Object 2-2. Terms of musical characterization — predominantly negative

| Greek/Latin | English | Senses | Attributed to | Effect | Sample Ref. |
| --- | --- | --- | --- | --- | --- |
| κακός/κακῶς | bad | v,c,x | Aeschyluss (Nero)a playing |  | Ar. *Ran.* 1249[[1]](#footnote-1)Philostr. *VA* 4.39Ath. 624b |
| *malus*[[2]](#footnote-2) | unpleasant distres­ sing, evil | x,a,c,f | ssinging |  | Hor. *Sat.* 2.1.82, 153[[3]](#footnote-3)Plin. *Ep.* 3.18.9 |
| κακότεχνος | being of  bad art | x | s |  | Plut. *Mor.* 706d |
| κακόζηλος | having a bad style | x | s |  | Plut. *Mor.* 706d |
| *obscenus* | indecent | x,c | sv |  | Quint. 1.2.8Juv. 11.174 |
| *lascivus* | given to levity or frivolity | x,c | ss (Nero) |  | Ov. *Trist.* 5.1.15Suet. *Ner.* 42.2[[4]](#footnote-4) |
| *procax* | undisci­ plined, licentious | x | Mchorus |  | Hor. *Carm.* 2.1.37Tac. *Ann.* 11.31.2 |
| *luxurians* | reveling immoder­ ately | x | s/*moduli* |  | Sid. Apoll. *Epist.*  9.13.2.18 |
| *immoderatus* | immoder­ ate | x,c | v |  | Cic. *Nat. D.*  2.49.149 |
| αἰανής[[5]](#footnote-5) | wearisome | x | ss |  | Aesch. *Pers.* 636­ 637Aesch. *Pers.* 941 |
| ἀφόρμικτος, ἄλυρος, etc. | without the lyre |  | s (dirge)h (Erinyes) | wither­ ing to mor­ tals | Aesch. *Ag.* 990Aesch. *Eum.* 332- 333, 345-346[[6]](#footnote-6)Eur. *IT* 145-146Eur. *Phoen.* 1028Eur. *Alc.* 447Eur. *Hel.* 185 |
| μέλεος | unhappy, miserable | x | s (cry,shriek)s |  | Aesch. *Supp.* 112Ath. 14.643e |
| *miserabilis/ miser* | pitiable, pathetic | x | sambucasssss |  | Lucil. 27.733[[7]](#footnote-7)Ov. *Met.* 5.118Verg. *Ecl.* 3.27Hor. *Carm.* 1.33.2Isid. *Etym.* 1.39.14*Carm.Priapea* 68.15 |
| *infelix*[[8]](#footnote-8) | unhappy, wretched | x | sambuca |  | Lucil. 27.733 |
| *tristis* | depressed, gloomy, unhappy | x,v,c,t,s | as |  | Prop. 2.7.12Luc. 8.734 |
| *maestus* | expressing grief, sad | x,c,v | *tubae* |  | Prop. 4.11.9 |
| μινυρός[[9]](#footnote-9) | whining |  | Lamprus |  | Ath. 2.44d |
| λυγρός | baneful, mournful | x,c | s (Phemius) | harrow heart | Hom. *Od.* 1.341[[10]](#footnote-10) |
| ἰάλεμος [[11]](#footnote-11) | lamenting | x,c | s (dirge) |  | Eur. *HF* 109 |
| γοερός | mournful | x | s*aulos* |  | Eur. *Hec.* 84Ath. 4.174f |
| πάνδυρτος | all-plaintive |  | ss (dirge)nightingale |  | Aesch. *Pers.* 941,944Eur. *Hec.* 212Soph. *El.* 1077 |
| *flebilis* | plaintive, doleful | x | s *(modi)modi*c (*amans exclusus)*l/vtrumpets *(modi)modi* | sad­ ness | Cic. *Tusc.*1.44.106Hor. *Carm.* 2.9.9Ov. *Rem. am.* 36Ov. *Met.* 11.52-53Ov. *Her.* 12.140Sen. *Hercules Oetaeus* 1091Boethius *Cons.* 3.12c.7 |
| βαρύς[[12]](#footnote-12) | heavy, deep | s,x,c | s (dirge) |  | Aesch. *Supp.* 113[[13]](#footnote-13) |
| βαρύβρομος | deep-thun‑ dering |  | tympanum*aulos*Aeolian |  | Eur. *Bacch.* 156Eur. *Hel.* 1351Ath. 14.624f |
| *gravis*[[14]](#footnote-14) | low in pitch deep | x,c,s | anoise (trumpet)s *(bucina)* |  | Cat. 63.22[[15]](#footnote-15)Sid. *Carm.* 5.408Ennodius *Dictiones* 7.2 |
| οὔλιος | baleful, deadly | x | s (dirge) |  | Pind. *Pyth.* 12.8[[16]](#footnote-16) |
| δάιος | hostile,destructive | x,c | d/s/a | death | Eur. *HF* 889-897[[17]](#footnote-17) |
| *letalis* | deadly, fatal | x | s (priest) |  | Sen. *Thyestes* 692[[18]](#footnote-18) |
| *letifer* | bringing death | x | s/*bucina* |  | Corippus *Iohanni­ dos* 2.250 |
| *mortifer(us)* | bringing death | x | s (S) |  | Hier. *In Esaiam* 6.14[[19]](#footnote-19) |
| *diabolicus*[[20]](#footnote-20) | devilish, diabolical | x | s |  | Caesarius Arelaten­ sis, *Sermo* 303.3 |
| ἐχθρός | hated, hateful | x,c | s (Hades) |  | Aesch. *Sept.* 870 |
| στυγνός | hated, abhorred | x,c | s (paean) |  | Eur. *Tro.* 126[[21]](#footnote-21) |
| στυγερός | hated,ab­ominated | x | sd/s (M) |  | Hom *Od.* 24.200[[22]](#footnote-22)Aesch. *Eum.* 309[[23]](#footnote-23) |
| δυσκέλαδος | ill­ sounding |  | h (Erinyes)s |  | Aesch. *Sept.* 867Eur. *Ion* 1098 |
| *horrendus* | terrible | x,c | sounda |  | Liv. 5.37.8Ov. *Fast.* 4.190 |
| *horridus* | rough, dreadful | a,x,c | trumpeta *(buxus)*/s*bucina* |  | Stat. *Theb.* 4.342Claud. *De raptu Proserpinae* 2.264Corippus *Iohanni­ dos* 2.250, 6.545 |
| *horribilis* | inspiring fear/horror | x | s (barbarian a) |  | Cat. 64.264 |
| *horrisonus* | making a dreadful noise |  | a *(buxus)* |  | Valerius Flaccus 2.583 |
| *abhorrens* | repugnant | x,c | s (captives) |  | Curt. 6.2.5 |
| *turpis* | repulsive, ugly | a,c,x | dsingings | ridicule | *Rhet. Her.* 4.60August. *De vera religione* 47.90Donat. *Interpretatio­ nes Vergilianae Aen.* 9.775[[24]](#footnote-24) |
| *taeter* | foul, horrible | x,a,c | v |  | Petron. 70 |
| *terribilis* | inspiring terror | x | trumpettrumpettrumpetstrumpets |  | Enn. *Ann.* 140Verg. *Aen.* 9.503Ov. *Met.* 15.784Claud. *Carm.*17.181 |
| *terrificus* | terrifying | x | prophets (s)trumpet |  | Verg. *Aen.* 5.524Sil. 14.371 |
| *terrisonus*[[25]](#footnote-25) | sounding terribly |  | trumpet |  | Sid. *Carm.* 5.408 |
| *ferus*[[26]](#footnote-26) | aggressive fierce, ferocious | x,c | trumpet |  | Ov. *Fast.* 1.716Corippus *Iohanni­ dos* 1.512[[27]](#footnote-27) |
| *saevus* | harsh, savage, ferocious | x,c,v,f | trumpets |  | Sil. 14.371Luc. 4.186 |
| *trux* | savage, fierce | c,f,x | s (Gauls:war)ssound (Germans) |  | Liv. 5.37.8Tac. *Hist.* 2.22Tac. *Ann.* 1.65.1[[28]](#footnote-28) |
| *minax* | menacing | x | ApolloAlcaeus | *terreo* | Hor. *Carm.* 1.10.10Hor. *Carm.* 4.9.7[[29]](#footnote-29) |
| φρενοδαλής[[30]](#footnote-30) | ruining the mind |  | h (Erinyes) | spellon soul | Aesch. *Eum.* 330,343 |
| ἀγλευκής | not sweet | t,c,x | v (kitharist) |  | Philostr. *VA* 4.39 |
| ἀνάρσιος | incongru­ ous, hostile | x | s (καναχή) |  | Soph. *Trach.* 641 |
| δυσκέλαδος | ill-sound­ ing, shrieking | x | h (Erinyes)hs (Muse) |  | Aesch. *Sept.* 867Eur. *Ion* 1090Eur. *Ion* 1098[[31]](#footnote-31) |
| δύσθροος[[32]](#footnote-32) | ill-sound­ ing |  | vssweeping |  | Pind. *Pyth.* 4.63[[33]](#footnote-33)Aesch. *Pers.* 637Aesch. *Pers.* 942Aesch. *Pers.* 1076 |
| *asper*[[34]](#footnote-34) | rough, harsh | a,c,f,x | sound (s) |  | Tac. *Germ.* 3.1 |
| *raucus*[[35]](#footnote-35) | harsh- sounding |  | trumpet/shorntrumpet*adsensus (horns)s*/horns*bucinatympana*trumpetcymbalssound(horns)a *(buxum)tympana*a, trumpetplanettrumpets/cornua | *obstre puoconcito* | Enn. *Ann.* 486Luc. 1.238Verg. *G.* 4.71Verg. *Aen.* 7.615Verg. *Aen.* 8.2Verg. *Aen.* 11.474Ov. *Met.* 4.391Prop. 3.10.23Prop. 3.17.36Lucil. 26.605Sen. *Ag.* 689Sil. 17.19[[36]](#footnote-36)Sid. Apoll. *Carm.* 1.16[[37]](#footnote-37), 5.408Mart. Cap. 1.28[[38]](#footnote-38)Mart. Cap. 5.425Corippus *Iohanni­ dos* 5.32, 6.263 |
| *raucisonus* | hoarse- sounding |  | *bombus* (horns)s (horns) | *mino* | Cat. 64.263Lucr. 2.619 |
| ὀξύς[[39]](#footnote-39) | shrill, piercing | f,a | ss (Curses)*aulos* |  | Anacreontea 55.3Aesch. *Sept.*952[[40]](#footnote-40)Ath. 4.174f |
| ὀξύδουπος | sharp- sounding |  | cymbal |  | Anth. Pal. 6.94 |
| ὀξύμολπος | clear- singing |  | dirge |  | Aesch.*Sept.*1028[[41]](#footnote-41) |
| ὀξύτονος[[42]](#footnote-42) | sharp- sounding, piercing |  |  | ss | Soph. *El.* 243[[43]](#footnote-43)Soph. *Aj.* 630[[44]](#footnote-44) |
| ὀξύφωνος | shrillvoiced |  | nightingalel, h (Lydian) |  | Soph. *Trach.* 963Ath. 14.626a |
| ὄρθιος[[45]](#footnote-45) | high- pitched, shrill | x | hmelody | joyterror | Sappho fr. 44.32Aesch. *Ag.* 1153[[46]](#footnote-46) |
| πυκαείς/πευκήεις[[47]](#footnote-47) | sharp, piercing | x | cry | threat | Aesch. *Cho.* 386-387 |
| *acer*[[48]](#footnote-48) | strident, shrill, harsh | a,c,x | sa*tubae* |  | Lucil. 30.1005Hor. *Carm.* 1.12.2Stat. *Silv.* 5.3.193 |
| *acerbus* | harsh, stri­ dent, dis­ cordant | t,c,f,x | vv (rower) |  | *Rhet. Her.* 4.60[[49]](#footnote-49)Sen. *Ep.* 56.5[[50]](#footnote-50) |
| *acidus*[[51]](#footnote-51) | harsh- sounding, shrill | t,s,x | v |  | Petron. 31.6Petron. 68.5 |
| *stridulus* | sounding high­ pitched |  | *cornu*s/*cornu* |  | Verg. *Aen.* 12.267Sen. *Oedipus* 734 |
| *stridor*[[52]](#footnote-52) | sequeak, creak |  | a/sa | pain | Verg. *Ecl.* 3.27Calp. *Ecl.* 3.60 |
| *tremulus*[[53]](#footnote-53) | tremulous, quavering | x,v | s/vvs/*bucina* |  | Hor. *Carm.* 4.13.5Petron. 70Corippus *Iohanni­ dos* 2.250 |
| δύσφατος | unutterable |  | scream | terror | Aesch. *Ag.* 1152 |
| δυςθρήνητος | loud-wailing |  | s (dirge) |  | Eur. *IT* 144[[54]](#footnote-54) |
| ἐρικλάγκτης[[55]](#footnote-55) | loud- sounding |  | s (weeping, Euryale) |  | Pind. *Pyth.* 12.21 |
| ἁδινός[[56]](#footnote-56) | vehement, loud | x | lamentation (Achilles)groaning (id.)S |  | Hom. *Il.* 18.316Hom *Il.* 23.225[[57]](#footnote-57)Hom *Od.* 23.326 |
| ἀνάρμοστος | out of tune | v,c,x | melody (k) |  | Lucian *Ind.* 9 |
| ἀσύντακτος | disorgan­ ized | x | melody (k) |  | Lucian *Ind.* 9 |
| ἀπόμουσος | away from the Muses |  | vyoung man | laugh­ ter | Lucian *Ind.* 9Lucian *Ind.* 12 |
| φαῦλος[[58]](#footnote-58) | mean, bad | x,c | a (αὐλητρίς)a (αὐλητής)d |  | Pl. *Symp.* 215cPl. *Prt.* 327b-cAth. 631d |
| λεπτός[[59]](#footnote-59) | thin, weak | x,v,s | v | laugh­ ter | Lucian *Ind.* 9 |
| *indoctus* | unlearned, ignorant |  | sss |  | Verg. *Ecl.* 3.26-27Prop. 2.34.84Hor. *Epist.* 2.2.9 |
| *barbarus* | ignorant, uncivilized | x,c | *plectra* | *con­fringo* | Ennodius *Carm.*  1.8.38[[60]](#footnote-60) |
| *inconditus* | rough, crude | x,c,v | s (captives) |  | Curt. 6.2.5 |
| *absurdus* | out of tune, discordant | x,c | *musicus* |  | Amm. 21.1.13[[61]](#footnote-61) |
| *discors* | discordant | x | *symphonia* |  | Hor. *Ars P.* 374 |
| *dissonus*[[62]](#footnote-62) | combining different sounds | x | s (Gauls:war)s (chorus)s (M) |  | Liv. 5.39.5Columella 12.2.4Mart.Cap. 2.209 |
| θηλυδριώδης[[63]](#footnote-63) | effeminate | c | s (Agathon) |  | Ar. *Thesm.* 131 |
| *infractus* | broken, effemi­ nate | c,x | s |  | Sen. *Ep.* 90.19 (cf. 114.1) |
| μεταμανθάνω | learn dif­ fervently |  | s |  | Aesch. *Ag.* 712[[64]](#footnote-64) |

1. Contrasting with what the chorus says right after (“κάλλιστα μέλη ποιήσαντι” (1255). [↑](#footnote-ref-1)
2. The OLD has under “unpleasant for the senses” no example for sound (except under 5.c: for “insulting or abusive words”). A recitation of *mala carmina* is mentioned in Mart. 12.40.1, and even though singing is mentioned right after, what is bad is probably the text only. [↑](#footnote-ref-2)
3. Probably rather the content than the music itself. [↑](#footnote-ref-3)
4. *“carmina lasciveque modulata.”* [↑](#footnote-ref-4)
5. Originally: “eternal, everlasting, perpetual.” [↑](#footnote-ref-5)
6. It is not quite clear why LJS 192 speaks of this context in terms of “melancholy music” — frenzy and madness are quite different from melancholy. [↑](#footnote-ref-6)
7. *“Ardum, miserrimum atque infelix lignum.”* [↑](#footnote-ref-7)
8. Literally “yielding nothing useful, unproductive,” then also “unlucky, ill-fated, unfortunate.” [↑](#footnote-ref-8)
9. Also for the chirping of young birds. The word here intends to insult the musician in a whole paragraph of invective. See for more on this passage in the comments. [↑](#footnote-ref-9)
10. Although this is certainly more because of the content of the text than the song, and Telemachus makes an apology for the singer; cf. similar *Od.* 8.83-95 where the same songs elicit pleasure in the nobles of the Phaeacians (τέρποντ’ ἐπέεσσιν) while Odysseus weeps and groans, likewise 521-541 (538: οὐ γάρ πως πάντεσσι χαριζόμενος τάδ’ ἀείδει). [↑](#footnote-ref-10)
11. Usually a noun (“dirge”) or else meaning “tedious, dull, stupid;” see also in Aesch. *Suppl.* 115; *Choeph.* 424 (the Cissian wailing woman/ἰαλεμίστρια). [↑](#footnote-ref-11)
12. Most connotations with this term are negative, just to enumerate some definitions from LSJ 308: heavy to bear, burdensome, oppressive, causing disgust, unwholesome, with disgust, violent, severe, troublesome, overbearing, etc. It expresses “stong, offensive” smell (Hdt. 6.119). In music it is a technical term for low pitch and in prosody for the grave accent, but I have not found any non-technical use in music; for speech it is often related to groaning (στεναχέω/στενάχω), e.g. Hom. *Il.* 18.323 (Achilles); *Od.* 8.95, 534 (Odysseus). Kaimio 1977, 228-230, describes the meaning with “low pitch, and, at the same time, the loudness of the sound, and, in addition, its terrifying, awe-inspiring or menacing character” and, applied (in compounds) to the *aulos,* less the pitch but *“*loudness and impressiveness.” [↑](#footnote-ref-12)
13. Here in contrast to “high” (λιγέα μέλεα), both terms are certainly referring to pitch but, in the context of sobbing, also to the general character of the melody. [↑](#footnote-ref-13)
14. The basic meaning is “heavy, weighty, ponderous”, also “causing heaviness, overwhelmed, rank, oppressive, relentless, grave, serious, venerable,” etc. As sound it also occurs for dogs, water, and as technical term for the grave accent. [↑](#footnote-ref-14)
15. See more about this passage under *acutus.* [↑](#footnote-ref-15)
16. Athena weaves Gorgon’s θρήνος into something (better): a musical στέφανος. The image is continued in 12.19-21 where Athema imitates (μιμέομαι) with “many-voiced song” (πάμφωνος μέλος) for pipes Euryale’s (one of the three sisters of Gorgon) “ἐρικλάγκταν γόον” (loud-sounding wail, weep). [↑](#footnote-ref-16)
17. This frenetic dance and *aulos* song, without the pleasure of drums, accompanies slaughter and not the pressing of grapes — the destructive side of Dionysus. [↑](#footnote-ref-17)
18. *“ipse funesta prece letale Carmen ore violento canit.”* [↑](#footnote-ref-18)
19. Jerome draws the analogy between the Sirens and desire for pleasure *“quae dulci et mortifero carmine animas pertrahunt.”* [↑](#footnote-ref-19)
20. Not in the OLD but in L&S. [↑](#footnote-ref-20)
21. At times the dramatists choose deliberate oxymora (with paean/hymn), cf. Barker GMW 1.85 n. 152. [↑](#footnote-ref-21)
22. The song about Clytemnestra, because she caused her husband Agamemnon’s death — also here what is hateful is the content rather than the melody, which still might reflect that, too. [↑](#footnote-ref-22)
23. This dance and song will be dreadful to the victim of the god. [↑](#footnote-ref-23)
24. The point is that musical science should not lead to ugly song but to brave deeds of men. [↑](#footnote-ref-24)
25. Not in the OLD but in L&S with one reference to Claudianus. [↑](#footnote-ref-25)
26. Originally for wild animals or uncivilized, rude people. [↑](#footnote-ref-26)
27. In contrast to the “sweet dreams” that the trumpet drives out of the hearts. [↑](#footnote-ref-27)
28. This is not necessarily musical sound even though the expression is preceded by *“laeto cantu.”* [↑](#footnote-ref-28)
29. According to Porphyrius this is more because of being *amarus* and *austeritate carminis,* in Campbell 1982 vol. 2, 229. [↑](#footnote-ref-29)
30. From δηλέομαι: “hurt, damage.” [↑](#footnote-ref-30)
31. This and the previous reference deal with songs telling of the evil deeds of women (usually) and now, reversed, of men — so the negativity is mostly in reference to the text. [↑](#footnote-ref-31)
32. A twice negative term with the prefix δυσ- and θρόος (“noise, murmur”, even though also positive for music in Pind. *Nem.* 7.81) from θρέομαι “cry aloud, shriek” (of women). [↑](#footnote-ref-32)
33. Probably only speech is meant here (Race in LOEB p. 269 translates “stammering”), although the context of oracle and divine utterings does not exclude the idea of singing. [↑](#footnote-ref-33)
34. The primary meaning is from touch; for sound the only reference to music is the one given here, which uses the expression *“asperitas soni”.* [↑](#footnote-ref-34)
35. For the human voice in general, also for birds (crow, pigeon, swan, owl), cicadas, bears, water, ocean, rivers, etc. The noun *(raucitas)* is found for music in Plin. *NA* 11.269 (a trumpet-like elephant noise). It seems that this description of timbre in general has a negative connotation, but not always (e.g. in Propertius as above or in Dracontius *Romulus* 8.645: *“nec molles tuba rauca sonos dedit”).* [↑](#footnote-ref-35)
36. Context: cult for Cybele, on P. Cornelius Scipio’s ship. [↑](#footnote-ref-36)
37. Here the *rauca fistula* actually *placuit Iovi.* [↑](#footnote-ref-37)
38. *raucus* is linked to *gravitas,* see also id. 1.11 *(“gravitas rauca quatiebat”).* [↑](#footnote-ref-38)
39. The sound image associates animals (horses, pigs, birds of prey, nightingale, grasshopper) and metal. It is very frequently used in the technical literature in contrast to βαρύς to indicate high pitch; see also Kaimio 1977, 38-40, 227-228 and Barker 2002, 27-31. Cf. further compounds such as ὀξυβόας/-βόης, ὀξύγοος, ὀξυηχής/-ός, ὀξυκώκυτος, ὀξυμελής, ὀξυπαραύδητος, ὀξύτης, ὀξυτόμος, ὀξύφωνος (and cognates); not all with a negative connotation. Kaimio (id. 227) observes that the contexts are negative, not aesthetically but “almost exclusively associated with the terrifying, painful or sad aspects of life: battle, menace, bad tidings, mental pain;” not necessarily of high pitch but “a piercing sound uttered in the grips of a vehement emotion of a negative character” (id. 228). [↑](#footnote-ref-39)
40. Here in a sense positive for the victorious evil; clearly negative in Aesch. *Pers.* 1058 (cries of wailing). [↑](#footnote-ref-40)
41. Even though the context is mourning, the lamentation appears somewhat positively because the point is the absence of a proper honorable funeral. [↑](#footnote-ref-41)
42. Also in the technical sense in reference to a high note and for the acute accent. Soph. *Phil.* 1093 uses it for a πνεὒμα. [↑](#footnote-ref-42)
43. “Wings of wailing”, not necessarily song. [↑](#footnote-ref-43)
44. Referring to a dirge; a further comparison is made to the lament of the nightingale. [↑](#footnote-ref-44)
45. This word usually means “straight up, steep, uphill, upright.” Kaimio 1977, 230-231 identifies the common use in the context of music as “loud;” the majority of contexts, also for speech and cries, is negative — the Sappho passage is rather an exception. [↑](#footnote-ref-45)
46. Chorus about Cassandra: “πόθεν…τὰ δ᾽ ἐπίφοβα δυσφάτῳ κλαγγᾷ μελοτυπεῖς ὁμοῦ τ᾽ ὀρθίοις ἐν νόμοις;” (“Whence do you strike up the terrible things with unutterable sharp sound together in piercing melodies?”). [↑](#footnote-ref-46)
47. The association here is a pine (πεύκη), possibly the sharp needle. [↑](#footnote-ref-47)
48. Literally “harp, pointed” similar to *acutus,* also “bright, bitter, strong; keen, shrewd, energetic,” etc. The sound characteristic is also used for wind, fire, cicadas. It is not always negative (cf. the Horace reference). [↑](#footnote-ref-48)
49. The whole passage is a contrast between the splendorous appearance of a citharede and its actually terrible performance. [↑](#footnote-ref-49)
50. In the context of giving the *modos* for the rowers on a ship. [↑](#footnote-ref-50)
51. Originally “tasting sour, bitter, tart, acid,” then also “unpleasant, disagreeable” [↑](#footnote-ref-51)
52. Among others, also for elephants, gnashing of teeth, cicadas, wind, door. [↑](#footnote-ref-52)
53. This term is also associated with “effeminate”: Quint. 11.3.91; the negative association emerges also in Quint. 11.3.55. [↑](#footnote-ref-53)
54. “δυσθρηνήτοις ὡς θρήνοις.” [↑](#footnote-ref-54)
55. ἐρι- (prefix to strengthen the sense, LSJ 687) & κλάζω (used for birds, dogs, arrows, wind, wheels, sea, kithara, *aulos*, men’s shouting). [↑](#footnote-ref-55)
56. Literally “close, thick” and “crowded, thronging,” applied to bees, flies, sheep; later also “deep;” for a further discussion of the term see Stanford 1969. It usually stands for a sound with shrill timbre (clearly seen from Hom. *Od.* 16.216-219, together with λιγυρός, in comparison with sea eagles or vultures deprived of their chicks, so the Murray’s literal rendering “thick and fast” misses the point here). [↑](#footnote-ref-56)
57. Murray translates with “unceasingly”, equally for *Od.* 223.326. [↑](#footnote-ref-57)
58. Most of the meanings given in LSJ 1919-1920 can be synthesized under “of inferior value,” with no direct applications to perception; the opposite in both *Symposium* and *Protagoas* is ἀγαθός (see corresponding entry in the other table). [↑](#footnote-ref-58)
59. Also positive, e.g. Ar. *Av.* 235 (bird twitter). [↑](#footnote-ref-59)
60. The passage describes a contrast: *“confringunt dulces barbara plectra modos.”* [↑](#footnote-ref-60)
61. The context is the preeminent death of Constantine, preceded by omens where all the experts fail: “*Grammaticus locutus est barbare… ignoravit remedium medicus.”* [↑](#footnote-ref-61)
62. This term does not necessarily possess the negative impression that arises in the Livy passage, but at times simply signifies different sounds, which, actually, may be combined into a harmonious whole, cf. Sen. *Ep.* 84.10 or Apul. *De mundo* 20; it is positive also in Mart. Cap. [↑](#footnote-ref-62)
63. From “θῆλυς” = “female.” [↑](#footnote-ref-63)
64. Meant is a song changed from a joyful bridal tune to one full of lamentation (πολύθρηνος). [↑](#footnote-ref-64)