**H1. Athenaeus 618c**

ἱμαῖος ἡ ἐπιμύλιος καλουμένη, ἣν παρὰ τοὺς ἀλέτους ᾖδον, ἴσως ἀπὸ τῆς ἱμαλίδος. ἱμαλὶς δ’ ἐστὶν παρὰ Δωριεῦσιν ὁ νόστος καὶ τὰ ἐπίμετρα τῶν ἀλεύρων. ἡ δὲ τῶν ἱστουργῶν ᾠδὴ αἴλινος, ὡς Ἐπίχαρμος ἐν Ἀταλάνταις ἱστορεῖ. ἡ δὲ τῶν ταλασιουργῶν ἴουλος. Σῆμος δ’ ὁ Δήλιος ἐν τῷ περὶ Παιάνων φησί· τὰ δράγματα τῶν κριθῶν αὐτὰ καθ’ αὑτὰ προσηγόρευον ἀμάλας· συναθροισθέντα δὲ καὶ ἐκ πολλῶν μίαν γενόμενα δέσμην οὔλους καὶ ἰούλους· καὶ τὴν Δήμητρα ὁτὲ μὲν Χλόην, ὁτὲ δὲ Ἰουλώ. ἀπὸ τῶν οὖν τῆς Δήμητρος εὑρημάτων τούς τε καρποὺς καὶ τοὺς ὕμνους τοὺς εἰς τὴν θεὸν οὔλους καλοῦσι καὶ ἰούλους. δημήτρουλοι καὶ καλλίουλοι. καὶ πλεῖστον οὖλον οὖλον ἵει, ἴουλον ἵει. ἄλλοι δέ φασιν ἐριουργῶν εἶναι τὴν ᾠδήν. αἱ δὲ τῶν τιτθευουσῶν ᾠδαὶ καταβαυκαλήσεις ὀνομάζονται. ἦν δὲ καὶ ἐπὶ ταῖς ἐώραις τις ἐπ’ Ἠριγόνῃ, ἣν καὶ ἀλῆτιν λέγουσιν, ᾠδή. Ἀριστοτέλης γοῦν ἐν τῇ Κολοφωνίων Πολιτείᾳ φησίν· ‘ἀπέθανεν δὲ καὶ αὐτὸς ὁ Θεόδωρος ὕστερον βιαίῳ θανάτῳ. λέγεται δὲ γενέσθαι τρυφῶν τις, ὡς ἐκ τῆς ποιήσεως δῆλόν ἐστιν. ἔτι γὰρ καὶ νῦν αἱ γυναῖκες ᾄδουσιν αὐτοῦ μέλη περὶ τὰς ἐώρας.’

the *himaios*, also called the millstone [*epimulios*], which they sang while grinding grain; perhaps from *himalis*. *Himalis*, from Doric, is a word that means ‘homecoming’ and ‘extra measures of flour.’ The *ailinos* is a weaver’s song, as Epicharmos reports in the *Atalantas* (fr. 14), and a spinner’s song is an *ioulos*. Semos the Delian says in *On Paeans* (*FGrH* 396 F 23): they call individual handfulls of barley stalks by the name *amalai*; but when they are gathered together and a single bundle made out of many, they are called *ouloi* or *iouloi*. And sometimes they call Demeter Chloe, sometimes Ioulo. And so, as inventions of Demeter, they call both fruits and hymns directed to the goddess *ouloi* or *iouloi. Demetrouloi* and *kalliouloi*. Also (carm. pop. *PMG* 849) [they shout]: ‘produce an *oulos*, the largest *oulos*, produce an *ioulos*!’ But others say this is a woolworker’s song. Nurses’ songs are called *katabaukaleseis* [a ‘cradling-down’ song, lullaby]. There is also a song for Erigone at the Eorai festival, which they also call *aletis*. Hence Aristoteles in his *Colophonian Constitution* (fr. 520.1) says, ‘Theodorus (*SH* 753) himself later died a violent death. They say that he was given to luxury, as is clear from his verse. Indeed, even now women sing his songs around the Eorai festival.’

**H2. Frag. 183 Gerber, Choeroboscus on Hipponax**

Ἴαμβος . . . εἴρηται ἤτοι ἀπὸ Ἰάμβης τῆς Κελεοῦ θεραπαίνης, ἥτις τὴν Δήμητρα λυπουμένην ἠνάγκασε γελάσαι γέλοιόν τι εἰποῦσα, τῷ ῥυθμῷ τούτου τοῦ ποδὸς αὐτομάτως χρησαμένη. ἢ ἀπὸ Ἰάμβης τινὸς ἑτέρας, γραός, ᾗ Ἱππῶναξ ὁ ἰαμβοποιὸς παρὰ θάλασσαν ἔρια πλυνούσῃ συντυχὼν ἤκουσε τῆς σκάϕης ἐϕαψάμενος, ἐϕ’ ἧς ἔπλυνεν ἡ γραῦς,

*ἄνθρωπ’, ἄπελθε, τὴν σκάϕην ἀνατρέπεις.*

καὶ συλλαβὼν τὸ ῥηθὲν οὕτως ὠνόμασε τὸ μέτρον. ἄλλοι δὲ περὶ τοῦ χωλιάμβου τὴν ἱστορίαν ταύτην ἀναϕέρουσι, γράϕοντες τὸ τέλος τοῦ στίχου

*τὴν σκάϕην ἀνατρέψεις.*

Iambus derived its name either from Iambe, Celeus’s servant, who made the grieving Demeter laugh by saying something funny, making a movement with her foot in that meter, spontaneously. Or from another Iambe, an old woman, whom Hipponax the iambic poet met as she was washing fleece and heard her say, as he touched the trough, on which the old woman was washing.

*Man, go away, you are turning the trough upside down.*

And taking that saying he named the meter. Others report this story about the choliamb, writing the end of the line

*You will turn the trough upside down.*

\*Translation and text from A. Karanika 2014

**H3. Plutarch, *Moralia* 157e = *Carmina popularia*, PMG 869**

ἐγὼ γάρ, εἶπε, τῆς ξένης ἤκουον ᾀδούσης πρὸς τὴν μύλην, ἐν Ἐρέσῳ γενόμενος,

*ἄλει, μύλα, ἄλειa καὶ γὰρ Πιττακὸς ἄλει*

*μεγάλας Μυτιλάνας βασιλεύων.*

When I was in Eresus, he said, I used to hear my hostess singing to her handmill,

*Grind, mill, grind:For Pittacus used to grind*

*while ruling great Mytilene.*

\*Translation and text from A. Karanika 2014

**H4. Euripides, *Iph. Tau*. 222-4**

*οὐδ᾽* ***ἱστοῖς*** *ἐν* ***καλλιφθόγγοις***

*κερκίδι Παλλάδος Ἀτθίδος εἰκὼ*

*καὶ Τιτάνων ποικίλλουσ᾽…*

Nor do I embroider with my shuttle

On the **lovely-voiced loom**

Like Athena and the Titans.

**H5. Pollux, *Vocabulary* in 876 Campbell**

ἡ δὲ χελιχελώνη, παρθένων ἐστὶν ἡ παιδιά, παρόμοιόν τι ἔχουσα τῇ χύτρᾳ• ἡ μὲν γὰρ κάθηται, καὶ καλεῖται χελώνη, αἱ δὲ περιτρέχουσιν ἀνερωτῶσαι

χελιχελώνη, τί ποιεῖς ἐν τῷ μέσῳ;

ἡ δὲ ἀποκρίνεται

ἔρια μαρύομαι καὶ κρόκην Μιλησίαν.

εἶτ’ ἐκεῖναι πάλιν ἐκβοῶσιν

ὁ δ’ ἔκγονός σου τί ποιῶν ἀπώλετο;

ἡ δέ ϕησι

λευκᾶν ἀϕ’ ἵππων εἰς θάλασσαν ἅλατο.

The torti-tortoise is a girls’ game, … One girl sits and is called a tortoise, while the others run around her asking:

Torti-tortoise, what are you doing in the middle?

And she answers:

I am weaving wool and Milesian thread.

Then they shout back:

And how did your child die?

And she says:

He leapt from white horses into the sea.

\*Translation and text from A. Karanika 2014

**H6. *Hom. Hymn. Merc.* 24-38**

ἔνθα χέλυν εὑρὼν ἐκτήσατο μυρίον ὄλβον·

Ἑρμῆς τοι πρώτιστα χέλυν τεκτήνατ’ ἀοιδόν,

ἥ ῥά οἱ ἀντεβόλησεν ἐπ’ αὐλείῃσι θύρῃσι

βοσκομένη προπάροιθε δόμων ἐριθηλέα ποίην,

σαῦλα ποσὶν βαίνουσα· Διὸς δ’ ἐριούνιος υἱὸς

ἀθρήσας ἐγέλασσε καὶ αὐτίκα μῦθον ἔειπε·

**σύμβολον** ἤδη μοι μέγ’ **ὀνήσιμον**, οὐκ **ὀνοτάζω**.

χαῖρε φυὴν ἐρόεσσα χοροιτύπε δαιτὸς ἑταίρη,

ἀσπασίη προφανεῖσα· πόθεν τόδε καλὸν ἄθυρμα

αἰόλον ὄστρακον ἕσσο χέλυς ὄρεσι ζώουσα;

ἀλλ’ οἴσω σ’ εἰς δῶμα λαβών· ὄφελός τί μοι ἔσσῃ,

οὐδ’ **ἀποτιμήσω**· σὺ δέ με πρώτιστον **ὀνήσεις**.

οἴκοι βέλτερον εἶναι, ἐπεὶ βλαβερὸν τὸ θύρηφιν·

ἦ γὰρ ἐπηλυσίης πολυπήμονος ἔσσεαι ἔχμα

ζώουσ’· ἢν δὲ θάνῃς τότε κεν μάλα καλὸν ἀείδοις.

There he found a tortoise and got great pleasure from it.

It was Hermes, you know, who first made a singer of the tortoise.

She met with him at the courtyard’s threshold,

nibbling on the luxurious grass in front of the house

as she waddled along. And when the luck-bearing son of Zeus

observed her he laughed and said forthwith:

“A **token** of great **profit** for me already—I do not **underrate** it!

“Hail, *hetaira* of the banquet, lovely in form, who strikes the beat,

“a welcome presence; where is it from, that lovely plaything,

“that spangled shell, mountain-dwelling tortoise?

“But I will pick you up and carry you inside. What a help you’ll be to me,

“And I won’t **discredit** you; but first you will **profit** me.

“Alive, you will be a talisman against woeful spells,

“but if you die, then will you sing an exceedingly lovely song.”

**H7. *Arist. Pol*. 1253*b***

…αἱ κερκίδες ἐκέρκιζον αὐταὶ καὶ τὰ πλῆκτρα ἐκιθάριζεν, οὐδὲν ἂν ἔδει οὔτε τοῖς ἀρχιτέκτοσιν ὑπηρετῶν οὔτε τοῖς δεσπόταις δούλων.

… if shuttles could weave by themselves and plectra play kitharas, then craftsmen would have no need of assistants, nor masters of slaves.

**H8. *Hom. Od.* 5.59-62**

… ἡ δ᾽ **ἔνδον** ἀοιδιάουσ᾽ ὀπὶ καλῇ

ἱστὸν ἐποιχομένη χρυσείῃ κερκίδ᾽ ὕφαινεν.

… And **within** she was singing with a lovely voice

While she went back and forth at her loom, weaving with a golden shuttle.

***Hom. Od.* 10.221– 23**

Κίρκης δ’ **ἔνδον** ἄκουον ἀειδούσης ὀπὶ καλῇ

ἱστὸν ἐποιχομένης μέγαν ἄμβροτον, οἷα θεάων

λεπτά τε καὶ χαρίεντα καὶ ἀγλαὰ ἔργα πέλονται.

… And **within** they heard Circe singing with a lovely voice

While she went back and forth at her great, deathless loom,

Such as were like the fine and elegant and splendid handiwork of goddesses.

**H9. Verg. *G*. I.291-96**

et quidam seros hiberni ad luminis ignis

peruigilat ferroque faces inspicat acuto.

**interea longum cantu solata laborem**

**arguto coniunx percurrit pectine telas**,

**aut dulcis musti Volcano decoquit umorem**

**et foliis undam trepidi despumat aeni.**

Meanwhile his wife, solaced with a song during her long labor,

Runs through the weft a keen shuttle

Or cooks down with Vulcan’s help the the juice of sweet must

And with leaves skims the roil of the troubled couldron.

**Works cited**

Bermann, Richard A. “Leier und Schreibmaschine.” In *Das Kinobuch*, edited by Kurt Pinthus. Zurich: Arche, 1960.

Butler, Shane. *The Ancient Phonograph*. New York: Zone Books, 2015.

Karanika, Andromache. *Voices at Work: Women, Performance and Labor in Ancient Greece*. Baltimore: Johns Hopkins University Press, 2014.

Kittler, Friedrich A. *Gramophone, Film, Typewriter*. Translated by Geoffrey Winthrop-Young and Michael Wutz. Stanford: Stanford University Press, 1999.

Malafouris, Lambros. “At the Potter’s Wheel: An Argument for Material Agency.” In *Material Agency: Towards a Non-Anthropocentric Approach*, edited by Carl Knappett and Lambros Malafouris. Springer Science & Business Media, 2008.

Tomlinson, Gary. *A Million Years of Music: The Emergence of Human Modernity*. New York: Zone Books, 2015.