slaves to gestures framed for free men, or conversely, after constructing the rhythms and gestures of free men, to assign to the rhythms [669d] a tune or verses of an opposite style. Nor would the Muses ever combine in a single piece the cries of beasts and men, the clash of instruments, and noises of all kinds, by way of representing a single object; whereas human poets, by their senselessness in mixing such things and jumbling them up together, would furnish a theme for laughter to all the men who, in Orpheus's phrase, "have attained the full flower of joyousness." For they behold all these things jumbled together, and how, also, the poets rudely sunder rhythm and gesture from tune, putting tuneless words into meter, or leaving time and rhythm [669e] without words, and using the bare sound of harp or flute, wherein it is almost impossible to understand what is intended by this wordless rhythm and harmony, or what noteworthy original it represents. Such methods, as one ought to realize, are clownish in the extreme in so far as they exhibit an excessive craving for speed, mechanical accuracy, and the imitation of animals' sounds, and consequently employ the pipe and the harp without the accompaniment of dance and song; [670a] for the use of either of these instruments by itself is the mark of the mountebank or the boor. Enough, then, of that matter: now as to ourselves. What we are considering is, not how those of us who are over thirty years old, or beyond fifty, ought not to make use of the Muses, but how they ought to do so. Our argument already indicates, I think, this result from our discussion,—that all men of over fifty that are fit to sing ought to have a training that is better than that of the choric Muse. [670b] For they must of necessity possess knowledge and a quick perception of rhythms and harmonies; else how shall a man know which tunes are correct?</p>	<p>Plato. Plato in Twelve Volumes, Vols. 10 & 11 translated by R.G. Bury. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1967 & 1968.</p>	Perseus/TLG
Platão	As Leis	347 a.C.	Διάλογος	book 2, section 669d	<p>[669d] καὶ ἀνθρώπων καὶ ὀργάνων καὶ πάντας ψόφους εἰς ταῦτον οὐκ ἂν ποτε συνθεῖεν, ὡς ἐν τι μιμούμεναι· ποιηταὶ δὲ ἀνθρώπινοι σφόδρα τὰ τοιαῦτα ἐμπλέκοντες καὶ συγκυκλόντες ἄλλοις, γέλωτ' ἂν παρασκευάζουεν τῶν ἀνθρώπων ὄσους φρησίν Ὀρφεὺς λαχεῖν ὥραν τῆς τέρπιος, ταῦτα γε γὰρ ὄρῳσι πάντα κυκλόμενα, καὶ ἐτι διασπῶσιν οἱ ποιηταὶ ῥυθμῶν μὲν καὶ σχήματα μέλους χωρὶς, λόγους ψιλοὺς εἰς μέτρα</p>	<p>[669d] a tune or verses of an opposite style. Nor would the Muses ever combine in a single piece the cries of beasts and men, the clash of instruments, and noises of all kinds, by way of representing a single object; whereas human poets, by their senselessness in mixing such things and jumbling them up together, would furnish a theme for laughter to all the men who, in Orpheus's phrase, "have attained the full flower of joyousness." For they behold all these things jumbled together, and how, also, the poets rudely sunder rhythm and gesture from tune, putting tuneless words into meter, or leaving time and rhythm</p>	<p>Plato. Plato in Twelve Volumes, Vols. 10 & 11 translated by R.G. Bury. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1967 & 1968.</p>	Perseus
Platão	As Leis	347 a.C.	Διάλογος	book 2, section 670a linha 4	<p>ἀλλὰ ὑπολαβεῖν ἀναγκαῖον ὅτι τὸ τοιοῦτον γε πολλῆς ἀγροι- (5) κίας μεστόν πᾶν, ὁπόσον τάχους τε καὶ ἀπαισίας καὶ φωνῆς θηριώδους σφόδρα φίλον ὥστ' αὐλήσει γε χρῆσθαι καὶ 670. (a) κιθαρίσει πλὴν ὅσον ὑπὸ ὄρχησίν τε καὶ ὀδῆν, ψιλῆ δ' ἐκατέρῳ πᾶσά τις ἄμουσία καὶ θαυματουργία γίγνοιτ' ἂν τῆς χρήσεως, ταῦτα μὲν ἔχει ταῦτη λόγον· ἡμεῖς δὲ γε οὐχ ὅτι μὴ δεῖ ταῖς Μούσαις ἡμῶν προσχρησθῆαι τοὺς ἦδη τρια- κοντούτας καὶ τῶν πεντήκοντα πέραν γεγονότας σκοπούμεθα, (5) ἀλλ' ὅτι ποτὲ δεῖ. τότε μὲν οὖν ἐκ τούτων ὁ λόγος ἡμῶν δοκεῖ μοι σημαίνειν ἦδη, τῆς γε χορικῆς Μούσης ὅτι πεπα- (b) δεῖσθαι δεῖ βέλτιον τοὺς πεντήκοντούτας ὄσοισπερ ἂν ᾄδων προσῆκη, τῶν γὰρ ῥυθμῶν καὶ τῶν ἁρμονιῶν ἀναγκαῖον αὐτοῖς εἶσθαι εὐαισθητῶς ἔχειν καὶ γιγνώσκων· ἢ πῶς τις τὴν ὀρθότητα γινώσκει τῶν μελῶν, ᾧ προσῆκεν ἢ μὴ προσ- ῆκεν τοῦ ὁριστοῦ, καὶ τοῦ ῥυθμοῦ ὃν ὁ ποιητὴς αὐτῷ (5) προσῆκεν, ὀρθῶς ἢ μή;</p>	<p>[670a] for the use of either of these instruments by itself is the mark of the mountebank or the boor. Enough, then, of that matter: now as to ourselves. What we are considering is, not how those of us who are over thirty years old, or beyond fifty, ought not to make use of the <u>Muses</u>, but how they ought to do so. Our argument already indicates, I think, this result from our discussion,—that all men of over fifty that are fit to sing ought to have a training that is better than that of the choric Muse. [670b] For they must of necessity possess knowledge and a quick perception of rhythms and harmonies; else how shall a man know which tunes are correct?</p>	<p>Plato. Plato in Twelve Volumes, Vols. 10 & 11 translated by R.G. Bury. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1967 & 1968.</p>	Perseus/TLG

Platão	As Leis	347 a.C.	Διάλογος	book 2, section 670a Linha 7	<p>ἀλλὰ ὑπολαβεῖν ἀναγκαῖον ὅτι τὸ τοιοῦτόν γε πολλῆς ἀγροικίας μεστὸν πᾶν, ὁπόσον τάχους τε καὶ ἀπταισίας καὶ φωνῆς θηριώδους σφόδρα φίλον ὡστ' αὐλήσει γε χρῆσθαι καὶ 670.</p> <p>(a) καθαρίσει πλὴν ὅσον ὑπὸ ὀργῆσιν τε καὶ φόβῳ, ψιλῶ δ' ἑκατέρῳ πᾶσά τις ἀμουσία καὶ θαυματουργία γίγνοιτ' ἂν τῆς χρήσεως, ταῦτα μὲν ἔχει ταύτῃ λόγον· ἡμεῖς δὲ γε οὐχ ὅτι μὴ δεῖ ταῖς Μούσαις ἡμῶν προσχρῆσθαι τοὺς ἦδη τριακοντούτας καὶ τὸν πεντήκοντα πέραν γεγονότας σκοπούμεθα, (5) ἀλλ' ὅτι ποτὲ δεῖ. τότε μὲν οὖν ἐκ τούτων ὁ λόγος ἡμῖν δοκεῖ μοι σημαίνειν ἦδη, τῆς γε χορικῆς Μούσης ὅτι πεπαί- (b) δεῦσθαι δεῖ βέλτιον τοὺς πεντηκοντούτας ὅσοι περ ἂν ᾔδειν προσήκη. τὸν γὰρ ρυθμῶν καὶ τὸν ἁρμονικῶν ἀναγκαῖον αὐτοῖς ἐστὶν εὐαισθητῶς ἔχειν καὶ γινώσκειν· ἢ πῶς τις τὴν ὀρθότητα γνώσεται τὸν μελῶν, ὃ προσήκεν ἢ μὴ προσήκεν τοῦ δρωστί, καὶ τοῦ ρυθμοῦ ὃν ὁ ποιητὴς αὐτῷ (5) προσήψεν, ὀρθῶς ἢ μή;</p>	<p>[670a] for the use of either of these instruments by itself is the mark of the mountebank or the boor. Enough, then, of that matter: now as to ourselves. What we are considering is, not how those of us who are over thirty years old, or beyond fifty, ought not to make use of the Muses, but how they ought to do so. Our argument already indicates, I think, this result from our discussion,—that all men of over fifty that are fit to sing ought to have a training that is better than that of the choric Muse. [670b] For they must of necessity possess knowledge and a quick perception of rhythms and harmonies; else how shall a man know which tunes are correct?</p>	<p>Plato. Plato in Twelve Volumes, Vols. 10 & 11 translated by R.G. Bury. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1967 & 1968.</p>	Perseus/TLG
Platão	As Leis	347 a.C.	Διάλογος	page 671 section c line 7	<p>ΑΘ. Οὐκοῦν ἔφραμεν, ὅταν γίγνηται ταῦτα, καθάπερ τινα @1 σίδηρον τὰς ψυχὰς τῶν πινόντων διαπύρους γιγνομένης μάλθακωτέρας γίνεσθαι καὶ νεότερας, ὥστε εὐαγῶγους (10) (c) συμβαίνειν τῷ δυναμένῳ τε καὶ ἐπισταμένῳ παιδεύειν τε καὶ πλάττειν, καθάπερ ὅτ' ἦσαν νέαι; τοῦτον δ' εἶναι τὸν πλάστην τὸν αὐτὸν ὥσπερ τότε, τὸν ἀγαθὸν νομοθέτην, οὗ νόμος εἶναι δεῖ συμποτικῶς, δυναμένους τὸν εὐέλπιν καὶ θαρραλέον ἐκεῖνον γινόμενον καὶ ἀναισχυντότερον τοῦ (5) δέοντος, καὶ οὐκ ἐθέλοντα τάξιν καὶ τὸ κατὰ μέρος σιγῆς καὶ λόγου καὶ πόσεως καὶ μούσης ὑπομένειν, ἐθέλειν ποιεῖν πάντα τούτοις τάναντία, καὶ εἰσιόντι τῷ μὴ καλῶ θάρρει (d) τὸν κάλλιστον διαμαχόμενον φόβον εἰσπέμπειν οἶους τ' εἶναι μετὰ δίκης, ὃν αἰδῶ τε καὶ αἰσχύνῃν θεῖον φόβον Ἰννομάκαμεν;</p>	<p>Athenian And did we not say that when this takes place, the souls of the drinkers turn softer, like iron, through being heated, and younger too; whence they become ductile, just as when they were young, [671c] in the hands of the man who has the skill and the ability to train and mould them. And now, even as then, the man who is to mould them is the good legislator; he must lay down banqueting laws, able to control that banqueter who becomes confident and bold and unduly shameless, and unwilling to submit to the proper limits of silence and speech, of drinking and of music, making him consent to do in all ways the opposite,— [671d] laws able also, with the aid of justice, to fight against the entrance of such ignoble audacity, by bringing in that most noble fear which we have named “modesty” and “shame.”</p>	<p>Plato. Plato in Twelve Volumes, Vols. 10 & 11 translated by R.G. Bury. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1967 & 1968.</p>	TLG
Platão	As Leis	347 a.C.	Διάλογος	book 2, section 672d Linha 2	<p>Ἀθηναῖος· οὐκοῦν καὶ ὅτι τὴν ῥυθμοῦ τε καὶ ἁρμονίας αἴσθησιν [672δ] τοῖς ἀνθρώποις ἡμῖν ἐνδεδωκέναι τὴν ἀρχὴν ταύτην ἔφραμεν, Ἀπόλλωνα δὲ καὶ μούσας καὶ Διόνυσον θεῶν αἰτίους γεγενῆσθαι;</p>	<p>Athenian: Do we not also remember how we said that from this origin there was implanted [672d] in us men the sense of rhythm and harmony, and that the joint authors thereof were Apollo and the Muses and the god Dionysus?</p>	<p>Plato. Plato in Twelve Volumes, Vols. 10 & 11 translated by R.G. Bury. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1967 & 1968.</p>	Perseus/TLG
Platão	As Leis	347 a.C.	Διάλογος	book 3, section 682a Linha 5	<p>Ἀθηναῖος· ὁ μετὰ τὸ δεῦτερον καὶ Ὅμηρος ἐπεσημίηνατο, λέγων τὸ τρίτον οὕτως γεγενῆσθαι. “... κτίσσε δὲ Δαρδανίην” Ὅμ. Π. 20.216 γὰρ ποῦ φησιν, “... ἐπεὶ οὕτω Ἴλιος ἰρὴ ἐν πεδίῳ πεπόλιστο, πόλις μερόπων ἀνθρώπων, ἀλλ' ἔθ' ὑπὸ ρείας ὄκουν πολυπιδάκου Ἰδης.” Ὅμ. Π. 20.216 [682a] λέγει γὰρ δὴ ταῦτα τὰ ἔπη καὶ ἐκεῖνα, ἃ περὶ τὸν Κυκλόπων εἰρηκεν, κατὰ θεὸν πως εἰρημένα καὶ κατὰ φύσιν· θεῖον γὰρ οὖν δὴ καὶ τὸ ποιητικὸν ἐνθεαστικὸν ὃν γένος ἕνμφωδον, πολλῶν τῶν κατ' ἀλήθειαν γιγνομένων σὺν τισιν Χάρισιν καὶ Μούσαις ἐφάπτεται ἐκάστοτε.</p>	<p>[...] Realmente ele profere estes seus versos, bem como aqueles em relação aos ciclopes como se falando segundo a divindade e a natureza, pois sendo divinamente inspirados quando ela canta, os poetas com a ajuda das Grças e das Musas com freqüência captam a verdade histórica. // Athenian: The same that Homer himself mentioned next to the second, when he said that the third form arose in this way. His verses run thus—“Dardania he founded when as yet The Holy keep of Ilium was not built Upon the plain, a town for mortal folk. But still they dwelt upon the highland slopes Of many-fountained Ida.[682a] Indeed, these verses of his, as well as those he utters concerning the Cyclopes, are in a kind of unison with the voices of both God and Nature. For being divinely inspired in its chanting, the poetic tribe, with the aid of Graces and Muses, often grasps the truth of history.</p>	<p>Plato. Plato in Twelve Volumes, Vols. 10 & 11 translated by R.G. Bury. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1967 & 1968. // Tradução desconhecida (pdf)</p>	Perseus/TLG

Platão	As Leis	347 a.C.	Diálogos	<p>page 700 section d line 5</p> <p>ΛΕ. τοῖς περὶ τὴν μουσικὴν κριτοὺς τὴν τότε, ἵνα ἐξ ἀρχῆς διέθετομεν τὴν τοῦ ἐλευθέρου βίαν ἐπιδοῖεν βίον. διηρημένη γὰρ οὕτως ἦν ἡμῖν ἡ μουσικὴ κατὰ εἶδη τε (b) ἑαυτῆς ἅτα καὶ σχήματα, καὶ πῃ ἑίδος ὀδῆς εὐχαὶ πρὸς θεοῦς, ὄνομα δὲ ὕμνοι ἐπεκαλοῦντο· καὶ τοῦτο δὴ τὸ ἐναντιὸν ἦν ὀδῆς ἕτερον εἶδος—θρήνουσ δὲ τις ἂν αὐτοῦς μάλιστα ἐκάλεσαν—καὶ παιώνιας ἕτερον, καὶ ἄλλο, Διονύσου γένεσις οἶμα, διθύραμβος λεγόμενος, νόμους τε αὐτὸ τοῦτο τούνομα ἐκάλουν, ὀδῆν ὡς τινα ἑτέραν· ἐπέλεγον δὲ κιθαροδικούς, τοῦτων δὲ διατεταγμένων καὶ ἄλλων τινῶν, οὐκ ἐξῆν ἄλλο (c) εἰς ἄλλο καταχρησθῆναι μέλους εἶδος· τὸ δὲ κῆρος τοῦτων γνῶναι τε καὶ ἅμα γνῶντα δικάσαι, ζημιῶν τε αὐτῶν μὴ παιθόμενον, οὐ σύριγξ ἦν οὐδὲ τινες ἄμουςοι βοαὶ πλήθους, καθάπερ τὰ νῦν, οὐδ' αὖ κρότοι ἐπαίνους ἀποδιδόντες, ἀλλὰ τοῖς μὲν γυροῦσι περὶ παιδεύειν δεδογμένον ἀκούειν ἦν (5) αὐτοῖς μετὰ σιγῆς διὰ τῆς αἰσῆς, πασι δὲ καὶ παιδαγωγίαις καὶ τῷ πλείστῳ ὄλῳ ῥάβδου κοσμοῦσις ἢ νουθέτης ἐγένετο. (d) ταῦτ' οὖν οὕτω τεταγμένους ἠθέλειν ἀρχεσθαι τῶν πολιτῶν τὸ πλῆθος, καὶ μὴ τοῖς μὲν κρίνειν διὰ θορύβου· μετὰ δὲ ταῦτα, προϊόντος τοῦ χρόνου, ἄρχοντες μὲν τῆς ἀμείσου παρανομίας ποιηταὶ ἐγένοντο φύσει μὲν ποιητικοί, ἀγνώμονες δὲ περὶ τὸ δίκαιον τῆς Μούσης καὶ τὸ νόμιμον, βακχεύοντες καὶ ἄλλοι (5) μᾶλλον τοῦ δέοντος κατεχόμενοι ὑφ' ἡδονῆς, κεραννόντες δὲ θρήνους τε ὕμνους καὶ παιώνιας διθύραμβους, καὶ αὐλοφῶντας δὴ τὰς κιθαροφῶντας μιμούμενοι, καὶ πάντα εἰς πάντα συνά-(e) γοντες, μουσικῆς ἄκοντες ὑπ' ἀνοίας καταγευδόμενοι ὡς ὀρθότατα μὲν οὐκ ἔχοι οὐδ' ἠγνινοῦν μουσικῆ, ἡδονὴ δὲ τῆ τοῦ χαίροντος, εἴτε βελτίον εἴτε χείρον ἂν εἴη τις, κρινοῖτο ὀρθότατα. τοιαῦτα δὲ ποιῶντες ποιήματα, λόγους τε ἐπιλέγοντες τοιοῦτους, τοῖς πολλοῖς ἐνέθεσαν παρανομίαν εἰς τὴν μουσικὴν καὶ τὸλμαν ὡς ἱκανοῖς οὖσιν κρίνειν· ὅθεν δὴ τὰ 701. (a) θέατρα ἐξ ἀφάνων φωνήεντ' ἐγένοντο, ὡς ἐπαίοντα ἐν μούσαις τὸ τε καλὸν καὶ μὴ, καὶ ἀντὶ ἀριστοκρατίας ἐν αὐτῇ θεατροκρατία τις πονηρὰ γέγονεν. εἰ γὰρ δὴ καὶ δημοκρατία ἐν αὐτῇ τις μόνον ἐγένετο ἐλευθέρων ἀνδρῶν, οὐδὲν ἂν πᾶν γε δεινὸν ἦν τὸ γεγονός· νῦν δὲ ἦρξε μὲν ἡμῖν ἐκ μουσικῆς ἢ πάντων εἰς πάντα σοφίας δόξα καὶ παρανομία, συνεφέσπετο δὲ ἐλευθερία, ἄφοβοι γὰρ ἐγένοντο ὡς εἰδότες, ἢ δὲ ἄδεια ἀναισχυντῶν ἐνέτεκεν· τὸ γὰρ τὴν τοῦ βελτίονος (b) δόξαν μὴ φοβείσθαι διὰ θράσους, τοῦτ' αὐτὸ ἐστὶν σχεδὸν ἢ πονηρὰ ἀναισχυντία, διὰ δὲ τινος ἐλευθερίας βίαν ἀπο-Τετολμημένης.</p>	<p>Athenian</p> <p>Those dealing with the music of that age, in the first place,—to describe from its commencement how the life of excessive liberty grew up. Among us, at that time, music was divided into various classes and styles: [700b] one class of song was that of prayers to the gods, which bore the name of "hymns"; contrasted with this was another class, best called "dirges"; "pacons" formed another; and yet another was the "dithyramb," named, I fancy, after Dionysus. "Nomes" also were so called as being a distinct class of song; and these were further described as "citharoedic nomes."1 So these and other kinds being classified and fixed, it was forbidden to set one kind of words to a different class of tune.2 [700c] The authority whose duty it was to know these regulations, and, when known, to apply them in its judgments and to penalize the disobedient, was not a pipe nor, as now, the mob's unmusical shoutings, nor yet the clappings which mark applause: in place of this, it was a rule made by those in control of education that they themselves should listen throughout in silence, while the children and their ushers and the general crowd were kept in order by the discipline of the rod. [700d] In the matter of music the populace willingly submitted to orderly control and abstained from outrageously judging by clamor; but later on, with the progress of time, there arose as leaders of unmusical illegality poets who, though by nature poetical, were ignorant of what was just and lawful in music; and they, being frenzied and unduly possessed by a spirit of pleasure, mixed dirges with hymns and pacons with dithyrambs, and imitated flute-tunes with harp-tunes, and blended every kind of music with every other; [700e] and thus, through their folly, they unwittingly bore false witness against music, as a thing without any standard of correctness, of which the best criterion is the pleasure of the auditor, be he a good man or a bad.3 By compositions of such a character, set to similar words, they bred in the populace a spirit of lawlessness in regard to music, and the effrontery of supposing themselves capable of passing judgment on it. Hence the theater-goers became noisy [701a] instead of silent, as though they knew the difference between good and bad music, and in place of an aristocracy in music there sprang up a kind of base theatrocracy.1 For if in music, and music only, there had arisen a democracy of free men, such a result would not have been so very alarming; but as it was, the universal conceit of universal wisdom and the contempt for law originated in the music, and on the heels of these came liberty. For, thinking themselves knowing, men became fearless; and audacity begat effrontery. For to be fearless [701b] of the opinion of a better man, owing to self-confidence, is nothing else than base effrontery; and it is brought about by a liberty that is audacious to excess.</p>	<p>Plato. Plato in Twelve Volumes, Vols. 10 & 11 translated by R.G. Bury. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1967 & 1968.</p>	TLG
Platão	As Leis	347 a.C.	Diálogos	<p>page 701 section a line 2</p> <p>(a) θέατρα ἐξ ἀφάνων φωνήεντ' ἐγένοντο, ὡς ἐπαίοντα ἐν μούσαις τὸ τε καλὸν καὶ μὴ, καὶ ἀντὶ ἀριστοκρατίας ἐν αὐτῇ θεατροκρατία τις πονηρὰ γέγονεν. εἰ γὰρ δὴ καὶ δημοκρατία ἐν αὐτῇ τις μόνον ἐγένετο ἐλευθέρων ἀνδρῶν, οὐδὲν ἂν πᾶν γε δεινὸν ἦν τὸ γεγονός· νῦν δὲ ἦρξε μὲν ἡμῖν ἐκ μουσικῆς ἢ πάντων εἰς πάντα σοφίας δόξα καὶ παρανομία, συνεφέσπετο δὲ ἐλευθερία, ἄφοβοι γὰρ ἐγένοντο ὡς εἰδότες, ἢ δὲ ἄδεια ἀναισχυντῶν ἐνέτεκεν· τὸ γὰρ τὴν τοῦ βελτίονος (b) δόξαν μὴ φοβείσθαι διὰ θράσους, τοῦτ' αὐτὸ ἐστὶν σχεδὸν ἢ πονηρὰ ἀναισχυντία, διὰ δὲ τινος ἐλευθερίας βίαν ἀπο-Τετολμημένης.</p>	<p>[701a] instead of silent, as though they knew the difference between good and bad music, and in place of an aristocracy in music there sprang up a kind of base theatrocracy.1 For if in music, and music only, there had arisen a democracy of free men, such a result would not have been so very alarming; but as it was, the universal conceit of universal wisdom and the contempt for law originated in the music, and on the heels of these came liberty. For, thinking themselves knowing, men became fearless; and audacity begat effrontery. For to be fearless [701b] of the opinion of a better man, owing to self-confidence, is nothing else than base effrontery; and it is brought about by a liberty that is audacious to excess.</p>		TLG
Platão	As Leis	347 a.C.	Diálogos	<p>book 4, section 719c Linha 3</p> <p>Ἀθηναῖος: τάδε: 'παλαιὸς μῦθος, ὃ νομοθέτα, ὑπὸ τε αὐτῶν ἡμῶν ἅει λεγόμενος ἐστὶν καὶ τοῖς ἄλλοις πᾶσιν συνδεδογμένος, ὅτι ποιητῆς, ὁπότεν ἐν τῷ τρίποδι τῆς Μούσης καθίζηται, τότε οὐκ ἐμψρον ἐστίν, οἷον δὲ κρήνη τις τὸ ἐπίον ρεῖν ἐτοιμῶς εἶ, καὶ τῆς τέχνης οὐσης μμηΐσεως ἀναγκάζεται, ἐναντίας ἀλλήλοισι ἀνθρώποις ποιεῖν διατιθεμένους, ἐναντία λέγειν αὐτῷ πολλάκις, οἶδεν δὲ οὗτ' εἰ ταῦτα '</p>	<p>O Ateniense: Estes: "Há, ó legislador, um antigo provérbio - constantemente repetido por nós mesmos e que recebe a aprovação de todos - segundo o qual sempre que um poeta está sentado no tripé das Musas, falta-lhe o controle sobre a mente, assemelhando-se a uma fonte que dá livre curso à água que aflui; e visto que sua arte consiste na imitação, ele é amiúde compelido a contradizer a si mesmo ao criar personagens de disposições contraditórias, além de ignorar de que lado no que dizem está a verdade. [...]</p> <p>//</p> <p>Athenian: These:—"There is, O lawgiver, an ancient saying—constantly repeated by ourselves and endorsed by everyone else—that whenever a poet is seated on the Muses' tripod, he is not in his senses, but resembles a fountain, which gives free course to the upward rush of water and, since his art consists in imitation, he is compelled often to contradict himself, when he creates characters of contradictory moods; and he knows not which of these contradictory utterances is true. But it is not possible for the lawgiver in his law</p>	<p>Plato. Plato in Twelve Volumes, Vols. 10 & 11 translated by R.G. Bury. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1967 & 1968. // Tradução desconhecida (pdf)</p>	Perseus/TLG

Platão	As Leis	347 a.C.	Διάλογος	page 722 section d line 7	ΑΘ. Ἐξ αὐτῶν ὧν νυν<δὴ> διαλεγόμεθα ἡμεῖς κατὰ θεόν τινα γεγονός. σχεδὸν γάρ ἐξ ὅσου περὶ τῶν νόμων ἡργεῖα λέγειν, ἐξ ἑωθινοῦ μεσημβρία τε γέγονε καὶ ἐν ταύτῃ παγκάλῃ ἀναπαύλῃ τινὶ γεγόμεναι, οὐδὲν ἄλλ' ἢ περὶ νόμων διαλεγόμενοι, νόμους δὲ ἄρτι μοι δοκοῦμεν λέγειν ἀρχεσθαι, τὰ δ' ἐμπροσθεν ἦν πάντα ἡμῖν προοίμια νόμων. τί δὲ ταῦτ' εἶρηκα; τόδε εἰπεῖν βουλήθεες, ὅτι λόγων πάντων καὶ ὅσον φωνῇ κεκοινώνηκεν προοίμια τέ ἐστίν καὶ σχεδὸν οἷον τινες ἀνακινήσεις, ἔχουσαι τινα ἐντεχνον ἐπιχειρήσιν χρη- (5) σμιον πρὸς τὸ μέλλον περαίνεσθαι. καὶ δὴ ποῦ καθαροδικῆς φῶδης λεγομένων νόμων καὶ πάσης μουσῆς προοίμια θαυμαστός (ε) ἐσπούδασμένα πρόκειται· τῶν δὲ ὄντων νόμων ὄντων, οὐς δὴ πολιτικούς εἶναι φάμεν, οὐδεὶς πόποτε οὐτ' εἰπέ τι προοίμιον οὔτε συνθέτης γενόμενος ἐξήνεγκεν εἰς τὸ φῶς, ὡς οὐκ ὄντος φύσει.	Athenian A matter which, by a kind of divine direction, has sprung out of the subjects we have now been discussing. It was little more than dawn when we began talking about laws, and now it is high noon, and here we are in this entrancing resting-place; all the time we have been talking of nothing but laws, [722d] yet it is only recently that we have begun, as it seems, to utter laws, and what went before was all simply preludes to laws. What is my object in saying this? It is to explain that all utterances and vocal expressions have preludes and tunings-up (as one might call them), which provide a kind of artistic preparation which assists towards the further development of the subject. Indeed, we have examples before us of preludes, admirably elaborated, [722e] in those prefixed to that class of lyric ode called the "no-me," ² and to musical compositions of every description.		TLG
Platão	As Leis	347 a.C.	Διάλογος	book 6, section 775b Linha 4	[775β] ἐφεξῆς οὗτο, καθάπερ ὑποβέβηκεν ἑκάστω τὸ τίμημα. καὶ τὸν μὲν πειθόμενον τῷ νόμῳ ἔπαινεῖν χρὴ πάντας, τὸν δὲ ἀπειθοῦντα κολαζόντων οἱ νομοφύλακες ὡς ἀπειρόκαλόν τε ὄντα καὶ ἀπαίδευτον τὸν περὶ τὰς νομικὰς μουσὰς νόμον. πίνειν δὲ εἰς μέθην οὔτε ἀλλοθί που πρέπει, πλὴν ἐν ταῖς τοῦ τὸν οἶνον δόντος θεοῦ ἑορταῖς, οὐδ' ἀσφαλές, οὐτ' οὖν δὴ περὶ γάμους ἐσπούδακῶτα, ἐν οἷς ἐμφορνα μάλιστα εἶναι πρέπει	[775b] half that amount for the second, and so on in proportion, according as the valuation grows less. He that obeys the law should be praised by all; but he that disobeys the Law-wardens shall punish as a man of poor taste and ill-trained in the "nomes" ¹ of the nuptial Muses . Drinking to excess is a practice that is nowhere seemly ² —save only at the feasts of the God, the Giver of wine,—nor yet safe; and certainly it is not so for those who take marriage seriously; for at such a time above all it behoves both bride and bridegroom to be sober, seeing that the change	Plato. Plato in Twelve Volumes, Vols. 10 & 11 translated by R.G. Bury. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1967 & 1968.	Perseus/TLG
Platão	As Leis	347 a.C.	Διάλογος	book 6, section 783a Linha 7	[783α] δὲ ἡμῖν καὶ μεγίστη χρεία καὶ ἔρος ὀξύτατος ὑστατος μὲν ὄρημα, διαπρωτάτος δὲ τοῦς ἀνθρώπους μανίας ἀπεργάζεται πάντως, ὁ περὶ τὴν τοῦ γένους σπορὰν ὕβρει πλείστη καύμενος, ἃ δὴ δεῖ τρία νοσήματα, τρέποντα εἰς τὸ βέλτιστον παρὰ τὸ λεγόμενον ἡδίστον, τριῖν μὲν τοῖς μεγίστοις περᾶσθαι κατέχειν, φόβῳ καὶ νόμῳ καὶ τῷ ἀληθεῖ λόγῳ, προσχρωμένους μέντοι Μουσῶς τε καὶ ἀγωνίους θεοῖς,	[783a] Thirdly comes our greatest need and keenest lust, which, though the latest to emerge, influences the soul of men with most raging frenzy—the lust for the sowing of offspring that burns with utmost violence. These three morbid states ¹ we must direct towards what is most good, instead of what is (nominally) most pleasant, trying to check them by means of the three greatest forces—fear, law, and true reasoning,—reinforced by the Muses and the Gods of Games, so as to quench thereby their increase and inflow.	Plato. Plato in Twelve Volumes, Vols. 10 & 11 translated by R.G. Bury. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1967 & 1968.	Perseus/TLG
Platão	As Leis	347 a.C.	Διάλογος	page 790 section e line 4	ΑΘ. Λάβομεν τοῖνυν τοῦτο οἷον στοιχεῖον ἐπ' ἀμφοτέρα, (5) σώματος τε καὶ ψυχῆς τῶν πάντων νέων τὴν τιθήνησιν καὶ κίνησιν γιγνομένην ὅτι μάλιστα διὰ πάσης τε νυκτός καὶ ἡμέρας, ὡς ἐστὶ σύμφορος ἅσασιν μὲν, οὐχ ἡκιστα δὲ τοῖς ὅτι νεωτάτοισι, καὶ οἰκεῖν, εἰ δυνατόν ἦν, οἷον ἀεὶ πλέοντας· (d) νῦν δ' ὡς ἐγγύτατα τούτου ποιεῖν δεῖ περὶ τὰ νεογενῆ παῖδων θρέμματα. τεκμαίρεσθαι δὲ χρὴ καὶ ἀπὸ τῶνδε, ὡς ἐξ ἐμπειρίας αὐτὸ εἰληφασί καὶ ἐγνώκασιν ὄν χρησιμὸν αἰ τε τροφῶν τῶν συμκρῶν καὶ αἰ περὶ τὰ τῶν Κορυβάντων ἰάματα τελοῦσαι· ἡνίκα γάρ ἂν που βουληθῶσιν κατακοιμῆσαι τὰ (5) δυσπνούντα τῶν παίδων αἰ μητέρες, οὐχ ἡσυχίαν αὐτοῖς προσφέρουσι ἀλλὰ τούναντιον κίνησιν, ἐν ταῖς ἀγκάλας (ε) ἀεὶ σείσουσαι, καὶ οὐ σιγῆν ἀλλὰ τινα μελωδίαν, καὶ ἀτεχνῶς οἷον καταυλοῦσι τῶν παίδων, καθάπερ ἡ τῶν ἐκφρόνων βακχεῶν ἰάσεις, ταύτῃ τῆς κινήσεως ἅμα χορείᾳ καὶ μουσῇ χροόμεναι.	Athenian Let us take this, then, as a fundamental assumption in both cases,—that for both body and soul of the very young a process of nursing and moving, that is as continuous as possible both by day and by night, is in all cases salutary, and especially in the case of the youngest: it is like having them always rocked— [790d] if that were possible—on the sea. As it is, with new-born infants one should reproduce this condition as nearly as possible. Further evidence of this may be seen in the fact that this course is adopted and its usefulness recognized both by those who nurse small children and by those who administer remedies in cases of Corybantism. ¹ Thus when mothers have children suffering from sleeplessness, and want to lull them to rest, the treatment they apply is to give them, not quiet, but motion, for they rock them constantly in their arms; and instead of silence, [790e] they use a kind of crooning noise; and thus they literally cast a spell upon the children (like the victims of Bacchic frenzy) by employing the combined movements of dance and song as a remedy.		TLG
Platão	As Leis	347 a.C.	Διάλογος	book 7, section 795e Linha 2	Τὰ δὲ μαθηματὰ που διττά, ὡς γ' εἰπεῖν, χρῆσασθαι συμβαίνει ἂν, τὰ μὲν ὅσα περὶ τὸ σῶμα γυμναστικῆς, τὰ δ' εὐνυχίας χάριν μουσικῆς, τὰ δὲ γυμναστικῆς αὐ δῶο, (ε) τὸ μὲν ὄρχησις, τὸ δὲ πάλη. τῆς ὄρχησεως δὲ ἄλλη μὲν Μουσῆς λέξιν μιμουμένων, τὸ τε μεγαλοπρεπὲς φυλάττοντας ἅμα καὶ ἐλεύθερον, ἄλλη δὲ, εὐεξίας ἐλαφρότητος τε ἔνεκα καὶ κάλλους, τῶν τὸ σῶμα αὐτὸ μελῶν καὶ μερῶν τὸ προσήκον καμπῆς τε καὶ ἐκτάσεως, καὶ ἀποδιομένης ἐκά- (5) στοῖς αὐτοῖς αὐτῶν εὐρύθμου κινήσεως, διασπειρομένης ἅμα καὶ συνακολουθούσης εἰς πᾶσαν τὴν ὄρχησιν ἱκανῶς.	Há dois tipos de ginástica: a dança e a luta. No que tange à dança há um ramo no qual o estilo da Musa é imitado preservando a um tempo liberdade e nobreza, e outro que visa a saúde do corpo [...] // Of dancing there is one branch in which the style of the Muse is imitated, preserving both freedom and nobility, and another which aims at physical soundness, agility and beauty by securing for the various parts and members of the body the proper degree of flexibility and extension and bestowing also the rhythmical motion which belongs to each, and which accompanies	Plato. Plato in Twelve Volumes, Vols. 10 & 11 translated by R.G. Bury. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1967 & 1968. // Tradução desconhecida (pdf)	Perseus/TLG
Platão	As Leis	347 a.C.	Διάλογος	book 7, section 796e Linha 4	ΚΛ. Οὐ ῥάδιον, ὃ ξένη, παρέντας ταῦτα ἄλλα ἔχειν βελτίω τούτων περὶ γυμναστικῆς ἅμα καὶ ἀγωνίας εἰπεῖν. ΑΘ. Τὸ τοῖνυν τούτοις ἐξῆς περὶ τὰ τῶν Μουσῶν τε καὶ Ἀπόλλωνος δῶρα, τότε μὲν, ὡς ἅπαντα εἰρηκότες, φόμηθα (5) καταλείπειν μόνα τὰ περὶ γυμναστικῆς· νῦν δ' ἐστὶν ὅληα @1 ἅ τ' ἐστίν καὶ ὅτι πρῶτα πᾶσιν ῥητέα. λέγομεν τοῖνυν ἐξῆς αὐτά. ΚΛ. Πάνου μὲν οὖν λεκτέον.	Clinias It is no easy thing, Stranger, to reject your account of gymnastic training and competition, and produce a better one. Athenian The subject which comes next to this, and deals with the gifts of Apollo and the Muses , is one which we previously ⁶ thought we had done with, and that the only subject left was gymnastic; but I plainly see now, not only what still remains to be said to everybody, but also that it ought to come first. Let us, then, state these points in order.	Plato. Plato in Twelve Volumes, Vols. 10 & 11 translated by R.G. Bury. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1967 & 1968.	Perseus/TLG

Platão	As Leis	347 a.C.	Διάλογος	page 800 section e line 3	<p>ΑΘ. Ἐν τοίνυν τοῖς παρ' ἡμῖν τόποις τοῦτ' ἐστὶν ταῖς (5) πόλεσι γιγνόμενον ὡς ἔπος εἰπεῖν σχεδὸν ὀλίγου πάσαις· δημοσίᾳ γάρ τινα θυσίαν ὅταν ἀρχῆ τις θύσῃ, μετὰ ταῦτα χορὸς οὐχ εἷς ἀλλὰ πλῆθος χορῶν ἦκει, καὶ στάντες οὐ @1 (d) πόρρω τῶν βωμῶν ἀλλὰ παρ' αὐτοὺς ἐνίοτε, πᾶσαν βλασφημίαν τῶν ἱερῶν καταχέουσιν, ῥήμασί τε καὶ ῥυθμοῖς καὶ γοωδεστάταις ἄρμονίαις συντείνοντες τὰς τῶν ἀκροαομένων ψυχάς, καὶ ὅς ἂν δακρῦσαι μάλιστα τὴν θύσασαν παραχρῆμα ποιήσῃ πόλιν, οὗτος τὰ νικητήρια φέρει. τοῦτον δὲ (5) τὸν νόμον ἄρ' οὐκ ἀποψηφίζομεθα; καὶ εἰ ποτ' ἄρα δεῖ τοιούτων οἰκτων γίνεσθαι τοὺς πολίτας ἐπηκόους, ὅπῃαν ἡμέρα μὴ καθαραὶ τινες ἀλλὰ ἀποφράδες ὦσιν, τῷ ἦκειν (ε) δέον ἂν εἴη μᾶλλον χοροὺς τινὰς ἐξῴθεν μεμισθωμένους φόδους, οἷον οἱ περὶ τοὺς τελευτήσαντας μισθοῦμενοι Καρικῆ τι μούση προπέμπουσι τοὺς τελευτήσαντας; τοιούτων που πρέπον ἂν εἴη καὶ περὶ τὰς τοιαύτας φόδους γιγνόμενον, καὶ δὴ καὶ στολὴ γέ που ταῖς ἐπιηρέσειας φόδαις οὐ στέφανοι (5) πρέποιεν ἂν οὐδ' ἐπίχρυσοι κόσμοι, πᾶν δὲ τοῦναντίον, ἴν' ὅτι τάχιστα περὶ αὐτὸν λέγων ἀπαλλάττωμαι. τὸ δὲ τοσοῦτον ἡμᾶς αὐτοὺς ἐπανερωτῶ πάλιν, τὸν ἐκμαγεῖον ταῖς φόδαις εἰ πρότερον ἐν τοῦθ' ἡμῖν ἀρέσκον κείσθω.</p>	<p>Athenian Well, in our part of the world this is what happens, one may almost say, in nearly every one of the States. Whenever a magistrate holds a public sacrifice, the next thing is for a crowd of choirs— not merely one—to advance and take their stand, not at a distance from the altars, [800d] but often quite close to them; and then they let out a flood of blasphemy over the sacred offerings, racking the souls of their audience with words, rhythms and tunes most dolorous, and the man that succeeds at once in drawing most tears from the sacrificing city carries off the palm of victory. Must we not reject² such a custom as this? For if it is ever really necessary that the citizens should listen to such doleful strains, it would be more fitting that the choirs that attend should be hired from abroad, and that not on holy days but only on fast-days— [800e] just as a corpse is escorted with Carian music by hired mourners. Such music would also form the fitting accompaniment for hymns of this kind; and the garb befitting these funeral hymns would not be any crowns nor gilded ornaments, but just the opposite, for I want to get done with this subject as soon as I can. Only I would have us ask ourselves again³ this single question,—are we satisfied to lay this down as our first typical rule for hymns?</p>	<p>Plato. Plato in Twelve Volumes, Vols. 10 & 11 translated by R.G. Bury. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1967 & 1968.</p>	TLG
Platão	As Leis	347 a.C.	Διάλογος	801 section c line 6	<p>ΑΘ. Τίνος οὖν ποτε παράδειγμα εἰρήσῃαι φόμεν τοῦτον τὸν λόγον; ἄρ' οὐ τοῦδε, ὅτι τὸ τῶν ποιητῶν γένος οὐ πᾶν (10) (c) ἱκανὸν ἐστὶ γινώσκειν σφόδρα τὰ τε ἀγαθὰ καὶ μὴ; ποιήσας οὖν δήπου τις ποιητὴς ῥήμασιν ἢ καὶ κατὰ μέλος τοῦτο ἡμαρτημένον, εὐχὰς οὐκ ὀρθάς, ἡμῖν τοὺς πολίτας περὶ τῶν μεγίστων εὐχέσθαι τάναντία ποιήσει· καίτοι τοῦτου, καθάπερ ἐλέγουμεν, οὐ πολλὰ ἁμαρτήματα ἀνευρήσομεν μείζω. θάμεν (5) δὴ καὶ τοῦτον τῶν περὶ μουσῶν νόμον καὶ τύπον ἕνα;</p>	<p>Athenian What then shall we say that this statement serves to illustrate? Is it not this,—that the tribe of poets is not wholly capable of discerning [801c] very well what is good and what not? For surely when a poet, suffering from this error, composes prayers either in speech or in song, he will be making our citizens contradict ourselves in their prayers for things of the greatest moment: yet this, as we have said,² is an error than which few are greater. So shall we also lay down this as one of our laws and typical cases regarding music?</p>		TLG
Platão	As Leis	347 a.C.	Διάλογος	page 802 section c line 5	<p>(c) ταῖς δὲ ἡδοναῖς καὶ ἐπιθυμίαις μὴ ἐπιτρέποντας ἀλλ' ἢ τισιν ὀλίγοις, ἐξηγουμένους δὲ τὰ τοῦ νομοθέτου βουλήματα, ὅτι μάλιστα ὀρχησίν τε καὶ φῶδῃν καὶ πᾶσαν χορείαν συστήσασθαι κατὰ τὸν αὐτῶν νοῦν. πᾶσα δ' ἄτακτός γε τάξιν λαβοῦσα περὶ μουσῶν διατριβῆ καὶ μὴ παρατιθεμένης τῆς (5) γλυκείας μούσης ἄμεινον μυρίω· τὸ δ' ἡδὺ κοινὸν πάσαις. ἐν ἧ γὰρ ἂν ἐκ παιδῶν τις μέχρι τῆς ἐστηκείας τε καὶ ἔμφρονος ἡλικίας διαβῶ, σῶφρονι μὲν μούσῃ καὶ τεταγμένῃ.</p>	<p>[802c] except in rare instances; and by thus expounding the intentions of the lawgiver, we shall organize to his satisfaction dancing, singing, and the whole of choristry. In truth, every unregulated musical pursuit becomes, when brought under regulation, a thousand times better, even when no honeyed strains are served up: all alike provide pleasure.¹ For if a man has been reared from childhood up to the age of steadiness and sense in the use of music that is sober and regulated, then he detests the opposite kind whenever he hears it, and</p>		TLG
Platão	As Leis	347 a.C.	Διάλογος	page 802 section c line 6	<p>(c) ταῖς δὲ ἡδοναῖς καὶ ἐπιθυμίαις μὴ ἐπιτρέποντας ἀλλ' ἢ τισιν ὀλίγοις, ἐξηγουμένους δὲ τὰ τοῦ νομοθέτου βουλήματα, ὅτι μάλιστα ὀρχησίν τε καὶ φῶδῃν καὶ πᾶσαν χορείαν συστήσασθαι κατὰ τὸν αὐτῶν νοῦν. πᾶσα δ' ἄτακτός γε τάξιν λαβοῦσα περὶ μουσῶν διατριβῆ καὶ μὴ παρατιθεμένης τῆς (5) γλυκείας μούσης ἄμεινον μυρίω· τὸ δ' ἡδὺ κοινὸν πάσαις. ἐν ἧ γὰρ ἂν ἐκ παιδῶν τις μέχρι τῆς ἐστηκείας τε καὶ ἔμφρονος ἡλικίας διαβῶ, σῶφρονι μὲν μούσῃ καὶ τεταγμένῃ.</p>	<p>[802c] except in rare instances; and by thus expounding the intentions of the lawgiver, we shall organize to his satisfaction dancing, singing, and the whole of choristry. In truth, every unregulated musical pursuit becomes, when brought under regulation, a thousand times better, even when no honeyed strains are served up: all alike provide pleasure.¹ For if a man has been reared from childhood up to the age of steadiness and sense in the use of music that is sober and regulated, then he detests the opposite kind whenever he hears it, and</p>		TLG

Platão	As Leis	347 a.C.	Διάλογος	page 802 section c line 8	<p>(c) ταῖς δὲ ἡδοναῖς καὶ ἐπιθυμίαις μὴ ἐπιτρέποντας ἀλλ' ἢ τισιν ὀλίγοις, ἐξηγουμένους δὲ τὰ τοῦ νομοθέτου βουλήματα, ὅτι μάλιστα ὀρχησίν τε καὶ ᾠδὴν καὶ πᾶσαν χορείαν συστήσασθαι κατὰ τὸν αὐτῶν νοῦν. πᾶσα δ' ἄτακτός γε τάξιν λαβοῦσα περὶ μουσῶν διατριβῆς καὶ μὴ παρατιθεμένης τῆς (5) γλυκείας μουσικῆς ἀμείνων μυρίων· τὸ δ' ἡδὺ κοινὸν πάσαις, ἐν ἧ γὰρ ἂν ἐκ παιδῶν τις μέχρι τῆς ἐστηκείας τε καὶ ἔμφορος ἡλικίας διαβίῃ, σώφροني μὲν μουσῆ καὶ τεταγμένη, (d) ἀκούων δὲ τῆς ἐναντίας, μισεῖ καὶ ἀνελεύθερον αὐτὴν προσ-αγορεύει, τραφεῖς δ' ἐν τῇ κοινῇ καὶ γλυκεία, ψυχρὰν καὶ ἀηδὴ τὴν ταύτη ἐναντίαν εἶναι φησιν· ὥστε, ὅπερ ἐρρήθη νυνδὴ, τὸ γε τῆς ἡδονῆς ἢ ἀηδίας περὶ ἑκατέρας οὐδὲν πλεονέκτηκεν, ἐκ περιττοῦ δὲ ἢ μὲν βελτίους, ἢ δὲ χειρόους (5) τοὺς ἐν αὐτῇ τραφέντας ἐκάστοτε παρέχεται. @1</p>	<p>Athenian But truly it is not safe to honor with hymns and praises those still living, before they have traversed the whole of life and reached a noble end. All such honors shall be equally shared by women as well as men who have been conspicuous for their excellence. As to the songs and the dances, this is the fashion in which they should be arranged. Among the compositions of the ancients there exist many fine old pieces of music, and likewise dances, from which we may select without scruple for the constitution we are founding such as are fitting and proper. [802b] To examine these and make the selection, we shall choose out men not under fifty years of age; and whichever of the ancient songs are approved we shall adopt, but whichever fail to reach our standard, or are altogether unsuitable, we shall either reject entirely or revise and remodel. For this purpose we shall call in the advice of poets and musicians, and make use of their poetical ability, without, however, trusting to their tastes or their wishes, [802c] except in rare instances; and by thus expounding the intentions of the lawgiver, we shall organize to his satisfaction dancing, singing, and the whole of choriistry. In truth, every unregulated musical pursuit becomes, when brought under regulation, a thousand times better, even when no honeyed strains are served up: all alike provide pleasure.1 For if a man has been reared from childhood up to the age of steadiness and sense in the use of music that is sober and regulated, then he detests the opposite kind whenever he hears it, and [802d] calls it "vulgar"; whereas if he has been reared in the common honeyed kind of music, he declares the opposite of this to be cold and unpleasing. Hence, as we said just now, in respect of the pleasure or displeasure they cause neither kind excels the other; where the superiority lies is in the fact that the one kind always makes those who are reared in it better, the other worse</p>		TLG
Platão	As Leis	347 a.C.	Διάλογος	page 813 section a line 6	<p>ΑΘ. Αληθέστατα τοίνυν, καὶ ταῦθ' ἡμῖν παραλαβὼν (5) ὁ περὶ τὴν μουσῶν ἄρχων αἰρεθείς ἐπιμελείσθω μετὰ τύχης εὐμενοῦς, ἡμεῖς δὲ ὀρχησέως τε περὶ καὶ ὅλης τῆς περὶ τὸ σῶμα γυμναστικῆς πρὸς τοῖς ἐμπροσθεν εἰρημένοις ἀπο- (b) δόμεν· καθάπερ μουσικῆς τὸ διδασκαλικὸν ὑπόλοιπον ὄν ἀπέδομεν, ὡσαύτως ποιῶμεν καὶ γυμναστικῆς, τοὺς γὰρ παῖδας τε καὶ τὰς παῖδας ὀρχεῖσθαι δὴ δεῖ καὶ γυμνάζεσθαι μανθάνειν· ἢ γάρ;</p>	<p>Athenian Yes, most truly. These matters also let the man who is appointed our Director of Music take over and supervise, with the help of kindly fortune; and let us supplement our former statements concerning dancing and bodily gymnastics in general. [813b] Just as, in the case of music, we have supplied the regulations about tuition that were missing, so also let us now do in the case of gymnastics. Shall we not say that both girls and boys must learn both dancing and gymnastics?</p>		TLG
Platão	As Leis	347 a.C.	Διάλογος	page 815 section d line 5	<p>τίς οὖν αὕτη, καὶ πῆ δεῖ χωρὶς τέμνειν ἑκατέραν; ὅση μὲν βακχεῖα τ' ἐστὶν καὶ τῶν ταύτας ἐπομένων, ἃς Νύμφας τε καὶ Πάνας καὶ Σεληνοῦς καὶ Σατύρους ἐπονομάζοντες, ὡς φασιν, μιμοῦνται καταθνωμένους, περὶ καθαρμούς τε καὶ τελετὰς τινὰς ἀποτελούντων, σύμπαν τοῦτο τῆς ὀρχήσεως τὸ γένος οὐθ' ὡς εἰρηνικὸν οὐθ' ὡς πολεμικὸν οὐθ' ὅτι ποτὲ βούλεται ῥάδιον ἀφορισσασθαι: διορίσασθαι μὴν μοι ταύτη δοκεῖ σχεδὸν ὀρθότατον αὐτὸ εἶναι, [815δ] χωρὶς μὲν πολεμικοῦ, χωρὶς δὲ εἰρηνικοῦ θέντας, εἰπεῖν ὡς οὐκ ἐστὶ πολιτικὸν τοῦτο τῆς ὀρχήσεως τὸ γένος, ἐνταῦθα δὲ κείμενον ἑσάντας κείσθαι, νῦν ἐπὶ τὸ πολεμικὸν ἅμα καὶ εἰρηνικὸν ὡς ἀναμφισβητήτως ἡμέτερον ὄν ἐπανένα. τὸ δὲ τῆς ἀπολέμου μουσικῆς, ἐν ὀρχήσεσιν δὲ τοὺς τε θεοὺς καὶ τοὺς τῶν θεῶν παῖδας τιμῶντων, ἐν μὲν σύμπαν γίγνοιτ' ἂν γένος ἐν δόξῃ τοῦ πράττειν εὖ γιγνόμενον, τοῦτο δὲ διχῆ</p>	<p>[815c] All the dancing that is of a Bacchic kind and cultivated by those who indulge in drunken imitations of Pans, Sileri and Satyrs (as they call them), when performing certain rites of expiation and initiation,—all this class of dancing cannot easily be defined either as pacific or as warlike, or as of any one distinct kind. The most correct way of defining it seems to me to be this [815d] to separate it off both from pacific and from warlike dancing, and to pronounce that this kind of dancing is unfitted for our citizens: and having thus disposed of it and dismissed it, we will now return to the warlike and pacific kinds which do beyond question belong to us. That of the unwarlike Muse, in which men pay honor to the gods and the children of the gods by dances, will consist, broadly speaking, of all dancing performed under a sense of prosperity: of this we may make two subdivisions—[815e] the one being of a more joyful description, and proper to men who have escaped out of toils and perils into a state of bliss,—and the other connected rather with the preservation and increase of pre-existent blessings, and exhibiting, accordingly, joyousness of a less ardent kind.</p>	<p>Plato. Plato in Twelve Volumes, Vols. 10 & 11 translated by R.G. Bury. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1967 & 1968.</p>	Perseus/TLG

Platão	As Leis	347 a.C.	Diálogos	book 7, section 817d Linha 4	<p>[817ε] ἡ παρ' ἡμῶν ἐστὶν ἐλπὶς· μὴ δὴ δόξητε ἡμᾶς ῥαδίως γε οὕτως ὑμᾶς ποτε παρ' ἡμῶν ἑάσειν σκηναί τε πῆξαντας κατ' ἀγοράν καὶ καλλυφόνους ὑποκριτάς εἰσαγαγομένους, μειζὼν φθεγγομένουσ ἡμῶν, ἐπιτρέψειν ὑμῖν δημηγορεῖν πρὸς παῖδάς τε καὶ γυναῖκας καὶ τὸν πάντα ὄχλον, τῶν αὐτῶν λέγοντας ἐπιτηδεύματων περὶ μὴ τὰ αὐτὰ ἄπερ ἡμεῖς, ἀλλ' ὡς τὸ πολὺ καὶ ἐναντία τὰ πλείστα. σχεδὸν γὰρ τοὶ κᾶν μανοίμεθα *</p> <p>* [817δ] τελέως ἡμεῖς τε καὶ ἅπανα ἡ πόλις, ἦτισόν ὑμῖν ἐπιτρέποι δρᾶν τὰ νυνὲ λέγόμενα, πρὶν κρίναι τὰς ἀρχάς εἴτε ῥητὰ καὶ ἐπιτήδεια πεποιήκατε λέγειν εἰς τὸ μέσον εἴτε μὴ. νῦν οὖν, ὦ παῖδες μουσῶν Μουσῶν ἔκγονοι, ἐπιδείξαντες τοῖς ἀρχοῦσι πρῶτον τὰς ὑμετέρας παρὰ τὰς ἡμετέρας ὁδὰς, ἂν μὲν τὰ αὐτὰ γεῖ καὶ βελτίω τὰ παρ' ὑμῶν φαίνεται λεγόμενα, δόσομεν ὑμῖν χορὸν, εἰ δὲ μὴ, ὄφιλοι, οὐκ ἂν ποτε δυναίμεθα. [817ε] ταῦτ' οὖν ἔστω περὶ πᾶσαν χορείαν καὶ μάθησιν τούτων περὶ συντεταγμένα νόμοις ἔθνη, χωρὶς μὲν τὰ τῶν δούλων, χωρὶς δὲ τὰ τῶν δεσποτῶν, εἰ συνδοκῆι.</p>	<p>[817c] Do not imagine, then, that we will ever thus lightly allow you to set up your stage beside us in the marketplace, and give permission to those imported actors of yours, with their dulcet tones and their voices louder than ours, to harangue women and children and the whole populace, and to say not the same things as we say about the same institutions, but, on the contrary, things that are, for the most part, just the opposite. In truth, both we ourselves and the whole State [817d] would be absolutely mad, were it to allow you to do as I have said, before the magistrates had decided whether or not your compositions are deserving of utterance and suited for publication. So now, ye children and offspring of Muses mild, do ye first display your chants side by side with ours before the rulers; and if your utterances seem to be the same as ours or better, then we will grant you a chorus,¹ but if not, my friends, we can never do so.” [817e] Let such, then, be the customs ordained to go with the laws regarding all choristry and the learning thereof—keeping distinct those for slaves and those for masters,—if you agree.</p>	Plato. Plato in Twelve Volumes, Vols. 10 & 11 translated by R.G. Bury. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1967 & 1968.	Perseus/TLG
Platão	As Leis	347 a.C.	Diálogos	page 829 section c line 8	<p>(c) μιμούμενα τὰς πολεμικάς ὅτι μάλιστα ἐναργῶς μάχας. νικητήρια δὲ καὶ ἀριστεία ἐκάστοισι τούτων δεῖ διανεμῆν ἐγκόμια τε καὶ ψόγους ποιεῖν ἀλλήλοισ, ὁποῖός τις ἂν ἕκαστος γίγνηται κατὰ τε τοὺς ἀγῶνας ἐν παντί τε αὐτῷ βίῳ, τὸν τε ἀριστον δοκοῦντα εἶναι κοσμοῦντα καὶ τὸν μὴ ψέγοντας. (5) ποιητῆς δὲ ἔστω τῶν τοιούτων μὴ ἅπας, ἀλλὰ γεγονὸς πρῶτον μὲν μὴ ἔλαττον πενήκοντα ἐτῶν, μηδ' αὐτῶν ὁπόσοι ποιήσιν μὲν καὶ μουσῶν ἱκανῶς κεκτημένοι ἐν αὐτοῖς εἰσιν, καλὸν δὲ (d) ἔργον καὶ ἐπιφανὲς μηδὲν δρᾶσαντες πόποτε· ὅσοι δὲ ἀγαθοὶ τε αὐτοὶ καὶ τίμοι ἐν τῇ πόλει, ἔργων ὄντες δημιουργοὶ καλῶν, τὰ τῶν τοιούτων ἀδέσθω ποιήματα, ἂν καὶ μὴ μουσικὰ πεφύκη, κρίσις δὲ αὐτῶν ἔστω παρὰ τε τῷ παιδευτῇ καὶ τοῖς ἄλλοις νομοφύλαξι, τοῦτο ἀποδιδόντων αὐτοῖς γέρας, (5) παρρησίαν ἐν μουσῶν εἶναι μόνους, τοῖς δὲ ἄλλοις μηδεμίαν @1 ἐξουσίαν γίνεσθαι, μηδέ τινα τολμᾶν ἄδειν ἀδόκιμον μουσῶν μὴ κρινάντων τῶν νομοφυλάκων, μηδ' ἂν ἠδίων ἢ τῶν Θα-</p>	<p>[829c] as festival-contests, modelled as closely as possible on those of war. At each of these they must distribute prizes and awards of merit, and compose for one another speeches of praise and blame, according to the character each one exhibits not only in the contests, but in his life generally, magnifying him who is accounted most good and blaming him who is not. Such speeches not everyone shall compose; for, first, no one who is under fifty years old shall compose one, and further, no one shall do so who, though he may be fully proficient in poetry and music, has not as yet performed any noble [829d] or notable deed. But, even though they be not musical, those poems shall be sung which are composed by men⁴ who are personally good and honored in the State as performers of noble deeds. The adjudication of these shall lie with the Educator and the rest of the Law-wardens, who shall grant them the sole privilege of free speech in song; whereas to the others no permission shall be given; nor yet shall anyone venture to sing an unauthorized song—</p>		TLG
Platão	As Leis	347 a.C.	Diálogos	page 829 section d line 6	<p>(d) ἔργον καὶ ἐπιφανὲς μηδὲν δρᾶσαντες πόποτε· ὅσοι δὲ ἀγαθοὶ τε αὐτοὶ καὶ τίμοι ἐν τῇ πόλει, ἔργων ὄντες δημιουργοὶ καλῶν, τὰ τῶν τοιούτων ἀδέσθω ποιήματα, ἂν καὶ μὴ μουσικὰ πεφύκη, κρίσις δὲ αὐτῶν ἔστω παρὰ τε τῷ παιδευτῇ καὶ τοῖς ἄλλοις νομοφύλαξι, τοῦτο ἀποδιδόντων αὐτοῖς γέρας, (5) παρρησίαν ἐν μουσῶν εἶναι μόνους, τοῖς δὲ ἄλλοις μηδεμίαν @1 ἐξουσίαν γίνεσθαι, μηδέ τινα τολμᾶν ἄδειν ἀδόκιμον μουσῶν μὴ κρινάντων τῶν νομοφυλάκων, μηδ' ἂν ἠδίων ἢ τῶν Θα-</p>	<p>[829d] or notable deed. But, even though they be not musical, those poems shall be sung which are composed by men⁴ who are personally good and honored in the State as performers of noble deeds. The adjudication of these shall lie with the Educator and the rest of the Law-wardens, who shall grant them the sole privilege of free speech in song; whereas to the others no permission shall be given; nor yet shall anyone venture to sing an unauthorized song— [829c] not even should it be sweeter than the hymns of Orpheus or of Thamyas,—but only such sacred poems as have won the judges' approval and have been presented to the gods, or those by good men which have been adjudged to have duly distributed praise or blame. In regard both to military operations and to freedom of poetic speech I state that the same rules shall apply equally to both men and women.</p>		TLG
Platão	As Leis	347 a.C.	Diálogos	page 829 section d line 7	<p>(d) ἔργον καὶ ἐπιφανὲς μηδὲν δρᾶσαντες πόποτε· ὅσοι δὲ ἀγαθοὶ τε αὐτοὶ καὶ τίμοι ἐν τῇ πόλει, ἔργων ὄντες δημιουργοὶ καλῶν, τὰ τῶν τοιούτων ἀδέσθω ποιήματα, ἂν καὶ μὴ μουσικὰ πεφύκη, κρίσις δὲ αὐτῶν ἔστω παρὰ τε τῷ παιδευτῇ καὶ τοῖς ἄλλοις νομοφύλαξι, τοῦτο ἀποδιδόντων αὐτοῖς γέρας, (5) παρρησίαν ἐν μουσῶν εἶναι μόνους, τοῖς δὲ ἄλλοις μηδεμίαν @1 ἐξουσίαν γίνεσθαι, μηδέ τινα τολμᾶν ἄδειν ἀδόκιμον μουσῶν μὴ κρινάντων τῶν νομοφυλάκων, μηδ' ἂν ἠδίων ἢ τῶν Θα-</p>	<p>[829d] or notable deed. But, even though they be not musical, those poems shall be sung which are composed by men⁴ who are personally good and honored in the State as performers of noble deeds. The adjudication of these shall lie with the Educator and the rest of the Law-wardens, who shall grant them the sole privilege of free speech in song; whereas to the others no permission shall be given; nor yet shall anyone venture to sing an unauthorized song— [829c] not even should it be sweeter than the hymns of Orpheus or of Thamyas,—but only such sacred poems as have won the judges' approval and have been presented to the gods, or those by good men which have been adjudged to have duly distributed praise or blame. In regard both to military operations and to freedom of poetic speech I state that the same rules shall apply equally to both men and women. The lawgiver ought to commune with himself and reason thus—“Come now, what men am I to rear up,</p>		TLG

Platão	As Leis	347 a.C.	Διάλογος	page 899 section e line 3	<p>ΑΘ. Τούτοις μὲν τοῖνον ἡμῖν τὸ λόγων τέλος ἐχέτω· τὸν δὲ ἠγοούμενον μὲν θεοὺς εἶναι, μὴ φροντίζειν δὲ αὐτοὺς (5) τῶν ἀνθρώπων πραγμάτων, παραμυθητέον. Ὡς ἄριστος δὴ φῶμεν, ὅτι μὲν ἡγῆ θεοὺς, συγγενεῖά τις ἴσως σε θεῖα πρὸς τὸ σύμφυτον ἀγαθὸν τιμὰν καὶ νομίζειν εἶναι· κακὸν δὲ (ε) ἀνθρώπων καὶ ἀδικῶν τύχα ἴδια καὶ δημοσία, ἀληθεῖα μὲν οὐκ εὐδαίμονες, δόξαις δὲ εὐδαιμονιζόμεναι σφόδρα ἀλλ' οὐκ ἐμμελῶς, ἄγρουσί σε πρὸς ἀσέβειαν, ἔν τε μουσῆσι οὐκ ὀρθῶς ὕμνουμένοι ἅμα καὶ ἐν παντοίοις λόγοις. ἢ καὶ πρὸς τέλος ἴσως ἀνθρώπους ὀρῶν ἐλθόντας γηραιούς,</p>	Athenian Then let our argument have an end, in so far as it is addressed to these men. But the man who holds that gods exist, but pay no regard to human affairs,—him we must admonish. “My good sir,” let us say, “the fact that you believe in gods is due probably to a divine kinship drawing you to what is of like nature, to honor it and recognize its existence; but the fortunes of evil and [899e] unjust men, both private and public,—which, though not really happy, are excessively and improperly lauded as happy by public opinion,—drive you to impiety by the wrong way in which they are celebrated, not only in poetry, but in tales of every kind. Or again, when you see men attaining the goal of old age, and leaving behind them children's children in the highest offices,	TLG
Platão	As Leis	347 a.C.	Διάλογος	page 935 section e line 4	<p>(d) μενος ἄνευ τοῦ γελοῖα ζητεῖν λέγειν οὐ δυνατὸς ἐστὶν χρῆσθαι, καὶ τοῦτο λοιδοροῦμεν, ὁπότεν θυμῷ γιγνώμενον ἢ· τί δὲ δὴ; τὴν τῶν κομφοδῶν προθυμίαν τοῦ γελοῖα εἰς τοὺς ἀνθρώπους λέγειν ἢ παραβεβῆμεθα, εἴαν ἄνευ θυμοῦ τὸ τοιοῦτον ἡμῖν τοὺς πολίτας ἐπιχειρῶσιν κομφοδοῦντες (5) λέγειν; ἢ διαλάβωμεν δίχα τῷ παίζειν καὶ μὴ, καὶ παίζονται μὲν ἐξέστω τινὶ περὶ τοῦ λέγειν γελοῖον ἄνευ θυμοῦ, συντε-(ε) ταμένῳ δὲ καὶ μετὰ θυμοῦ, καθάπερ εἶπομεν, μὴ ἐξέστω μηδενί; τοῦτο μὲν οὐν οὐδαμῶς ἀναθετόν, φ [δ'] ἐξέστω καὶ μὴ δέ, τοῦτο νομοθετησόμεθα. ποιητῆ δὴ κομφοδίας ἢ τινος ἰάμβιον ἢ μουσῶν μελοδίας μὴ ἐξέστω μήτε λόγῳ μήτε εἰκόνι, μήτε θυμῷ μήτε ἄνευ θυμοῦ, μηδαιμῶς μηδένα (5) τῶν πολιτῶν κομφοδεῖν· εἴαν δὲ τίς ἀπειθῆ, τοὺς ἀλλοθέτας @1 936.</p> <p>(a) ἐξείργειν ἐκ τῆς χώρας τὸ παράπαν αὐθυμερόν. ἢ ζημιοῦσθαι μναῖς τρισὶν ἰεραῖς τοῦ θεοῦ οὐ ἂν ἀγὼν ἢ. οἷς δ' εἰρηται πρότερον ἐξουσίαν εἶναι περὶ τοῦ ποιεῖν, εἰς ἀλλήλους τοῦτοις ἄνευ θυμοῦ μὲν μετὰ παιδιᾶς ἐξέστω, σπουδῆ δὲ ἅμα καὶ θυμουμένοισιν μὴ ἐξέστω. τοῦτου δὴ διάγνωσις (5) ἐπιτεράφθω τῷ τῆς παιδεύσεως ὅλης ἐπιμελητῆ τῶν νέων· καὶ ὁ μὲν ἂν οὗτος ἐγκρίνη, προφέρειν εἰς τὸ μέσον ἐξέστω τῷ ποιήσαντι, ὁ δ' ἂν ἀποκρίνη, μήτε αὐτὸς ἐπιδικεύσθω</p>	[935d] What then? Are we to countenance the readiness to ridicule people which is shown by comic writers,1 provided that in their comedies they employ this sort of language about citizens without any show of passion? Or shall we divide ridicule under the two heads of jest and earnest, and allow anyone to ridicule any other in jest and without passion,2 [935e] but forbid anyone (as we have already said) to do so in real earnest and with passion? We must by no means go back on what we said; but we must determine by law who is to be granted this permission, and who refused. A composer of a comedy or of any iambic or lyric song shall be strictly forbidden to ridicule any of the citizens either by word or by mimicry,3 whether with or without passion; and if anyone disobeys, the Presidents of the Games [936a] shall on the same day banish him wholly from the country, failing which they shall be fined three minas, dedicated to the god whose festival is being held. Those to whom permission has been given, as we previously said,1 to write songs about one another shall be allowed to ridicule others in jest and without passion; but they shall not be allowed to do so with passion and in earnest. The task of making this distinction shall be entrusted to the minister in charge of the general education of the young: whatever he shall approve, the composer shall be allowed to produce in public, but whatever he shall disapprove, the composer shall be forbidden either personally to exhibit to anyone or to be found teaching to any other person, free man or slave	TLG
Platão	As Leis	347 a.C.	Διάλογος	page 953 section a line 4	<p>953.</p> <p>(a) φυλάττοντας μὴ νεωτερίζη τις τὶ τῶν τοιοῦτων ξένων, καὶ δίκας αὐτοῖς ὀρθῶς διανεμόντας, ἀναγκαῖα μὲν, ὡς ὀλίγιστα δ' ἐπιχρωμένους, ὁ δὲ δεύτερος, ὁμοιασὶν ὄντως θεωρὸς ὅσα τε μουσῶν ὡσὶν ἔχεται θεωρήματα· τῷ δὲ τοιοῦτῳ παντὶ χρῆ καταλύσεις πρὸς ἱεροῖς εἶναι φιλοξενίας ἀνθρώπων (5) παρεσκευασμένους, χρῆ δὲ καὶ τῶν τοιοῦτων ἱερέας τε καὶ νεωκόρους ἐπιμελεῖσθαι καὶ τημελεῖν, ἔως ἂν τὸν μέτριον ἐπιμεινάντες χρόνον, ἰδόντες τε καὶ ἀκούσαντες ὄν χάρην ἀφι-(b) κοντο, ἀβλαβεῖς τοῦ δράσαι τε καὶ παθεῖν ἀπαλλάττονται. δικαστὰς δ' αὐτοῖς εἶναι τοὺς ἱερέας, εἴαν ἀδικῆ τις αὐτῶν τινα ἢ τιν' ἄλλον ἀδικῆ τις τοῦτων ὅσα ἐντὸς δραχμῶν πενήκοντα, εἴαν δὲ τι μείζον ἐγκλημα αὐτοῖς γίγηται, πρὸς τοῖς ἀγορανόμοις εἶναι δεῖ δίκας τοῖς τοιοῦτοις. τρίτον δὲ (5)</p>	[953a] introduce any innovation, and they shall duly dispense justice to them, and shall hold such intercourse as is necessary with them, but to the least extent possible. The second type of stranger is he who is an inspector, in the literal sense, with his eyes, and with his ears also of all that appertains to musical exhibitions: for all such there must be lodgings provided at the temples, to afford them friendly accommodation, and the priests and temple-keepers must show them care and attention, until they have sojourned for a reasonable length of time and have seen and heard all that they intended; [953b] after which, if no harm has been done or suffered by them, they shall be dismissed. And for these the priests shall act as judges, in case anyone injures one of them or one of them injures anyone else, if the claim does not exceed fifty drachmae; but if any greater claim is made, the trial for such strangers must take place before the market-stewards. The third type which requires a public reception is he who comes from another country on some public business: he must be received by none but the generals, hipparchs and taxiarchs, and the care of a stranger of this kind	TLG
Platão	As Leis	347 a.C.	Διάλογος	page 967 section e line 2	<p>ΑΘ. Οὐκ ἐστὶν ποτὲ γενέσθαι βεβαίως θεοσεβῆ θνητῶν ἀνθρώπων οὐδένα, ὅς ἂν μὴ τὰ λεγόμενα ταῦτα νῦν δύο λάβῃ, (5) ψυχῆ τε ὡς ἐστὶν πρεσβυτάτων ἀπάντων ὅσα γονίης μετεῖληφεν, ἀθάνατόν τε, ἄρχη τε δὴ σομάτων πάντων, ἐπὶ δὲ τοῦτοις δὴ, τὸ νῦν εἰρημένον πολλάκις, τὸν τε εἰρημένον (ε) ἐν τοῖς ἀστροῖς νοῦν τῶν ὄντων τὰ τε πρὸ τούτων ἀναγκαῖα μαθήματα λάβῃ, τὰ τε κατὰ τὴν μουσῶν τοῦτοις τῆς κοινωνίας συνθεασάμενος, χρήσηται πρὸς τὰ τῶν ἡθῶν ἐπιτηδέματα καὶ νόμιμα συναρμοττόντως, ὅσα τε λόγον ἔχει, τούτων δυνατὸς</p>	Athenian It is impossible for any mortal man to become permanently god-fearing if he does not grasp the two truths now stated,—namely, how that the soul is oldest of all things that partake of generation, and is immortal, and rules over all bodies,—and in addition to this, he must also grasp that reason which, as we have often affirmed, controls what exists among the stars, together with the [967e] necessary preliminary sciences;3 and he must observe also the connection therewith of musical theory, and apply it harmoniously to the institutions and rules of ethics;4 and he must be able to give a rational explanation of all that admits of rational explanation.	TLG

Platão	Epigrammata	347 a.C.	Book 9 epigram 506 line 1	<p>(44) ΣΤΑΤΥΛΛΙΟΥ ΦΛΑΚΚΟΥ, <οί δε> ΠΛΑΤΩΝΟΣ ΤΟΥ ΜΕΓΑΛΟΥ (p1) Χρυσόν ἀνήρ εὐρών ἔλπε βρόχον· αὐτὰρ ὁ χρυσόν, (1) ὄν λίπεν, οὐχ εὐρών ἦγεν, ὄν εὔρε, βρόχον. (51) ΠΛΑΤΩΝΟΣ (p1) Αἰὼν πάντα φέρε· δολιχὸς χρόνος οἶδεν ἀμείβειν (1) οὐνομα καὶ μορφὴν καὶ φύσιν ἠδὲ τύχην. @1 (506) ΠΛΑΤΩΝΟΣ (p1) Ἐννέα τὰς Μούσας φασὶν τινες· ὡς ὀλιγώρως· (1) ἦν ἰδέ και Σαπφῶ Λεσβόθεν ἡ δεκάτη. (747) ΠΛΑΤΩΝΟΣ (p1) Εἰκόνα πέντε βοῶν μικρὰ λίθος εἶχεν ἴασις, (1) ὡς ἦδη πάσας ἔμνησα βοσκομένας. καὶ τάχα κὰν ἀπέφευγε τὰ βοῖδια· νῦν δὲ κρατεῖται τῆ χρυσῆ μάνδρη τὸ βραχὺ βουκόλιον.</p>		TLG
Platão	Epigrammata	347 a.C.	Epigram 13 line 1	<p>(10) Οἶδε ποτ' Αἰγαίῳ βαρύβρομον οἶμα λιπόντες Ἐκβατάνων πεδίοι κείμεθ' ἐνὶ μεσάτοι. χαῖρε, κλυτὴ ποτε πατρὶς Ἐρέτρια, χαίρετ', Ἀθῆναι, γείτονες Εὐβοίης, χαῖρε, θάλασσα φίλη. (11) Χρυσόν ἀνήρ εὐρών ἔλπε βρόχον· αὐτὰρ ὁ χρυσόν ὄν λίπεν οὐχ εὐρών ἦγεν ὄν ἦρε βρόχον. (12) Χρυσόν ἀνήρ ὁ μὲν ἦρεν, ὁ δ' ὤλεσεν· ὄν ὁ μὲν εὐρών ῥῆγεν, ὁ δ' οὐχ εὐρών λυγρὸν ἔδησε βρόχον. (13) Ἄ Κύπρις Μούσαισι· 'κοράσια, τὰν Ἀφροδίταν τιμᾶτ' ἢ τὸν Ἐρωτ' ὕμιν ἐφοπλίσομαι.' αἱ Μοῦσαι ποτὶ Κύπριν· 'Ἄρει τὰ στομύλα ταῦτα· ἡμῖν οὐ πέτεται τοῦτο τὸ παιδάριον.' @1 (14) Αἱ Χάριτες τέμενός τι λαβεῖν ὄπερ οὐχὶ πεσεῖται ζηλοῦσαι, ψυχὴν ἠῦρον Ἀριστοφάνους. (15) Ἡ σοβαρὸν γέλασασα καθ' Ἑλλάδος, ἢ<περ> ἐραστῶν ἔσμον ἐνὶ προθύροις Λαῖς ἔχουσα νέων, τῆ Παφίῃ τὸ κάτοπτρον, ἐπεὶ τοίῃ μὲν ὄρασθαι οὐκ ἐθέλω, οἷη δ' ἦν πάρος οὐ δύναμαι. (16) Ἐννέα τὰς Μούσας φασὶν τινες· ὡς ὀλιγώρως.</p>		TLG
Platão	Epigrammata	347 a.C.	Epigram 13 line 3	<p>(10) Οἶδε ποτ' Αἰγαίῳ βαρύβρομον οἶμα λιπόντες Ἐκβατάνων πεδίοι κείμεθ' ἐνὶ μεσάτοι. χαῖρε, κλυτὴ ποτε πατρὶς Ἐρέτρια, χαίρετ', Ἀθῆναι, γείτονες Εὐβοίης, χαῖρε, θάλασσα φίλη. (11) Χρυσόν ἀνήρ εὐρών ἔλπε βρόχον· αὐτὰρ ὁ χρυσόν ὄν λίπεν οὐχ εὐρών ἦγεν ὄν ἦρε βρόχον. (12) Χρυσόν ἀνήρ ὁ μὲν ἦρεν, ὁ δ' ὤλεσεν· ὄν ὁ μὲν εὐρών ῥῆγεν, ὁ δ' οὐχ εὐρών λυγρὸν ἔδησε βρόχον. (13) Ἄ Κύπρις Μούσαισι· 'κοράσια, τὰν Ἀφροδίταν τιμᾶτ' ἢ τὸν Ἐρωτ' ὕμιν ἐφοπλίσομαι.' αἱ Μοῦσαι ποτὶ Κύπριν· 'Ἄρει τὰ στομύλα ταῦτα· ἡμῖν οὐ πέτεται τοῦτο τὸ παιδάριον.' @1 (14) Αἱ Χάριτες τέμενός τι λαβεῖν ὄπερ οὐχὶ πεσεῖται ζηλοῦσαι, ψυχὴν ἠῦρον Ἀριστοφάνους. (15) Ἡ σοβαρὸν γέλασασα καθ' Ἑλλάδος, ἢ<περ> ἐραστῶν ἔσμον ἐνὶ προθύροις Λαῖς ἔχουσα νέων, τῆ Παφίῃ τὸ κάτοπτρον, ἐπεὶ τοίῃ μὲν ὄρασθαι οὐκ ἐθέλω, οἷη δ' ἦν πάρος οὐ δύναμαι. (16) Ἐννέα τὰς Μούσας φασὶν τινες· ὡς ὀλιγώρως. ἦν ἰδέ· και Σαπφῶ Λεσβόθεν, ἡ δεκάτη.</p>		TLG

Platão	Epigrammata	347 a.C.		Epigram 16 line 1	(13) Ἀ Κύπρις Μούσαισι· ἰκράσια, τὰν Ἀφροδίταν τιμᾶτ' ἢ τὸν Ἐρωτ' ὕμνιν ἐφοπλίσσομαι. αἱ Μούσαι ποτὶ Κύπριν· Ἄρει τὰ στομύλα ταῦτα· ἤμιν οὐ πέτεται τοῦτο τὸ παιδάριον.' @1 (14) Αἱ Χάριτες τέμενός τι λαβείν ὄπερ οὐχὶ πεσεῖται ζηλοῦσαι, ψυχὴν ἤϊρον Ἀριστοφάνους. (15) Ἡ σοβαρὸν γέλασσα καθ' Ἑλλάδος, ἥ<περ> ἐραστῶν ἔσμων ἐνὶ προθύροις Λαῖς ἔχουσα νέων, τῆι Παφίῃ τὸ κάτοπτρον, ἐπεὶ τοιῆ μὲν ὄρασθαι οὐκ ἐθέλω, οἷδ' ἦν πάρος οὐ δύναμαι. (16) Ἐννέα τὰς Μούσας φασίν τινες, ὡς ὀλιγώρους. ἦν ἰδέ· καὶ Σαπφῶ Λεσβόθεν, ἡ δεκάτη. (17) Ἄρμενος ἦν ξείνοισιν ἀνὴρ ὄδε καὶ φίλος ἀστοῖς, Πίνδαρος, εὐφώνων Περῶδων πρόπολος. (18) Εἰκόνα πέντε βοῶν μικρὰ λίθος εἶχεν ἴσσις, @1 ὡς ἦδη πάσας ἔμπνοα βοσκομένας, καὶ τάχα κἄν ἀπέφευγε τὰ βοῖδια· νῦν δὲ κρατεῖται τῆι χρυσεῖ μάνδρῃ τὸ βραχὺ βουκόλιον.			TLG
Timotheus	Fragmento	V-IV a.C	Lírica	Fragment 15,col1 line 2	(12) Πέρσαι (12) κλεινὸν ἐλευθερίας τεύχων μέγαν Ἑλλάδι κόσμον, @ 1 (13) σέβασθ' αἰδῶ συνεργὸν ἀρετᾶς δοριμάχου. (14) Ἄρης τύραννος· χρυσὸν Ἑλλάς οὐ δέδοικε. (15,col1) fr. 4.3 νυμφα[,], ναιανπ[,], 4 επ[ε]κυκυκλ[,], ουροθοι[,], 5 επ[ε]υθυφ[,], σκοπαν[,], 6 συ[ν]δρομ[,], 12 παλιμμ[,], 13 μουσα[fr. 3.3]στοχο[,], 11]πορο[,], fr. 7.3]πιφοβα[,], 4]εοζυ[fr. 8.5]ρουκοιλ[,], 6]λινοιδ.,[,], 8]για, fr. 9.6]ιαδιοπλ[,], 9]ασειχον[@1 (5) (15,col2) [..].[.].[.....]αντ[]νον[].. (15,col2) [..].[.].[.....]αντ[]νον[].. συν[εμ]βολο[υ]σι γαιτ[...].[...].[.....].[αντια[.....].[πρι[...].[νε χαρ[ε]ξ]ανπο.ιδεγε[...].[λογχο[.....].[αμφεθ[ε]ντοοδοντων στο.[.]αιδ[.].[κυρτο[σ]ηκρασι[.....] []μέναι [χε]τ- (5) ρας παρέσυρον ελα[τίνα]ς			TLG
Timotheus	Fragmento	V-IV a.C	Lírica	Fragment 15,col5 line 2 03	οἱ δὲ τροπαῖα στησάμενοι Διὸς ἀγνότατον τέμενος, Παιᾶν' ἐκελάδησαν ἱήιον ἄνακτα, σύμμετροι δ' ἐπε- κτύπεον ποδῶν (200) ὑψικρότους χορείας. ἀλλ' ὁ χρυσεοκίθαριν ἀέ- ξων μούσαν νεοτευχῆ, ἔμοις ἔλθ' ἐπικούρος ὕμ- νοις ἴηε Παιᾶν· (205) ὁ γάρ μ' εὐγενέτας μακράι- ων Σπάρτας μέγας ἀγεμῶν βρῶν ἄνθεσιν ἦβας δονεῖ λαὸς ἐπιφλέγων ἔλᾱ τ' αἰθοπι μῶμοι, (210) ὅτι παλαιότεραν νέοις ὕμνοις μούσαν ἀτιμῶ	But the Greeks, setting up trophies to Zeus to be the holiest of sanctuaries, called upon Paean the healer lord, and keeping in time stamped out their high-pounding dances with their feet. Come, you who foster the golden-lyred, new-fashioned Muse, come as ally to my songs, healer Paean	Fearn, David (2015) Lyric reception and sophistic literarity in Timotheus' Persae. In: Currie, B. G. F. and Rutherford, I. C., (eds.) The Reception of Greek Lyric Poetry 600BC-400AD : Transmission, Canonization, and Paratext. Proceedings of the Network for the Study of Archaic and Classical Greek Song. Leiden: Brill, pp. 1-39	TLG
Timotheus	Fragmento	V-IV a.C	Lírica	Fragment 15,col5 line 2 12	ὁ γάρ μ' εὐγενέτας μακράι- ων Σπάρτας μέγας ἀγεμῶν βρῶν ἄνθεσιν ἦβας δονεῖ λαὸς ἐπιφλέγων ἔλᾱ τ' αἰθοπι μῶμοι, (210) ὅτι παλαιότεραν νέοις ὕμνοις μούσαν ἀτιμῶ· ἐγὼ δ' οὔτε νέον τιν' οὔ- τε γεραῖον οὔτ' ἰσηβαν εἶργω τῶνδ' ἐκάς ὕμνων· (215) τοῦς δὲ μουσπαλαιολύ- μας, τοῦτους δ' ἀπερῶκο, @1 λωβητῆρας ἀοιδᾶν, κηρῶκων λιγυμακροφῶ- νων τείνοντας ἰυγάς. (220)			TLG

Timotheus	Fragmento	V-IV a.C	Lírica	Fragment 15,col5 line 2 23	<p>τοὺς δὲ μουσοπαλαιολύ- μας, τοῦτους δ' ἀπερῦκω, @1 λωβητῆρας αἰοιδᾶν, κηρύκων λιγυμακροφά- νων τείνοντας ἰγᾶς. (220) πρῶτος ποικιλόμουσος Ὀρ- φεύς <χέλ>ον ἐτέκνωσεν υἱὸς Καλλιόπα<ς □- -□> Περίαθεν· Τέρπανδρος δ' ἐπὶ τοῖ δέκα (225) ζεῦξε μούσαν ἐν οἰδαῖς· Λέσβος δ' Αἰολία ν<ν> Ἀν- τίσσαι γείνατο κλεινόν· νῦν δὲ Τιμόθεος μέτροις ῥυθμοῖς τ' ἑνδεκακρουμάτοις (230) κίθαριν ἐξανατέλλει, θησαυρὸν πολύμυμον οἴ- ξας Μουσᾶν θαλαμειτόν·</p>			TLG
Timotheus	Fragmento	V-IV a.C	Lírica	Fragment 15,col5 line 2 24	<p>τοὺς δὲ μουσοπαλαιολύ- μας, τοῦτους δ' ἀπερῦκω, @1 λωβητῆρας αἰοιδᾶν, κηρύκων λιγυμακροφά- νων τείνοντας ἰγᾶς. (220) πρῶτος ποικιλόμουσος Ὀρ- φεύς <χέλ>ον ἐτέκνωσεν υἱὸς Καλλιόπα<ς □- -□> Περίαθεν· Τέρπανδρος δ' ἐπὶ τοῖ δέκα (225) ζεῦξε μούσαν ἐν οἰδαῖς· Λέσβος δ' Αἰολία ν<ν> Ἀν- τίσσαι γείνατο κλεινόν· νῦν δὲ Τιμόθεος μέτροις ῥυθμοῖς τ' ἑνδεκακρουμάτοις (230) κίθαριν ἐξανατέλλει, θησαυρὸν πολύμυμον οἴ- ξας Μουσᾶν θαλαμειτόν·</p>			TLG
Timotheus	Fragmento	V-IV a.C	Lírica	Fragment 15,col5 line 2 26	<p>πρῶτος ποικιλόμουσος Ὀρ- φεύς <χέλ>ον ἐτέκνωσεν υἱὸς Καλλιόπα<ς □- -□> Περίαθεν· Τέρπανδρος δ' ἐπὶ τοῖ δέκα (225) ζεῦξε μούσαν ἐν οἰδαῖς· Λέσβος δ' Αἰολία ν<ν> Ἀν- τίσσαι γείνατο κλεινόν· νῦν δὲ Τιμόθεος μέτροις ῥυθμοῖς τ' ἑνδεκακρουμάτοις (230) κίθαριν ἐξανατέλλει, θησαυρὸν πολύμυμον οἴ- ξας Μουσᾶν θαλαμειτόν· Μίλητος δὲ πόλις νιν ἅ (15,col6) θρέψασ' ἅ δυοδευκατειγῆος (235) λαοῦ πριστεὸς ἐξ Ἀχαιῶν.</p>			TLG
Timotheus	Fragmento	V-IV a.C	Lírica	Fragment 15,col5 line 2 33	<p>νῦν δὲ Τιμόθεος μέτροις ῥυθμοῖς τ' ἑνδεκακρουμάτοις (230) κίθαριν ἐξανατέλλει, θησαυρὸν πολύμυμον οἴ- ξας Μουσᾶν θαλαμειτόν· Μίλητος δὲ πόλις νιν ἅ (15,col6) θρέψασ' ἅ δυοδευκατειγῆος (235) λαοῦ πριστεὸς ἐξ Ἀχαιῶν. ἀλλ' ἑκαταβόλε Πύθι' ἄγναν ἔλθοις τάνδε πόλιν σὺν ὀλβωι, πέμπων ἀπήμονι λαῶι τῶιδ' εἰρήναν θάλλουσαν εὐνομία. @1 (240)</p>			TLG

Timotheus	Fragmento	V-IV a.C	Lírica	Fragment 20 line 5	<p>(18) διὰ σέ καί τεά δῶρα φέιτα΄ Σκύλλα (20) οὐκ ἀεῖδω τὰ παλαιά, καινά γάρ ἀμὰ κρείσσο· νέος ὁ Ζεὺς βασιλεύει, τὸ πάλαι δ' ἦν Κρόνος ἄρχων· ἀπίτω Μοῦσα παλαιά. @1 (5) (21) εἴτ' ἤδη δὸς φιάλην [[τὸ ὄπλον]] Ἄρεως κατὰ Τιμόθεον ζυστόν τε βέλος. (22) ἄρτιος διηρτάμηκε καὶ τὰ μὲν διανεκὴ σώματος μέρη δαμάζει· ἐν πυρικτίτοι στέγαι· Τιμόθεος ἔφη ποτ', ἄνδρες, τὴν χύτραν οἶμαι λέγων. (23) τεταμένον ὀρίγανα διὰ μυελοτρεφῆ. @1 (24) σὺ τ' ὃ τὸν ἀεὶ πόλον οὐράνιον λαμπραῖς ἀκτίσ' Ἥλιε βάλλον, πέμπων ἐκαβόλον ἔχθροισ<ι> βέλος σᾶς ἀπὸ νευρᾶς, ὃ ἱε Παιάν.</p>			TLG
Philoxenus	Fragmento	V-IV a.C	Lírica	Fragment 2 line 70	<p>Κύκλωψ ἢ Γαλάτεια (2) ἄνδρα δὲ τὸν Κυθήρηθεν ὄν ἐθρέψαντο τιθῆναι (69) Βάκχου καὶ λωτοῦ πιστότατον ταμίην (69) Μοῦσαι παιδευθέντα Φυλόξενον, οἷα τιναχθεῖς (70) Ὀρτυγίη ταύτης ἦλθε διὰ πτόλεως (70) γιγνώσκεις, αἴουσα μέγαν πόθον ὄν Γαλατεῖη αὐτοῖς μῆλειος θήκαθ' ὑπὸ προγόνοις. @1 (71) (6,1) θρεττανελό (6,2) ἄλλ' εἶα τέκεα θαμίν' ἐπαναβοῶντες (7) πῆραν ἔχοντα λάχανά τ' ἄγρια δροσερά @1 (8) ὃ καλλιπρόσωπε χρυσεοβόστρυχε [[Γαλάτεια]] χαριτόφωνε θάλος Ἐρώτων (9) Μούσαις εὐφάνοις ἰωμένη τὸν ἔρωτα @1 (10) ἔθυσας, ἀντιθύση.</p>			TLG
Philoxenus	Fragmento	V-IV a.C	Lírica	Fragment 9 line 1	<p>(6,1) θρεττανελό (6,2) ἄλλ' εἶα τέκεα θαμίν' ἐπαναβοῶντες (7) πῆραν ἔχοντα λάχανά τ' ἄγρια δροσερά @1 (8) ὃ καλλιπρόσωπε χρυσεοβόστρυχε [[Γαλάτεια]] χαριτόφωνε θάλος Ἐρώτων (9) Μούσαις εὐφάνοις ἰωμένη τὸν ἔρωτα @1 (10) ἔθυσας, ἀντιθύση. (11) οἴοι μ' ὃ δαίμων τέρατι συγκαθεῖρξεν. @1 (15) Γάμε θεὸν λαμπρότατε (16) αὐτοὶ γὰρ διὰ Παρνασσοῦ χρυσορόφον Νυμφέων εἶσω θαλάμων @1 (17) στρεπταίγλαν (18) εὐρείτας οἶνος πάμφωνος.</p>			TLG
Polyzeus	Fragmento	V-IV a.C	Comédia	Fragment tit 7-10 line 1	<p>(tit 6) ΔΙΟΝΥΣΟΥ ΓΟΝΑΙ (6) ὄσπερ αἱ χύτραι κρέμανται καὶ τὸ φρύγετρον (tit 7-10) ΜΟΥΣΩΝ ΓΟΝΑΙ (7) ἱερὸν γὰρ ὄν τετύχηκας Ἐπακρίου Διός. @1 (8) ὄσπερ Χαλκιδικὴ τέτοκεν ἡμῖν ἡ γυνή. (9) ὑψηπέταλοι τε κράμβαι συχναί (10) ὃ γυναικοφιλῆς (tit, ante 11) ΝΗΠΤΑ</p>			TLG

Polyzeus	Fragmento	V-IV a.C	Comédia	Play Mou fragment tit line 1	Dem. (tit) ΔΗΜΟΥΤΥΝΔΑΡΕΩΣ. (1) Τριῶν κακῶν γούν ἦν ἐλέσθ' αὐτῶ τι πᾶσ' ἀνάγκη, ἢ ζύλον ἐφέλκειν, ἢ πιεῖν κόνειον, ἢ προδόντα τήν ναῦν ὅπως τάχιστα τῶν κακῶν ἀπαλλαγῆναι. ταῦτ' ἔστι τρία Θηραμένους, ἅ σοι φυλακτέ' ἔστι. @1 Dio.(tit) ΔΙΟΝΥΣΟΥ ΓΟΝΑΙ. (1) Οὔπερ αἰ γύτραι κρέμανται καὶ τὸ φρύγετρον. Mou.(tit) ΜΟΥΣΩΝ ΓΟΝΑΙ. (1) Ἰερὸν γάρ ὄν τετύχηκας Ἐπακρίου Διός. @1 (2) Ὑψιπέταλοι τε κράμβαι συχναί. (3) Ὡσπερ Χαλκιδικῆ τέτοκεν ἡμῖν ἡ γυνή. @1 Eif.(tit) EX INCERTIS FABULIS. (1) Ὁ μαινόμενος ἐκείνοσσι Διονύσιος χρυσσοῦν ἔχων γλίδωνα καὶ τρυφήματα ἐν τῷ μύθῳ παρ' Ἀθηναίων μακαρίζεται. @1 (2) Ἄλλ' οὐ πρόθερα τὰ φθέγματα οὐδὲ γλυκίονα. @1			TLG
Lysias	Fragmento	V-IV a.C	Orat.	Page 354 line 13	ΠΡΟΣ ΜΕΛΟΝΤΑ ΨΕΥΔΟΜΑΡΤΥΡΙΩΝ. Harp. v. Αντίκυρα, ἀπήχεα. (9) ΠΡΟΣ ΤΗΝ ΜΕΙΞΙΔΗΜΟΥ ΓΡΑΦΗΝ. Καὶ δύο παῖδας αὐτῶ ἀκολούθους εἶναι, ὧν οὐ- (12) τος τὸν μὲν Μουσαῖον καλεῖ τὸν δὲ Ἡσίοδον. Harp. v. Μουσαῖος. ΠΡΟΣ ΜΕΝΕΣΤΡΑΤΟΝ. Harp. v. προθεσμίας νόμος. (18)			TLG
Lysias	Fragmento	V-IV a.C	Orat.	Page 354 line 14	ΠΡΟΣ ΤΗΝ ΜΕΙΞΙΔΗΜΟΥ ΓΡΑΦΗΝ. Καὶ δύο παῖδας αὐτῶ ἀκολούθους εἶναι, ὧν οὐ- (12) τος τὸν μὲν Μουσαῖον καλεῖ τὸν δὲ Ἡσίοδον. Harp. v. Μουσαῖος . ΠΡΟΣ ΜΕΝΕΣΤΡΑΤΟΝ. Harp. v. προθεσμίας νόμος. (18)			TLG
Lysias	Fragmenta orationum deperditarum in papyris vel apud scriptores antiquos cum titulo vel tituli indice servata {0540.072}	V-IV a.C	Orat.	Oration 101 fragment 222 line 1	101.πρὸς τὴν Μειξιδήμου γραφὴν @1 (222) Μουσαῖος : Λυσίας πρὸς τὴν Μειξιδήμου γραφὴν, εἰ γνήσιος, καὶ δύο παῖδας αὐτῶ ἀκολούθους εἶναι, ὧν οὗτος τὸν μὲν Μουσαῖον καλεῖ, τὸν δὲ Ἡσίοδον. ὅτι μὲν ὁ κρινόμενος ἐπετήδευσε τοὺς οἰκέτας οὕτω καλεῖν δῆλον: ... (5) (223) δῆρξα ἀντι τοῦ 'διά τελους ἦρξα' Λυσίας ἐν τῇ πρὸς τὴν Μειξιδήμου γραφὴν Ἀπολογία. @1			TLG
Lysias	Fragmenta orationum deperditarum in papyris vel apud scriptores antiquos cum titulo vel tituli indice servata {0540.072}	V-IV a.C	Orat.	Oration 101 fragment 222 line 3	101.πρὸς τὴν Μειξιδήμου γραφὴν @1 (222) Μουσαῖος: Λυσίας πρὸς τὴν Μειξιδήμου γραφὴν, εἰ γνήσιος, καὶ δύο παῖδας αὐτῶ ἀκολούθους εἶναι, ὧν οὗτος τὸν μὲν Μουσαῖον καλεῖ, τὸν δὲ Ἡσίοδον. ὅτι μὲν ὁ κρινόμενος ἐπετήδευσε τοὺς οἰκέτας οὕτω καλεῖν δῆλον: ... (5) (223) δῆρξα ἀντι τοῦ 'διά τελους ἦρξα' Λυσίας ἐν τῇ πρὸς τὴν Μειξιδήμου γραφὴν Ἀπολογία. @1			TLG
Gorgias	Fragmento	V-IV a.C	Rhet. et Soph.	Fragment 25 line 3	(25) PROCL. Vit. Hom. p. 26, 14 Wil. Ἑλλάνικος [F GrHist. 4 F 5 I 109, 10] δὲ καὶ Δαμάστης [ebd. 5 F 11] καὶ Φερεκύδης [ebd. 3 F 167] εἰς Ὀρφέα τὸ γένος ἀνάγουσιν αὐτοῦ [Homers] ... Γ. δὲ ὁ Λεοντίνος εἰς Μουσαῖον αὐτὸν ἀνάγει.			TLG
Androtion	Fragmento	V-IV a.C	Hist.	Fragment 34 line 5	(34) Schol. Sophocle. Oed. Col. 1046 (1108): Ἀν- δροτίων μὲν ὃν γράφει, οὐ τὸν Εὐμόλπον εὑρεῖν [τὴν] @1 μῆσιν, ἀλλ' ἀπὸ τούτου Εὐμόλπον πέμπτον γεγο- νότα. Εὐμόλπου γάρ γενέσθαι Κήρυκα, τοῦ δὲ Εὐ- μόλπον, τοῦ δὲ Μουσαῖον τὸν ποιητὴν, τοῦ δὲ Εὐ- (5) μόλπον, τὸν καταδείξαντα τὴν μῆσιν, καὶ ἱεροφάν- την γεγονότα.			TLG
Homeric	Ilias Homerica in cyculum inclusa (fragmentum)	(5 B.C./A.D. 10)	Epoepia	Linha 1	ΙΛΙΑΣ ΟΜΗΡΟΥ ΕΝ ΚΥΚΛΩΙ ἔσπετε νῦν μοι Μούσα Ὀλύμπια δόματ' ἔχουσα, (1) ὅπως δὴ μῆνις τε χόλος τ' ἔλε Πηλεΐωνα Λητοῦς τ' ἀγλαῶν νιόν· ὃ γὰρ βασιλῆϊ γολωθεῖς @1			TLG

Corinna	Fragmenta {0294.001}	V-III a.C	Lírica	Fragment 1a column or subfragment col1 line 19	<p>1a. (coll) []υστεφανον []γῶγ' ἐπιδῆ []επ' ἀκρῷ []χορδαῖς []ρῶντ' ὀριων (5) []νφουλονορνι [] [] []ηί []γενεθλᾱ (10) []δᾱ []εω.[....]Κόρει- τες ἐκρου]ψαν δάθιο[ν θ]ῆας βρέφο]ς ἀντροι, λαθρά[δα]ν ἀγ- κο]υλομείταιο Κρόνο, τα- (15) [ὀ]νικά νιν κλέψε μάκηρα Ῥεία μεγ]άλαν τ' [ἀ]θανάτων ἐσ- ς] ἔλε τιμάν· τάδ' ἐμελπεμ- μάκαρας δ' αὐτίκα Μώση φ]ερέμεν ψᾶφον ἔ[τ]αττον (20) κρ]ουφίαν κάλπιδας ἐν χρου- [ὀ]σοφῆς· τὸ δ' ἅμα πάντ[ε]ς] ὄρθεν· πλίονας δ' εἶλε Κιθηρών· τάχα δ' Ἐρμᾶς ἀνέφρα[ν]έν νι]ν αὐούσας ἐρατᾶν ὥς (25) ἔ]λε νίκαν στεφ[ά]νυσιν ...].(.)ατά.ανεκόσμιον [ὀ]νικά νιν κλέψε μάκηρα Ῥεία</p>			TLG
Corinna	Fragmenta {0294.001}	V-III a.C	Lírica	Fragment 21 column or subfragment 1 line 1	<p>16. (1) καλλιχόρω χθονὸς Οὐρίας θουγάτηρ @1 21. (1) Θέσπια καλλιγένεθλε φιλόξενε μοσοφύλιε 22. (a) δόρατος ὄστ' ἐπ' ἵππῳ (b) ἴκατὰ μὲν βριμούμενοι† (c) πόλιν δ' ἔπραθ' ὁ μὲν προφανεῖς (d) γλουκοῦ δέ ἴτις ἄδων† (e) πελέκεσσι δονίτη 23. (a) ἐς Μοσάων (b) ἐσσάρχι πτολέμῳ @1 24. (1) τεῦς γὰρ ὁ κλᾶρος 25. (1) τὸ δέ τις σύμίων ἀκουσάτω, 26. (1) ἀμῶν δόμον</p>			TLG

Corinna	Fragmenta {0294.001}	V-III a.C	Lírica	Fragment 23 column or subfragment a line 1	21. (1) Θέσπια καλλιγένεθλε φιλόξενε μωσοφίλειτε 22. (a) δώρατος ὄστ' ἐπ' ἵππω (b) ἤκατὰ μὲν βριμούμενοι† (c) πόλιν δ' ἐπραθ' ὁ μὲν προφανεῖς (d) γλοκοῦ δέ τις ἄδιον† (e) πελέκεσσι δοντήη 23. (a) ἐς Μοσάων (b) ἐσσάρχι πτολέμο @1 24. (1) τεῦς γάρ ὁ κλᾶρος 25. (1) τὸ δέ τις οὐμίον ἀκουσάτω, 26. (1) ἀμῶν δόμιον 27. (1) βροντάς @1 28. (1) εἶν 31. (1) Λάδοντος δονακοτρόφω @1 32. (1) τόνθων·			TLG
Corinna	Fragmenta {0294.001}	V-III a.C	Lírica	Fragment 39 column or subfragment 36 line 4	(36) . . . []]Γ (1) []]λυοφ[ων- []]θιομαχία []] []] μοσα []] []] Δευξίπ[πα (5) . . . (5) (37) . . . []] ξοῦ []] (1) []] ἰάνθ []] . . . @1 (2)			TLG
Ésquines	Contra Timarco	345 a.C.	Discurso	speech 1, section 10 Linha 9	(10) Καὶ τοὺς διδασκάλους τὰ διδασκαλεῖα καὶ τοὺς παιδοτρίβας τὰς παλαίστρας ἀνοίγειν μὲν ἀπαγορεύει μὴ πρότερον πρὶν ἢ ἡλιος ἀνίσχη, κλῆριν δὲ προστάττει πρὸ ἡλίου δευδύκτος, τὰς ἐρημίας καὶ τὸ σκότος ἐν πλείστη ὑποψία (5) ποιοῦμενος· καὶ τοὺς νεανίσκους τοὺς εἰσφοιτῶντας οὐστίννας δεῖ εἶναι καὶ ἄστινας ἡλικίας ἔχοντας, καὶ ἀρχὴν ἧτις ἔσται ἡ τούτων ἐπιμελησομένη, καὶ περὶ παιδαγωγῶν ἐπιμελείας καὶ περὶ Μουσίων ἐν τοῖς διδασκαλείοις καὶ περὶ Ἐρμαίων ἐν ταῖς παλαίστραις, καὶ τὸ τελευταῖον περὶ τῆς (10) συμφοιτήσεως τῶν παίδων καὶ τῶν χορῶν τῶν κυκλίων.	He forbids the teacher to open the school-room, or the gymnastic trainer the wrestling school, before sunrise, and he commands them to close the doors before sunset; for he is exceeding suspicious of their being alone with a boy, or in the dark with him. He prescribes what children are to be admitted as, pupils, and their age at admission. He provides for a public official who shall superintend them, and for the oversight of slave-attendants of school-boys. He regulates the festivals of the Muses in the school-rooms, and of Hermes in the wrestling-schools. Finally, he regulates the companionships that the boys may form at school, and their cyclic dances.	Aeschines. Aeschines with an English translation by Charles Darwin Adams, Ph.D. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1919.	Perseus/TLG
Dicaearchus	Fragmento	IV a.C	Phil.	Fragment 35a line 2	(35a) ib. 57: ἐν δὲ τῇ περὶ Μεταπόντιον καὶ Πυθαγόραν αὐτὸν λέγουσι τελευτήσαι καταφυγόντα ἐπὶ τὸ Μουσῶν ἱερὸν, σπάνει τῶν ἀναγκαίων τεσσαράκοντα ἡμέρας διαμείναντα. (35b) Diogenes Laert. VIII 40: φησὶ δὲ Δικαίαρχος τὸν Πυθαγόραν ἀποθανεῖν καταφυγόντα εἰς τὸ ἐν Μεταποντίῳ ἱερὸν τῶν Μουσῶν, τετταράκοντα ἡμέρας ἀσιτήσαντα.			TLG
Dicaearchus	Fragmento	IV a.C	Phil.	Fragment 35b line 2	(35a) ib. 57: ἐν δὲ τῇ περὶ Μεταπόντιον καὶ Πυθαγόραν αὐτὸν λέγουσι τελευτήσαι καταφυγόντα ἐπὶ τὸ Μουσῶν ἱερὸν, σπάνει τῶν ἀναγκαίων τεσσαράκοντα ἡμέρας διαμείναντα. (35b) Diogenes Laert. VIII 40: φησὶ δὲ Δικαίαρχος τὸν Πυθαγόραν ἀποθανεῖν καταφυγόντα εἰς τὸ ἐν Μεταποντίῳ ἱερὸν τῶν Μουσῶν , τετταράκοντα ἡμέρας ἀσιτήσαντα.			TLG

Dicaearchus	Fragmento	IV a.C	Phil.	Fragment 84 line 3	(83) Schol. Platon Apol. 19c: τρεῖς δ' ἔσχεν (sc. Ἀριστοφάνης) υἱούς, Φίλιππον τὸν τοῖς Εὐβούλου δράμασιν ἀγωνισάμενον, καὶ τρίτον, ὃν Ἀπολλόδορος μὲν Νικόστρατον καλεῖ, οἱ δὲ περὶ Δικαίᾳρχον Φιλέταρον. (84) Hypothesis Aristophan. Ran.: τὸ δὲ δῶμα τῶν εὐ πάνυ καὶ φιλο-λόγως πεποιημένων. ἐδιδάχθη δὲ ἐπὶ Καλλίου τοῦ μετὰ Ἀντιγένης διὰ Φιλωνίδου εἰς Λήναια. πρῶτος ἦν, δευτέρως Φρόνυχος Μούσαις , Πλάτων τρίτος Κλεοφάντι. οὗτω δὲ ἐθαυμάσθη διὰ τὴν ἐν αὐτῷ παράβασιν, <καθ' ἣν διαλλάττει τοὺς ἐντίμους τοῖς ἀτίμοις καὶ τοὺς πολίτας τοῖς φυγάσιν>, ὥστε καὶ ἀνεδιδάχθη, ὡς (5) φησι Δικαίᾳρχος. (85) Plutarch. Theseus XXI: ἐκ δὲ τῆς Κρήτης ἀποπλέων εἰς Δῆλον κατέσχε (sc. ὁ Θησεύς), καὶ τῷ θεῷ θύσας καὶ ἀναθεὶς τὸ ἀφοροῖσιον, ὃ παρὰ τῆς Ἀριάδνης ἔλαβεν, ἐχόρευσε μετὰ τῶν ἠθέων χορείαν, ἣν ἔτι νῦν ἐπιτελεῖν Δηλίους λέγουσι, μίμημα τῶν ἐν τῷ Λαβυρινθῷ περιόδων καὶ διεξόδων ἐν τινὶ ῥυθμῷ παραλλάξεις καὶ ἀνελιξεις ἔχοντι γιγνομένην. καλεῖται δὲ τὸ γένος τοῦτο τῆς χορείας ὑπὸ Δηλίων γέρας, ὡς ἱστορεῖ Δικαίᾳρχος, ἐχόρευσε δὲ περὶ τὸν Κερατῶνα βομόν, ἐκ κεράτων συνηρμοσμένον εὐώνυμον ἀπάντων. ποιῆσαι δὲ			TLG
Aristóteles e Corpus aristotelicum	Historia animalium {0086.014}	IV a.C.	Phil.	Bekker page 563a line 18	Τὰ μὲν οὖν ἄλλα ὅσα σαρκοφάγα οὐκ ὄπται πλεο- (12) νάκις ἢ ἄπαξ τίκτοντα, ἢ δὲ χελιδῶν δις νεοττεύει μόνον τῶν σαρκοφάγων· τῶν δὲ νεοττῶν ἂν τις ἐτι νέον ὄντων τῆς χελιδόνος τὰ ὄμματα ἐκκεκτεῖται, γίνονται ὑγιεῖς καὶ βλέ- (15) πουσιν ὕστερον. Ὁ δ' ἄετός φά μὲν τίκτει τρία, ἐκλέπει δὲ τούτων τὰ δύο, ὥσπερ ἐστὶ καὶ ἐν τοῖς Μουσαίου λεγομένοις ἔπε- σιν, «ὄς τρία μὲν τίκτει, δύο δ' ἐκλέπει, ἔν δ' ἀλεγιζειν».	Tradução em: http://classics.mit.edu/Aristotle/history_anim.html		TLG
Aristóteles e Corpus aristotelicum	Phil. Mirabilia auscultationes {0086.027}	IV a.C.	Phil.	Bekker page 843b line 4	(843b) Φασὶν οικοδομοῦντον Ἀθηναίων τὸ τῆς Δήμητρος ἱερὸν τῆς ἐν Ἐλευσίῃ περιεχομένην στήλην πέτρας εὐρεθῆναι χαλκῆν, ἐφ' ἣς ἐπεγέγραπτο “Δηϊόπης τόδε σῆμα”, ἣν οἱ μὲν λέγουσι Μουσαίου εἶναι γυναῖκα, τινὲς δὲ Τριτοπέμου μητέρα γενέσθαι. (5)			TLG
Aristóteles e Corpus aristotelicum	Politica	IV a.C.	Phil.	Bekker page 1339b line 21	ἢ τε γὰρ παιδιὰ χάριν ἀναπαύσεώς (15) ἐστὶ, τὴν δ' ἀνάπαυσιν ἀναγκαῖον ἠδεῖαν εἶναι (τῆς γὰρ διὰ τῶν πόνων λύπησιν ἰατρεία τις ἐστίν), καὶ τὴν διαγωγὴν ὁμολογουμένως δεῖ μὴ μόνον ἔχειν τὸ καλὸν ἀλλὰ καὶ τὴν ἠδονὴν (τὸ γὰρ εὐδαιμονεῖν ἐξ ἀμφοτέρων τούτων ἐστίν)· τὴν δὲ μουσικὴν πάντες εἶναι φαμεν τῶν ἠδίστων, καὶ ψι- (20) λην οὔσαν καὶ μετὰ μελωδίας (φησὶ γοῦν καὶ Μουσαίος εἶναι ἄβροτοῖς ἠδίστων ἀεΐειν· διὸ καὶ εἰς τὰς συνουσίας καὶ διαγωγὰς εὐλόγως παραλαμβάνουσιν αὐτὴν ὡς δυναμένην εὐφραίνειν), ὥστε καὶ ἐντεῦθεν ἂν τις ὑπολάβοι παιδεύε- σθαι δεῖν αὐτὴν τοὺς νεωτέρους, ὅσα γὰρ ἀβλαβῆ τῶν (25) ἠδέων, οὐ μόνον ἀρμόττει πρὸς τὸ τέλος ἀλλὰ καὶ πρὸς τὴν ἀνάπαυσιν· ἐπεὶ δ' ἐν μὲν τῷ τέλει συμβαίνει τοῖς ἀνθρώποις ὀλιγάκις γίνεσθαι, πολλάκις δὲ ἀναπαύονται @1 καὶ χροῖνται ταῖς παιδιαῖς οὐχ ὅσον ἐπὶ πλέον ἀλλὰ καὶ διὰ τὴν ἠδονὴν, χρήσιμον ἂν εἴη διαναπαύειν ἐν ταῖς ἀπό (30)			TLG
Aristóteles	Retórica	IV a.C.	Tratado	book 3, chapter 2	ἔστιν δέκα ἐν ταῖς συλλαβαῖς ἁμαρτία, εἴαν ἢ ἠδεῖα ἢ σημεῖα φωνῆς, οἷον Διονύσιος πρὸς Ἀγαμέμνονα εἰπὼν ὅτι ὁ χαλκοῦς ἐν τοῖς ἔλεγχοις κραυγὴν Καλλιόπης τὴν ποιήσιν, ὅτι ἀμφοῖν φωναί· φωνὴ δὲ ἢ μεταφορὰ ἢ ταῖς ἀσημοῖς φωναῖς ἴ.	[11] Forms of words also are faulty, if they do not express an agreeable sound; for instance, Dionysius the Brazen in his elegiacs speaks of poetry as “ the scream of Calliope;” both are sounds, but the metaphor is bad, because the sounds have no meaning.	Aristotle in 23 Volumes, Vol. 22, translated by J. H. Freese. Aristotle. Cambridge and London. Harvard University Press; William Heinemann Ltd. 1926.	Perseus

Aristóteles e Corpus aristotelicum	Retórica	IV a.C.	Phil.	Bekker page 1415a line 16	<p>τὰ μὲν οὖν τῶν ἐπιδεικτικῶν λόγων προοίμια ἐκ τοῦ- (4) των, ἐξ ἐπαίνου, ἐκ ψόγου, ἐκ προτροπῆς, ἐξ ἀποτροπῆς, ἐκ τῶν πρὸς τὸν ἀκρατῆν· δεῖ δὲ ἡ ξένα ἢ οἰκεία εἶναι τὰ ἐνδόξια τῶ λόγῳ. τὰ δὲ τοῦ δικανικοῦ προοίμια δεῖ λαβεῖν ὅτι ταῦτ' οὐ δύναται ὅσπερ τῶν δραμάτων οἱ πρόλογοι καὶ τῶν ἐπῶν τὰ προοίμια· τὰ μὲν γὰρ τῶν διθυράμβων (10) ὅμοια τοῖς ἐπιδεικτικοῖς· “διὰ σὲ καὶ τὰ δῶρα εἶτε σκύλα”. ἐν δὲ πρόλογοις καὶ ἐπεισι δεξιὰ ἐστὶν τοῦ λόγου, ἵνα προειδῶσι περὶ οὗ [ἦ] ὁ λόγος καὶ μὴ κρέμῃται ἡ διάνοια· τὸ γὰρ ἀόριστον πλανᾷ· ὁ δούς οὖν ὡσπερ εἰς τὴν χεῖρα τὴν ἀρχὴν ποιεῖ ἐχόμενον ἀκολουθεῖν τῶ λόγῳ. διὰ τοῦτο @1 (15) “μῆνιν ἄειδε, θεά”. “ἄνδρα μοι ἔννεπε, μοῦσα.” “ἦγεὸ μοι λόγον ἄλλον, ὅπως Ἀσίας ἀπὸ γαίης ἦλθεν ἐς Εὐρώπην πόλεμος μέγας.”</p>		TLG
Aristóteles e Corpus aristotelicum	Fragmento	IV a.C.	Phil.	Line 18	<p>σεῦ δ' ἔνεκεν <καί> ὁ δῖος Ἡρακλῆς Λήδας τε κούροι (10) πόλλ' ἀνέτλασαν ἐν ἔργοις σάν ἴ[.]έποντες δυνάμιν ἴ- σοῖς τε πόθοις Ἀχιλεὺς Αἴ- ας τ' Αἶδαο δόμους ἦλθον· σᾶς δ' ἔνεκεν φίλιου μορφᾶς Ἀταρνέος (15) ἔντροφος ἑελίου χήρῳσαν αὐγᾶς. τοιγὰρ ἀοιδίμος ἔργους, ἄθανάτων τέ μιν ἀσζήσουσι Μοῦσαι, Μναμοσύνας θυγάτρεις, Δι- ὸς ξενίου σέβας αὐξου- (20) σαι φιλίας τε γέρας βεβαίου. @1</p>		TLG
Aristóteles e Corpus aristotelicum	Fragmenta varia	IV a.C.	Phil.	Category 1 treatise title 11 fragment 76 line 5	<p>(76) Pseudo—Plutarch. de vita Hom. 1, 3 (p. 101 Dübner): Ἀριστοτέλης δὲ ἐν τῷ τρίτῳ περὶ ποιητικῆς ἐν Ἴω φησὶ τῆ νήσῳ, καθ' ὃν καιρὸν Νηλεὺς ὁ Κόδρου τῆς Ἴωνικῆς ἀποικίας ἠγεῖτο, κόρην τινὰ τῶν ἐπιχωρίων γενομένην ὑπὸ τινος δαίμωνος τῶν συγχορευτῶν ταῖς μοῦσαις ἐγκύμονα, (5) αἰδεσθεῖσάν τὸ συμβᾶν διὰ τὸν ὄγκον τῆς γαστρὸς ἐλθεῖν εἰς τὴν χωρίον τὸ καλούμενον Αἴγινα· εἰς ὃ καταδραμόντας @1 ληστὰς ἀνδραποδίσαι τὴν προεξημένην καὶ ἀγαγόντας εἰς Σμύρναν οὖσαν ὑπὸ Λυδοῖς τότε, τῷ βασιλεῖ τῶν Λυδῶν ὄντι φίλῳ τὸννομα Μαίονα χάρισσασθαι· τὸν δὲ ἀγαπήσαντα (10) τὴν κόρην διὰ τὸ κάλλος γῆμαι. ἦν διατρίβουσαν παρὰ τῷ Μέλῃτι, συσχεθεῖσάν ὑπὸ τῆς ὠδίνος ἀποκυῆσαι τὸν Ὀμηρον ἐπὶ τῷ ποταμῷ, ὃν ἀναλαβὼν ὁ Μαίονα ὡς ἴδιον ἔτρεφε, τῆς Κριθηίδος μετὰ τὴν κήσιν εὐθέως τελευτησάσης.</p>		TLG
Aristóteles e Corpus aristotelicum	Fragmenta varia	IV a.C.	Phil.	Category 5 treatise title 30 fragment 196 line 4	<p>(196) Porphyr. vit. Pyth. 41: ἔλεγε δὲ τινα καὶ μυστικῶ τρόπῳ συμβολικῶς, ἃ δὴ ἐπὶ πλέον Ἀριστοτέλης ἀνέγραψεν. οἷον ὅτι τὴν θάλατταν μὲν ἐκάλεε Κρόνον δάκρυον, τὰς δὲ ἄρκτους Ῥέας χεῖρας, τὴν δὲ πλειάδα Μοῦσῶν λύραν, τοὺς δὲ πλάνητας κύνας τῆς Περσεφόνης· τὸν δ' ἐκ χαλκοῦ (5) κρουομένου γινόμενον ἤχον φωνὴν εἶναι τινος τῶν δαιμόνων ἐναπειλημμένην τῷ χαλκῷ. Aelian. v. h. 4, 17: καὶ τὸν σεισμόν ἐγενεαλόγει οὐδὲν ἄλλο εἶναι ἢ σύνουδον τῶν τεθνεώτων, ἡ δὲ ἴρις ἔφασκεν ὡς αὐγὴ τοῦ ἡλίου ἐστὶ, καὶ ὁ πολλάκις ἐμπέττων τοῖς ὠσὶν ἤχος (10) φωνῆ τῶν κρειττόνων.</p>		TLG
Aristóteles e Corpus aristotelicum	Fragmenta varia	IV a.C.	Phil.	Category 8 treatise title 44 fragment 565 line 63	<p>τοῦ δὲ ἀγῶνος διαλυθέντος διέπλευσεν ὁ Ἡσίοδος εἰς Δελφοὺς χρησόμενος καὶ τῆς νίκης ἀπαρχὰς τῷ θεῷ ἀναθή- σων. προσερχομένου δὲ αὐτοῦ τῷ ναφῷ ἔνθεον γενομένην τὴν (60) προφήτιν φασιν εἰπεῖν ὄλβιος οὗτος ἀνὴρ, ὃς ἐμὸν δόμον ἀμφιπολεῖ, Ἡσίοδος Μοῦσησι τετιμένος ἀθανάτησι· τοῦ δὴ τοι κλέος ἔσται ὄσσην τ' ἐπικίδναται ἠώς, ἀλλὰ Διὸς πεφύλαξο Νεμείου κάλλιον ἄλσος· (65) κεῖθι δὲ τοι θανάτιο τέλος πεπρωμένον ἐστίν. ὁ δὲ Ἡσίοδος ἀκούσας τοῦ χρησμοῦ τῆς Πελοποννήσου μὲν ἀνεγώρει νομίσας τὴν ἐκεῖ Νεμέαν τὸν θεὸν λέγειν, εἰς δὲ @1 Οἰνόην τῆς Λοκρίδος ἐλθὼν καταλύει παρὰ Ἀμφιφάνει καὶ Γανύκτορι, τοῖς Φηγέως παισίν, ἀγνοήσας τὸ μαντεῖον· ὁ (70) γὰρ τόπος οὗτος ἐκαλεῖτο Διὸς Νεμείου ἱερόν.</p>		TLG

Aristóteles e Corpus aristotelicum	Fragmenta varia	IV a.C.	Phil.	Category 8 treatise title 44 fragment 565 line 82	<p>τοῦ δὲ νεκροῦ τριταίου πρὸς τὴν (75) γῆν ὑπὸ δελφίνων προσενεγθέντος, ἐορτῆς τινὸς ἐπιχωρίου παρ' αὐτοῖς οὐσης ἀριαδνείας πάντες ἐπὶ τὸν αἰγιαλὸν ἔδραμον καὶ τὸ σῶμα γνωρίσαντες ἐκεῖνο μὲν πενήσαντες ἔθαναν, τοὺς δὲ φονεῖς ἀνεζήτουν. οἱ δὲ φοβηθέντες τὴν τῶν πολιτῶν ὀργήν, κατασπᾶσαντες ἀλευτικὸν σκάφος διέ- (80) πλευσαν εἰς Κρήτην. οὗς κατὰ μέσον τὸν πλοῦν ὁ Ζεὺς κεραυνωθεὶς κατεπόντωσεν, ὡς φησὶν Ἀλκιδάμας ἐν μουσαίῳ ... ὕστερον δὲ Ὀρχομένιο κατὰ χρησμόν μετενέγκαντες αὐτὸν παρ' αὐτοῖς ἔθαναν καὶ ἐπέγραψαν ἐπὶ τῷ τάφῳ· Ἄσκη μὲν πατρὶς πολυλήϊος· ἀλλὰ θανόντος (85) ὄστέα πληξίππων γῆ Μινύων κατέχει Ἰσιόδου, τοῦ πλεῖστον ἐν ἀνθρώποις κλέος ἐστὶν ἀνδρῶν κρινομένων ἐν βασάνῳ σοφίης.</p>			TLG
Aristóteles e Corpus aristotelicum	Fragmenta varia	IV a.C.	Phil.	Category 10 treatise title 1 fragment 675 line 19	<p>σοῖς δὲ πόθοις Ἀχιλεὺς Αἴας τ' Αἴδαο δόμους ἤλθον· σᾶς δ' ἔνεκεν φίλιου μορφᾶς καὶ Ἀταρνέος ἐντροφοῦ ἀελίου χῆρσεν ἀνῆα· τοιγὰρ αἰδῆμος ἔργους, ἀθάνατόν τέ μιν αὐξήσουσι Μοῦσαι Μναμοσίνας θύγατραι, Διὸς ξενίου σέβας αὐξουσαι φιλίας (20) τε γέρας βεβαίου. Himerius or. 6, 7: ἀτὰρ δὴ καὶ τότε οὐχ ἤκιστα τῆς περὶ ἐκεῖνον σπουδῆς ὁ Σταγειρίτης ἐπεδείξατο τεκμήριον. ἔτυχε μὲν γὰρ εἰς τὴν Ἀσίαν ὑπ' Ἀλεξάνδρου καλούμενος ἵνα κῆρυξ ὁμοῦ καὶ θεατῆς τῶν Περσικῶν τροπαίων γένηται. (25) ἐπεὶ δὲ πορευόμενος κατὰ τὸν Ἀταρνέα ἐγένετο, ἰδὼν πόλιν Ἑλληνικῆς ἀρετῆς καὶ σοφίας διψῶσαν ἅπασαν οὐ παρήλθε σιγῆ, βραχεὶ δὲ βιβλίῳ τὴν τε πόλιν καὶ τὸν Ἑρ- μείαν ἠσπάζετο. @1</p>			TLG
Aristoxenes	Fragmenta {0088.006}	IV a.C.	Mus.	Fragment 91 line 1	<p>μίαν> ἐπὶ τῶν μὴ ραδίως κατεργαζομένων, ἥτοι ἐπὶ τῶν πάντων ἐπιμελῶς καὶ ἐντέχνως εἰργασμένων. Ἰππασος γὰρ τις κατεσκεύασε χαλκοῦς τέτταρας δίσκους οὕτως, ὥστε τὰς μὲν διαμέτρους αὐτῶν ἴσας ὑπάρχειν, τὸ δὲ τοῦ πρώτου δίσκου πάχος ἐπίτριτον μὲν εἶναι τοῦ δευτέρου, ἡμιόλιον δὲ τοῦ @1 (5) τρίτου, διπλάσιον δὲ τοῦ τετάρτου, κρουομένους δὲ τούτους ἐπιτελεῖν συμ- φωνίαν τινά. καὶ λέγεται Γλαῦκον ἰδόντα τοὺς ἐπὶ τῶν δίσκων φθόγγους, πρῶτον ἐγχειρήσει δι' αὐτῶν χειρουργεῖν, καὶ ἀπὸ ταύτης τῆς πραγματείας ἐπι καὶ νῦν λέγεσθαι τὴν καλουμένην Γλαύκου τέχνην. μέμνηται δὲ τούτου Ἀριστόξενος ἐν τῷ περὶ τῆς μουσικῆς ἀκροάσεως καὶ <Ni>κοκλῆς ἐν τῷ (10) περὶ θεωρίας. (91) Harpocration s. v. Μουσαῖος: περὶ δὲ Μουσαίου Ἀριστόξενος ἐν τοῖς Πραξιδαμαντίοις φησὶν ὅτι οἱ μὲν ἐκ Θράκης εἰρήκασιν τὸν ἄνδρα εἶναι, οἱ δὲ αὐτόχθονα ἐξ Ἐλευσίνος. εἰρήκασιν δὲ περὶ αὐτοῦ ἄλλοι τε καὶ Γλαῦκος. (91,1) Anecdoton Osanni, Lexicon Vindobonense ed. Nauck p. 273: ἡ δὲ δοκοῦσα ἀρχαία Ἰλιάς, λεγομένη δὲ Ἀπελλικῶνος, προοίμιον ἔχει τοῦτο· Μοῦσας αἰεῖδο καὶ Ἀπόλλωνα κλυτότοξον, ὡς καὶ Νικάνωρ μέμνηται καὶ Κράτης ἐν τοῖς διορθωτικοῖς. Ἀριστόξενος δ' ἐν α' Πραξιδαμαντίων φησὶν κατὰ τινος ἔχειν· (5) Ἔσπετε νῦν μοι, Μοῦσαι Ὀλύμπια δόματ' ἔχουσαι, ὅπως δὴ μῆνίς τε χόλος θ' ἔλε Πηλεΐωνα, Λητοῦς τ' ἀγλαῶν υἱόν· ὁ γὰρ βασιλεὶ χολωθεῖς.</p>			TLG

Aristoxenes	Fragmenta {0088.006}	IV a.C.	Mus.	Fragment 91 line 1	<p>μίαν> ἐπὶ τῶν μὴ ῥαδίως κατεργαζομένων, ἤτοι ἐπὶ τῶν πάντων ἐπιμελῶς καὶ ἐντέχνως ἐργασμένων. Ἰππασος γὰρ τις κατεσκεύασε χαλκοῦς τέτταρας δίσκους οὕτως, ὥστε τὰς μὲν διαμέτρους αὐτῶν ἰσὰς ὑπάρχειν, τὸ δὲ τοῦ πρώτου δίσκου πάχος ἐπίτριτον μὲν εἶναι τοῦ δευτέρου, ἡμιόλιον δὲ τοῦ @1 (5) τρίτου, διπλάσιον δὲ τοῦ τετάρτου, κρουομένους δὲ τούτους ἐπιτελεῖν συμφωνίαν τινά. καὶ λέγεται Γλαῦκον ἰδόντα τοὺς ἐπὶ τῶν δίσκων φθόγγους, πρῶτον ἐγχειρῆσαι δι' αὐτῶν χειρουργεῖν, καὶ ἀπὸ ταύτης τῆς πραγματείας ἐπι καὶ νῦν λέγεσθαι τὴν καλουμένην Γλαύκου τέχνην. μὲνηται δὲ τούτων Ἀριστόξενος ἐν τῷ περὶ τῆς μουσικῆς ἀκροάσεως καὶ <N>κοκλῆς ἐν τῷ (10) περὶ θεωρίας.</p> <p>(91) Harpocration s. v. Μουσαῖος: περὶ δὲ Μουσαίου Ἀριστόξενος ἐν τοῖς Πραξιδαμαντίοις φησὶν ὅτι οἱ μὲν ἐκ Θράκης εἰρήκασιν τὸν ἄνδρα εἶναι, οἱ δὲ αὐτόθγονα ἐξ Ἐλευσίνος, εἰρήκασιν δὲ περὶ αὐτοῦ ἄλλοι τε καὶ Γλαῦκος. (91,1) Anecdoton Osanni, Lexicon Vindobonense ed. Nauck p. 273: ἡ δὲ δοκοῦσα ἀρχαία Ἰλιάς, λεγομένη δὲ Ἀπελλικῶνος, προοίμιον ἔχει τοῦτο· Μούσας ἀεῖδω καὶ Ἀπόλλωνα κλυτότοξον, ὡς καὶ Νικάνωρ μὲνηται καὶ Κράτης ἐν τοῖς διορθωτικοῖς. Ἀριστόξενος δ' ἐν α' Πραξιδαμαντείῳ φησὶν κατὰ τινὰς ἔχειν· (5) Ἔσπετε νῦν μοι, Μούσαι Ὀλύμπια δόματ' ἔχουσαι, ὅπως δὴ μῆνις τε χόλος θ' ἔλε Πηλεῖωνα, Λητοῦς τ' ἀγλαῶν υἱόν· ὁ γὰρ βασιλῆϊ χολωθεῖς.</p>			TLG
Aristoxenes	Fragmenta {0088.006}	IV a.C.	Mus.	Fragment 91,1 line 3	<p>φωνίαν τινά. καὶ λέγεται Γλαῦκον ἰδόντα τοὺς ἐπὶ τῶν δίσκων φθόγγους, πρῶτον ἐγχειρῆσαι δι' αὐτῶν χειρουργεῖν, καὶ ἀπὸ ταύτης τῆς πραγματείας ἐπι καὶ νῦν λέγεσθαι τὴν καλουμένην Γλαύκου τέχνην. μὲνηται δὲ τούτων Ἀριστόξενος ἐν τῷ περὶ τῆς μουσικῆς ἀκροάσεως καὶ <N>κοκλῆς ἐν τῷ (10) περὶ θεωρίας.</p> <p>(91) Harpocration s. v. Μουσαῖος: περὶ δὲ Μουσαίου Ἀριστόξενος ἐν τοῖς Πραξιδαμαντίοις φησὶν ὅτι οἱ μὲν ἐκ Θράκης εἰρήκασιν τὸν ἄνδρα εἶναι, οἱ δὲ αὐτόθγονα ἐξ Ἐλευσίνος, εἰρήκασιν δὲ περὶ αὐτοῦ ἄλλοι τε καὶ Γλαῦκος. (91,1) Anecdoton Osanni, Lexicon Vindobonense ed. Nauck p. 273: ἡ δὲ δοκοῦσα ἀρχαία Ἰλιάς, λεγομένη δὲ Ἀπελλικῶνος, προοίμιον ἔχει τοῦτο· Μούσας ἀεῖδω καὶ Ἀπόλλωνα κλυτότοξον, ὡς καὶ Νικάνωρ μὲνηται καὶ Κράτης ἐν τοῖς διορθωτικοῖς. Ἀριστόξενος δ' ἐν α' Πραξιδαμαντείῳ φησὶν κατὰ τινὰς ἔχειν· (5) Ἔσπετε νῦν μοι, Μούσαι Ὀλύμπια δόματ' ἔχουσαι, ὅπως δὴ μῆνις τε χόλος θ' ἔλε Πηλεῖωνα, Λητοῦς τ' ἀγλαῶν υἱόν· ὁ γὰρ βασιλῆϊ χολωθεῖς.</p> <p>(93) Porphyrius In Ptolemaei Harmonica comment. p. 125, 24 Düring: καὶ ἐν τῷ τετάρτῳ περὶ μελοποιίας φαίνεται δοκιμάζων (sc. Ἀρι-@1 στόξενος) τόνον καὶ δηλονότι τῶν β' μονάδων ὑποτιθέμενος ὡς ἐλάχιστον ὄντα τῶν ἐχόντων ἡμισυ καὶ τρίτον καὶ τέταρτον διὰ τὴν τοῦ τόνου εἰς γ' καὶ δ' καὶ ζ' διαίρεσιν, ἢ προϊόντος τοῦ λόγου φανερά γενήσεται. (5)</p>			TLG
Aristoxenes	Fragmenta {0088.006}	IV a.C.	Mus.	Fragment 91,1 line 6	<p>Ἀριστόξενος ἐν τῷ περὶ τῆς μουσικῆς ἀκροάσεως καὶ <N>κοκλῆς ἐν τῷ (10) περὶ θεωρίας.</p> <p>(91) Harpocration s. v. Μουσαῖος: περὶ δὲ Μουσαίου Ἀριστόξενος ἐν τοῖς Πραξιδαμαντίοις φησὶν ὅτι οἱ μὲν ἐκ Θράκης εἰρήκασιν τὸν ἄνδρα εἶναι, οἱ δὲ αὐτόθγονα ἐξ Ἐλευσίνος, εἰρήκασιν δὲ περὶ αὐτοῦ ἄλλοι τε καὶ Γλαῦκος. (91,1) Anecdoton Osanni, Lexicon Vindobonense ed. Nauck p. 273: ἡ δὲ δοκοῦσα ἀρχαία Ἰλιάς, λεγομένη δὲ Ἀπελλικῶνος, προοίμιον ἔχει τοῦτο· Μούσας ἀεῖδω καὶ Ἀπόλλωνα κλυτότοξον, ὡς καὶ Νικάνωρ μὲνηται καὶ Κράτης ἐν τοῖς διορθωτικοῖς. Ἀριστόξενος δ' ἐν α' Πραξιδαμαντείῳ φησὶν κατὰ τινὰς ἔχειν· (5) Ἔσπετε νῦν μοι, Μούσαι Ὀλύμπια δόματ' ἔχουσαι, ὅπως δὴ μῆνις τε χόλος θ' ἔλε Πηλεῖωνα, Λητοῦς τ' ἀγλαῶν υἱόν· ὁ γὰρ βασιλῆϊ χολωθεῖς.</p> <p>(93) Porphyrius In Ptolemaei Harmonica comment. p. 125, 24 Düring: καὶ ἐν τῷ τετάρτῳ περὶ μελοποιίας φαίνεται δοκιμάζων (sc. Ἀρι-@1 στόξενος) τόνον καὶ δηλονότι τῶν β' μονάδων ὑποτιθέμενος ὡς ἐλάχιστον ὄντα τῶν ἐχόντων ἡμισυ καὶ τρίτον καὶ τέταρτον διὰ τὴν τοῦ τόνου εἰς γ' καὶ δ' καὶ ζ' διαίρεσιν, ἢ προϊόντος τοῦ λόγου φανερά γενήσεται. (5) (t.94-102) Περὶ ὀργάνων, Περὶ αὐλῶν, Περὶ αὐλητῶν, Περὶ αὐλῶν τρήσεως (94) Philodem. De musica V. H. I col. XXIX p. 99, 12 Kemke: νῦν τοῖνυν λέγω καὶ τοὺς κρουματοποιοῦς οὐκ ἐμαυτὸν μόνον, ἀλλὰ καὶ τὴν</p>			TLG

Philodamus	Paean in Dionysum {0205.001}	IV a.C.	Lírica	Line 58	<p>... ...ΥΘ...ΥΡ[(49) .Λ.ΤΟ...Ν.....ΠΑΟ.[(50) εὐφρω[ν τάνδε] πό[λιν] φύλασ[σ'] [ε]ύ[αίονι σὺν δόλβω. [Ἔ]ν[θεν ἐ]π' ὀλβίας χθονός Θεσ[σαλίας] ἐκελσας ἄ- στη, τέμενός τ' Ὀλύμπ[ων]. (55) [[Περ]ίαν τε κλειτάν- Εὐοῖ ὃ Ἴόβακχ' [ὃ] ἰὲ Παι[άν]- Μούσαι [δ'] αὐτίκα παρθένοι κ[ι]σσῶ] στε[ψ]άμενοι κύκλω σε πᾶσαι μ[έ]λυσαν] ἀθάνα[τον] ἐς αἰεῖ (60) Παιάν' εὐκλέα τ' ὀ[πί] κλέο]υ- σαι- [κα]τάρξε δ' Ἀπόλλων. Ἴε Παιάν, ἴθι σωτήρ, εὐφρων τάνδε πόλιν φύλασσ' εὐαίονι σὺν δόλβω. (65) ...σου.θ.ετας τ.τιμ.....ισορι ...κανεξεσι πυθορη[στ...] ἰαχάν ...νεαί. εὐοῖ ὃ Ἴόβακχ' [ὃ] ἰὲ Παιά]ν</p>			TLG
Diogenes	Fragmenta {0334.001}	IV a.C.	Phil. et Trag	Fragment 7 line 11	<p>διδάσκαλος γάρ ἠτέλεια τῶν σοφῶν καὶ τῶν ἀρίστων γίνεταί βουλευμάτων @1 (7) ἐγὼ γάρ, εἰ νοὺν εἴχ' ἐμ' ὁ σπείρας πατήρ, ἠπιστάμην ἂν μουσικῆν παρεῖς πονεῖν, ὡς εὐτυχῆσον καὶ κακὸς πράξω ποτέ. πρῶτον μὲν, ἐξ ὧν πάντα γίνεταί βροτοῖς, εὐογκος εἶναι γαστρί μὴ πληρουμένη (5) στεργεῖν θ' ὕδρηροῖς ὥστε θηρ ἄει ποτοῖς, χεμῶνί τ' ἄσκειν σῶμα θερμὰ θ' ἡλίου τοξεύματ' αἰεῖν μὴ σκιατραφούμενος, νῦν δ' οὐκ ἔθισθεις ταῦτ' ἐπίσταμαι μὲν οὐ, φέρειν δ' ἀνάγκη· τὸν γάρ Ὀρφέα λαβῶν (10) ἅπαν τε Μουσῶν ἐννεάφθογγον μέλος, οὐκ ἂν πίθοιμι γαστέρ', ἀλλὰ δεῖ βίου @1</p>			TLG
Antifanes	Fragmenta {0410.001}	IV a.C.	Comédia	Fragment 274 line 1	<p>ἀδίκημα μηδὲν ἡδονὴν πολλὴν ἔχει. (270) τὰ πονηρὰ κέρδη τὰς μὲν ἡδονὰς ἔχει μικράς, ἔπειτα δ' ὕστερον λύπας μακράς. (271) συνεχῶς γὰρ ἐπιμπλάμενος ἀμελῆς γίνεταί ἀνθρώπος, ὑποπίνας δὲ πᾶν φροντιστικὸς. (272) στεφάνους ἐνεγκεῖν δεῦρο τῶν χρηστῶν δύο, καὶ δᾶδα χρηστὴν ἡμένην χρηστῶ πυρί. @1 (273) οὐδ' ἦψεν κρέα οὐδ' ἐγκέφαλον, ὧπα δὲ καὶ τὰς κοιλίας· οὕτω σφόδρ' ἦν ἀρχαῖος. (274) αἰεὶ δὲ πρὸς Μούσαισι καὶ λόγοις πάρει, ὅπου τε σοφίας ἔργον ἐξετάζεται. (275) νήπτας, σαδόνας, κάρυ' ἐντραγεῖν, φ', ἐγκρίδας, ράφανιδας ἀπλύτους, γογγυλίδας, χόνδρον, μέλι. (276) ἐν νόσημα τοῦτ' ἔχει· αἰεὶ γὰρ ὀξύπενός ἐστι. Β. Θεταλὸν λέγεις κομὴν τὸν ἀνδρα. @1 (277) εἴαν μὲν ἄρα πέπειρὴ φέρη τις πριάμενος, στρεβλοῦν γράφουσι τοῦτον ὡς κατάσκοπον. (278) τὸ μὲν ἀτυχεῖναι παντός εἶναι μοι δοκεῖ, ἀνδρὸς δ' ἐνεγκεῖν ἀτυχίαν ὀρθοῦ τρόπου.</p>			TLG

Antifanes	Fragmenta {0410.002}	IV a.C.	Comédia	Fragment 274 line 1 Play IFF fragment 22 line 1	<p>Nūn δεῖ περιόντα πέπερι καὶ καρπὸν βλίτου ζητεῖν. @1</p> <p>(19) Οὐτοσί δέ σοι τοῦ λευκοτάτου πάντων ἐλαίου Σαμακοῦ ἔστιν μετρητής.</p> <p>(20) Ἐν νόσημα τοῦτ' ἔχει· αἶε γὰρ ὀξύπενός ἐστι. Β. Θετταλὸν λέγεις κομῶη τὸν ἄνδρα. @1</p> <p>(21) Νήττας, σχαδόνας, κάρυ' ἐντραγεῖν, ῶ', ἐγκρίδας, ῥαφανίδας ἀπλύτους, γογγυλίδας, χόνδρον, μέλι.</p> <p>(22) Ἀεὶ δὲ πρὸς Μούσαις καὶ λόγους πάρει, ὅπου τε σοφίας ἔργον ἐξετάζεται.</p> <p>(23-24) Βίος θεῶν γάρ ἐστιν ὅταν ἐχθρὸς ποθὲν τάλλῳτρια δευτεῖν μὴ προσέχων λογισμαῖσιν. * * * * (2)</p> <p>Μακάριος ὁ βίος· δεῖ μ' αἶε κανὸν πόρον εὐρεῖν ὅπως μάσημα ταῖς γνάθοις ἔχω. @1</p> <p>(25-26) Ἄριστον ἐν ὄσφ * * ὁ μάγειρος ποιεῖ. * * * * (1)</p> <p>Συνακρατίσασθαι πῶς ἔχεις μετ' ἐμοῦ; (27) Οὐδ' ἦγεν κρέα</p>			TLG
Ofélio	Fragmenta {0485.001}	IV a.C.	Comédia	Fragment tit,ante 3 line 1	<p>(tit 1) ΙΑΛΕΜΟΣ (1) ὠρχοῦντο δ' ὥσπερ καρίδες ἀνθράκων ἐπι πηδόσι κυρταί. @1</p> <p>(tit 2) ΚΑΛΛΑΙΣΧΡΟΣ (2) κυρταί δ' ὁμοῦ καρίδες ἐν ξηρῷ πέδῳ</p> <p>(tit,ante 3) ΚΕΝΤΑΥΡΟΣ ΜΟΝΟΤΡΟΠΟΣ ΜΟΥΣΑΙ ΣΑΤΥΡΟΙ</p> <p>(tit 3-6) ΑΔΗΛΩΝ ΔΡΑΜΑΤΩΝ</p> <p>(3) Λιφκόν τε πέπερι, θυμίαμα, βυβλίον Πλάτωνος ἐμβρόντητον (5) ἐλαῖω Καρικῶ Ἀλείφεται. @1 (tit 1)</p>			TLG
Calistenes	Fragmenta {0534.002}	IV a.C.	Hist.	Volume-Jacoby#-F 2b,124,F fragment 5 line 7	<p>(5) Athen. VIII 43–45 p. 350 D—352 C: (lemma ἐκ τῶν Καλλισθένου Στρατονικοῦ Απομημονεῦματα) ἀναγράφει δὲ καὶ τάδε μετὰ τὰ προειρημένα τοῦ Στρατονικοῦ ἀπομημονεῦμάτων οὕτως· Στρατόνικος πρὸς τὸν Χρυσόγону πατέρα λέγοντα ὅτι πάντα αὐτοῖ ὑπάρχει οἰκεία—αὐτὸς μὲν γὰρ ἐργολάβος εἶναι, τὸν δὲ υἱὸν ὁ μὲν διδάξει, ὁ δὲ αὐλήσει—'προσδεῖ γ', ἔφη ὁ Στρατόνικος, 'ἔτι ἐνός'. (5) εἰπόντος δὲ 'τίνος'; 'θεάτρου', ἔφη, 'οἰκείου.' (2) ἐρομένου δὲ τίνος ὁ τὴν Ἑλλάδα πᾶσαν περνοσσεῖ, ἀλλ' οὐκ ἐν μιᾷ πόλει διαμένει, παρὰ τῶν Μουσῶν ἔφη εἰληφέναι τέλος τοῦς Ἑλληνας ἅπαντας, παρ' ὃν πράττεσθαι μισθὸν ἄμουσίας.</p> <p>(3) τὸν Φάωνα δὲ ἔφη αὐλεῖν οὐχ ἄρμονίαν, ἀλλὰ τὸν Κάδιον. προσποιούμενου δὲ εἶναι Φάωνος αὐλητικοῦ καὶ ἔχειν φάσκοντος Μεγαροῖ χορὸν, 'ληρεῖς', ἔφη, (10) 'ἐκεῖ μὲν γὰρ οὐκ ἔχεις, ἀλλ' ἔχει'. (4) μάλιστα δὲ θαυμάζειν ἔφη τὴν τοῦ σοφιστοῦ Σατύρου μητέρα, ὅτι ὃν οὐδεμία πόλις ἐνεργεῖν οἶα τε δέκα ἡμέρας, ἐκεῖνη δέκα μῆνας ἦνεργε. πυνθανόμενος δὲ ἐν Ἰλίοι ἐπιδημεῖν αὐτὸν ἐν τοῖς Ἰλίοις 'αἰεῖ', ἔφησεν, 'Ἰλίοι κακά'. (5) Μυννάκου δ' αὐτοῖ περὶ μουσικῆς διαμψιβητούντος οὐ προσέειπεν αὐτοῖ ἔφη, ὅτι ἀνώτερον τοῦ σφυροῦ λέγει. (6) τὸν (15) δὲ φαῦλον ἱατρὸν ἀπαυθημερίζειν ἔφη ποιεῖν εἰς Ἴτιδου τοῦς θεραπευομένους.</p>			TLG
Alcidamas	Fragmenta {0610.005}	IV a.C.	Retórica	Fragment 2 line 123	<p>ἄξιον δὲ καταμαθεῖν, ἃ καὶ φιλοσοφεῖν ἐπιχειρήσκειν ἐξαπατῶν τοῦς νέους καὶ παραπειθῶν, φάσκων τάξεις ἐξευρηκέναι πολεμικάς, γράμματα, ἀρθμούς, μέτρα, σταθμούς, πεττούς, κύβους, μουσικήν, νόμισμα, (115) πυρσοῦς, καὶ οὐδὲ αἰσχύνεται, ὅταν αὐτίκα ἐλέγγηται φανερώς ἐν ὑμῖν ψευδόμενος. Νέστωρ γὰρ ὀδ' ὁ πρεσβύτατος ἡμῶν ἀπάντων καὶ αὐτὸς ἐν τοῖς Πειρίθου γάμοις μετὰ Λαπιθῶν ἐμαχέσατο Κενταύροις ἐν φάλαγγι καὶ τάξει· Μενεσεῦς δὲ πρῶτος λέγεται κομησῆσαι τάξεις καὶ λόχους καὶ φάλαγγας συστήσαι, ἠνίκα Εὐμόλπος ὁ Ποσειδῶνος ἐπ' Ἀθηναίους (120) ἐστράτευσεν Ὁρᾶκος ἄγων ὄστ' οὐ Παλαμήδους τὸ ἐξευρημά ἐστιν, ἀλλ' ἄλλον πρότερον. γράμματα μὲν δὴ πρῶτος Ὁρφεὺς ἐξήνεργε, παρὰ Μουσῶν μαθόν, ὡς καὶ ἐπὶ τῷ μνήματι αὐτοῦ δηλοῖ τὰ ἐπιγράμματα.</p>			TLG

Alcidamas	Fragmenta {0610.005}	IV a.C.	Retórica	Fragment 2 line 124	<p>Μουσαίων πρόπολον τῆδ' Ὀρφέα Θρήκες ἔθηκαν, ὃν κτάνεν ὕμνῳδων Ζεὺς ψολόεντι βέλει (125) Οἰάγρου φίλον υἷον, δεῖ Ἡρακλῆ' ἐδίδαξεν, εὐρὸν ἀνθρώποις γράμματα καὶ σοφίην. μουσικὴν δὲ Λίνος ὁ Καλλιόπης, ὃν Ἡρακλῆς φονεῦει ἀριθμοὺς γε μὴν @1 Μουσαίος ὁ τῶν Εὐμολπιδῶν, Ἀθηναῖος, ὡς καὶ τὰ ποιήματα αὐτοῦ δηλοῖ· Μουσαίων πρόπολον τῆδ' Ὀρφέα Θρήκες ἔθηκαν, ὃν κτάνεν ὕμνῳδων Ζεὺς ψολόεντι βέλει (125) Οἰάγρου φίλον υἷον, δεῖ Ἡρακλῆ' ἐδίδαξεν, εὐρὸν ἀνθρώποις γράμματα καὶ σοφίην. μουσικὴν δὲ Λίνος ὁ Καλλιόπης, ὃν Ἡρακλῆς φονεῦει ἀριθμοὺς γε μὴν @1 Μουσαίος ὁ τῶν Εὐμολπιδῶν, Ἀθηναῖος, ὡς καὶ τὰ ποιήματα αὐτοῦ δηλοῖ·</p>			TLG
Alcidamas	Fragmenta {0610.005}	IV a.C.	Retórica	Fragment 2 line 129	<p>Μουσαίων πρόπολον τῆδ' Ὀρφέα Θρήκες ἔθηκαν, ὃν κτάνεν ὕμνῳδων Ζεὺς ψολόεντι βέλει (125) Οἰάγρου φίλον υἷον, δεῖ Ἡρακλῆ' ἐδίδαξεν, εὐρὸν ἀνθρώποις γράμματα καὶ σοφίην. μουσικὴν δὲ Λίνος ὁ Καλλιόπης, ὃν Ἡρακλῆς φονεῦει ἀριθμοὺς γε μὴν @1 Μουσαίος ὁ τῶν Εὐμολπιδῶν, Ἀθηναῖος, ὡς καὶ τὰ ποιήματα αὐτοῦ δηλοῖ· ὄρθιον ἐξαμερὲς τετόρων καὶ εἰκοσι μέτρων. (130) ὡς δεκάτην γενεὴν ἑκατὸν βιοτευέμεν ἀνδρας.</p>			TLG
Alcidamas	Fragmenta {0610.005}	IV a.C.	Retórica	Fragment 5-7,t line 1	<p>(5-7,t) <ΜΟΥΣΕΙΟΝ> Περὶ Ὀμήρου (5) Certamen 54-214 A. (36.16-41.25 Wil.) (8n) Τινὲς δὲ συναμύματα φασὶν αὐτοῦς (scil.: Ὀμηρον καὶ Ἡσίοδον) ὥστε καὶ ἀγωνί- (8) σασθαι ὁμοσε ἐξ Αὐλίδος τῆς Βοιωτίας· ποιήσαντα γὰρ τὸν Μαργίτην Ὀμηρον περι- έρχεσθαι κατὰ πόλιν βασιφοῦντα, ἐλθόντα δὲ καὶ εἰς Δελφοὺς περὶ τῆς πατρίδος (10) αὐτοῦ πυνθάνεσθαι τίς εἴη, τὴν δὲ Πυθίαν εἰπεῖν·</p>			TLG
Alcidamas	Fragmenta {0610.005}	IV a.C.	Retórica	Fragment 5 line 44	<p>ῥηθέντων δὲ τούτων τὸν ἐπὶ οὗτω σφοδρῶς φασιν θαυμασθῆναι τοὺς στίχους ὑπὸ τῶν Ἑλλήνων ὥστε χρυσοῦς αὐτοὺς προσαγορεύοντες πρὸ (40) τῶν δειπνῶν καὶ τῶν σπονδῶν προκατεύχοντα πάντες, ἀχθεσθεὶς δὲ ὁ Ἡσίοδος ἐπὶ τῇ Ὀμήρου εὐημερίᾳ ἐπὶ τὴν τῶν ἀπόρων ὥρμησεν ἐπερώ- τησιν καὶ λέγει τοὺς στίχους τούσδε· Μοῦσ' ἄγε μοι τὰ τ' ἔοντα τὰ τ' ἐσόμενα πρὸ τ' ἔοντα τῶν μὲν μηδὲν ἄειδε, σὺ δ' ἄλλης μνήσαι ἀοιδῆς, @1 (45) ὁ δ' Ὀμηρος βουλόμενος λῦσαι τὴν ἀπορίαν τῆς ἐρωτήσεως ἀποφθέγγεται τοὺς στίχους τούσδε· οὐδέ ποτ' ἄμφι Διὸς τῆμβῳ καναχίποδες ὕπαι ἄρματα συντρίψουσιν ἐρίζοντες περὶ νίκης.</p>			TLG
Alcidamas	Fragmenta {0610.005}	IV a.C.	Retórica	Fragment 5 line 97	<p>κατὰ πάντα δὴ τοῦ Ὀμήρου ὑπερτεροῦντος φθονῶν ὁ Ἡσίοδος ἀρχεται πάλιν· υἱὲ Μέλητος Ὀμηρ' εἰ περ τιμῶσι σε Μοῦσαι, ὡς λόγος, ὑψίστιο Διὸς μεγάλοιο θυγατρει, λέξον μέτρον ἐναρμόζων ὃ τι δὴ θνητοῖσι κάλλιστόν <τε> καὶ ἔχτιστον· <πο>θεῶ γὰρ ἀκούσαι. (100) ὃ δὲ φησι· Ἡσίοδ' ἔκγονε Δίου ἐκόντα με ταῦτα κελεύεις εἰπεῖν· αὐτὰρ ἐγὼ μάλα τοι πρόφρον ἄγορεύσω. κάλλιστον μὲν τῶν ἀγαθῶν ἔσται μέτρον εἶναι αὐτὸν ἑαυτῷ, τῶν δὲ κακῶν ἔχτιστον ἀπάντων. (105) ἄλλο δὲ πᾶν ὃ τι σῶ θυμῷ φίλον ἔστιν ἐρώτα.</p>			TLG
Alcidamas	Fragmenta {0610.005}	IV a.C.	Retórica	Fragment 5 line 154	<p>θαυμάσαντες δὲ καὶ ἐν τούτῳ τὸν Ὀμηρον οἱ Ἕλληνες ἐπήνουν, ὡς παρὰ τὸ προσηκόν (150) γεγονότων τῶν ἐπῶν, καὶ ἐκέλευον δίδοιαι τὴν νίκην. ὁ δὲ βασιλεὺς τὸν Ἡσίοδον ἔστε- φάνωσεν εἰπὼν δίκαιον εἶναι τὸ ἐπὶ γεωργίαν καὶ εἰρήνην προκαλούμενον νικᾶν, οὐ τὸν πολέμου καὶ σφαγῆς διεξίοντα. τῆς μὲν οὖν νίκης οὕτω φασὶ τυχεῖν τὸν Ἡσίοδον καὶ λαβόντα τρίτοδα <i>γαλκοῦν</i> ἀναθεῖναι ταῖς Μούσαις ἐπιγράψαντα· Ἡσίοδος Μούσαις Ἐλικωνίσι τόνδ' ἀνέθηκεν (155) ἕμνη νικήσας ἐν Χαλκίδι θεῖον Ὀμηρον. @1 (6) 215-240 A. = 41.26-42.16 Wil. (157n) Τοῦ δὲ ἀγῶνος διαλυθέντος διέπλευσεν ὁ Ἡσίοδος εἰς Δελφοὺς χρησόμενος καὶ τῆς (157) νίκης ἀπαρχῆς τῷ θεῷ ἀναθήσων. προσερχομένου δὲ αὐτοῦ τῷ ναφ' ἐνθεον γενομένην τὴν προφητὴν φασὶν εἰπεῖν·</p>			TLG

Alcidamas	Fragmenta {0610.005}	IV a.C.	Retórica	Fragment 5 line 155	<p>θαυμάσαντες δὲ καὶ ἐν τούτῳ τὸν Ὅμηρον οἱ Ἕλληνας ἐπήνουν, ὡς παρὰ τὸ προσήκον (150) γεγονότων τῶν ἐπῶν, καὶ ἐκέλευον διδόναι τὴν νίκην. ὁ δὲ βασιλεὺς τὸν Ἡσίοδον ἐστεφάνωσεν εἰπὼν δίκαιον εἶναι τὸ ἐπὶ γεωργίαν καὶ εἰρήνην προκαλούμενον νικᾶν, οὐ τὸν πολέμιους καὶ σφαγὰς διεξίοντα. τῆς μὲν οὖν νίκης οὕτω φασὶ τυχεῖν τὸν Ἡσίοδον καὶ λαβόντα τρίποδα χαλκοῦν ἀναθεῖναι ταῖς Μούσαις ἐπιγράψαντα·</p> <p>Ἡσίοδος Μούσαις Ἐλικονίσει τόνδ' ἀνέθηκεν (155) ἕμψ νικήσας ἐν Χαλκίδι θεῖον Ὅμηρον. @1 (6) 215-240 A. = 41.26-42.16 Wil. (157n)</p> <p>Τοῦ δὲ ἀγῶνος διαλυθέντος διέπλευσεν ὁ Ἡσίοδος εἰς Δελφοὺς χρησόμενος καὶ τῆς (157) νίκης ἀπαρχὰς τῷ θεῷ ἀναθήσων. προσερχομένου δὲ αὐτοῦ τῷ ναῷ ἔνθεον γενομένην τὴν προφήτιν φασιν εἰπεῖν·</p>			TLG
Alcidamas	Fragmenta {0610.005}	IV a.C.	Retórica	Fragment 6 line 161	<p>(6) 215-240 A. = 41.26-42.16 Wil. (157n)</p> <p>Τοῦ δὲ ἀγῶνος διαλυθέντος διέπλευσεν ὁ Ἡσίοδος εἰς Δελφοὺς χρησόμενος καὶ τῆς (157) νίκης ἀπαρχὰς τῷ θεῷ ἀναθήσων. προσερχομένου δὲ αὐτοῦ τῷ ναῷ ἔνθεον γενομένην τὴν προφήτιν φασιν εἰπεῖν·</p> <p>ὄλβιος οὗτος ἀνὴρ ὃς ἐμὸν δόμον ἀμφοιπολεῦει, (160) Ἡσίοδος Μούσησι τετιμένους ἀθανάτησιν· τοῦ δ' ἢ τοι κλέος ἔσται ὄσσην τ' ἐπικίδναται ἠώς. ἀλλὰ Διὸς πεφύλαξο Νεμείου κἄλλιον ἄλσος· κεῖθι δὲ τοι θανάτιο τέλος πεπρωμένον ἔστιν. ὁ δὲ Ἡσίοδος ἀκούσας τοῦ χρησμοῦ, τῆς Πελοποννήσου μὲν ἀνεχώρει νομίσας τὴν (165) ἑκεῖ Νεμέαν τὸν θεὸν λέγειν, εἰς δ' Οἰνεῶνα τῆς Λοκρίδος ἐλθὼν καταλύει παρ' Ἀμφιφάνει καὶ Γανύκτορι, τοῖς Φηγέως παισίν, ἀγνοήσας τὸ μαντεῖον. ὁ γὰρ τόπος οὗτος ἅπας ἑκαλεῖτο Διὸς Νεμείου ἱερὸν. διατριβῆς δὲ αὐτῷ πλείονος γενομένης ἐν τοῖς Οἰνεωνεῖσιν ὑπονοήσαντες οἱ νεανίσκοι τὴν ἀδελφὴν αὐτῶν μοιχεύειν τὸν Ἡσίοδον, ἀποκτείναντες εἰς τὸ μεταξὺ τῆς Εὐβοίας καὶ τῆς Λοκρίδος πέλαιος κατεπόντισαν. τοῦ δὲ (170) νεκροῦ τριταῖοι πρὸς τὴν γῆν ὑπὸ δελφίνων προσερχθέντος ἑορτῆς τινοῦ ἐπιχωρίου</p>			TLG
Alcidamas	Fragmenta {0610.005}	IV a.C.	Retórica	Fragment 6 line 176	<p>οἱ δὲ φοβηθέντες τὴν τὸν πολιτῶν ὀργὴν κατασπᾶσαντες ἀλειπτικὸν σκάφος διέπλευσαν εἰς Κρήτην. οὗς κατὰ μέσον τὸν πλοῦν ὁ Ζεὺς κεραυνώσας κατεπόντισεν, ὡς φησὶν Ἄλκι- (175) δάμας ἐν Μουσειῶν. 247-254 A. = 42.22-29 Wil. (177n) ὑστερον δὲ Ὀρχομένιοι κατὰ χρησμὸν μετενέγκαντες αὐτὸν παρ' αὐτοῖς ἔθαψαν καὶ (177) ἐπέγραψαν ἐπὶ τῷ τάφῳ·</p>			TLG
Alcidamas	Fragmenta {0610.005}	IV a.C.	Retórica	Fragment 27 line 56	<p>(25) τοὺς τῶν πόλεων βασιλεῖς νόμους. (54) (26) δρομαία τῆ τῆς ψυχῆς ὀρμη. (55) (27) τὸ τῆς φύσεως παραλαβὼν μουσειῶν. (56) (28) σκυθρωπὸν τὴν φροντίδα τῆς ψυχῆς. (57) (29) πανόδημου χάριτος δημιουργὸς καὶ οἰκονόμος τῆς τῶν ἀκουόντων ἡδονῆς. @1 (58) (30) τοῖς τῆς ὕλης κλάδοις τὴν τοῦ σώματος αἰσχύνην παρήμιπσχεν. (59) (31) ἀντίμιμον τὴν τῆς ψυχῆς ἐπιθυμίαν. (60)</p>			TLG
Xenocrates	Testimonia, doctrina et fragmenta {0634.001}	IV a.C.	Phil.	Fragment 1 line 32	<p>[καὶ]πυρθαρομένον τι δοκεῖ τὰ διαγεγραμμένα, αὐτὸν ἀποκρίνασθαι μέτρια μὲν ὡς οἰκέτας, πικρὰ δὲ ὡς ἐλευθέρ- (30) ροις· οὕτω δὲ λέγεται διακεῖσθαι τῆ εὐνοίᾳ τῆι πρὸς τὸν δῆμον ὁ Ξενοκράτης ὡς οὕτε τὰ μουσειᾶ θῆσαι τό[τε] καὶ τὰ τῆς φρουρᾶς εἰσοδ[ον] ὑστερόν τε Δημάδου ἀν[ι]τόν, ὅτε τὸ πολίτευμα συν[έ]στησεν, Αθηναῖ[ον] εἶνα[ι] γραψαντ[ο]ς οὐ τολμη[σαι] γραφῆναι, λέγον- (35) θ' ὡς [αἰσ]χρόν εἰ[τ]η[ι] ταύτης τῆς πολ[ι]τείας κοινω- νῆσαι, κα[θ' ἣ]ς ὅπως μὴ γένηται πρεσβε[υ]τῆ[ρ] τῆν αὐτὸν ὁ δῆμος ἐξαρο[ι]τόνη[σεν]. ἔνιοι δ' ἀπρακτότε[ρ]ρον φασ[ιν] ἀναστραφ[ῆ]ναι τὸν Ξε[νο]κράτην κατὰ τ[ῆ]ν πρεσ- βεία[ν], ὅστε κα[ὶ] ἐγγρά[φ]ουσι ποιεῖσθαι διατρ[ι]βὰς (40) τοῖ πλ[ῆ]θ[ε]ι τὸν Ἄν[τι]πα[τ]ρου σύμμα[χ]ον.</p>			TLG

Clidemus	Fragmenta {1276.003}	IV a.C	Hist.	Fragment 6 line 7	(6) Plutarchus Thes.: Ἱστορεῖ δὲ Κλειδῆμος, ἐξακριβοῦν τὰ καθ' ἕκαστα βουλόμενος, τὸ μὲν εὐόνομον τῶν Ἀμαζόνων κέρας ἐπιστρέφειν πρὸς τὸ νῦν καλούμενον Ἀμαζόνειον, τῷ δὲ δεξιῷ πρὸς τὴν Πνύκα κατὰ τὴν Χρῦσαν (5) ἦκειν. Μάχεσθαι δὲ πρὸς τοῦτο τοὺς Ἀθηναίους ἀπὸ τοῦ Μουσείου ταῖς Ἀμαζόσι συμπεσόντας· καὶ τὰ φερούσων τῶν πεσόντων περὶ τὴν πλατεῖαν εἶναι τὴν φέρουσαν ἐπὶ τὰς πύλας παρὰ τὸ Χαλκιδόδοντος ἤρφον, ἃς νῦν Πειραιακὰς ὀνομάζουσι. Καὶ ταύτη μὲν ἐκβιασθῆναι (10) μέχρι τῶν Εὐμενίδων, καὶ ὑποχωρῆσαι ταῖς γυναιξίν· ἀπὸ δὲ Παλλადίου καὶ Ἀρδῆττου καὶ Λυκείου προσβαλόντας ὄσασθαι τὸ δεξιὸν αὐτῶν ἄχρι τοῦ στρατοπέδου, καὶ πολλὰς καταβαλεῖν. Τετάρτῳ δὲ μηνὶ συνθήκας γενέσθαι διὰ τῆς Ἱππολύτης Ἱππολύτην (15) γὰρ οὗτος ὀνομάζει τὴν τῷ Θησεῖ συνοικοῦσαν, οὐκ Ἀντιόπην.	TLG
Eudemus	Fragmenta {1357.001}	IV a.C	Phil.	Fragment 137 line 4	(137) ——— Prop. XLIV probl. XII (παρὰ τὴν δοθείσαν εὐθείαν τῷ δοθέντι τριγώνῳ ἴσον παραλληλόγραμμον παραβαλεῖν ἐν γωνίᾳ, ἣ ἐστιν ἴση τῇ δοθείσῃ γωνίᾳ εὐθυγράμῳ) p. 419, 15 Friedlein (58 B 20 Vorsokr.6 Diels): ἔστι μὲν ἀρχαία, φασὶν οἱ περὶ τὸν Εὐδήμιον, καὶ τῆς τῶν Πυθαγορείων μουσῆς εἰρήματα ταῦτα, ἣ τε παραβολὴ τῶν χωρίων καὶ ἡ ὑπερβολὴ καὶ ἡ ἔλλειψις, ἀπὸ (5) δὲ τούτων καὶ οἱ νεώτεροι τὰ ὀνόματα λαβόντες μετήγαγον αὐτὰ καὶ ἐπὶ τὰς κοινὰς λεγομένας γραμμάς, καὶ τούτων τὴν μὲν παραβολὴν, τὴν δὲ ὑπερβολὴν κατέσαντες, τὴν δὲ ἔλλειψιν, ἐκείνων τῶν παλαιῶν καὶ θείων ἀνδρῶν ἐν ἐπιπέδῳ καταγραφῇ χωρίων πρὸς εὐθείαν ὀρισμένην τὰ ὑπὸ τούτων σημαίνοντα τῶν ὀνομάτων ὀρόντων. (10)	TLG
Eudoxus	Fragmenta {1358.001}	IV a.C	Phil.	Fragment 352 line 4	(352) PLUT. De Pyth. or. 17 Περιελθόντες οὖν ἐπὶ τῶν μεσημβρινῶν καθεζόμεθα κρηπίδων <τοῦ> νεῷ πρὸς τὸ τῆς Γῆς ἱερὸν τὸ τε ὕδωρ <τῆς Κασταλίας> ἀποβλέποντες· ὥστ' εὐθὺς εἰπεῖν τὸν Βόηθον, ὅτι καὶ ὁ τόπος τῆς ἀπορίας συνεπιλαμβάνεται τῷ ξένῳ. Μουσῶν γάρ ἦν ἱερὸν ἐνταῦθα περὶ τὴν ἀναπνοὴν τοῦ νάματος, ὅθεν ἐχρόντο πρὸς τε τὰς (5) λοιφὰς <καὶ τὰς χερνίβας> τῷ ὕδατι τούτῳ, ὡς φησὶ Σιμωνίδης (fr. 26 Diehl).	TLG
Eudoxus	Fragmenta {1358.001}	IV a.C	Phil.	Fragment 352 line 9	(352) PLUT. De Pyth. or. 17 Περιελθόντες οὖν ἐπὶ τῶν μεσημβρινῶν καθεζόμεθα κρηπίδων <τοῦ> νεῷ πρὸς τὸ τῆς Γῆς ἱερὸν τὸ τε ὕδωρ <τῆς Κασταλίας> ἀποβλέποντες· ὥστ' εὐθὺς εἰπεῖν τὸν Βόηθον, ὅτι καὶ ὁ τόπος τῆς ἀπορίας συνεπιλαμβάνεται τῷ ξένῳ. Μουσῶν γάρ ἦν ἱερὸν ἐνταῦθα περὶ τὴν ἀναπνοὴν τοῦ νάματος, ὅθεν ἐχρόντο πρὸς τε τὰς (5) λοιφὰς <καὶ τὰς χερνίβας> τῷ ὕδατι τούτῳ, ὡς φησὶ Σιμωνίδης (fr. 26 Diehl). «Ἐνθα χερνίβεσσιν ἀρύεται Μουσῶν καλλικόμων ὑπένερθεν ἀγνὸν ὕδωρ.» @1 Μικρῶ δὲ περιεργότερον αὐτῆς ὁ Σιμωνίδης τὴν Κλειῶ προσεῖπεν· (10) «Ἄγνῳν ἐπίσκοπον χερνίβων,» φησὶ (fr. 25 Diehl), «Πολύλιστον ἀρύνοντεςσιν ἀχρυσόπεπλον <> εὐδοξὸς ἀμβροσίῳν ἐκ μυχῶν ἐρανόων ὕδωρ ἴ λαβόν.» Οὐκ ὀρθῶς οὖν Εὐδοξὸς ἐπίστευσε τοῖς Στυγὸς ὕδωρ τοῦτο καλεῖσθαι Περήνασι. (15)	TLG
Heraclides do Ponto	Fragmenta {1409.001}	IV a.C	Phil.	Fragment 157 line 8	(157) Plutarchus De musica III 1131 f Ἡρακλείδης δ' ἐν τῇ συναγωγῇ τῶν ἐν μουσικῇ <διαλαμψάντων> τὴν κιθαροδίαν καὶ τὴν κιθαροδικὴν ποίησιν πρῶτον φησὶν Ἀμφίωνα ἐπινοῆσαι τὸν Διὸς καὶ Ἀντιόπης, τοῦ πατρὸς δηλονότι διδάξαντος αὐτόν. πιστοῦται δὲ τοῦτο ἐκ τῆς ἀναγραφῆς τῆς ἐν Σικυῶνι ἀποκειμένης, δι' ἧς τὰς τε ἱερείας τὰς ἐν Ἄργει καὶ τοὺς ποιητὰς καὶ τοὺς μουσικοὺς ὀνομάζει. κατὰ (5) δὲ τὴν αὐτὴν ἡλικίαν καὶ Λίνον τὸν ἐξ Εὐβοίας θρήνους πεποικῆναι λέγει καὶ Ἄνθην τὸν ἐξ Ἀθηδόνος τῆς Βοιωτίας ἕμνονος καὶ Πίερον τὸν ἐκ Περίας τὰ περὶ τὰς Μούσας ποιήματα· ἀλλὰ καὶ Φυλάμμωνα τὸν Δελφῶν Λητοῦς τε καὶ Ἀρτέμιδος καὶ Ἀπόλλωνος γένεσιν δηλώσει ἐν μέλει καὶ χοροῦς πρῶτον περὶ τὸ ἐν Δελφοῖς ἱερὸν στήσαι· Θάμυριν δὲ τὸ γένος Θράκα εὐφρονότερον καὶ ἔμμελεστον πάντων τῶν τότε ἦσαι, ὡς ταῖς Μούσαις κατὰ τοὺς ποιητὰς εἰς ἀγῶνα καταστήναι. πεποικῆναι δὲ τοῦτον ἱστορεῖται Τιτάνων πρὸς τοὺς θεοὺς πόλεμον. γεγονέναι δὲ καὶ Δημόδοκον Κερκυραῖον παλαιὸν μουσικόν, ὃν πεποικῆναι Ἰλίου τε πῶρθησιν καὶ Ἀφροδίτης καὶ Ἥφαιστου γάμον· ἀλλὰ μὴν καὶ Φῆμιον Ἰθακῆσιον νόστον τῶν ἀπὸ Τροίας μετ' Ἀγαμέμνονος ἀνακομισθέντων ποιῆσαι. (15)	TLG

Heraclides do Ponto	Fragmenta {1409.001}	IV a.C	Phil.	Fragment 157 line 11	(157) Plutarchus De musica III 1131 f: Ἡρακλείδης δ' ἐν τῇ συναγωγῇ τῶν ἐν μουσικῇ <διαλαμπάντων> τὴν καθαροδίαν καὶ τὴν καθαροδικὴν ποιήσιν πρῶτον φησὶν Ἀμφίωνα ἐπινοήσασθαι τὸν Διὸς καὶ Ἀντιόπης, τοῦ πατρὸς δηλονότι διδάξαντος αὐτόν. πιστοῦται δὲ τοῦτο ἐκ τῆς ἀναγραφῆς τῆς ἐν Σικυωνί ἀποκειμένης, δι' ἧς τὰς τε ἱερείας τὰς ἐν Ἄργει καὶ τοὺς ποιητὰς καὶ τοὺς μουσικοὺς ὀνομάζει. κατὰ (5) δὲ τὴν αὐτὴν ἠλικίαν καὶ Λίνον τὸν ἐξ Εὐβοίας θρήνους πεποιηκέναι λέγει καὶ Ἄνθην τὸν ἐξ Ἀνθηδόνας τῆς Βοιωτίας ὕμνους καὶ Πίερον τὸν ἐκ Πιερίας τὰ περὶ τὰς Μούσας ποιήματα· ἀλλὰ καὶ Φιλάμμωνα τὸν Δελφὸν Λητοῦς τε καὶ Ἀρτέμιδος καὶ Ἀπόλλωνος γένεσιν δηλώσασιν ἐν μέλει καὶ χοροῦς πρῶτον περὶ τὸ ἐν Δελφοῖς ἱερὸν στήσαι· Θάμυριν δὲ τὸ γένος Θρᾶκα εὐφρονότερον καὶ ἔμμε- (10) λέστερον πάντων τῶν τότε ἄσαι, ὡς ταῖς Μούσαις κατὰ τοὺς ποιητὰς εἰς ἀγῶνα καταστήναι. πεποιηκέναι δὲ τοῦτον ἱστορεῖται Τιτάνιον πρὸς τοὺς θεοὺς πόλεμον. γερονέναι δὲ καὶ Δημόδοκον Καρκυραῖον παλαιὸν μουσικόν, ὃν πεποιηκέναι Ἰλίου τε πόρθησιν καὶ Ἀφροδίτης καὶ Ἡραίστου γάμον· ἀλλὰ μὴν καὶ Φῆμιον Ἰθακήσιον νόστον τὸν ἀπὸ Τροίας μετ' Ἀγαμέμνονος ἀνακομισθέντων ποιῆσαι. (15)			TLG
Heraclides do Ponto	Fragmenta {1409.001}	IV a.C	Phil.	Fragment 163 line 26	Ἄϊολιδ' ἀνὰ βαρῦβρομον ἁρμονίαν. ταῦτα δ' ἄδουσιν πάντες Ὑποδῶρια [τὰ μέλη]. ἐπεὶ οὖν τὸ μέλος ἐστὶν Ὑποδῶριον [τὰ μέλη], εἰκότως Ἀϊολίδα φησὶν εἶναι τὴν ἁρμονίαν ὁ Λᾶσος. καὶ Πρατίνης δὲ ποῦ φησι: (25) μήτε σύντονον δίωκε μήτε τὰν ἀνεμῆναν Ἰαστι μοῦσαν , ἀλλὰ τὰν μέσαν νεὼν ἄρουραν αἰόλιζε τῷ μέλει. (fr. 4a D) ἐν δὲ τοῖς ἐξῆς σαφέστερόν φησι: πρέπει τοι πάσιν αἰοῖδᾶ λαβράκτας Αἰολίς ἁρμονία.			TLG
Heraclides do Ponto	Fragmenta {1409.001}	IV a.C	Phil.	Fragment 169 line 9	(169) Diogenes Laert. II 43: οὐ μόνον δὲ ἐπὶ Σωκράτους Ἀθηναῖοι πεπόνθασιν τοῦτο (sc. ἀδικῶς αἰτιάσθαι), ἀλλὰ καὶ ἐπὶ πλείστον ὄσων. καὶ γὰρ Ὁμηρον, καθά φησιν Ἡρακλείδης, πενήκοντα δραγμαῖς ὡς μανόμενον ἐτίμησαν, καὶ Τυρταῖον παρακόπτειν ἔλεγον, καὶ Ἀστυδάμαντα πρῶτον τῶν περὶ Αἰσχύλον ἐτίμησαν εἰκόνη χαλκῆ. Εὐριπίδης δὲ καὶ (5) ὄνειδίζει αὐτοῖς ἐν τῷ Παλαμήδει λέγων: ἐκάνετ' ἐκάνετε τὰν πάνσοφον <ὦ Δαναοί>, τὰν οὐδὲν ἀλγύνουσαν ἀηδόνα Μουσαῖν (fr. 588 N2).			TLG
Matron	Parodius Convivium Atticum {1486.001}	IV a.C		Linha 1	ΑΤΤΙΚΟΝ ΔΕΙΠΝΟΝ Δεῖπνά μοι ἔνεπε, Μοῦσα , πολύτροφα καὶ μάλα πολλά, (1) ἃ Ξενοκλῆς ῥήτωρ ἐν Ἀθήναις δεῖπνισεν ἡμᾶς· ἤλθον γὰρ κάκεισε, πολὺς δὲ μοι ἔσπετο λιμός. οὐ δὴ καλλίστους ἄρτους ἴδον ἠδὲ μεγίστους, λευκοτέρους χιόνος, ἔσθην δ' ἀμίλοισιν ὁμοίους, ... (5) τάων καὶ Δρομέης ἠράσαστο πεσομενάων. αὐτὸς δὲ Ξενοκλῆς ἐπεκωλεῖτο στίχας ἀνδρῶν. @1 στῆ δ' ἄρ' ἐπ' οὐδὸν ἰόν, σχεδόνθεν δὲ οἱ ἦν παράστος Χαιρέφρων, πεινῶντι λάρω ὄρνιθι εὐκόως, νήστης, ἄλλοτρίων εὐ εἰδῶς δευνοσυνάων. (10) τέως δὲ μάγειροι μὲν φέρον πλῆσάν τε τραπέζας, οἷς ἐπιτεράφασται μέγας οὐρανὸς ὀπτανιάων, ἡμῶν ἐπισπεῖσαι δεῖπνου χρόνον ἠδ' ἀναθεῖναι. ἐνθ' ἄλλοι πάντες λαγάνοις ἐπὶ χειρᾶς ἱαλλόν· ἀλλ' ἐγὼ οὐ πθόμημ, ἀλλ' ἦσθιον εἶδατα παστά, (15) βολβοῦς ἀσπάραγόν τε καὶ ὄστρεα μυελόεντα, ὀμοτάρχηρον ἐὼν χαίρειν, Φοινίκιον ὄψων.			TLG

Matron	Parodius Convivium Atticum {1486.001}	IV a.C		Fragment 534 line 1	(534) Ἀπτικὸν δαίπνον ⊗δαίπνά μοι ἔννεπε, Μοῦσα , πολύτροφα καὶ μάλα πολλά, (1) ἃ Ξενοκλῆς ῥήτωρ ἐν Ἀθήναις δαίπνισεν ἡμᾶς· ἦλθον γὰρ κἀκείσε, πολὺς δέ μοι ἔσπετο λιμός· οὐδὲ καλλίστους ἄρτους ἴδον ἠδὲ μεγίστους, λευκοτέρους χιόνας, ἔσθην δ' ἀμύλοισιν ὁμοίους (5) τάων καὶ Βορέης ἠράσσατο πεσοομέναων. αὐτὸς δὲ Ξενοκλῆς ἐπεπολεῖτο στίχας ἀνδρῶν, στη δ' ἄρ' ἐπ' οὐδὸν ἰόν, σχεδὸθεν δέ οἱ ἦν παράσιτος Χαιρεφών, πεινῶντι λάφῳ ὄρνιθι ἐοικός, νήστης, ἄλλοτρίων εὐ εἰδὸς δειπνοσυνάων. (10) τέως δὲ μάγειροι μὲν φόρεον πλησάν τε τραπέζας, @1 οἷς ἐπιτετράφαται μέγας οὐρανόσ ὀπανιάνων, ἡμὲν ἐπισπεῖσαι δαίπνου χρόνον ἠδ' ἀναθεῖναι. ἐνθ' ἄλλοι πάντες λαχάνοις ἐπὶ χεῖρας ἱάλλον, ἀλλ' ἐγὼ οὐ πιθόμην, ἀλλ' ἦσθον εἰδῶτα παστά, (15) βολβούς ἀσπάραγόν τε καὶ ὄστρεα μυελόεντα, ὠμοτάριχον ἑὼν χαίρειν, Φοινίκιον ὄνον. αὐτὰρ ἐχίνους ῥῖνα καρηκομώντας ἀκάνθαις, οἱ δὲ κυλινδόμενοι καναχὴν ἔχον ἐν ποσὶ παίδων	TLG
Pytheas	Fragmenta {1650.001}	IV a.C	Perieg.	Fragment 3 line 7	(3) MARKIANOS VON HERAKLEIA Ἐπιτομὴ τοῦ τῆς Ἐντὸς Θαλάσσης Περιήλου ὃν ἔγραψεν ἐν τρισὶ βι- βλίοις Μένυπτος Περγαμηνός 2 p. 565, 23 K. Müller: ... οἱ γὰρ δὴ δοκοῦντες ταῦτα (geographische Probleme) μετὰ λόγων ἐξητακέναι, Τιμοσθένης ὁ Ῥόδιός ἐστιν, ἀρχικυβερ- (5) νήτης τοῦ δευτέρ[αι]ου Πτολεμαίου γεγονώς, καὶ μετ' ἐκείνων Ἐρατοσθένης ὃν Βῆτα ἐκάλεσαν οἱ τοῦ Μουσα<ε> ίου προστάντες, πρὸς δὲ τούτοις Πυθέας τε ὁ Μασσαλιώτης καὶ Ἰσιδωρος ὁ Χαρακηνός ...	TLG
SPEUSIPPUS	Fragmenta {1692.005 }	IV a.C	Phil.	Fragment 86 line 1	(85) Apollinis nomen multiplici interpretatione ad solem refertur, cuius rei ordinem pergam. Plato solem Ἀπόλλωνα cognominatum scribit ἀπὸ τοῦ ἀποπάλλειν τὰς ἀκτῖνας, id est a iactu radiorum; Chrysippus Apollinem, ὡς οὐχὶ τῶν πολλῶν καὶ φαύλων οὐσιῶν τοῦ πυρός ὄντα, primam enim nominis litteram retinere significationem (5) negandi, ἢ ὅτι μόνος ἐστὶ καὶ οὐχὶ πολλοί, nam et Latinitas eum, quia tantam claritudinem solus obtinuit, solem vocavit. Spreusippus, quod ex multis ignibus constet vis eius ὡς ἀπὸ πολλῶν οὐσιῶν πυρός αὐτοῦ συνεστώτος, Cleanthes etc. (86) Acad. Index Hercul. col. VI, 34–38 = T 2, 7–11 (1) Τάσδε θεᾶσι θεᾶς Χάριτας Μούσαις ἀνέθηκεν (1) Σπεύσιππος λογίων εἵνεκα δῶρα τελῶν. (87a) Diogenes Laertius III, 44 (I, pp. 139, 24–140, 2); Anthol. Pal. VII, (11) 61; Anthol. Plan. IIIa 28, 2 f. 42r Γαῖα μὲν ἐν κόλπῳ κρύπτει τόδε σῶμα Πλάτωνος (1) ψυχὴ δ' ἀθάνατον τάξιν ἔχει μακάρων υἱοῦ Ἀρίστονος, τὸν τις καὶ τῆλθθι ναίων τιμᾷ ἀνὴρ ἀγαθὸς θεῖον ἰδόντα βίον.	TLG
Andron	Fragmenta {1123.002}	IV a.C ?	Hist.	Fragment 11 line 5	(11) Schol. Sophocl. Oed. Col. 1046: Ἄνδρῶν μὲν οὖν γράφει, οὐ τὸν [πρῶτον] Εὐμόλπον εὐρεῖν τὴν μῆσιν, ἀλλ' ἀπὸ τούτου Εὐμόλπον πέμπτον γεγονότα. Εὐμόλπου γὰρ γενέσθαι Κήρυκα· τοῦ δὲ Εὐμόλπου· τοῦ δὲ Ἀντίφημον· τοῦ δὲ Μουσαίων τὸν ποιητὴν· τοῦ (5) δὲ Εὐμόλπου τὸν καταδείξαντα τὴν μῆσιν, καὶ ἱερο- φάντην γεγονότα.(11) Schol. Sophocl. Oed. Col. 1046: Ἄνδρῶν μὲν οὖν γράφει, οὐ τὸν [πρῶτον] Εὐμόλπον εὐρεῖν τὴν μῆσιν, ἀλλ' ἀπὸ τούτου Εὐμόλπον πέμπτον γεγονότα. Εὐμόλπου γὰρ γενέσθαι Κήρυκα· τοῦ δὲ Εὐμόλπου· τοῦ δὲ Ἀντίφημον· τοῦ δὲ Μουσαίων τὸν ποιητὴν· τοῦ (5) δὲ Εὐμόλπου τὸν καταδείξαντα τὴν μῆσιν, καὶ ἱερο- φάντην γεγονότα.	TLG

"Palaephatus "	De incredibilibus {1553.001}	IV a.C ?	Mito	Section 47 line 8	(47) Περί Μαρσύου διήγημα. (T) Ὁ Μαρσύας ἀγροῖκος ἦν, γίνεται δ' οὕτω μου- (1) σικός. ἐμίσησεν Ἀθηνᾶ τοὺς αὐλοὺς· οὐκ ὀλίγον γὰρ ἀφηροῦντο τοῦ κάλλους, ἡ πηγὴ τὴν εἰκόνα δεξαμένη τὸ συμβάν ἐδίδαξεν. οὕτω δὲ ἐρριμμένων τῶν αὐλῶν ὁ Μαρσύας ὑφίσταται. προσάπτει οὖν τοῖς χεῖλεσιν (5) ἀνελὼν αὐτοὺς ὁ πομῆν· οἱ δὲ ἦδον θεῖα δυνάμει @1 καὶ ἄκοντος τοῦ χρομένου. τέχνην ὁ Μαρσύας ἐνό- μισεν εἶναι τὴν δύναμιν, καὶ χωρεῖ μὲν κατὰ Μουσῶν , χωρεῖ δὲ κατὰ Ἀπόλλωνος λέγων οὐδὲ θέλειν εἶναι λοιπὸν, ἂν μὴ πλεονεκτῆται τοῦ δαίμονος. ἐν ἐκείνῃ (10) τῇ φιλονεικίᾳ νικᾶται, καὶ τὸ δέρμα μετὰ τὴν ἦταν ἐκδύεται. εἶδον ἐγὼ ποταμὸν ἐν Φρυγίᾳ· Μαρσύας ὄνομα τῷ ποταμῷ· καὶ ἔλεγον οἱ Φρύγες ὅτι τὸ ῥεῦμα τοῦτο ἐξ αἱματός ἐστι τοῦ Μαρσύου.			TLG
Hyperides	In Demosthenem {0030.001}	IV a.C	Orat.	Fragment 3 column 11 line 19	(11)ονλι... (9) ... ἐκρινον τ[ὸ]ν (10) οὐτ'] ἂν ἐπρί- ατο Ἄρπαλ]ος τὰς .φε- ο]ῦτ' ἂν ἡ πόλις ἐν αἰτίαις] καὶ διαβο- λαίς ἦν.] ἀλλὰ πάν- (15) τω]ν τούτων ὁ Δημό- σθενης] ..τ.μ.ειοα] ἐστίνμους εγστους (20) α]ίσχυννει χρ]υσίον γὰρ ὅτινοιω (25)τουπεν σ]τατῆ-			TLG
Castorion	Fragmenta {0382.002}	IV a.C	Lírica	Fragment 310 line 5	(310(+311?)) in Pana (hymnus) (310) σὲ τὸν βολαῖς νηφοκτύποις δυσχείμερον ναίονθ' ἔδραν, θηρονόμω Πάν, χθόν' Ἀρκάδων, Κλήσω γραφῆ τῆδ' ἐν σοφῇ πάγκλειτ' ἐπι συνθείς, ἀναξ, δύσγνωστα μὴ σοφῷ κλύειν, μωσποτῶε θῆρ, κηρόχυτον ὄς μειλίγμ' ἱεῖς. @1 (5) (312?) dithyrambus ἐξόχως δ' εὐγενέτας ἠλιόμορφος ζαθέοις (1) ἄρχων τιμαῖς σε γεραίρει. @1			TLG

ANEXO: LISTAS L'ANNÉE PHILOLOGIQUE

- (a) Musas: Poética e drama
- (b) Musas: Prosa e historiografia
- (c) Musas: História regional e geografia histórica
- (d) Musas: Outros

L'Année Philologique

Notice 1/8

Hardie, Alex. - « Hypsipyle », Dionysus Melpomenos and the Muse in tragedy. Papers of the Langford Latin Seminar. 15 : 143-189. • Discussion of : 1) the distinctive blending of Muse both as metonym for « music » and as divine goddess that tragedy inherited from its lyric predecessors ; 2) the Muses in public and private cult and the relevance of cultic practice for the literary texts of the period ; and 3) Euripides' « Hypsipyle » and its interplay between text and the cult of Dionysus Melpomenos.

[86-02116

Une notice est liée :

Papers of the Langford Latin Seminar. Fifteenth volume 2012 / ed. by Francis Cairns, with the assist. of Sandra Cairns and Frederick Williams. Leeds : Cairns, 2012. 376 p. ill. index. (ARCA : classical and medieval texts, papers and monographs ; 51). • PLLS 15 contains (in revised, usually enlarged, and annotated form) some of the papers presented at Langford Colloquia and Seminars of the Department of Classics of the Florida State University over the years 2007 to 2010, together with supplementary articles contributed at the request of the editor. For 14 => 81-14181.

[84-12829

Notice 2/8

Kershner, Stephen M. - Statius as Horatian priest of the Muses in Silvae 2, 7. Studies in Latin literature and Roman history. 15 : 311-334. • En célébrant la mémoire de Lucain (silu. 2,7), Stace adopte une apparente posture de déférence, car les vers sont offerts à Polla, sa protectrice et veuve de Lucain. En réalité, il écrit un poème programmatique dans lequel il définit sa propre conception de la poésie et son rôle de « Musarum sacerdos » dans la lignée horatienne. Ce faisant, il revendique le droit d'écrire, dans la « Thébaïde », une poésie épique moins sombre et pessimiste que celle du « Bellum ciuile ».

[81-04474

Une notice est liée :

Studies in Latin literature and Roman history. 15 / ed. by Carl Deroux. Bruxelles : Latomus, 2010. 527 p. ill. (Collection Latomus ; 323). • Pour 14 => 79-17157. || BMCRev 2011 (7) : non paginé Andy Crane | REA 2011 113 (2) : 744-746 Olivier Devillers | REL 2011 89 : 330-333 Nicole Boëls-Janssen | AC 2012 81 : 229-231 Bruno Rochette.

[81-14396

Notice 3/8

Karamalengou, Hélène. - Muse et art dans le lyrisme augustéen : poétique des réconciliations. Mélanges J. Dangel : 855-870. • Sur le motif de l'invocation aux Muses chez Horace (Carm. 3, 30) et Properce (2, 1 et 3, 2) et de l'œuvre comme « monumentum » qui réconcilie les oppositions concernant l'origine, la nature et l'identité générique de la création poétique.

Une notice est liée :

« Stylus » : la parole dans ses formes : mélanges en l'honneur du professeur Jacqueline Dangel / contrib. réunies par Marc Baratin [et al.]. Paris : Classiques Garnier, 2010. 1 003 p. ill. portr. index. (Rencontres ; 11). • P. 25-37 : Bibliographie de J. Dangel. || Latomus 2012 71 (3) : 933-936 Bruno Rochette.

[82-16689]

Notice 4/8

Commencer et finir : débuts et fins dans les littératures grecque, latine et néolatine / [textes réunis par Bruno Bureau et Christian Nicolas]. Paris : de Boccard, 2008. 2 vol. (830 p.) 2 index. (Collection du Centre d'études et de recherches sur l'Occident romain. Nouvelle série ; 31). • Actes du colloque organisé par l'université Jean-Moulin-Lyon 3 et l'ENS-LSH en septembre 2006. || REA 2008 110 (2) : 683-684 Nicole Méthy | Pallas 2009 N° 79 : 427-431 François Ripoll | Latomus 2010 69 (2) : 544-545 Bernard Sténuet | REL 2009 87 : 358-359 René Martin.

[79-16390]

Notice 5/8

Tsagalis, Christos C. - Poet and audience : from Homer to Hesiod. La poésie épique grecque : 79-130. • L'auto-réflexivité chez Homère et Hésiode. Examine l'image que le poète souhaite donner de son activité, de sa relation avec les Muses, ses interventions plus ou moins directes dans la narration, son public. Discussion p. 131-134.

[77-07427]

Une notice est liée :

La poésie épique grecque : métamorphoses d'un genre littéraire : Vandœuvres-Genève, 22-26 août 2004 : huit exposés suivis de discussions / par Egbert J. Bakker [et al.] ; entretiens préparés et présidés par Franco Montanari et Antonios Rengakos. Genève-Vandœuvres : Fondation Hardt, 2006. 334 p. 2 index. (Entretiens sur l'Antiquité classique ; 52).

[77-16999]

Notice 6/8

Stehle, Eva M. - Choral prayer in Greek tragedy : εὐφημία or αἰσχρολογία ? Music and the Muses : 121-155.

[77-07533]

Une notice est liée :

Music and the Muses : the culture of mousikē in the classical Athenian city / ed. by Penelope Murray and Peter J. Wilson. Oxford ; New York : Oxford University Pr., 2004. XIII-438 p. ill. index. • Actes d'un colloque qui est tenu à Warwick en 1999. || Aestimatio 2005 2 : 109-119 Massimo Raffa | Arctos 2006 40 : 244 Stephen Evans | Athenaeum 2007 95 (2) : 959-963 Alfredo Rizza | BMCRev 2004 (7) : non paginé Matthew Wright | CR 2005 N. S. 55 (2) : 485-487 Deborah Tarn Steiner | Hermathena 2007 N° 182 : 173-174 Armand J. D'Angour | Kernos 2005 18 : 535-537 Ellen Van Keer | RFIC 2006 134 (2) : 214-225 Gianfranco Mosconi | Sehepunkte 2005 5 (10) : non paginé Andrea Scheithauer.

Notice 7/8

Lada-Richards, Ismene. - Reinscribing the Muse : Greek drama and the discourse of inspired creativity. *Cultivating the Muse* : 69-91. • The archaic Muse and the bard have a relationship similar to that between the dramatic poet and the actor : the Muse makes past events accessible to the bard, and the bard gives a character to the actor to bring to life. Just as the Hesiodic Muses negotiate the boundaries of truth and falsehood, so the tragic dramatist creates works which, though deceptive, are in the service of mythic story.

[80-07313]

Une notice est liée :

Cultivating the muse : struggles for power and inspiration in classical literature / ed. by Efrossini Spentzou and Don P. Fowler. Oxford ; New York : Oxford University Pr., 2002. VIII-312 p. index. • Includes papers from the conference « *Cultivating the Muse : Power, Desire and Inspiration in the Classical World* », held 4 May 1996 at Wolfson College, Oxford. || BMCRev 2002 (10) : non paginé Helen Lovatt | Gaia 2006 10 : 313-315 Françoise Létoublon | *Hermathena* 2004 N° 176 : 117-123 Lowell Edmunds | LEC 2002 70 (4) : 405 Marie-Claire Beaulieu | REL 2002 80 : 356 Jacqueline Fabre-Serris.

[73-16022]

Notice 8/8

The rivals of Aristophanes : studies in Athenian Old Comedy / ed. by David Harvey and John Wilkins ; with a foreword by Kenneth J. Dover ; ill. by Myfanwy Tristram. Swansea : Classical Pr. of Wales, 2000. XX-556 p. ill. index. • Most of the chapters are based on papers given at the conference of the same name held in September 1996 under the joint auspices of the University of Wales Institute of Classics and Ancient History and the London Classical Society. || BMCRev 2001 (5) : non paginé Benjamin W. Millis | QUCC 2002 N. S. N° 70 : 141-146 Simone Beta | *Pegasus* 2004 47 : 29-32 Nan V. Dunbar.

[71-16006]

L'Année Philologique

Notice 1/5

Papers of the Langford Latin seminar. 14, Health and sickness in Ancient Rome : Greek and Roman poetry and historiography / ed. by Francis Cairns and Miriam T. Griffin ; with the assistance of Sandra Cairns and Frederick Williams. Leeds : Cairns, 2010. 392 p. (ARCA : classical and medieval texts, papers and monographs ; 50). • For 13 => 80-15516. || BMCRev 2011 (3) : non paginé Carin M. C. Green | Histos 2014 8 : I-VI Bronwen L. Wickkiser.

[81-14181

Notice 2/5

Papers of the Langford Latin Seminar. 13, Hellenistic Greek and Augustan Latin poetry, Flavian and post-Flavian Latin poetry, Greek and Roman prose / ed. by Francis Cairns ; with the assistance of Sandra Cairns and Frederick Williams. Leeds : Cairns, 2008. 390 p. index. (ARCA : classical and medieval texts, papers and monographs ; 48). • For 12 => 76-17449. || CR 2009 N. S. 59 (2) : 465-467 Niklas Holzberg.

[80-15516

Notice 3/5

Grecs et Romains aux prises avec l'histoire : représentations, récits et idéologie : colloque de Nantes et Angers / sous la dir. de Guy Lachenaud et Dominique Longrée. Rennes : Pr. Universitaires de Rennes, 2003. 2 vol. (791 p.) ill. 5 index. (Histoire). • Colloque tenu du 12 au 15 septembre 2001. Contient : 1, De la conception de l'histoire à l'écriture ; 2, Présence de l'histoire et pratiques des historiens. || REL 2004 82 : 441-444 Paul Jal | AC 2005 74 : 684-686 Jacques Poucet | HZ 2005 280 (3) : 691-692 Thomas Späth | Latomus 2005 64 (3) : 832-834 Pierre Salmon | REA 2005 107 (2) : 807-808 Christophe Cusset | RPh 2004 3e sér. 78 (2) : 415-418 Mathilde Mahê-Simon | CRAI 2003 (3) : 1213-1214 François Chamoux.

[74-17203

Notice 4/5

Bowie, Ewen L. - Ancestors of historiography in early Greek elegiac and iambic poetry ? The historian's craft : 45-66. • Review of the traces of narrative early Greek elegiac and iambic poetry (including that of Tyrtæus, Mimnermus, and others) that might be seen as ancestors of historiography leads to an assessment of how many of these traces might be securely or conjecturally claimed to be composed for sympotic, and how many for other, locations of performance. It might be argued that certain features of our earliest prose historiography betray the influence of the techniques or performance conditions of such verse narrative. These may - or may not - include the historian's dependence on the Muses ; his claims for the immortalizing role of his work ; the narrator's foregrounding of his role ; the role of divine intervention ; and other features. The publication of the Simonides poem on Plataea may reinforce the case for supposing that archaic Greece knew certain sorts of narrative elegy, but it also reveals a sort of poetry which has features that could not have been predicted from what was previously known.

Une notice est liée :

The historian's craft in the age of Herodotus / ed. by Nino Luraghi. Oxford ; New York : Oxford University Pr., 2001. X-340 p. index. • Papers presented at the workshop « The dawn of Historiography », held in Turin at the beginning of September 1997. || Anabases 2008 N° 7 : 292-294 Pascal Payen | BMCRev 2003 (3) : non paginé Carolyn Dewald | CR 2003 N. S. 53 (1) : 32-34 Brian M. Lavelle | HZ 2004 279 (1) : 165-166 Uwe Walter | Klio 2004 86 (2) : 462-465 Reinhold Bichler | LEC 2002 70 (1-2) : 196-198 Jacques Boulogne | Mnemosyne 2005 Ser. 4 58 (2) : 296-299 Anton J. L. Van Hooff | Mouseion (Canada) 2002 2 (3) : 377-383 James Allan Stewart Evans | REG 2006 119 (1) : 450-452 Paul Demont | SStor 2003 N° 43 : 120-125 Cinzia Bearzot.

[73-16227

Notice 5/5

Buckler, John. - Helikon and Klio. La Montagne des Muses : 127-139. • Examen critique des différentes hypothèses formulées sur les mouvements et les éventuels détours de l'armée de Sparte avant la bataille de Leuctres en 371 av. J.-C.

[67-10502

Une notice est liée :

La Montagne des Muses : études / publ. par André Hurst & Albert Schachter. Genève : Droz, 1996. 254 p. ill. index. (Recherches et rencontres ; 7). || AC 1998 67 : 304-305 Daniel Donnet | CR 1998 N. S. 48 (1) : 133-134 David W. J. Gill | Euphrosyne 1997 N. S. 25 : 507-509 Cristina Maria Nascimento Guerra dos Santos | MH 1998 55 (4) : 269 Orlando Poltera | REA 1999 101 (1-2) : 247 Pierre Cabanes.

[67-13785

L'Année Philologique

Notice 1/4

Yatsunami, Akira V. - In the bird cage of the muses : archiving, erudition, and empire in Ptolemaic Egypt. [S. 1.] : [s. n.], 2010. 212 p. • This dissertation investigates the prominent role of the Mouseion-Library of Alexandria in the construction of a new community of archivist-poets during the 3rd cent. B.C. The Mouseion was a new kind of institution - an imperial archive - that facilitated a kind of political domination that worked through the production, perpetuation, and control of particular knowledges about the world rather than through fear and brute force. Thesis (Ph. D.) - Duke University, Durham (N.C.). Summary available in ProQuest dissertations database, document ID 750316995.

[83-09849

Notice 2/4

McKenzie, Judith. - The place in late antique Alexandria : « where alchemists and scholars sit (...) was like stairs ». Auditoria of Kom el-Dikka : 53-83 ill. plans. • Étude de la topographie, du plan et de la situation religieuse du contexte urbain dans lequel s'inséra le complexe de Kom el-Dikka. Les sources littéraires et les données archéologiques témoignent de l'évolution de la disposition des lieux d'étude, de l'époque ptolémaïque à celle de la conquête arabe, et permettent notamment d'élucider la question de l'emplacement de la principale institution académique de la cité à des périodes différentes, notamment grâce aux documents qui font la distinction entre le Musée des Ptolémées et le « Téménos des muses ».

[78-08477

Une notice est liée :

Alexandria : auditoria of Kom El-Dikka and late antique education / ed. by Tomasz Derda, Tomasz Markiewicz, Ewa Wipszycka. Warszawa : Fundacja im. Rafala Taubenschlaga, 2007. VIII-345 p. ill. carte plans. (The Journal of Juristic Papyrology. Supplement ; 8). • Proceedings of the colloquium « The auditoria of Kom El-Dikka in the cultural and educational life of the late antique city » held in Alexandria, 16-17 March 2005.

[78-15600

Notice 3/4

Gaza dans l'Antiquité tardive : archéologie, rhétorique et histoire : actes du colloque international de Poitiers (6-7 mai 2004) / éd. par Catherine Saliou ; avec une préf. de Bernard Flusin. Salerno : Helios, 2005. XVI-239 p. ill. cartes plans. (Cardo ; 2). || REG 2005 118 (2) : 636-637 Bernard Pouderon | BMCRev 2006 (10) : non paginé Joseph Patrich | MEG 2006 6 : 292-295 Gianfranco Agosti | AntTard 2007 15 : 404-405 Marilena Casella | JRA 2007 20 (2) : 643-655 Leah Di Segni | RSCr 2008 5 (2) : 545-565 Rosa Maria Parrinello.

[76-17134

Notice 4/4

Buckler, John. - Helikon and Klio. La Montagne des Muses : 127-139. • Examen critique des

différentes hypothèses formulées sur les mouvements et les éventuels détours de l'armée de Sparte avant la bataille de Leuctres en 371 av. J.-C.

[67-10502

Une notice est liée :

La Montagne des Muses : études / publ. par André Hurst & Albert Schachter. Genève : Droz, 1996. 254 p. ill. index. (Recherches et rencontres ; 7). || AC 1998 67 : 304-305 Daniel Donnet | CR 1998 N. S. 48 (1) : 133-134 David W. J. Gill | Euphrosyne 1997 N. S. 25 : 507-509 Cristina Maria Nascimento Guerra dos Santos | MH 1998 55 (4) : 269 Orlando Poltera | REA 1999 101 (1-2) : 247 Pierre Cabanes.

[67-13785

L'Année Philologique

Notice 1/32

Les sirènes ou Le savoir périlleux : d'Homère au XXI^e siècle / sous la dir. d' Héléne Vial. Rennes : Pr. Universitaires de Rennes, 2014. 352 p. ill. (Interférences). • Beiträge zu einem Kolloquium in Clermont-Ferrand 2013, die unter den antiken Autoren neben Homer vor allem Apollonios Rhodios, Ovid und den Physiologus betreffen. Zusammenfassungen in Französisch und Englisch. || Pallas 2015 N° 97 : 239-241 François Ripoll | REA 2015 117 (1) : 210-213 Isabelle Jouteur | REL 2014 92 : 335-337 Christine Kossaifi | AC 2016 85 : 654-655 Jacqueline Leclercq-Marx | VL 2016 N° 193-194 : 277-279 Marine Bretin-Chabrol | RPh 2014 3e sér. 88 (1) : 226-228 Michel Briand.

[85-14684

Notice 2/32

Papers of the Langford Latin seminar. 14, Health and sickness in Ancient Rome : Greek and Roman poetry and historiography / ed. by Francis Cairns and Miriam T. Griffin ; with the assistance of Sandra Cairns and Frederick Williams. Leeds : Cairns, 2010. 392 p. (ARCA : classical and medieval texts, papers and monographs ; 50). • For 13 => 80-15516. || BMCRev 2011 (3) : non paginé Carin M. C. Green | Histos 2014 8 : I-VI Bronwen L. Wickkiser.

[81-14181

Notice 3/32

Studies in Latin literature and Roman history. 15 / ed. by Carl Deroux. Bruxelles : Latomus, 2010. 527 p. ill. (Collection Latomus ; 323). • Pour 14 => 79-17157. || BMCRev 2011 (7) : non paginé Andy Crane | REA 2011 113 (2) : 744-746 Olivier Devillers | REL 2011 89 : 330-333 Nicole Boëls-Janssen | AC 2012 81 : 229-231 Bruno Rochette.

[81-14396

Notice 4/32

Journée d'hommage à François Chamoux (Mirecourt 1915-Paris 2007) organisée par l'Académie des inscriptions et belles-lettres, Palais de l'Institut, vendredi 11 janvier 2008 ; avec le concours du Centre de recherche sur la Libye antique (Université de Paris IV-Sorbonne) / André Laronde et Jean Leclant (éd.). Paris : de Boccard, 2010. 130 p. ill. plans portr. • P. 21-22 : Bibliographie de F. Chamoux sur l'épigramme (1958-2006). || Anabases 2011 N° 14 : 277-279 Geneviève Hoffmann | Anabases 2011 N° 14 : 277-279 Gail L. Hoffman.

[81-14544

Notice 5/32

Knoepfler, Denis. - Du vallon des Muses Héliconiades à l'Éros thespien de Praxitèle avec Pausanias et François Chamoux. Mélanges F. Chamoux : 47-67 ill. carte. • Sur les diverses facettes des recherches et intérêts de F. Chamoux, liés à ceux de D. Knoepfler, en particulier Pausanias ou le pays de Thespies et sa sculpture, notamment l'Éros de Praxitèle (=> 68-11785).

[81-14747

Une notice est liée :

Journée d'hommage à François Chamoux (Mirecourt 1915-Paris 2007) organisée par l'Académie des inscriptions et belles-lettres, Palais de l'Institut, vendredi 11 janvier 2008 ; avec le concours du Centre de recherche sur la Libye antique (Université de Paris IV-Sorbonne) / André Laronde et Jean Leclant (éd.). Paris : de Boccard, 2010. 130 p. ill. plans portr.
• P. 21-22 : Bibliographie de F. Chamoux sur l'épigramme (1958-2006). || *Anabases* 2011 N° 14 : 277-279 Geneviève Hoffmann | *Anabases* 2011 N° 14 : 277-279 Gail L. Hoffman.

[81-14544

Notice 6/32

Commencer et finir : débuts et fins dans les littératures grecque, latine et néolatine / [textes réunis par Bruno Bureau et Christian Nicolas]. Paris : de Boccard, 2008. 2 vol. (830 p.) 2 index. (Collection du Centre d'études et de recherches sur l'Occident romain. Nouvelle série ; 31). • Actes du colloque organisé par l'université Jean-Moulin-Lyon 3 et l'ENS-LSH en septembre 2006. || *REA* 2008 110 (2) : 683-684 Nicole Méthy | *Pallas* 2009 N° 79 : 427-431 François Ripoll | *Latomus* 2010 69 (2) : 544-545 Bernard Sténuît | *REL* 2009 87 : 358-359 René Martin.

[79-16390

Notice 7/32

Role models in the Roman world : identity and assimilation / ed. by Sinclair Bell and Inge Lyse Hansen. Ann Arbor (Mich.) : University of Michigan Pr., 2008. X-316 p. ill. (Supplements to the Memoirs of the American Academy in Rome ; 7). • In Roman literature and art. || *CR* 2013 N. S. 63 (1) : 249-252 Joy Connolly | *JRS* 2011 101 : 255-257 Cynthia Damon.

[79-17062

Notice 8/32

Papers of the Langford Latin Seminar. 13, Hellenistic Greek and Augustan Latin poetry, Flavian and post-Flavian Latin poetry, Greek and Roman prose / ed. by Francis Cairns ; with the assistance of Sandra Cairns and Frederick Williams. Leeds : Cairns, 2008. 390 p. index. (ARCA : classical and medieval texts, papers and monographs ; 48). • For 12 => 76-17449. || *CR* 2009 N. S. 59 (2) : 465-467 Niklas Holzberg.

[80-15516

Notice 9/32

Incontri triestini di filologia classica. 4, 2004-2005 / a cura di Lucio Cristante. Trieste : Ed. Università di Trieste, 2006. VII-497 p. ill. 2 index. (Polymnia : studi di filologia classica ; 6). • Comprende anche gli atti del convegno internazionale « "Phantasia" : il pensiero per immagini degli antichi e dei moderni », Trieste, 28-30 aprile 2005. Per 3 => 75-14641. || *Latomus* 2009 68 (2) : 567-568 Pol Tordeur.

[77-16746

Notice 10/32

Allégorie des poètes, allégorie des philosophes : études sur la poétique et l'herméneutique de l'allégorie de l'Antiquité à la Réforme : table ronde internationale de l'Institut des traditions textuelles (Fédération de recherche 33 du CNRS) / actes

publiés sous la dir. de Gilbert Dahan et Richard Goulet. Paris : Vrin, 2005. 346 p. ill. 3 index. (Textes et traditions ; 10). • Regroupe treize contributions présentées dans le cadre d'un colloque qui s'est tenu à Villejuif (Val-de-Marne) en février 2003. || AAHG 2006 59 (1-2) : 62-67 Ilaria Ramelli | AnnSE 2005 22 (2) : 531-535 Andrea Villani | REAug 2006 52 (1) : 199-202 Juliette Dross | REAug 2006 52 (2) : 470-471 | StudPhilon 2006 18 : 209-212 Jean Riaud | BMCRev 2007 (10) : non paginé Glenn W. Most | RHPHR 2007 87 (3) : 334-335 Matthieu Arnold.

[76-16770]

Notice 11/32

Gaza dans l'Antiquité tardive : archéologie, rhétorique et histoire : actes du colloque international de Poitiers (6-7 mai 2004) / éd. par Catherine Saliou ; avec une préf. de Bernard Flusin. Salerno : Helios, 2005. XVI-239 p. ill. cartes plans. (Cardo ; 2). || REG 2005 118 (2) : 636-637 Bernard Pouderon | BMCRev 2006 (10) : non paginé Joseph Patrich | MEG 2006 6 : 292-295 Gianfranco Agosti | AntTard 2007 15 : 404-405 Marilena Casella | JRA 2007 20 (2) : 643-655 Leah Di Segni | RSCr 2008 5 (2) : 545-565 Rosa Maria Parrinello.

[76-17134]

Notice 12/32

κορυφαίω ἀνδρῶν : mélanges offerts à André Hurst / éd. par Antje Kolde, Alessandra Lukinovich, André-Louis Rey. Genève : Droz, 2005. 765 p. ill. portr. 3 index. (Recherches et rencontres ; 22). • P. 9-15 : Liste des publications scientifiques d'André Hurst. || Aevum 2007 81 (1) : 337-338 Silvia Barbantani | MH 2007 64 (4) : 270 Brigitte Maire | REA 2007 109 (2) : 744-745 Marie-Christine Fayant | Athenaeum 2008 96 (2) : 907-909 Donatella Zoroddu | CRAI 2007 (2) : 637-639 Denis Knoepfler.

[76-17892]

Notice 13/32

Personification in the Greek world : from antiquity to Byzantium / ed. by Emma J. Stafford and Judith Herrin. Aldershot : Ashgate, 2005. XXII-376 p. ill. (Publications / Centre for Hellenic Studies, King's College London ; 7). • Papers on personification in Greek literature, cult, and art. || BMCRev 2006 (9) : non paginé Alan Shapiro | JHS 2007 127 : 193-194 Jessica Hughes | Hermathena 2007 N° 183 : 156-159 Susan Woodford | Adamantius 2010 16 : 528-539 Andrea Villani.

[77-16975]

Notice 14/32

L'hellénisme d'époque romaine : nouveaux documents, nouvelles approches : (Ier s. a C.-IIIe s. p. C.) : actes du colloque international à la mémoire de Louis Robert, Paris, 7-8 juillet 2000 organisé par l'Année épigraphique (USR 710 du CNRS), l'Université de Paris IV (UFR de grec et d'histoire) / éd. par Simone Follet. Paris : de Boccard, 2004. 452 p. dont 22 p. de pl. ill. plans. (De l'archéologie à l'histoire). || RA 2005 N. S. (2) : 412-413 Christian Le Roy | JRA 2006 19 (2) : 649-652 Christopher P. Jones | Topoi (Lyon) 2009 16 (2) : 469-475 Maurice Sartre | Latomus 2011 70 (4) : 1199-1200 Henri Melaerts.

[75-14598]

Notice 15/32

Music and the Muses : the culture of mousikē in the classical Athenian city / ed. by

Penelope Murray and Peter J. Wilson. Oxford ; New York : Oxford University Pr., 2004. XIII-438 p. ill. index. • Actes d'un colloque qui est tenu à Warwick en 1999. || Aestimatio 2005 2 : 109-119 Massimo Raffa | Arctos 2006 40 : 244 Stephen Evans | Athenaeum 2007 95 (2) : 959-963 Alfredo Rizza | BMCRev 2004 (7) : non paginé Matthew Wright | CR 2005 N. S. 55 (2) : 485-487 Deborah Tarn Steiner | Hermathena 2007 N° 182 : 173-174 Armand J. D'Angour | Kernos 2005 18 : 535-537 Ellen Van Keer | RFIC 2006 134 (2) : 214-225 Gianfranco Mosconi | Sehepunkte 2005 5 (10) : non paginé Andrea Scheithauer. [75-14762

Notice 16/32

Grecs et Romains aux prises avec l'histoire : représentations, récits et idéologie : colloque de Nantes et Angers / sous la dir. de Guy Lachenaud et Dominique Longrée. Rennes : Pr. Universitaires de Rennes, 2003. 2 vol. (791 p.) ill. 5 index. (Histoire). • Colloque tenu du 12 au 15 septembre 2001. Contient : 1, De la conception de l'histoire à l'écriture ; 2, Présence de l'histoire et pratiques des historiens. || REL 2004 82 : 441-444 Paul Jal | AC 2005 74 : 684-686 Jacques Poucet | HZ 2005 280 (3) : 691-692 Thomas Späth | Latomus 2005 64 (3) : 832-834 Pierre Salmon | REA 2005 107 (2) : 807-808 Christophe Cusset | RPh 2004 3e sér. 78 (2) : 415-418 Mathilde Mahé-Simon | CRAI 2003 (3) : 1213-1214 François Chamoux. [74-17203

Notice 17/32

Poetry, theory, praxis : the social life of myth, word and image in ancient Greece : essays in honour of William J. Slater / ed. by Eric Csapo and Margaret Christina Miller. Oxford : Oxbow Books, 2003. XIV-266 p. ill. || BMCRev 2004 (2) : non paginé Panos Seranis | CR 2004 N. S. 54 (2) : 564-565 Matthew Wright | LEC 2004 72 (3) : 252-253 Jacques Boulogne | AC 2006 75 : 685-686 Pierre Somville | AJA 2006 110 (1) : 179-181 Karl Kilinski | Ordia prima 2006 5 : 201-205 Pablo A. Cavallero | Phoenix 2006 60 (3-4) : 367-368 Angelos Chaniotis. [75-15216

Notice 18/32

Cultivating the muse : struggles for power and inspiration in classical literature / ed. by Efrossini Spentzou and Don P. Fowler. Oxford ; New York : Oxford University Pr., 2002. VIII-312 p. index. • Includes papers from the conference « Cultivating the Muse : Power, Desire and Inspiration in the Classical World », held 4 May 1996 at Wolfson College, Oxford. || BMCRev 2002 (10) : non paginé Helen Lovatt | Gaia 2006 10 : 313-315 Françoise Létoublon | Hermathena 2004 N° 176 : 117-123 Lowell Edmunds | LEC 2002 70 (4) : 405 Marie-Claire Beaulieu | REL 2002 80 : 356 Jacqueline Fabre-Serris. [73-16022

Notice 19/32

Hommages à Carl Deroux. 1, Poésie / éd. par Pol Defosse. Bruxelles : Latomus, 2002. XXIII-546 p. ill. portr. (Collection Latomus ; 266). • Bibliographie des travaux de Carl Deroux (jusqu'en 2002, année de son soixantième anniversaire) : p. XVII-XXIII. || BStudLat 2003 33 (1) : 290-292 Fabio Cupaiuolo | AC 2004 73 : 371-373 Paul Van Langenhoven | REL 2004 82 : 453-454 René Martin | AJA 2006 110 (3) : non paginé Larissa Bonfante. [73-16743

Notice 20/32

Ancient Roman mosaics : paths through the Classical mind : acta of the conference held in March 2000 in Luxembourg / ed. by Charles Marie Ternes. Luxembourg : Centre Alexandre-Wiltheim, 2002. 226 p. ill.

[74-16877

Notice 21/32

Propos sur les muses et la laideur : figurations et défigurations de la beauté. 1, D'Homère aux écrivains des Lumières / études réunies par Marie-Dominique Legrand et Liliane Picciola. Nanterre : Centre des sciences de la littérature ; Université Paris X, 2001. 209 p. 2 p. de pl. ill. (Littérales ; 28). • Plusieurs textes de cette première partie sont issus de la première des deux journées d'étude du Colloque international « Figures de la muse », tenu à l'Université de Nanterre, en mars 2000. || BiblH&R 2004 66 (1) : 204-205 Pascale Hummel.

[74-17528

Notice 22/32

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