**Abstract**

Within the panorama of Classics and neo-Greek studies, understanding the recognition granted by the nineteenth-century Greek and Philhellenic imaginary to the poet Tyrtaeus, who sang about the beauty of dying for one’s homeland (fr. 10 W.), represents a scholarly *desideratum*. Given the potentially infinite scope of the subject, this article does not claim to exhaust all possibilities, but merely to discuss several key figures in modern Greek history. Rigas marks the point of departure, as does a figure at the border between two worlds, such as Byron, ἄλλος Τυρταῖος, who soon set a fashion across Europe. Tyrtaeus inspired even the Italian Santarosa shortly before the latter’s death in Navarino.

Beyond the obvious group of established poets, however, the fame of Tyrtaeus enjoyed a revival in 19th-century Greece thanks to a personage who had given so much to the newly established kingdom, starting with his own son Otto, who was appointed its first king in 1832. This was Ludwig I, King of Bavaria, whose collection of poems entitled *O EΣΤΕΜΜΕΝΟΣ ΤΥΡΤΑΙΟΣ* began circulating in translation in Greece in 1868.