

6 σελήνην δὲ τὴν μὴνην προσαγορευομένην. διεγερ-
 θεῖσαν δὲ καὶ τοῖς ὄχλοις τὸν τε ὄνειρον καὶ τὰ
 περὶ αὐτὴν ἀτυχήματα διελθοῦσαν ἀξιῶσαι τοῖς
 μὲν τετελευτηκόσιν ἀπονεῖμαι τιμὰς ἰσοθέους,
 τοῦ δ' αὐτῆς σώματος μηκέτι μηδένα θιγεῖν.
 7 μετὰ δὲ ταῦτα ἐμμανῆ γενομένην καὶ τῶν τῆς
 θυγατρὸς παιγνίων τὰ δυνάμενα ψόφον ἐπιτελεῖν
 ἀρπάσασαν πλανᾶσθαι κατὰ τὴν χώραν, λελυμένην¹
 μὲν τὰς τρίχας, τῷ δὲ διὰ τῶν τυμπάνων καὶ
 κυμβάλων ψόφῳ ἐνθεάζουσαν, ὥστε καταπλήτ-
 8 τεσθαι τοὺς ὄρωντας. πάντων δὲ τὸ περὶ αὐτὴν
 πάθος ἐλεούντων, καὶ τινων ἀντεχομένων τοῦ
 σώματος, ἐπιγενέσθαι πλήθος ὄμβρου καὶ συνεχεῖς
 κεραυνῶν πτώσεις· ἐνταῦθα δὲ τὴν μὲν Βασίλειαν
 ἀφανῆ γενέσθαι, τοὺς δ' ὄχλους θαυμάσαντας τὴν
 περιπέτειαν τὸν μὲν Ἥλιον καὶ τὴν Σελήνην τῇ
 προσηγορίᾳ καὶ ταῖς τιμαῖς μεταγαγεῖν ἐπὶ τὰ
 κατ' οὐρανὸν ἄστρα, τὴν δὲ μητέρα τούτων θεὸν τε
 νομίσαι καὶ βωμοὺς ἰδρύσασθαι, καὶ ταῖς διὰ τῶν
 τυμπάνων καὶ κυμβάλων ἐνεργείαις καὶ τοῖς ἄλλοις
 ἅπασιν ἀπομιμουμένους τὰ περὶ αὐτὴν συμβάντα
 θυσίας καὶ τὰς ἄλλας τιμὰς ἀπονεῖμαι.

58. Παραδέδοται δὲ τῆς θεοῦ ταύτης καὶ κατὰ
 τὴν Φρυγίαν γένεσις. οἱ γὰρ ἐγχώριοι μυθολο-
 γοῦσι τὸ παλαιὸν γενέσθαι βασιλέα Φρυγίας καὶ

¹ So Eusebius (*Praep. Ev.* 2. 2. 39): καταλελυμένην.

addressed as "menê" would be called Selenê ("the moon"). When she was aroused from the swoon she recounted to the common crowd both the dream and the misfortunes which had befallen her, asking that they render to the dead honours like those accorded to the gods and asserting that no man should thereafter touch her body. And after this she became frenzied, and seizing such of her daughter's playthings as could make a noise, she began to wander over the land, with her hair hanging free, inspired by the noise of the kettledrums and cymbals, so that those who saw her were struck with astonishment. And all men were filled with pity at her misfortune and some were clinging to her body,¹ when there came a mighty storm and continuous crashes of thunder and lightning; and in the midst of this Basileia passed from sight, whereupon the crowds of people, amazed at this reversal of fortune, transferred the names and the honours of Helius and Selenê to the stars of the sky, and as for their mother, they considered her to be a goddess and erected altars to her, and imitating the incidents of her life by the pounding of the kettledrums and the clash of the cymbals they rendered unto her in this way sacrifices and all other honours.

58. However, an account is handed down also that this goddess² was born in Phrygia. For the natives of that country have the following myth: In ancient times Meïon became king of Phrygia and Lydia;

¹ Cp. the scene in Sophocles, *Oedipus at Colonus*, 1620-1, immediately before Oedipus passes from earth in the storm:

So clinging to each other sobbed and wept
Father and daughters both.

(tr. by Storr in the *L.C.L.*)

² *i.e.* the Magna Mater.

Λυδίας Μήονα· γήμαντα δὲ Δινδύμην γεννήσαι
 μὲν παιδίον θῆλυ, τρέφειν δ' αὐτὸ μὴ βουλόμενον
 εἰς ὄρος ἐκθεῖναι τὸ προσαγορευόμενον Κύβελον.
 ἐνταῦθα τῷ παιδίῳ κατὰ τινα θείαν πρόνοιαν τὰς
 τε παρδάλεις καὶ τινα τῶν ἄλλων τῶν ἀλκῆ δια-
 φερόντων θηρίων παρέχεσθαι τὴν θηλὴν καὶ
 2 διατρέφειν, γύναια δὲ τινα περὶ τὸν τόπον ποιμαί-
 νοντα κατιδεῖν τὸ γινόμενον, καὶ θαυμάσαντα τὴν
 περιπέτειαν ἀνελέσθαι τὸ βρέφος, καὶ προσαγορευ-
 σαι Κυβέλην ἀπὸ τοῦ τόπου. αὐξομένην δὲ τὴν
 παῖδα τῷ τε κάλλει καὶ σωφροσύνῃ διενεγκεῖν,
 ἔτι δὲ συνέσει γενέσθαι θαυμαστήν· τὴν τε γὰρ
 πολυκάλαμον σύριγγα πρῶτην ἐπινοῆσαι καὶ πρὸς
 τὰς παιδιάς καὶ χορείας εὐρεῖν κύμβαλα καὶ
 τύμπανα, πρὸς δὲ τούτοις καθαρμούς τῶν νοσοῦντων
 κτηνῶν τε καὶ νηπίων παίδων εἰσηγήσασθαι·
 3 διὸ καὶ τῶν βρεφῶν ταῖς ἐπωδαῖς σωζομένων καὶ
 τῶν πλείστων ὑπ' αὐτῆς ἐναγκαλιζομένων, διὰ
 τὴν εἰς ταῦτα σπουδὴν καὶ φιλοστοργίαν ὑπὸ
 πάντων αὐτὴν ὀρεῖαν μητέρα προσαγορευθῆναι.
 συναστρέφεσθαι δ' αὐτῇ καὶ φιλίαν ἔχειν ἐπὶ
 πλέον φασὶ Μαρσύαν τὸν Φρύγα, θαυμαζόμενον
 ἐπὶ συνέσει καὶ σωφροσύνῃ· καὶ τῆς μὲν συν-
 ἔσεως τεκμήριον λαμβάνουσι τὸ μιμήσασθαι τοὺς
 φθόγγους τῆς πολυκαλάμου σύριγγος καὶ μετ-
 ενεγκεῖν ἐπὶ τοὺς αὐλοὺς τὴν ὅλην ἄρμονίαν,
 τῆς δὲ σωφροσύνης σημεῖον εἶναί φασι τὸ
 μέχρι τῆς τελευταίας ἀπίερατον γενέσθαι τῶν ἀφρο-
 δισίων.

4 Τὴν οὖν Κυβέλην εἰς ἀκμὴν ἡλικίας ἐλθοῦσαν
 ἀγαπήσαι τῶν ἐγχωρίων τινὰ νεανίσκον τὸν

and marrying Dindymê he begat an infant daughter, but being unwilling to rear her he exposed her on the mountain which was called Cybelus. There, in accordance with some divine providence, both the leopards and some of the other especially ferocious wild beasts offered their nipples to the child and so gave it nourishment, and some women who were tending the flocks in that place witnessed the happening, and being astonished at the strange event took up the babe and called her Cybelê after the name of the place. The child, as she grew up, excelled in both beauty and virtue and also came to be admired for her intelligence; for she was the first to devise the pipe of many reeds and to invent cymbals and kettledrums with which to accompany the games and the dance, and in addition she taught how to heal the sicknesses of both flocks and little children by means of rites of purification; in consequence, since the babes were saved from death by her spells and were generally taken up in her arms, her devotion to them and affection for them led all the people to speak of her as the "mother of the mountain." The man who associated with her and loved her more than anyone else, they say, was Marsyas the Phrygian, who was admired for his intelligence and chastity; and a proof of his intelligence they find in the fact that he imitated the sounds made by the pipe of many reeds and carried all its notes over into the flute,¹ and as an indication of his chastity they cite his abstinence from sexual pleasures until the day of his death.

Now Cybelê, the myth records, having arrived at full womanhood, came to love a certain native youth

¹ *i.e.* into a single pipe.

DIODORUS OF SICILY

προσαγορευόμενον μὲν Ἄττιν, ὕστερον δ' ἐπικλη-
 θέντα Πάπαν· συνελθοῦσαν δ' εἰς ὀμιλίαν αὐτῶ
 λάθρα καὶ γενομένην ἔγκυρον ἐπιγνωσθῆναι κατὰ
 τοῦτον τὸν καιρὸν ὑπὸ τῶν γονέων. 59. διόπερ
 ἀναχθείσης αὐτῆς εἰς τὰ βασιλεία, καὶ τοῦ
 πατρὸς τὸ μὲν πρῶτον ὡς παρθένον προσδε-
 ξαμένου, μετὰ δὲ ταῦτα γρόντος τὴν φθοράν,
 καὶ τὰς τε τροφούς καὶ τὸν Ἄττιν ἀνελόντος
 καὶ τὰ σώματα ἐκρίψαντος ἄταφα, φασὶ τὴν
 Κυβέλην διὰ τὴν πρὸς τὸ μειράκιον φιλο-
 στοργίαν καὶ τὴν ἐπὶ ταῖς τροφοῖς λύπην ἐμμανῆ
 γενομένην εἰς τὴν χώραν ἐκπηδηῆσαι. καὶ ταύτην
 μὲν ὀλολύζουσαν καὶ τυμπανίζουσαν μόνην ἐπιέναι
 πᾶσαν χώραν, λελυμένην τὰς τρίχας, τὸν δὲ
 Μαρσύαν ἐλεοῦντα τὸ πάθος ἐκουσίως αὐτῇ συνα-
 κολουθεῖν καὶ συμπλανᾶσθαι διὰ τὴν προϋπάρ-
 2 χουσαν φιλίαν. παραγενομένους δ' αὐτοὺς πρὸς
 Διόνυσον εἰς τὴν Νῦσαν καταλαβεῖν τὸν Ἀπόλλω
 τυγχάνοντα μεγάλης ἀποδοχῆς διὰ τὴν κιθάραν,
 ἣν Ἑρμῆν εὔρεῖν φασιν, Ἀπόλλωνα δὲ πρῶτον
 αὐτῇ κατὰ τρόπον χρῆσθαι· ἐρίζοντος δὲ τοῦ
 Μαρσίου πρὸς τὸν Ἀπόλλω περὶ τῆς τέχνης, καὶ
 τῶν Νυσαίων ἀποδειχθέντων δικαστῶν, τὸν μὲν
 Ἀπόλλωνα πρῶτον κιθαρίσαι ψιλήν, τὸν δὲ Μαρσύαν
 ἐπιβαλόντα τοῖς αὐλοῖς καταπληῆξαι τὰς ἀκοὰς
 τῶ ξενίζοντι, καὶ διὰ τὴν εὐμέλειαν¹ δόξαι πολὺ
 3 προέχειν τοῦ προηγωνισμένου. συντεθειμένων δ'
 αὐτῶν παρ' ἄλληλα τοῖς δικασταῖς ἐπιδείκνυσθαι

¹ Reiske suggests ἐμμέλειαν ("harmony").

who was known as Attis, but at a later time received the appellation Papas¹; with him she consorted secretly and became with child, and at about the same time her parents recognized her as their child. 59. Consequently she was brought up into the palace, and her father welcomed her at the outset under the impression that she was a virgin, but later, when he learned of her seduction, he put to death her nurses and Attis as well and cast their bodies forth to lie unburied; whereupon Cybelê, they say, because of her love for the youth and grief over the nurses, became frenzied and rushed out of the palace into the countryside. And crying aloud and beating upon a kettledrum she visited every country alone, with hair hanging free, and Marsyas, out of pity for her plight, voluntarily followed her and accompanied her in her wanderings because of the love which he had formerly borne her. When they came to Dionysus in the city of Nysa they found there Apollo, who was being accorded high favour because of the lyre, which, they say, Hermes invented, though Apollo was the first to play it fittingly; and when Marsyas strove with Apollo in a contest of skill and the Nysaeans had been appointed judges, the first time Apollo played upon the lyre without accompanying it with his voice, while Marsyas, striking up upon his pipes, amazed the ears of his hearers by their strange music and in their opinion far excelled, by reason of his melody, the first contestant. But since they had agreed to take turn about in displaying their skill to the judges,

¹ "Papa" or "father." Attis-Papas was the supreme god of the Phrygians, occupying the position held by Zeus in the Greek world.

τὴν τέχνην, τὸν μὲν Ἀπόλλωνά φασιν ἐπιβαλεῖν τὸ
 δεύτερον ἀρμόττουσαν τῷ μέλει τῆς κιθάρας ᾠδὴν,
 καθ' ἣν ὑπερβαλέσθαι τὴν προϋπάρξασαν τῶν
 αὐλῶν ἀποδοχὴν· τὸν δὲ πρότερον ἀγανακτήσαντα
 διδάσκειν τοὺς ἀκροατὰς ὅτι παρὰ πᾶν τὸ δίκαιον
 αὐτὸς ἐλαττοῦται· δεῖν γὰρ γίνεσθαι τέχνης
 σύγκρισιν, οὐ φωνῆς, καθ' ἣν προσήκει τὴν
 ἀρμονίαν καὶ τὸ μέλος ἐξετάζεσθαι τῆς κιθάρας
 καὶ τῶν αὐλῶν· καὶ πρὸς τούτοις ἄδικον εἶναι
 δύο τέχνας ἅμα πρὸς μίαν συγκρίνεσθαι. τὸν
 δὲ Ἀπόλλω μυθολογοῦσιν εἰπεῖν ὡς οὐδὲν αὐτὸν
 4 πλεονεκτοίη· καὶ γὰρ τὸν Μαρσύαν τὸ παραπλή-
 σιον αὐτῷ ποιεῖν, εἰς τοὺς αὐλοὺς ἐμφυσῶντα·
 δεῖν οὖν ἢ τὴν ἐξουσίαν ταύτην ἴσην ἀμφοτέροις
 δίδοσθαι τῆς κράσεως,¹ ἢ μηδέτερον τῷ στόματι
 διαγωνιζόμενον διὰ μόνων τῶν χειρῶν ἐνδείκνυ-
 5 σθαι τὴν ἰδίαν τέχνην. ἐπικρινάντων δὲ τῶν
 ἀκροατῶν τὸν Ἀπόλλω δικαιότερα λέγειν, συγ-
 κριθῆναι πάλιν τὰς τέχνας, καὶ τὸν μὲν Μαρσύαν
 λειφθῆναι, τὸν δ' Ἀπόλλω διὰ τὴν ἔριν πικρό-
 τερον χρησάμενον ἐκδεῖραι ζῶντα τὸν ἠττηθέντα.
 ταχὺ δὲ μεταμεληθέντα καὶ βαρέως ἐπὶ τοῖς ὑπ'
 αὐτοῦ πραχθεῖσιν ἐνέγκαντα τῆς κιθάρας ἐκρήξαι
 τὰς χορδὰς καὶ τὴν εὐρημένην ἀρμονίαν ἀφανίσει.
 6 ταύτης δ' ὕστερον Μούσας μὲν ἀνευρεῖν τὴν
 μέσην, Λίνον δὲ τὴν λίχανον, Ὀρφέα δὲ καὶ

¹ κράσεως Eichstädt: κρίσεως.

Apollo, they say, added, this second time, his voice in harmony with the music of the lyre, whereby he gained greater approval than that which had formerly been accorded to the pipes. Marsyas, however, was enraged and tried to prove to the hearers that he was losing the contest in defiance of every principle of justice; for, he argued, it should be a comparison of skill and not of voice, and only by such a test was it possible to judge between the harmony and music of the lyre and of the pipes; and furthermore, it was unjust that two skills should be compared in combination against but one. Apollo, however, as the myth relates, replied that he was in no sense taking any unfair advantage of the other; in fact, when Marsyas blew into his pipes he was doing almost the same thing as himself¹; consequently the rule should be made either that they should both be accorded this equal privilege of combining their skills, or that neither of them should use his mouth in the contest but should display his special skill by the use only of his hands. When the hearers decided that Apollo presented the more just argument, their skills were again compared; Marsyas was defeated, and Apollo, who had become somewhat embittered by the quarrel, flayed the defeated man alive. But quickly repenting and being distressed at what he had done, he broke the strings of the lyre and destroyed the harmony of sounds which he had discovered. This harmony of the strings, however, was rediscovered, when the Muses added later the middle string, Linus the string struck with the forefinger, and Orpheus and Thamyras the lowest

¹ *i.e.* they were both using their breath; Marsyas to make the pipes sound, Apollo to produce vocal notes.

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Θαμύραν ὑπάτην καὶ παρυπάτην. τὸν δ' Ἀπόλλω φασὶν εἰς τὸ ἄντρον τοῦ Διονύσου τήν τε κιθάραν καὶ τοὺς αὐλοὺς ἀναθέντα, καὶ τῆς Κυβέλης ἐρασθέντα, συμπλανηθῆναι ταύτῃ μέχρι τῶν Ὑπερβορέων.

7 Κατὰ δὲ τὴν Φρυγίαν ἐμπεσοῦσης νόσου τοῖς ἀνθρώποις καὶ τῆς γῆς ἀκάρπου γενομένης, ἐπερωτησάντων τῶν ἀτυχοῦντων τὸν θεὸν¹ περὶ τῆς τῶν κακῶν ἀπαλλαγῆς προστάξει φασὶν αὐτοῖς θάψαι τὸ Ἄττιδος σῶμα καὶ τιμᾶν τὴν Κυβέλην ὡς θεόν. διόπερ τοὺς Φρύγας ἠφανισμένου τοῦ σώματος διὰ τὸν χρόνον εἶδωλον κατασκευάσαι τοῦ μειρακίου, πρὸς ᾧ θρηνοῦντας ταῖς οἰκείαις τιμαῖς τοῦ πάθους ἐξιλάσκεσθαι τὴν τοῦ παρανομηθέντος μῆνιν· ὅπερ μέχρι τοῦ καθ' ἡμᾶς βίου ποιοῦντας αὐτοὺς διατελεῖν. τῆς δὲ Κυβέλης τὸ παλαιὸν βωμοὺς ἰδρυσασμένους θυσίας ἐπιτελεῖν κατ' ἔτος· ὕστερον δ' ἐν Πισινοῦντι τῆς Φρυγίας κατασκευάσαι νεῶν πολυτελῆ καὶ τιμὰς καὶ θυσίας καταδειῖξαι μεγαλοπρεπεστάτας, Μίδου² τοῦ βασιλέως εἰς ταῦτα συμφιλοκαλήσαντος· τῷ δ' ἀγάλματι τῆς θεοῦ παραστήσαι παρδάλεις καὶ λέοντας διὰ τὸ δοκεῖν ὑπὸ τούτων πρῶτον τραφῆναι.

Περὶ μὲν οὖν μητρὸς θεῶν τοιαῦτα μυθολογεῖται παρά τε τοῖς Φρυξῖ καὶ τοῖς Ἀτλαντίοις τοῖς παρὰ τὸν ὠκεανὸν οἰκοῦσιν.

¹ So Dindorf: τὸν θεὸν ἀτυχοῦντων D, ἀτυχοῦντων omitted in Vulgate.

² Μίδου Wesseling: Μήδου.

¹ Hermes had discovered the three-stringed lyre (cp. Book 1. 16. 1), and Apollo had presumably added four more strings.

string and the one next to it.¹ And Apollo, they say, laid away both the lyre and the pipes as a votive offering in the cave of Dionysus, and becoming enamoured of Cybelê joined in her wanderings as far as the land of the Hyperboreans.

But, the myth goes on to say, a pestilence fell upon human beings throughout Phrygia and the land ceased to bear fruit, and when the unfortunate people inquired of the god how they might rid themselves of their ills he commanded them, it is said, to bury the body of Attis and to honour Cybelê as a goddess. Consequently the Phrygians, since the body had disappeared in the course of time, made an image of the youth, before which they sang dirges and by means of honours in keeping with his suffering propitiated the wrath of him who had been wronged; and these rites they continue to perform down to our own lifetime. As for Cybelê, in ancient times they erected altars and performed sacrifices to her yearly; and later they built for her a costly temple in Pisinus of Phrygia, and established honours and sacrifices of the greatest magnificence, Midas their king taking part in all these works out of his devotion to beauty; and beside the statue of the goddess they set up panthers and lions, since it was the common opinion that she had first been nursed by these animals.

Such, then, are the myths which are told about the Mother of the Gods both among the Phrygians and by the Atlantians who dwell on the coast of the ocean.

It is these additional four strings which then had to be rediscovered.