THE IDYLLS OF THEOCRITUS
THE

IDYLLS OF THEOCRITUS

EDITED

WITH INTRODUCTION AND NOTES

BY

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NEW EDITION

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PREFACE

A few words may be said in explanation of the design of this edition.

I have tried to bring together in the Introduction the result of recent investigation into the literary history of the Alexandrian writers, so far as concerns Theocritus. An enormous amount of labour has been bestowed on this question in recent years, but chiefly in foreign magazines and monographs, and the results have never yet been introduced into an edition of Theocritus, although they are very necessary to a right understanding of his works and his position in Greek poetry.

In the text I have followed no one previous edition; but, while adhering to the best MSS. where possible—in some places rejecting generally received emendations—have accepted conjectures without regard to their previous recognition. Theocritus has always been a happy guessing-ground for ingenious critics, and there is no lack of suggestions; but in spite of this I have in some places been forced to introduce new readings. The text is presented com-

1 A valuable résumé is given by M. Legrand, Étude sur Théocrite (Paris, 1898), though in an inconvenient form. My obligations to his work would be greater had it appeared two years earlier.

2 Denoted by 'text. Ch.' at bottom of page. To save space I have generally omitted mention of smaller corrections—spelling or dialect. The great majority of these are due to H. L. Ahrens.
plete, save for the expurgation of a few lines in *Idyll* v and in the spurious twenty-seventh poem.

The notes must of necessity be somewhat full in an author like Theocritus, who lies beyond the usual track of reading, and whose Greek, naturally difficult, is rendered harder by his position at the beginning of a new epoch when the strictness of the classical idiom and vocabulary is breaking down. In such a case it is easy to be dogmatic; but dogmatism will not convince. It has therefore been necessary to deal at considerable length with grammatical as well as with textual difficulties. For the same reason the index has been arranged to afford a general synopsis of Theocritean usage and style.

My heartiest thanks are due to Mr. A. E. Measures, of King Edward's School, Birmingham, for his kindness in undertaking, at short notice, the task of seeing this work through the press during my absence from England. The conditions under which this task is undertaken add to its difficulties, and responsibility for errors and omissions rests with me alone.

London,
February, 1900.
PREFACE TO THE NEW EDITION

The completion of this new edition was long delayed by pressure of other work and the difficulty of obtaining necessary books which besets a worker in a distant Colony; and now that

‘hinc movet Euphrates illinc Germania bellum’

Theocritean studies must stand over until

εχθρούς κακὰ πέμψειν ἀνάγκα
       ...... φίλων μόρον ἄγγέλλωντας
τέκνοις ἢ ἀλόχοισιν, ἀριθμητοῖς ἀπὸ πολλῶν
ἀστεά τε προτέρουσι πάλιν ναϊοτο πολίταις,
δυσμενέων ὅσα χεῖρες ἐλωβήσαντο κατάκρας.

I must therefore be content with such corrections and additions as during a long ocean voyage I can digest from material which I have on hand.

P. AND O. S.S. ‘MEDINA’.

At sea, June, 1915.
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INTRODUCTION

A. Life of Theocritus.

A. For the life of Theocritus we have very little direct external evidence. There is (1) a short notice in Suidas, Θεόκριτος, νῦν Πραξιγόρου καὶ Φιλίνης (οἱ δὲ Σιμίχου) Συρακούσιος; οἱ δὲ φασὶ Κρᾶν μετόχησε δὲ ἐσ Συρακούσιος.

(2) An anonymous life, prefixed to the Idylls in a large number of MSS.

Θεόκριτος, ὁ τῶν βουκολικῶν ποιητής, Συρακούσιος ἦν τὸ γένος, πατρὸς Σιμίχιδου (Σιμίχιον Ahrens) ὥς αὐτὸς φησι.'

Σιμίχιδα, παὶ δὴ τὸ μεσαμέριον πόδας ἔλκει; (vii. 21), ἔτι δὲ τὸ Σιμίχιδα ἐπώνυμον εἶναι λέγουσι διὸ γὰρ σημοῖ εἶναι τὴν πρόσωψιν, πατέρα δὲ ἐσχηκέναι Πραξιγόραν καὶ μητέρα Φιλίναν, ἀκούστης δὲ γέγονε Φιλητά καὶ Ἀσκληπιιδόν ὧν μημονεύει ἢκμασε δὲ κατὰ τῶν Πτολεμαῖον τῶν ἐπικληθέντα Δαγών (Δάγων k. marg.), περὶ δὲ τὴν τῶν βουκολικῶν ποιήσιν εὐφυῆς γεγομένου πολλῆς δόξης ἔπετυχε κατὰ γοῦν τινὰς Μίσχους καλούμενος Θεόκριτος ἀνωμίσθη (so k., other MSS. add) ἵστεν δὲ ὅτι ὁ Θεόκριτος ἐγένετο ἱσόχρωνος τοῦ τε Ἀράτου καὶ τοῦ Καλλιμήχου καὶ τοῦ Νικίλδρου, ἐγένετο δὲ ἐπὶ τῶν χρόνων Πτολεμαίου τοῦ Φιλαδέλφου, κ.τ.λ.

(3) Argument, Id. iv: ὁ Θεόκριτος ὀσφιρ ἐδείξαμεν κατὰ τὴν ῥκδ Ὀλυμπιάδα ἢκμαξεν (= Ol. 124 = B.C. 284–280).

(4) Arg., Id. vii: ἐπιδημήγος γὰρ τῇ νῆσῳ (Cos) ὁ Θεόκριτος, ὅτε εἰς Ἀλεξάνδρειαν πρὸς Πτολεμαίου ἀπῆλε, φίλος κατέστη Φρασιδίμῳ καὶ Ἀντιγένη.

(5) Arg., Id. xi: προσδιαλέγεται ὁ Θεόκριτος ἱστρῷ Νικίδ Μιλησίω τὸ γένος, ὅσ συμφωνητῆς γέγονεν Ἐρασιστράτου ἱστρῶν ὅντος καὶ αὐτοῦ.

1 Cf. Argument, Id. iii.
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(6) Arg., Id. xvi: τούτῳ τὸ εἰδύλλιον γέγραπτι εἰς ἱερώνα τῶν ἱεροκλέους τῶν ἐσχάτων Σικελίας τύραννον. κατέχει δὲ τὴν ἀρχήν ατρατηγὸς ἀποδεχθεῖς ύπὸ τῶν πολιτῶν καὶ φθειρὰς τὰς δυνάμεις δοῦτε τύραννον αὐτῶν ἀναγορευθῆναι. μηδὲν οὖν εἰληφὼς παρὰ τοῦ ἱερώνος ὁ Θεόκριτος διὰ τούτῳ Χάριτας τὸ εἰδύλλιον τούτο ἐπέγραψε.

(7) Arg., Id. xvii: ἀμαρτάνει ὁ Μοῦσας εἰς τοὺς χρόνους ἀναβιζόνων τοῦ Θεόκρίτου τὸν Φιλοπάτορα (Ptol. iv) οὐ συμβόλων τοσοῦτον χρόνων διάστημα μακάμενον.

(8) Scholiast. vii. 21: Ἐμμίδαίοις μὲν αὐτῶν φασὶ Θεόκριτον καθο Ἐμμίδαίοι (Εμμίδου schol. Gen.) ὑπὸ νόσος ἐς καθὸ σιμός ἐς (cf. Schol. iii. 8) οἱ δὲ ἔτερον τινα τῶν σιν αὐτῷ καὶ οὐ Θεόκριτον διὰ τὸ "Ἐμμίδαίοι μὲν ἔρωτες ἐπέπταρον" (vii. 96) φασὶ δὲ τῶν τοιούτων ἀπὸ πατρίου (so Vulgo, see infra, p. 9) κληθῆναι, ἀπὸ Ἐμμίδαίου τοῦ Περικλέους τῶν Ὀρχομενίων, οὕτως πολιτείας παρὰ Κώσις τετευχήσαν.

(9) Schol. vii. 40: Ἀσκληπιάδου φησὶ τῶν ἐπιγραμματογράφων ὁσπερ γὰρ Ἐμμίδαίοις ἐναντίον καλεῖ ὁ Θεόκριτος πατρωμικὸν ὡς νόσῳ Ἐμμίδα, οὕτως καὶ νόσοι Ἐμμίδαιν ὀνομαίζει τῶν 'Α. τῶν Σάμιων ὡς νόσων Ἐμμίδαια οὐ δοκεῖ ἀκούστης γεγονέναι.

(10) Choerobosco: Φιλίτας ο διδάσκαλος Θεόκρίτου.

(11) The epigram (not by Theocritus)—

"Ἄλλοις ὁ Χῖος· ἐγὼ δὲ Θεόκριτος ὅσ τάθ' ἐγραψα
εἰς ἀπὸ τῶν πολλῶν εἰμὶ Συρακοσίων"
νόσος Πραγαγόρας, περικλειτῆς τε Φιλάνης.

These notices are obviously to a large extent merely inferences from the poet's own works, and are not consistent.

B. We have the evidence of the poems, especially vii, ix, xv, xvi, xvii, xxviii, and such events of political or literary history as can be brought into relation with Theocritus. By these we can date exactly xvii and xvi. The first-named is a panegyric of Ptolemy II, king of Egypt; the second is in part a eulogy of Hiero the Syracusan, known in history as the faithful ally of Rome in the First Punic War.

The Ptolemy of Id. xvi was the son of Ptolemy I (Soter) and Berenice; grandson of Lagus; was born 308 B.C. in Cos, was pupil of the poet and critic Philetas, and began to reign 285 B.C. on the abdication of his father. He married
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(1) Arsinoe, daughter of Lysimachus of Thrace, by whom he had a son, afterwards Ptolemy III (Philadelphus). Finding his wife plotting against him he banished her with her children to Coptos in the Thebaid, and married (2), according to Egyptian custom, his full sister Arsinoe (previously married to Lysimachus of Thrace: not however mother of Arsinoe a). This marriage proving childless he reckoned as full heirs the children of his first wife and counted them as children of Arsinoe β.

Thus we get as table of descent:

```
           Lagus
         /        |
  Lysimachos | Ptolemy I (Soter) = Berenice
            /   |
   Arsinoe a = Ptolemy II = Arsinoe β = (1) Lysimachus
            |     |
            |     |
           daughter | son | Ptolemy III | no child
```

a genealogy to rival that of Oedipus.

If therefore we can get dates for these events of Ptolemy's history, we shall get limits within which to date Id. xvii and xv, which are written after the marriage of Ptolemy and Arsinoe β; during lifetime of Arsinoe β after deification of Berenice. Now the marriage is proved earlier than 273 B.C. by a dated inscription—the so-called Stele of Peithom, and later than 278 by the same 3. More important still is the Mendê-stele, which proves that Arsinoe β died in 271-270 4. We get therefore clear limits ante quem and post quem for these two poems.

The upward limit may be at once reduced to 274 if we

1 Schol. Theoc. xvii. 128. See Mahaffy, Empire of the Ptolemies, p. 36 sqq. and 122.
2 Mahaffy, p. 137. Thus in C. I. G., Ptolemy III speaks of himself as son of Ptolemy and Arsinoe β: νίδας βασιλέως Πτολεμαίου καὶ βασιλίσσης Ἀρσινοῖς θεῶν ἄδελφων.
3 Mahaffy, p. 138.
4 See H. v. Prutt, Rheinisches Museum, 53 (1898), p. 460. This important discovery completely routs the majority of previous theories.
accept the apparently overwhelming proof that \textit{Id.} xvi was written not earlier than 275 nor later than 274, and preceded xvii (see below).

Another group of facts to be taken into consideration are those relating to the cult established in Egypt to the \textit{θεοὶ Σωτῆρες} (i.e. Ptolemy I and his queen Berenice).

Theocritus in xvii. 123 clearly speaks of this double cult as already established and as already celebrated in several annually recurring festivals, \textit{ματρὶ φίλα καὶ πατρὶ θεόδεσ εὐστα ναοὶ... πολλὰ δὲ πιαθέντα βοῶν ὅ γε μηρία καὶ καὶ μησὶ περιπλομένουσιν ἐρευθομένων ἐπὶ βωμῶν, αὐτὸς τ̆ ἱθήμα τ̆ ἁλοχος} (cf. xv. 47. 107).

The establishment of this cult was gradual. Alexander was paid divine honours from early Ptolemaic times, probably as the divine \textit{κρίστης} of the New Egypt. Ptolemy I (Lagides) was deified by his son, but probably not before 283 (Theocr. xv. 47 \textit{ε ὤ ὑ ἀθανάτους ὥ τεκὼν}), and this cult was at some date associated with that of Heracles (Theocr. xvii. 20) and Alexander. On her death Berenice was associated in the cult of Ptolemy I (Soter), and thus we get the \textit{θεοὶ σωτῆρες}. Now in an inscription of 280 we have recorded the institution of a festival by Ptolemy II to the honour of \textit{Πτολεμαῖος σωτῆρ}, Berenice not being included, nor Arsinoe mentioned. The festival was celebrated every four years, following the dates of the Olympic games. On its recurrence 275–274 B.C., there is included in it the cult which had been established \textit{τοις} the parents of the King and Queen, i.e. to Ptolemy Soter and Berenice, parents of Ptolemy II and Arsinoe \textit{β} (Philadelphus). Therefore the marriage is before 275, and the cult of Berenice was established 279–275 (see H. von Prött, \textit{l.c.}).

Theocritus is therefore in Alexandria before 271; fulfilling the part of a court poet, however distasteful the manners of that court must have been to him. The literary influences of the time will be dealt with below. The date of his

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1 Possibly before 275, see Theocr. xvii. 18, but there is no documentary proof of a combined cult of the \textit{Σωτῆρες} and Alexander before 225 B.C. See on this and on the following points, Kaerst, \textit{Ith. Mus.}, \textit{N. S.}, 52 (1897); cf. von Prött, \textit{l.c.}.  

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coming to Alexandria is fixed more exactly by *Id.* xvi. This is an outcry against the meanness of the time, but ends with a eulogy of Hiero on whom the hopes of Sicily were fixed. It is in every way a finer poem than xvii; and shows a freedom and spirit absent in the ordered court poem. Of importance here is the difference of circumstance between the two.

In xvii, the time is one of contentment with the rule and bounty of a royal house (xvii. 11, cf. xiv. 61), which gives freely of its wealth to the gods (xvii. 108), to subject princes (110), to cities and 'companions' (111), and forgets not the guilds of Dionysos or the poets (115).

In xvi, the cry goes out against the *βαρανσία* of the age. Money-making is the only care; old hospitality, benefactions, desire for the glory of song, are all dead, wealth and culture are severed, the poet is scorned, and all his approaches are rejected. On internal evidence the conclusion is inevitable that xvi precedes xvii in time, and belongs to a period when Theocritus had not yet found, what every poet in that age had to find, a patron:

διζωμαι δ' ζωνίθων κεκαμασμένος ένθω σι'ν Μοίσας.

(xvi. 68.)

So too, unless we wish to build fantastic theories on the lines 106–107, we must interpret them to mean, 'I will bide here (in my home) if I can find no one who will turn his ear: but if one calls me I will go boldly with my Muse' (see further note on xvi. 5).

The external evidence likewise favours the view that xvi precedes xvii.

According to the traditional dating, Hiero was made *στρατηγός* of Syracuse in 275 B.C., after the departure of Pyrrhos from Sicily; was given the title of king in 270 B.C. as a consequence of his victory over the Mamertines at the river Longanus, and reigned fifty-four years. The years


2 This chronology has been attacked by Gercke (*Ihein. Mus.*, 42), and Beloch (*N. Jahrh.*, 1885, p. 366). See below; cf. Legrand, *Étude sur Théocrite*, pp. 29–35.
immediately preceding had been troubous for Sicily. In 278 B.C., Pyrrhos had left the island, and the dominion which he had there established fell to ruin. Syracuse was left enfeebled and with no competent ruler. Carthage again overran the land and made her authority supreme in all the western part. It was at this moment that the στρατηγία of Hiero raised high the hopes of the Greek settlers; and the day was looked for when in deeds as well as in name the great Sicilian ruler of the fifth century should be recalled. It is then to the first years of Hiero's office that xvi is to be assigned. For note that the tone is prophetic; έσσεται οὐτος ἀνήρ (73; cf. 80). There is no mention of results already achieved. The land is waste, spoiled by the wars of Pyrrhos and Carthage:—

δισεϊά τε πρωτέρουσι πάλιν ναόστο πολίταις
dυσμενέων ὅσια χεῖρες ἐλωβῆσαντο κατάκρας.

The war that is threatening is a war with Carthage (76, 85). But Hiero was only twice in conflict with the Punic state, after the retreat of Pyrrhos and in the First Punic War. All this points conclusively to 275 B.C. for the date of the poem¹. For granting for the sake of argument a later date—subsequent to Hiero's assumption of royal title, we are confronted at once by the difficulties that there is no mention of the Longanus victory, that Hiero is not addressed as king, that the whole strain is one of expectation, with no mention of achieved result, and by the impossibility of reconciling a residence of Theocritus in Sicily in such circumstances as Id. xvi describes with the data of Id. xvii and others.

We take then B.C. 275 for the date, Sicily for the place of xvi, not a later year such as B.C. 273-2, since the domination of Syracuse or Carthage is still obviously in the balance, and Hiero has but just arisen. To this new risen star Theocritus and the Syracusans looked as the forerunner of a new day of splendour for Sicily, of deliverance from her enemies, a renaissance of the finer arts, a resuscitation of the times of Hiero I, when Carthage was broken on sea and land, and the poetry of Aeschylus, Simonides, Bac-

¹ Cf. Helm, N. Jahrbücher, 1897; Legrand, l.c.
chylides, Pindar found a congenial home in the western island.

In passing, two theories may be noticed which attempt to assign a later date to xvi.

1. That of Beloch (*N. Jahrbücher*, 1885, p. 366): according to which the poem is to be dated B.C. 263-2, when Hiero was the ally of the Mamertines: hence a diplomatic silence concerning the Longanus. Beloch explains the then surprising absence of mention of Rome by the ingenious assumption that in the eyes of the Sicilian poet Rome was relegated to the inferior place and passed over, as we in dealing with the Punic war from the Roman standpoint are apt to forget the importance of Hiero. But when in support of his view he argues that Syracuse was only once engaged in hostilities with Carthage, he claims too much. The departure of Pyrrhos had left Sicily free to the rivalry of the two states, and war was threatened if not waged. It is to these ‘wars and rumours of wars’ that I refer Theocr. xvi. 76.

2. Gercke (*Alexandrinische Studien, Rhein. Mus.* 1887) dates the poem ‘soon after the nomination of the Strategi, when the Punic war was impending’ (*circa* 268), taking the view, which has no sound evidence to support it, that Hiero’s reign has been misdated. This means of course an inversion of the dates of xvii and xvi, in face of the internal evidence dealt with above; but Gercke takes a wholly novel view of the meaning of xvi. He regards the poem as a farewell to the Ptolemies, written in the East (Alexandria?), and as a petition for favour preparatory to a return to Sicily. The reason for this return is that Theocritus grew discontented with the Egyptian court, and even quarrelled openly with his patrons, for Gercke sees in the eulogium of Ptolemy¹ half-heartedness, and even an open attack in the words τρεγάµων γυναικός (xii. 5).

This rearrangement of the chronology of Hiero has found little favour, and in reality has nothing to support it except the fact that with the traditional date of 275 B.C. we have a blank of some years unfilled with known events².

¹ Cf. xvii. 115; xiv. 62; xvi. 19.
² See Kuiper (*Mnemosyne*, 17); Legrand, *Étude*, p. 33.
The theory of a rupture between Theocritus and the Alexandrian court is probable, but does not necessitate this conclusion (vide infra, p. 35).

We get the two dates—275-4 B.C. Theocritus in Sicily, looking for patronage but in vain, yet confident in the power of his Muse; not therefore unversed in poetry: 273 circ. Theocritus in Alexandria at the court of Ptolemy II.

Next to be considered are the assertions of the Vita Theocr., &c. concerning his birthplace, his residence in Cos, his relations to Philetas, and the date of his floruit. All the evidence of the poems is for regarding Theocritus as a Syracusan.\textsuperscript{1} xi. 7 ὃ Κύκλωψ ὃ παρ’ ἄμω. xvi. passim. xxviii. 16 a spindle of Sicilian workmanship is spoken of as ἅμμετέρας ἔσσαν ἀπὸ χθόνος. i. 65 Θύρσις ὁδ’ ὧδ’ Λίννας (but the identification Thyrsis=Theocritus is in the highest degree problematical). So among ancient writers the epigram (not by Theocritus) ἄλλως ὃ Χύς, Athenaeus 284α, and Theocr. ix (to be dealt with later).

Contrary external evidence is given only by Suidas’ οί δὲ φασὶ Κών (vide supra, p. 1, note 1), but this view has been revived in modern times and deserves examination. It rests principally on Id. vii, the scene of which is laid in Cos, and on the scholium in vii. 21 (see p. 2, note 8) (Σωμιχίδον τοῦ Περικλέους τῶν Ὄρχυμενών ὤτινες πολιτείας παρὰ Κῶν θετεύχασαν, taken in connexion with xvi. 104.—

\textsuperscript{3} 'Ἐπείκλεων θύγατρας θεια, Ἔλλιναυν
\textsuperscript{2} Ὄρχυμενὼν φιλέωσαι ἀπεχθάμενών ποτὲ Θήσαις.

The words of the scholium have been so often misread that a careful examination of them should be made. They set forward in reality two things: (1) that by Simichidas Theocritus is meant as the son of Simichus; (2) that not Theocritus but another ἄτερον τινα τῶν σιν ἀνταὶ is intended. It is to this hypothetical A. N. Other that the following words apply (φασὶ τῶν τοιούτων ἀπὸ πατρίων κληθέναι ἀπὸ Σωμιχίδου τοῦ Περικλέους κ.τ.λ.). Now πατρίων here is obviously corrupt. Hauler (de Theocr. vita, 1855) changed it to

\textsuperscript{1} A synopsis of the evidence is given by Susemihl, \textit{Alex. Litt.-Geschichte}, p. 196.
\[\pi\sigma\tau\rho\iota\nu\] (step-father) and explained, 'Theocritus' father (Praxagoras) being dead, his mother married Simichus of Cos, one of the exiles from Orchomenus.' This emendation has been widely accepted, and on it is built the foundation-stone of the Coan theory. But when we see that the words refer to the \[\varepsilon\tau\rho\iota\nu\ \tau\iota\alpha\nu\], not to Theocritus, our foundation proves a quicksand. Even granting for the sake of argument that the scholium as we have it is confused out of two separate scholia (so Ahrens, ii. p. 516) and the words do refer to the poet, we do not get a Coan birth for Theocritus, but only Coan relations-in-law. Further, the emendation of \[\pi\sigma\tau\rho\iota\nu\] is uncertain. Equally near are \[\pi\sigma\tau\rho\iota\nu\ \theta\iota\tau\omicron\omicron\upsilon\upsilon\] (Meineke), \[\pi\sigma\tau\rho\iota\nu\ \tau\omicron\omicron\upsilon\upsilon\omicron\upsilon\upsilon\omicron\upsilon\] (Hiller), \[\pi\sigma\tau\rho\iota\nu\ \varepsilon\iota\upsilon\upsilon\] (ed.). Hiller's explanation (with \[\pi\sigma\tau\rho\iota\nu\omicron\upsilon\upsilon\upsilon\omicron\upsilon\upsilon\omicron\upsilon\upsilon\omicron\upsilon\]) is clear and satisfactory: 'The "\(\alpha\iota\ \delta\iota\)" understood by Simichidas not Theocritus, but another, in whose name Theocritus speaks. This Simichidas was a native of Cos, son of Pericles of Orchomenos.' We have therefore in the scholium not a jot of evidence that Theocritus was a Coan or even that he had relations in the island. The concluding lines of xvi have been strangely read as evidence that the poem was written in Orchomenus. The reference to Orchomenus is however merely literary, led up to by the idea of the Pindaric goddesses, the \[\Xi\alpha\pi\rho\iota\nu\] (vide note ad loc.).

Grant then if you will that the name Simichus (or Simichidas) was found in Coan records (\(?\) by Nicanor of Cos)—grant that the genealogy should be referred to Theocritus, there results a guess that Theocritus took the name Simichidas from an Orchomenian resident in Cos who may or may not have been a relation or a \[\varepsilon\iota\upsilon\upsilon\] according as we amend a corrupt scholium! Theocritus was then, and shall remain, by birth a native of Sicily, son of Praxagoras and Philina.

1 Hiller in Bursian's Jahresbericht, 1883. Note that this does not make the scholium true; it only explains the notice as it stands, but it destroys the argument of Coan genealogy.

2 See Hicks and Paton, Inscriptions of Cos, Appendix i, by whom this theory is bolstered up by many dogmatic assertions.

3 It is no more than coincidence that there was a famous doctor named Praxagoras at the court of Ptolemy I. It is
Was he in the Eastern Greek world before his transference to Alexandria in 274? The answer must depend principally on such relations as can be discovered between Theocritus and his contemporaries. The argument, that is, will be based on synchronisms. For though three, at least, of the poems were written in Cos (ii, vii, xiv, possibly i), we must remember that Cos was a favourite resort of literary men from the noise and bustle of Alexandria, and that these poems might be assigned, other evidence failing, to the time of Theocritus' residence in the island subsequent to 275.

(This is demonstrable for ii and xiv.)

The anonymous Vita Theocriti, and Choeroboscus state that Theocritus was a pupil of Philetas, a famous critic and elegiac poet (Propertius, iii. i, 11; iv. 6: Statius, Silv. i. 2, 253). If this is true the question is answered at once. Philetas, son of Telephus of Cos, was tutor of Ptolemy II when crown prince (circ. 295-292), and of Zenodotus and Hermesianax; and was the head of a school of criticism and poetry in the island. His death cannot be placed later than 283. Unfortunately the statement that he was tutor of Theocritus seems to be merely an inference from Id. vii. 40 (cf. the similar statement relative to Asclepiades in Schol. vii. 40; supra, p. 3), and requires confirmation. This confirmation is however not altogether lacking. There are even among our scanty remains of Philetas distinct baseless conjecture to identify this man with Theocritus' father (Fritzsehe), or even to suppose relationship (Renier). In the former case the presence of Theocritus in Sicily in B.C. 275 would be inexplicable.

1 Mahaffy, p. 54. Cf. Herondas, i and ii, the first being later than 267.
2 So Wilamowitz-Moellendorff, Legrand, Fritzsehe, and others.
3 Susemihl, ch. 10, note 8.
4 Susemihl, p. 174; Conat, La Poésie Alexandrine, p. 69 seqq.
5 Another hypothesis is apparently set forth in Arg. Id. vii: ἐποίησεν ὁ Θ. τῇ νήσῳ ὅτε εἰς Ἀλεξάνδρειαν πρὸς Πτολεμαῖον ἀνήγα, &c. The writer would seem not to know of the supposed education under Philetas.
traces of a 'bucolic' \(^3\) poetry, and striking parallels with Theocritus: e.g.

(1) \(\Gamma\nu\rho\acute{\omicron}\sigma\alpha\iota\omega \; \delta' \; \nu\varepsilon\beta\rho\omicron\sigma \; \alpha\pi\delta \; \psi\nu\chi\nu\nu \; \omicron\lambda\acute{\epsilon} \sigma\alpha\sigma\alpha \; \omicron\delta\acute{\epsilon} \iota\acute{\epsilon} \iota\sigma \; \kappa\acute{\alpha} \kappa\omicron\tau\omicron \; \tau\mu\mu\alpha \; \varphi\nu\lambda\acute{\alpha} \zeta\alpha\mu\eta\nu\eta.\)

(Cf. Theocr., Id. x. 4.)

(2) \(\Lambda\varepsilon\nu\gamma\alpha\lambda\acute{\omicron}\varepsilon\; \chi\iota\tau\omega\nu \; \pi\epsilon\pi\iota\nu\omicron\mu\acute{\epsilon} \nu\sigma\varsigma\nu, \; \acute{\omicron}\mu\phi\iota \; \acute{\delta} \; \acute{\alpha} \rho\acute{\alpha} \iota\nu \; \acute{i}\zeta\nu\nu \; \epsilon\iota\lambda\epsilon\iota\tau\iota\acute{\epsilon} \iota\sigma \; \acute{\alpha} \mu\mu\alpha \; \mu\lambda\alpha\gamma\kappa\rho\acute{\eta} \acute{n}\iota\nu\eta.\)

(Cf. vii. 17, and for \(\acute{\alpha} \rho\acute{\alpha} \iota\nu\sigma\varsigma\nu\) applied to appearance xii. 24.)

(3) \(\acute{\kappa} \xi\pi\rho\iota\acute{\epsilon} \; \acute{\iota} \omicron\iota\sigma\varsigma \; \mu\acute{\eta}\lambda\acute{\alpha} \; \Delta\iota\omega\nu\acute{\omicron}\varsigma\varsigma\omicron \; \acute{\delta} \kappa\acute{\iota} \; \acute{\alpha} \pi\omicron\tau\omicron \; \acute{\alpha} \pi\omicron\tau\omicron \; \acute{\kappa} \omicron\omicron \acute{\alpha} \omicron \omicron \omicron \omicron.\)

(Cf. ii. 120.)

Hermesianax the pupil of Philetas was distinctly a pastoral \(^3\) poet (see Susemihl, pp. 185 sqq.), writing of Menalcas, Daphnis, and Polyphemos, and the memorial verses of the same poet are noteworthy:—

\[\text{Οίδεθα δὲ καὶ τὸν ἀοιδὸν ὅπω Εὐρυπήλου πολιτέται}
\[\quad \text{Κἄροι χάλκειων θήκαι ὑπὸ πλατάνῳ}
\[\quad \text{Βίττεθα μολπάζαντα θοῦ, περὶ πάντα Φιλητῶν}
\[\quad \text{ῥήματα καὶ πᾶσαν ῥιόμενων λαλίν.}
\]

\((\text{Athenaeus, 597 A.})\)

The resemblance to the shepherds of Theocritus (Id. iii, vii) is unmistakable\(^1\). Couat writes, 'Le souvenir de certaines superstitious répandues à la campagne; un vers où le poète représente sans doute lui-même\(^2\) pareil à un chevrier de Théocrite, assis à l'ombre d'un grand platane, et comme le prouve un passage d'Hermésianax chantant sa Bittis, tout cela prouve que les élégies de Philétas avaient un caractère bucolique, quelque chose de populaire et de familier, l'amour pour l'objet et la nature pour cadre.'

It is singular that Longus (Daphnis and Chloe) gives the name of Philetas to an aged shepherd, 'Le choix de ce nom n'est sans doute pas fortuit. Il rappelle probablement que

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\(^1\) La Poesie Alex., p. 77; cf. Legrand, p. 154.
\(^2\) \(\Theta\rho\iota\sigma\alpha\sigma\theta\alpha\iota\; \pi\lambda\alpha\τ\acute{\alpha}ν\phi\; \lambda\alpha\sigma\gamma\iota\omicron \; \acute{\upsilon}.\)
\(^3\) See Introd. p. 20.
c’est au coryphée du cénacle de Cos que remonte la vogue des bergeries, l’initiative de la mascarade bucolique 1.

Philetas may then be regarded as the first, or one of the first, of that school of pastoral of which Theocritus’ Seventh Idyll is the greatest ancient example; the type happily denoted by the words the ‘bucolic masquerade,’ in which we have not a sketch of country men and manners, but a refined imitation thereof in pseudo-shepherds and pseudo-neatherds.

But Philetas was also the author of a critical work, called "Atakta. Among the ‘glosses’ preserved from this it is significant that no small number are words taken from country life, and occurring in Theocritus—δράγματα (vii. 157), ἀμφωτις = Ἐλιμων ποτήριον (cf. i. 27 sqq.).

The strongest argument is, however, to be drawn from Id. vii. Philetas was the founder of the ‘pastoral masquerade’; in vii. 40 Theocritus proclaims himself the rival, though not yet the equal, of Philetas; and in such words as would seem to indicate that Philetas was alive; and Id. vii is the only one among the idylls in which we have for certain, not the true bucolic, but the masquerade. That it is written under the direct influence of Philetas is unmistakable. Still is this influence the spoken or only the written word?

In Id. vii Theocritus relates how he, with Eucritus and Amyntas, went from the town of Cos to the ‘harvest-home’ of Phrasydamus and Antigenes in the deme of Haleis 2. Not half their journey done, they meet one ‘Lycidas,’ masquerading as a goatherd (ἀπόλαξις ἔξοχος ἐφκεί), ‘the best of singers among the herdsmen and the reapers,’ whom, after banter, Sinichidias (Theocritus) challenges to a singing-match: ‘For I too am a singer of no mean repute though not yet can I rival Sicelidas (Asclepiades) or Philetas.’

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1 Legrand, Étude, p. 155, to whom I am indebted for this last detail of the argument.
2 For the proof that the scene of vii is in Cos, see preface to idyll.
3 The rivalry here expressed suits better if Philetas was still living.
begins a song of bon voyage to Ageanax sailing to Mytilene, 'to whom, when he safely sails, I will drink in country luxury, while beside me sings Tityrus of Daphnis and Comatas, and two shepherds pipe near by, one of Acharnae, one from Aetolia.' Simichidas sings in answer, 'Simichidas loves Myrto as the goats love the spring; but his friend Aratus loves a lad, and Aristis knows thereof. Philinus it is, and he shall be made to love. And yet, Aratus, he is an over-ripe pear, and not worth our nightly vigils. Better content ourselves in peace and leave this watching to another': and so Lycidas turns away in his own path to Pyxa, while Simichidas with his friends go on to their picnic beside the altar of Demeter, and make them happy in simple luxury.

We have here clearly a description of a day actually spent by the poet with his friends, while they were still young and full of enjoyment, linked in common pursuits and poetic rivalry in Cos, amusing themselves by exercises in pastoral poetry. Three of the names are important; Aratus (the ἔρως of Simichidas), Lycidas, and Tityrus. The two last are like Simichidas pseudonyms, and conceal to all appearance those of Leonidas of Tarentum and Alexander of Aetolia. The two nameless shepherds of vii. 71 will equally denote fellow students, or fellow poets: Idylls xi and xiii are dedicated to Nicias, the physician of Miletus, as xxviii accompanies a present to his wife, and that Nicias was known to Theocritus when vii was written is clear from the Mythology of Miletus in v. 115, and from the fact that in xi, xiii, it is necessary to regard Nicias as still young, equal in age with Theocritus (see infra).

We have then to synchronize Theocritus, Leonidas, Asclepiades, Alexander, Nicias, and also find place for the Aratus of vii. 98 (this is not the author of the Phenomena), and not only to synchronize, but to explain their simultaneous presence in Cos and union in a poetic circle. We may add to these Hermesianax, whose work was pastoral, though he is not mentioned in Theocritus. On the second point no other

1 For the grounds for these identifications, see below, pp. 15, 16.
2 To which Nicias answered in a poem of which the first line is preserved, vide xi, preface.
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answer can well be found than Susemihl’s: that nothing could have brought together in Cos, from all parts of the Greek world, the young members of the ‘poet’s circle’ of whom we read in Id. vii, except the intention of pursuing literary studies there under the guidance of the famous teacher Philetas.

If it was Philetas that brought them together, then Theocritus was in Cos before 283 B.C.

That this was so is further supported by chronological data. Nicias was a fellow pupil of Erasistratus pupil of Metrodorus. But Metrodorus was dead before 284 B.C. Therefore Nicias must have gone through his medical course, whether in Cos or Samos, before 284 B.C.; and we can put his birth circa 310 B.C. In the hypothetical Coan days he would be circa twenty-five, an age which suits the manner in which he is addressed in xi, xiii. Afterwards Nicias married and settled down in practice at Miletus. On this score alone Theocritus must have been eastward before 280 B.C.

Alexander of Aetolia (Tityrus) was librarian at Alexandria in 283 B.C. The period of his Coan residence must fall before that date. Leonidas was in Cos after 283 B.C., but probably not earlier than 290 B.C.

We have, therefore, accumulative evidence that the scene of vii is to be found in Cos before 275 B.C.; presumably between 290–285 B.C.

And arguing from the fact that Theocritus is in Id. vii obviously young, but in xi and xiii addresses Nicias as an equal in age and experience, we may set the date of the poet’s birth 310–308 B.C., and we get 290 B.C. following for likely date for his pupilage under Philetas.

1 In Philologus, 57 (1898).
2 R. Helm, Hermes, 29; Susemihl, Philologus, 57; cf. Argum., Id. xi.
3 The Schol. on xi says he was συμφορητής (condiscipulus) of Erasistratus. Only θέων διαφυλάσσων can one make this mean ‘pupil of Erasistratus.’
4 Susemihl, N. Jahrbücher, 1896, pp. 383 sqq.
5 Infra, p. 19.
6 Cf. Helm, N. Jahrbücher, 1897, pp. 389 sqq.
The statement of the writer of the Argument to *Id.* iv is thus strikingly confirmed. The 124th Olympiad includes just the years following Theocritus' University course in Cos: and is the time when he had made his mark as a writer of pastors. We get then as chronology (provisional hypothesis):—

Birth, 310 B.C.

In Cos, as pupil of Philetas, and member of literary circle, 290-285 B.C.

'Floruit' as pastoral poet, 284-280 B.C.

Return to Sicily, 280 B.C.?

Composition of xvi, 275 B.C. and Epig. 18.

In Alexandria, composition of xv, xvii, 274-271 B.C.

This little list of facts may seem a meagre result for a long investigation, but we do not, in writing the biography of a literary man, want mere chronology: we want to see in what relation he stands to his contemporaries, what influences he received or imparted, and hence to interpret his poems by reference to political or literary relations.

The chronological data obtained above are sufficient to guide us roughly.

Theocritus' life falls into four divisions: (1) The Coan; (2) the Sicilian; (3) the Alexandrian, with a second Coan residence; (4) after 270 B.C.

(1) The Coan period, 290-280 B.C. (circa).—The proof of the identification of the pseudo-shepherds and others mentioned in *Id.* vii has been assumed above; and must now be examined. We have, be it noted, a mixture of real and disguised names, among the former being Phrasylamnus, Antigenes, Philetas, Aratus, possibly Eucritus and Amyntas. The disguised names are Lycidas, Tityrus, Simichidas, Sicelidas.

(a) Sicelidas is identified for us by the Scholiast as Asclepiades of Samos, known in the Anthology as an epigrammatist, and mentioned under the same pseudonym by Meleager in his 'Corona' (*A. Pal.* iv. 46) in conjunction with Poseidippus and Hedyulus:—

ἐν δὲ Ποσειδιαπότον τε καὶ Ἡδύλου, ἄγρι' ἀρούρης,
Σικελίδεω τ' ἀνέμου ἄνθεα φυόμενα,
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and by Hedylyus, A. Pal. Appendix xxviii: —

\[ \text{άλλα πωρ' οἶνον} \]
\[ \Sigmaικελίδων πείζει ποιλή μελιχρότερον. \]

The name Sicelidas may be a patronymic (as the Scholiast thought): that it was not a mere nickname is shown by its persistence. Was it a *nom de plume*? *Simichidas* is undoubtedly Theocritus. One theory of the origin has been discussed above, and rejected so far as an actual genealogy is concerned. The rival view, both in ancient times and modern, is that the name is a mere nickname, and to be derived from *σιμώ (snub-nosed) and its diminutive *σιμίχως. Perhaps the poet was actually *σιμώ* 2, in which case he makes a hit at himself in *Id.* iii. 8 3; and we get a point from the hitherto unexplained line xii. 24 ἐνός ἐπερθὲν ἀρωάς (see *ad loc.*). In that case the name may be translated ‘Snubby’ (Spitznaschen). But it is rash to investigate the origin of nicknames.

*Tityrus* is generally supposed to be Alexander of Aetolia (see Meineke *ad loc.*), on the ground that Alexander was son of Satyros: *Tityrus* is said by the Schol. to be a Doric equivalent for Satyrus; and Alexander was the author of a poem dealing with the Daphnis legend. In this case the anonymous ‘native of Lycope,’ vii. 72 (i.e. an Aetolian), will be some friend of Alexander’s 4.

*Aratus* has generally been identified with the famous author of the *Φαυνόμενα* on the ground of Schol. vi. 1 πρὸς τὸν Ἀρατόν τὸν ποιητήν, τὸν τὰ Φαυνόμενα γράφαντα, φίλον ὀντα διαλέγοντα ὁ Θ.; and because the mention of the god Pan in Simichidas’ song is supposed to contain a reference to Aratus' *Hymn to Pan.*

The identification is in the highest degree improbable, and beyond the coincidence of name has nothing to support

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1 Cf. Asclepiades in A. Pal. xii. 50.
3 This does not imply that Theocritus = the *καμαστής of the idyll.*
4 See, however, Wil.-Moellend., *Hermes*, 34.
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it. Such data as we have for Aratus' life, point to a residence in Athens during Theocritus' Coan residence, followed by residence at the Court of Antigonus, 276. Save Id. xvii. 1 (on which see ad loc.), there is no trace of connexion between Theocritus' work and Aratus'—and yet the Aratus of vii is Theocritus' dearest friend. The name is not a rare one, and occurs indeed in Coan inscriptions of this very period, and on Coan coins. A minor point, but not meaningless, is that the name in Theocritus has 'A; in all Greek mention of the poet 'Δ. The assumption of a reference to Aratus' hymn is more than gratuitous. The proof of identification with Aratus the poet is therefore non-existent, and 'adfirmanti incumbit probatio' (Wilamowitz)3.

Now among the Coan names brought to light by inscriptions is one Aratus, ἀρχιθεόφωρος to Delphi, before 279 B.C.2, obviously not the poet, who was not a Coan, but not improbably the very Aratus who was Theocritus' εἶνας. For, note, Aratus' love is known to Aristis:—

ἐσθῆδος ἀνήρ, μέγ' ἀριστος, ὃν οὐδὲ κεν αἰτος αἰδεν
Ποῖδος σὺν φόρμωγι παρὰ τριπόδεσσι μεγαίροι,

doubtless a real person, a thinly disguised friend of Aratus. Is it only coincidence that Theocritus' Coan host is Aratus; that a Coan ἀρχιθεόφωρος in the eighties was Aratus; that Aristis, 'worthy to sing beside the tripod of Phoebus at Delphi 4,' was close friend of Aratus?

We cannot then count Aratus the poet among Theocritus'

1 Hicks and Paton, Inscriptions of Cos, x. c. 58, 81.; Coin 90.
3 Hicks and Paton, p. 322.
4 This is, of course, not demonstration. The 'middle' is 'undistributed,' but it is a remarkable concurrence. For this interpretation see Wilamowitz-Moellendorf, l. c., p. 185, note 2, but I do not see why the praise of Aristis' musical talent should be regarded as mere flattery ('schmeichelhaft genug'). If Aratus had already been, or was already appointed to go, to Delphi as ἀρχιθεόφωρ, the words get a telling force. Wilamowitz who dates vii late does not make the identification. I take the responsibility for it without hesitation.
acquaintance in the Coan period; banishing the author of the Phenomena we must banish also Callimachus, whom some critics have found disguised in Aristis (Legrand, Revue des Études grecques, vii. 278).

_Lycidas_ = Leonidas of Tarentum. This identification was proposed by Legrand in the Revue des Études grecques, vii. no. 26, p. 192, and repeated in his Étude sur Théocrite, p. 45 (cf. 210), and appears to be certain. The name (1) is a simple charade. _Λυκίδας_ : _Λεωνίδας_ : _λύκος_ : _λέων_.

(2) Callimachus, epig. 22, has—

\[\text{Αστακίδης τὸν Κρήτη τὸν αἰτόλον ἦρπασε Νέμφη} \]
\[\text{εὖ δρεός, καὶ νῦν ἱερὸς 'Ἀστακίδης.} \]

Ovkti Δικταίγην ὑπὸ δρωσίν, ovkti Δάφνιν

poimeines, Ἀστακίδης δ' αἰεὶ ἄεισόρεθα.

and we can hardly refuse to see in Callimachus’ Astacides of Crete, the pastoral poet, the same person as Lycidas of Cydonia (in Crete), the masquerading goatherd (so Ribbeck long ago).

But Astacides is also a disguised name; and presents the same charade as Λυκίδας, for ἀστακὸς is a synonym for λέων in its rarer sense.

(3) There are countless parallelisms of expression between Leonidas and Theocritus (see Legrand, Étude, p. 45).

Several of the Tarentine’s epigrams are pastoral in subject and expression: e.g. _A. Pal._ x. 1. _A. Plan._ 261, 236 (Priapus epigrams). _A. Pal._ vi. 334; ix. 326:—

\[\text{Πέτρης ἐκ δισσαίς ψυχρών καταπύλμουν ἕωρ,} \]
\[\text{χαίροις καὶ Νεμφέων ποιμενικὰ ἔοιαν,} \]
\[\text{πέτρας τε κρηνῶν, καὶ ἐν ἔδαφι κόσμια ταῖτα} \]
\[\text{ίμων, ὁ κοῦρα, μυρία τεγγόμενα,} \]
\[\text{χαίρετ': 'Ἀριστοκλέης δ' ἴδ', ὅδοιπόρος φέρε ἀπώσα} \]
\[\text{ἐγὺν βαψάμενος, τοῦτο δίδωμι κέρας.} \]


(4) There are parallelisms between Leonidas and Lycidas’ song in vii:

cf. _A. Pal._ vii. 264 ἐν ποιτοπόρῳ πλόος οὐρος.

(Theocr. vii. 52 sqq.)
A. Pal. vii. 273 κύματα πανδυσίης ἦθλαψ Ὄριωνος.
(Theocr. vii. 54.)

A. Pal. vii. 452 μνήμης (μνήμονες, Casaub.) ἐξούλουσα σαύρονος, δ' παρώντες, πίνομεν κοινῶς πάσι λυμήν Αἴδης (cf. Theocr. vii. 69 καὶ πίσια μαλακῶς μεμημένος 'Αγεάνακτος).

A. Pal. v. 187 πάσι τεφροῦμα. (Theocr. vii. 55.)

(5) That Leonidas visited Cos is proved inter alia by A. Planud. 182: an epigram on the Venus Anadyomene of Apelles, exhibited in the Asclepieion in Cos.

(6) But Leonidas is a Tarentine, Lycidas a Cretan. Legrand would have Leonidas a Tarentine not by birth, but by adoption. This is to go too far. But Legrand shows well that there is every reason to connect Leonidas with Crete. Almost alone among the poets of the Anthology he writes of Cretans: and in such a way that we must admit in him a personal knowledge of the island ¹ (see A. Pal. vii. 448, 449; vi. 188, 262).

We know that Leonidas was in Tarentum in early years from A. Pal. vi. 129, 131; that he was connected with Neoptolemus, King of Epirus (A. Pal. vi. 334), that he was in Cos after 283 B.C. (probable date of exhibition of the Venus), and was with Pyrrhus of Epirus ² (A. Pal. vi. 130), and lastly, that he was all his days a wanderer and poor.

A. Pal. vii. 736 (μὴ φθείρειν, ὄνθρωπε, περιπλάνων βίον ἐλκών κ.τ.λ.).

vi. 300:

ἐκ πλανής ταύτην χάριν ἐκ τε πενεστέω
κηθς ἀληγερπίου δέξο Λεωνίδεω ³.

Now Neoptolemus was murdered in 295 B.C., and in the confusion following Leonidas presumably left Epirus, and in the course of subsequent journeyings settled for a time in Crete; thence went to Cos, and joined the poet's club there.

¹ Cf. Geffcken, Leonidas von Tarent:—'So sieht es denn durchaus danach aus, dass Leonidas beide Epigramme einem ihm bekannten Toten, auf Kreta selbst, gewidmet hat.'
² Geffcken, l.c., p. 13, regards the epigram as not by Leonidas. His reasons are unconvincing; cf. Legrand, p. 46, note 1.
³ Cf. the epitaph (? by Leonidas himself), A. Pal. vii. 715.
(7) A few small points may be added. Lycidas in vii is obviously older than Theocritus, and would seem not to be one of the original circle but a new comer. He professes his dislike of ambitious poets who seek to rival Homer, and lose their toil in vain (vii. 47), just as Leonidas writes (A. Pal. ix. 24)—

ενοπόλοις δ’ ἄγελθιδών ἀθημαλδων Ὀμηρος.

In vii. 11 the three best MSS. have τῶν ὀδίτων for τῶν ὀδίτων, in violation of grammar, unless we take the words to mean ‘that wayfarer,’ that ‘homeless wanderer’ whom we know—Leonidas. The sense of ὀδίτως is strained1, but not impossible. Cf. Philetas quoted on Id. xii. 19.

We get then as members of the Coan circle Philetas, the leader, Theocritus, Leonidas, Alexander2, Nicias, Aesopiades, and others (the anonymous shepherds of 73); probably Hermesianax also the pupil of Philetas, of whom we know that he wrote in pastoral strain of Polyphemus (cf. Theocr. xi; Bach. frag. i:

δερκόμενος πρὸς κύμα, μόνη δὲ οἱ ἐφλέγετο γλην,

cf. Susemihl, A. L. G. p. 185), of Menalkas and of Daphnis3. Therefore Theocritus knew, and was joined in a poet’s circle with Leonidas, Aesopiades, Alexander, Aratus, Nicias in Cos, and this cannot well be put later than 285 B.C. There is in all these poets a trace of pastoral poetry in the widest sense; not the realistic sketches of country customs which Theocritus presents, but a fondness for shepherd-legends; for shepherd ἀναθήματα, for epigrams descriptive of the country. Their poems are full of a sensuous delight in rural sights and sounds, or in simple comforts and ease. Nearest to Theocritus (vii) stands Philetas. Comparing these pastoral epigrams and elegies with the idealized country life in 'Lycidas' song in vii, M. Legrand argues for the

1 As far as name goes Lycidas might = Lyceophron (son θέσα of Λέκων of Rhegium; Suidas), but the rest does not tally.
2 If Tityrus is not Alexander, it is Hermesianax.
3 Schol. viii. 53 Ἕρμεσιάων λέγει τῶν Δάφνων ἐρωτικῶς εχειν τοῦ Μενάλκα. Schol. ix Menalke—ὅν ἐναὶ Ἕρμεσιάως ἐραθήσει τῆς κηραίας εὐπηγος (so k. κηραίας vulg., κηραίας Wilamowitz).
existence of a free Theocritean school of poetry, which took
delight in showing love in rustic surroundings, set about
with country scenery; and which believed, or affected to
believe, that the passion was treated in the country with
rare tenderness, and that the shepherd was best placed
of men to live a life of pure passion' (Étude, p. 155): in
other words, 'there was in vogue among the Coan poets
a conventional method of painting country life with its
cares and occupations' (ib. 156); and in such poems as
Theocritus iv and v, we have 'a revolt of good sense against
these vain fancies.'

This view is not borne out by the poems which we possess
of Theocritus' contemporaries. It is significant that even
M. Legrand would not trace his 'school' beyond the Coan
circle (p. 156 note). I take it that there was no such
'pseudo-pastoral school,' with o fortunatos nimium for its
motto, but a 'pseudo-bacolic joke' in the old Coan days;
arising out of, not originating, the Theocritean pastoral.

'Lycidas,' 'Simichidas,' 'Tityrus,' and the rest had heard
the Coan shepherds' singing-matches, and charmed therewith
masqueraded as shepherds themselves, and sang one against
the other impromptus or set pieces:

ο τι πρᾶν ἐν οἶρε τὸ μελόδριον ἐξεπόνασα (vii. 51).

Naturally, these songs of theirs would suit their own taste
and studies, and stock of legends. This then is just what
we have in Id. vii, a singing-match between two of the best
of the Coan poets, modelled on the rural ditties which were
to be heard then, as now, in Greek country-sides and villages,
but differing in tone and content; and differing consciously
as much as Milton's Lycidas differs from the Masque of
Pyramus and Thisbe.

Such being the interpretation of Id. vii, and such the
Coan circle, we can turn now to the explanation of one of
the most vexed passages in Theocritus, Id. ix. 28-35.

Id. vii was obviously written some little time after the
events to which it refers (ἡς χρόνος ἄικ' ἐγώ, l. 1). We get

1 On this learnedness in vii, see Wilamowitz-Moellendorf,
l. c., pp. 192, 193.

2 See D on the Pastoral.
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additional points for the poem if we regard it as written just before or just after Theocritus' return to Sicily (285–
280 B.C.); in memory of the pleasant Coan days and friends,
closing with a wish to have such days again—

βωμῷ παρ Δήματρος ἄλφιδος, ὡς ἐπὶ σωφρ
ἀνθίς ἐγὼ πάξαμι μέγα πτέρων, ὡ δὲ γελάσαμι
dράγματα καὶ μάκωνα ἐν ἀμφοτέραισιν ἀχώσα.

Id. ix is a short singing-match between Sicilian herdsmen
(Daphnis and Menalcas), in which, after seven lines from
each singer, we have—

Τοῖς μὲν ἐπεπλατάγγησα καὶ αὐτίκα δῶρον ἐδωκά,
Δήματρι μὲν κορόναν, τίνι μοι πατρὸς ἔμφεβην ἄγρος,
... τίμω δὲ στράμβω καλὸν ὡστρακόν, ὡ κρέας αὐτὸς
σιτῆθην πέτραισεν ἐν ἱκαράισι δοκείσας,
... Βουκολικάς Μοῖσα μᾶλλα χαίρετε, φαίνετε δ' ὕδας,
tίς σοι' ἐγὼ τήνοισι παρῶν ἄείσα νομεύσι,
μηκέτ' ἐπὶ γλώσσας ἄκρας ὀλοφυγγώνα φύσω.

Then six lines, expressing the dearness of song to the person,
whoever it is, who speaks. All from Βουκολικάς Μοῖσα ... is usually regarded as the work of one of Theocritus' editors
(? Artemidorus, see infra, p. 50), and as forming an epilogue
to a collection of bucolic poetry (see any modern edition,
ad loc.). Then ἄείσα is inexplicable, and conjecture resorts
to ἄκωσα. τήνοισι gives way to δειοῦσαι (Fritzsche), ὕδας
to ὕδαν as referring to the song in the idyll, παρῶν to
παρ' ὅρ, but with no satisfactory results. Buecheler, who
keeps the end as Theocritean, makes ll. 31–36 the song of
the νομεῖς who judges the rival singers. But when did the
umpire ever add his song to that of the competitors?
Whichever of these alternatives we take, the sudden first
person in l. 22 remains unexplained.

All becomes clear and simple if we regard ll. 28–36 as
genuine, and a tail piece not to Idyll ix alone, but to
a small bucolic collection made by Theocritus himself after
leaving Cos; and if we take the first person in l. 22 to be the
only person whom it can denote without violence—Theocritus
himself. The first six lines, or some of them, are very likely
spurious (see ad loc.). The poem is then to be regarded
merely as a specimen of work, recalling the bucolic poems included in the volume (especially vi and viii), and runs: ‘Daphnis and Menalca, herdsmen of Sicily, sang, and I, who called them into being, stood as judge between them; but gave not the victory to either. Each took a prize from me of my own simple possessions, a shell I had found and a staff from out my father’s field; and then proceeds: ‘Ye Muses, vouch for my work, and give to the world the songs I sang while I was among those shepherd friends in Cos, lest, if ye help me not, I be charged with dishonesty.'

All falls into place. The sudden first person in l. 22, the personal reference in l. 23 (παρὼν ἄγρος), φαίνετε (see ad loc.), the plural φῶνας of l. 28 (wrongly altered to φῶν by ‘k’) the τῆν ουσί παρὼν ἄνεα νομεύσι (the shepherd-poet circle in Cos). On l. 29 see note ad loc. Lines 31–36 are not a song, but an epoie of Theocritus’ love of song.

Id. ix then is, with its epilogue ll. 28–36, merely appended to a collection of poems made by Theocritus: the τῆν ουσί νομεύσι requires for its explanation a knowledge of the existence of the poet-shepherd circle. Most probably then the collection of poems was intended for private circulation among Theocritus’ old friends.

Other poems which can safely be assigned to the ‘Coan period’ are xi and xiii, both addressed to Nicias before his marriage; vi addressed to Aratus; probably i, iii, and viii. That Theocritus had written something of note before leaving Cos is clear from vii. 40 and vii. 92:

πολλὰ μὲν ἄλλα

Νῦμφαι κηρε δίδαξαν ὁν ὄρεα βουκόλευτα
ἐσθλά, τά πω καὶ Ζηρός ἐπὶ θρόνου ἐγγε φάμα.

(vide ad loc.). These poems were obviously pastoral.

1 It is remarkable that (save in xxv. 109) Theocritus only uses the word νομεύς here and in vii. 28, where he describes Lycidas as chief singer among the herdsmen.

2 Wilamowitz (Nachrichten, l. c.) would date vi late, but only on the ground that it shows more finished versification and style than xi. It would be equally permissible to argue that its smooth verse is an evidence of early artificiality!
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iv and v deal, and deal most realistically, with South Italian life and character. They probably were written after leaving Cos. The scene of x is probably Coan.

Thus (1) the Coan period is responsible for the production of all, or nearly all, the 'bucolica'; both the pseudo-pastoral vii, and the genuine 'sketches in dialect' iii–vi, viii, x (?), as well as xi and i (on which see preface to same).

(2) The Sicilian period is represented by xvi alone among poems which can be dated with certainty.

Theocritus must have returned to Sicily some few years before 275 B.C., as in xvi he obviously speaks of many vain attempts to win approbation. The exact date cannot be determined and is unimportant. Possibly xxv and xxii belong to this period; they are certainly early poems.

(3) Disappointed in his attempt to find the needed patronage in Sicily, perhaps ruined, like Vergil, by the wars which devastated his native land, Theocritus after a last attempt to make himself a new Bacchylides to the new Hiero, left Sicily and set out for Egypt 274 B.C., being then about thirty-five years of age.

It was a very different world to which Theocritus now passed. His early manhood had, according to the views set forth above, been passed in the easy, jolly, society of Cos, in an atmosphere of romantic poetry; on the Sicilian uplands about Aetna, and in the desolate pastures of Southern Italy, where he observed the types of herdsmen which stand clear in the idyls. Trained liberally in the study of Greek literature, under the most famous critic and author of the time, before the critical faculty had swamped the creative 1, he added to the pure taste thus acquired a power of observation and humour worthy of the best

1 We know the so-called 'Alexandrian literature' chiefly through Callimachus (hymns), Apollonius, Aratus, Lycophron. The remains of these authors are a mere fragment of their work (except for Apollonius). The earlier writers have all but perished, but the one fragment of Hermesianax, and that of Phanocles show us that we have lost just those whose style was pure but polished to the highest; just those who formed the taste of a Catullus or Propertius. It is under this earlier influence that Theocritus was trained.
days of Hellenic art, and had created a new type of poetry.

It was with style and taste, and bent, already set that Theocritus came to the strange Alexandrian life. The like of that life Greece had never seen. It is among the common-places of history to talk of the disappearance of the old motives which had inspired the classical literature of Greece, the destruction of the πολιτικός with its intense narrow life, and the evaporation of the old Greek faith. The citizen—if he could be called a citizen—of Alexandria was no longer an actor in history, but the spectator of a scene which had no interest for him. The empire of the Ptolemies could inspire no enthusiasm; it had no historic past in which the Greeks could share; no scheme of imperial union of the Hellenic world. A national epic was the last form of poem which could have been attempted.

Oratory died with Demosthenes in a last splendid effort to preserve a national life; the Drama limped feebly on the boards of the New Comedy; History had no present wherewith to link the past. The empire of Egypt had prosperity; but greatness it had not. And yet the literature of Alexandria equals in extent the literature of classical Greece, and takes multifarious forms, romantic, epic, epigrammatic, satire, court-odes, but above all criticism. Fostered in the Museum, criticism throve apace, especially in grammar, mythology, and archaeology, and quickly left its mark on the writers of Ptolemy II's reign.

Callimachus' hymns are completely devoid of any narrative power, and care more for he origin and reason for a legend than the legend itself. Action is swallowed up in comment; myths are preferred, not for their beauty, but for their rarity even at the risk of the ridiculous (vi. 66 sqq.).

Aratus is wonderfully learned or makes a wonderful show of learning; his work may be utile, it certainly is not dulce; and is only a versified Nautical Almanack without a touch of majesty, without a trace of personal observation, without a single noble line or original thought; for even the much quoted introduction, and the famous τοῦ γὰρ καὶ γένος ἐσπέρων, is imitated from a contemporary—Cleanthes.

Apollonius Rhodius wrote the Argonautica merely to prove
to himself the possibility—of reviving the old Homeric epic. His actors are shadows, and a few graceful passages do not redeem the dulness of the whole. There is even here a constant tendency to ‘aetiology’; to write merely to explain some obscure detail of custom and myth; to introduce, with no regard to its fitness, a discussion on etymologies, archeology, and any point of criticism (A. Rhod. i. 1354, ii. 528, 851; cf. Callimachus, i. 5 sqq., ii. 47, 198, 225, 259, &c.; vide Rohde, Der griechische Roman, p. 83 sqq.).

Among the extant examples of early Alexandrian literature only a few epigrams survive which are genuine poetry, and one would willingly give all the work of Apollonius and Aratus, and the hymns of Callimachus, for a few more such epigrams as the beautiful

εἰπέ τις Ἱρώκλειτε τεϊν μόρον.

(Call. ii = A. Pal. vii. 80.)

Such were the literary surroundings into which Theocritus came, with what effect we must now see.

That he came into contact with Callimachus is shown by the numerous cases of imitation by one of the other.

Theocr. xvii with Call. iv and i.

. . xi
. . xxix. 4–6
. . xi. 75
. . xxvi. 30

Call. iv and i.

. . Epig. 46.
. . " 41.
. . " iv. 98, &c.)

Most of the instances where imitation is certain come from the later poems of Theocritus, and on the other side from Callimachus’ Hymn to Delos (iv), Hymn to Zeus (i), and Epigrams. The date of the Hymn to Zeus (which is only a thinly disguised Hymn to Ptolemy) is 275 (circa); slightly earlier therefore than Theocritus xvii. In this case, therefore, Theocritus is obviously the follower not the followed. Callimachus iv is dated 274–273 B.C. (Gercke, op. cit.), probably earlier than Theocritus’ poem.

The difference between the work of the two poets is most instructive.

1 A complete list, in Gercke, Alex. Studien (Rh. Mus. 43), p. 590. Some of Gercke’s parallels are too slight to count upon.
The Hymn to Delos (Call. iv) deals with the story of Leto’s wanderings in search of a resting-place before the birth of Apollo; all lands refused her, save only Delos; but from Cos she was held, not by the island itself, but by the yet unborn Apollo, for the island was set apart by destiny for the birth of θεῶς ἄλλος, Ptolemy II (see on xvii. 60). The Hymn to Zeus is similarly full of recondite mythology, even of pedantry (ll. 6-9), and again swerves off from its avowed object into praise of the king. The real object is arrived at by circuitous paths. The myths are introduced only to lead up to this real object and are overlaid with pedantic learning.

Now these are the two poems which Theocritus imitates in xvii, and yet how different the whole poem!

Insincere it may be, formal and written to order in defiance of the poet’s better taste; but it is straightforward. The parallels from mythology are apt, even if the comparison of the odious sister-marriage to that of Zeus and Hera is little short of blasphemy. There is only one slight instance of recondite allusion (l. 134); no tendency to indulge in etymologies or aetiology. The influence of Callimachus is apparent only in phrase and in certain metrical strictness.

The critics of Alexandria divided themselves into two camps on the question of the poetical treatment of the old myths: the one—to which Apollonius adhered—tried to revive the old epic in its every detail, to build again the βίματα σεμνά, and paint the broad canvas of Homer. The other, of which we have examples in Theocritus’ xiii, xxii, xxiv, xxv, Megara, (Moschus’) Europa, set itself to form a new style of narrative poem—the ‘epic idyll’: representing in miniature some single scene in the life of the heroes. The quarrel between the two schools waxed violent, and found ultimately bitter expression in Callimachus’ Ibis, a poem directed pointedly against Apollonius.

Attempts have been made to find reference in Theocritus to this famous quarrel. vii. 47, where Lycidas says he hates—

Μουσάν ὁρνότα [[ὁσοὶ ποτὶ Χιον ὀνοίδων

... αὐτία κοκκύζοντες ἐτώσια μοχθιζοῦτι,
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has been taken for a direct allusion to it. I hold firmly to the belief that vii should be dated before 283 B.C., and to the explanation of these words given above. The Argonautica cannot have been published before 260 B.C.\(^1\) It has been held that in his Epic poems Theocritus writes with the deliberate intention of correcting Apollonius’ errors of taste. This is equally unproved and unnecessary.

Stranger still is the attempt to find hidden references to this poet’s quarrel in the pastoral poems\(^2\): Battos of Id. iv shall represent Callimachus; Lacon and Comatas in Id. v stand for Apollonius and Callimachus; so that under the form of a pastoral singing-match we have disguised a party diatribe against the rival school.

The editors of Theocritus have at all times been given to faddist theories, into which the text, or explanation of the text, has been hammered and twisted\(^3\). This will pass into limbo with the rest—and then we shall have a new one—and it is hardly worth while to hasten its end. One argument however—a simple dilemma—may be given. Take in v Comatas to be = Apollonius: Comatas is victor in the singing-match; but Theocritus sided with Callimachus\(^4\).

Take Comatas = Callimachus: the charge falls on the wrong head ή στρομύλος ἡσθα Κομάρα (l. 77).

After this any one who likes may set to work to find Cryptograms in Theocritus.

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\(^1\) A. Rhod. was librarian at Alexandria after Zenodotus, who died 194 B.C. Hence Couat dates birth of Apollonius 260 B.C. But we do not know that Zenodotus held the librarianship till his death.

\(^2\) See especially, Reitzenstein, Epigram und Skolion; J. A. Hartung, Theokrit. Introd., p. x; Knaack, Über die Hirten bei Theokrit (Versammlung der Deutsch. Philologen in Dresden, 1897); Contra, R. Helm, N. Jahrb., 1896; Legrand, eh. iv.

\(^3\) I do not mean to deny that there is any expression of personal opinion in Theocritus (vii. 47 is sufficient proof to the contrary), only that the poems are not in the first place literary critiques, and only in form pastorals.

\(^4\) This is admitted by those who find allusion. Or would they have Theocritus play Alice to the Tweedledum-Callimachus and Tweedledee-Apollonius?
LIFE OF THEOCRITUS

Most unfortunately for the history of Greek literature we possess the merest fragment of the works of Theocritus' elder contemporaries, Philetas, Hermesianax, Phanocles, Alexander (of Aetolia), and are thus deprived of what might throw an interesting light on the origin of the narrative poem as treated by Theocritus. But we know that Philetas in his *Telephus* (the poem bears as title the name of the poet's father) wrote of the story of Jason and Medea, in his *Hermes* of adventures of Odysseus; that Hermesianax wrote of the love story of Menalces, and Alexander of Daphnis. All seem to have taken old legends and reset them in a romantic form.

Now *Idyll* xiii, which on other evidence was assigned above to the 'Coan period,' is the one among Theocritus' poems which shows this romantic handling of the legends, and therefore presumably the influence of Philetas' school.

xxii is professedly a Hymn to the Dioscuri, but quickly passes into simple narrative: the fight between Polydeuces and Amycus (the Spartan Sparrer and the Bebrycian Bruiser), and then the combat between Idas and Castor.

xxiv deals with the infancy of Heracles, his strangling of the serpents, the prophecy of Teiresias, and Heracles' education.

xxv and *Megara* are again idylls of Heracles and Megara—and are remarkable for their form; the narration being given by the mouth, in the one case, of Heracles himself, in the other of Megara his wife. All have a note in common; they are 'familiar rather than heroic,' like Thackeray's history; and like the Aristophanic *Euripides*, they—

οἰκεῖα πράγματ' εἰσάγει, οἶς χρώμεθ', οἶς σύνεσμεν.

After the formal introduction in xxii the heroic mask is laid aside, and Polydeuces is only a sportsman: Heracles in xxv is only a strong man. The supernatural element is sparingly introduced, or altogether absent.

None of these idylls deals with a *Homeric* subject; xiii, xxii, xxiv, all revive Pindaric themes. Very noticeable is the similarity in treatment between Theocritus and Bacchylides: both are abrupt in opening and closing a scene; both adopt the unusual method of relating a story
by dialogue between two characters (Theocr. xxv, Megara, Bacchyl. xviii); both single out a striking episode; sketch it in detail from a single point of view, and then turn from it suddenly (Bacchyl. xv, xvi). If Apollonius tried to revive the Homeric epic, Theocritus rearrayed the choric song in narrative form.

In this branch of poetry, then, Theocritus, as in the two kinds of pastoral, strikes out an original line; not uninfluenced by tendencies about him, but giving those tendencies a purer form; he was in the world of Alexandrian criticism and erudition, but not of it.

xxiv shows, perhaps, to a greater degree than the rest Callimachus' influence; the latter part may be regarded as aetiological only (see Legrand); it is, at any rate, rather a bald list of heroes who taught the young Heracles (*vide* ad loc.).

There remain xv, xiv, ii 2.

Of these the first was written in Alexandria not later than 270 B.C. (see p. 3). The second was written, not in Egypt, but presumably in Cos. The third in Cos about 264 B.C. (*vide* preface and Addenda).

In these we have a return to the sketches of character which form the peculiar feature of Theocritus' early work (*Id. iv, v*) but is now no longer a sketch of country men and manners, but one of middle class town life. They are mimic idylls of the respectable commonplace.

xiv is thrown into the form of narration. Aeschines relates a social gathering—a singsong—at a friend's house in Cos, an ill-timed jest of some companion, a hasty word and fatal discovery, a girl's secret passion, a quarrel, a blow, a separation, his despair, and departure to take the shilling in Ptolemy's service. The idyll is the most dramatic among Theocritus' poems; it is a comedy that is all but tragedy; and almost alone gives a striking 'situation' in the stage sense.

xv is not a drama, but a comic sketch of a 'day in

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1 Quite in Theocritean style is Catullus' *Marriage of Peleus.*

2 On xxvi and xviii, *vide* preface to the same. They do not affect the question to any large degree.
Alexandria at the Adonis feast.' It might well be regarded as a prototype of Mr. Anstey’s *Voce Populi*; or of the Satura—the play without a plot. To attempt to analyze it would be ridiculous: it must be read at length to appreciate the delightful representation of third century scandal, scolding, crowded streets, bustling women, huffy strangers, domestic worries. Note only that as xiv closes with an eulogy of the king, xv leads up to a cunningly introduced song in which the Ptolemies receive their share of honour.

In both poems this reference to the court is absolutely in place, for in xiv the intention expressed by Aeschines of going for a soldier naturally calls out an expression from his companion of the advantages of service under Ptolemy. There is nothing in the description of the king which is not apt in this connexion.

In xv, the song in praise of Adonis is as much needed as the introductory scene to complete the picture; the song is typical of one performed at the royal court, and is not therefore to be compared with the *Adonais* of Bion which is free.

Nor is ‘Ptolemy’ the subject which is left uppermost in our minds at the end of these idylls. xiv ends with a general piece of advice to Aeschines. xv more happily with the domestic troubles of the ‘incorrigible Gorgo.’

The praise of Ptolemy can hardly be regarded as the motive of these two poems, but were they written in order ‘to glorify the king and queen by rendering homage to the splendour, taste, and graces of the one, the power of the other, his talent for organization, &c.’? To affirm this is to confuse the end with the incident 1.

Just as in the case of the epic idylls, and the pastorals, we find that Theocritus is not the only follower of a school among his contemporaries, but the exponent of that school in its purest form, so in the mimes we know now of a contemporary rival Herondas, probably anterior in time. Herondas i is subsequent to 270 B. C. 2, as the mention therein of θεῶν ἀδελφῶν τίμενος shows, but there is little evidence for

1 As is done by Legrand, p. 139.
the date of the rest. The methods of the two are completely different, and have recently been compared to the disadvantage of Theocritus. Thus M. Legrand (comparing Theocr. xv. 27 with Herondas vi. 1, iv. 41), finds Theocritus cold, formal, less expressive of features taken from the life (p. 134). The whole of xv, xiv, he criticizes as failing to give, 'as we would wish in a sketch of manners, an adequate and integral expression of truth, and as being a mere résumé of events and conversation of which the minute detail promised to be interesting' (p. 136). (The same would apply, if true, to iv and x, and to some degree to xxii, xxiv, xxv, Megara.) It is true that in Herondas we have a fuller—and at the same time more sordid—realism. To set this up as superior to Theocritus, is to prefer photographic vulgarity to the dramatic instinct which can set a picture before us in a few keen strokes of the pencil. Theocritus can still exercise the restraint which marks true art. Herondas is the verbatim reporter, who does not know how to bring out salient points. Ex pede Herculem: from Theocritus' few light expressions, we get a clear picture of the unexpressed.

Idyll ii deserves separate treatment. Simaetha, deserted by her lover, seeks to bring him back by magic in the still midnight. Accompanied by her servant only she chants the song, weaving a spell round the absent one by magic fire and magic wheel, ever uttering the mystic refrain—

ινύξ, ἅλκη τοῦ θνοῦ ἔμον ποτὶ δῶμα τὸν ἀνδρα.

Then, left alone, she tells to the Moon the story of her love:

1 Legrand [p. 127] argues for a date 285-280 B.C. for H. iv: 'it is written after death of the painter Apelles, but during life of sons of Praxiteles.' Truer to say the scene of the mime is placed at that time, whether written then is another question. Further the sons of Praxiteles may well have been alive—in old age—in 275 B.C.

2 'Herondas hat sich an die derbsten Gestalten gemacht, bei ihm haben wir, wie bald nach seiner Auflindung der platte Journalismus in Deutschland aufjubelte, wirklichen Realismus, "freie Bühne," wie Diels ironisch bemerkte,'—Geffecken, Leonidas, p. 137. [But see Nairn’s Herodas, p. xxxviii.]
how she saw Delphis and loved madly; how she won him and lost him, and now stands dishonoured, utterly alone, with no hope; with only an ever-present remorse to bear as she has borne it hitherto, alone.

For once the reserve of Greek art is dropped, and Simaetha pours out her passion and utter wretchedness, with an intensity that we find approached in Sappho, nowhere else.

Now Simaetha is not a study of character in any particular class of life. She is 'the expression of a form of love, of an impassioned situation, a personification of despair' (Legrand, p. 130).

The circumstances of the poem are in no way original. Love at first sight at a religious procession is a frequent theme in Greek literature (vide ad loc.), and was used by Callimachus. A mime of Sophron seems to have represented a sorceress in much the same way. The monologue and confession which fills the latter half of the poem is a usual device of the old romancists—is common indeed in Greek tragedy. The power of the poem lies elsewhere; in the picture of awful loneliness; of a heart which has no faith left, and distrusts even the device of magic which it uses; of calm despair heightened by the calm of outward nature: and, almost alone in all the range of Greek literature, of a despair which will not end itself by death, but faces the harder lot—to live:

ἔγώ δ' οἰσῶ τῶν ἐμὸν πόνον δοσπερ ἵπτεσται:

for unless I have utterly misread the poem Simaetha does not resolve to live in hope of winning back her love: she does not believe truly in her arts; the threat of potent spells with which she ends is the vain cry of impotence. And yet she does not turn as all the 'heroes' and 'heroines' of the old romances—aye, even Antigone—turn to suicide. The lonely, sinning, but brave heart wins a strange sympathy.

There is abundant trace of literary acquaintance between Theocritus and Herondas in similarity of diction and idiom, even of entire passages; but the genius of the two poets is radically different. Theocritus is not influenced to any appreciable extent by Herondas, even if he here and there takes a phrase or situation—and gives it literary value.
The three Aeolic poems should be on internal evidence assigned to a late period in the poet's life.

xxviii is addressed to Theugenis wife of that Nicias, the doctor of Miletus, whom Theocritus knew in the early Coan days. From the tone in which Theocritus addresses his friend in xi, xiii, it appears that the two were about equal in age, and were both born about 308 B.C.—were therefore about twenty-five when the Coan society broke up (? on death of Philetas). There is no evidence of the place in which the poem was written; the spindle which Theocritus sends (or rather takes) with the poem is of Syracusan workmanship, but may have been bought in Alexandria or Cos even. If it was written in Sicily, Theocritus must have sailed straight from Syracuse to Miletus when he left his home for the last time, and gone from Miletus to Alexandria. This is in itself quite possible. Leaving Sicily and having no home yet to turn to in the East, he may have gone first to old friends. But the evidence of the poem does not bear this out. It seems certainly to imply that Theocritus knew Theugenis already (vide line 23, the praise of Theugenis' needlework becomes more graceful if we suppose that the poet knew his friend's wife). Nicias is spoken of as having already made a name in his profession (l. 19). Most of all there is a courtliness of expression throughout, in speaking of Theugenis, which suits better with the assumption that Theocritus was no longer young.

I would put the visit to Miletus therefore after 270 B.C., and make it not the first visit of Theocritus to the Ionian city. As ii was certainly written in Cos the voyage may have been made from there. [See however Addenda, Excursus to Id. ii.]

In both xxix and xxx the writer speaks of himself as advanced in years (xxix. 10; xxx. 13):

λέικας νικέτ' ἵσησθ' ὀπτε φορής ἐν κροτάφων τρίχας;

xiv is written in Cos, probably after 270 B.C., since Arsinoe is not mentioned: and the praise of Ptolemy is rather in the tone of one who knew him already, and here gives a summary of his good and displeasing points. The words of Thyonicus ἀπὸ κροτάφων πελάμεσθα κ.τ.λ. can then be taken like xxx. 13, as a personal reference.
We have then evidence of residence in Alexandria, 274–270 B.C. (xvii. xv, to which add 'Berenike'), thereafter in Cos.

I have referred above to Gercke's theory of a rupture between Theocritus and Ptolemy; and while I believe that Gercke's view of the circumstances of xvi is erroneous, it is possible that this theory should be accepted to this extent: that Theocritus, rebelling against the muzzling orders of an oriental court, feeling as Gercke expresses it the 'golden fetters galling,' and especially indignant, as every Greek must in his heart have been, at the social corruption of the court, retired to his old retreat in Cos to gain a purer, freer air. He still respects Ptolemy as a good master, but expresses himself freely on the curbing of personal freedom of thought—

εἰδώς τὸν φιλέοντα, τὸν οὖν φιλέοντ' ἕτε μᾶλλον. (xiv. 62.)

Idyll xii has been passed over in the above essay. It shows strong traces of Alexandrian influence, in the somewhat frigid piece of dictionary work in ll. 13–14, in the learned allusion in l. 27, in the general fondness of conceits. Yet in consequence of l. 5, τρεγάμων γυναῖκις, it has been dated 1 before the marriage with Arsinoe II, on the assumption that after that date such a pointed insult could not have been written; but the marriage was before 275 B.C. 2, before Theocritus came under Alexandrian influence. If we accept Gercke's view, as modified above, we can date the poem later, and at the same time get corroborative evidence for the theory that Theocritus retired to Cos after 270 B.C., and there at a safer distance dared to risk the dangerous allusion to the (dead) queen. At the same time we get a motive for this retirement to Cos.

We get then as a chronology for Theocritus' life and works:—

310–8 B.C. Birth (Sicily).

1 Cf. Hiller, Bursians Jahresb. 1888.
2 Gercke, of course, sees an intentional hit at Arsinoe.
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275 B.C. Hiero's *Strategia*. *Id.* xvi. Departure for East.


270–275 B.C. In Cos. Visits Miletus. *Id.* xiv, ii, xii, xxvii, xxix, xxx, xxvi.

The date is uncertain of xviii, xxii, xxv, Megara, Epigrams.

B.—Theocritus’ Verse and Style, and Dialect.

*Idylls* xxviii–xxx are written in lyric measures. *Idyll* viii includes seven quatrains in elegiacs. Otherwise the verse used throughout the idylls is the hexameter, and one of peculiar gracefulness.

The dialect used in i–xv (excepting xii) is Doric, but it is a Doric that was never spoken in one single part of Greece, though it approaches most nearly to the dialect of the Dorian islands. Theocritus introduces moreover—even in the mouths of his roughest countrymen—long obsolete Homeric forms¹ (v. 95; v. 27; v. 143 ὄττε; xi. 74 ἀμφισσαί; iv. 38 σέθην; iv. 27 ἡράσσαι, &c.). ‘Theocritus has not chosen a popular dialect, his language is the Homeric which prevails in the epic and lyric poetry of Greece, only with a somewhat stronger admixture of Dorisms than is found in Pindar; this Doric colouring varies in degree according to the character of each idyll’ (J. A. Hartung, p. xliii).

Even in the bucolic idylls there is not only an admixture of Homeric forms, but a not infrequent reminiscence of Homeric phrase (xi. 22; iv. 7, 8; i. 31 sqq.; xv. 79).

Is this to be accounted a fault in a poet who brings on the stage rough characters straight from the sheep farms of Italy, Sicily, and Cos, or from the harvest field? Are we to say that Theocritus commits the error of making his characters talk like fine folks without regard to actual reality?

To some degree realism is sacrificed to artistic literary

¹ But it must be owned, much more frequently in vii, i, ii.
form; but there is one realism of detail, another of general
tone and spirit. Modern travellers have recognized Lacon
and Comatas (Id. v) in the shepherds of Southern Italy:
'Le père qui les garde a l'air aussi sauvage qu'elles (his
sheep), avec la peau de mouton, ou de chèvre, jetée sur les
épaules, et sa longue houlette dont la forme est celle de la
crosse de nos évêques; on croirait voir le Lacon ou le
Comatas de Théocrite' (Lenormand, quoted by Couat, p. 420).
The singing-match, which forms so prominent a feature
in the pastorals, is still to be heard in Greece and Sicily at
any country gathering, just as in the old Highlands piper
vied with piper. Whether the poetic fancies of the singer
in Idyll iii and Idyll x are too delicate for the character,
may be judged from the specimens of popular song collected
in M. Legrand's Chansons populaires grecques (see on iii. 13,
vii. 7). Theocritus neither seeks out the coarse side, nor
is he blind to it, but taking the happier side of Greek
country life, its sunshine, its easy poverty, its native love of
singing, he represents these as they are, but with an addi-
tional charm of setting of his own, which may not be
actually there in the same form, but is not immeasurably
removed from the real. After all his poems are idylls,
εἰδίκλαια, each a 'little picture' of some country scene,
they do not pretend to be a study of Greek country life in
all its sides.

Those who ask for more realism in Theocritus must ask
him to write more—not to rewrite what he has written.
The idylls, as we have them, are true pictures of one side of
Greek rustic character, with glimpses of the coarser.

So much for the general tone of realism; and this being
granted, it is of little moment that the rustics use genitives
in -οῖο and epic aorists, and do not elide all their vowels.

More important, however, is the use of the hexameter.
Sophron, the originator of the mime, used only a metrical
prose; Epicharmus apparently trochaic measure. Comedy
(old and new) uses an iambic which approaches closely to
every day speech; Herondas uses the sezoun, and makes
that uncouth verse still more uncouth by harshness of
elision and synizesis.

The reason for Theocritus' choice is partly explained by
the character of his realism; he does not sketch the mean and sordid, as does Herondas, but the cheerful, humorous side of life. The sordid season suits the mean streets of Herondas, not the country side. All the pastorals but one (iv) contain songs, and for this three of the recognized regular metres were possible, the hexameter, the elegiac couplet (as in Id. viii), and the trochaic tetrameter. So far as the fragments of old popular songs go, they show no regular form of popular melody, which Theocritus could have used; but show a wide prevalence of dactylic rhythm.

Cf. Carm. Pop. (Bergk) 40 (elegiacs):

\[
\text{λιψ ἀνέμου ταχύ μὲν νεφέλας, ταχύ δ' αἰθέρα ποιεί}
\]

'Αργέστη δ' ἀνέμῳ πᾶσ' ἔπεται νεφέλη.

Carm. Pop. 45:

Τῶν 'Ελλάδος ἀγαθέας
στραταγῶν ἀπ' εὐρυχώρουν
Σπάρτας ἵμαρσομεν ὁ

'Ἰη Παιάν.

Carm. Pop. 42:

Δέξαι τῶν ἀγαθῶν τόχαι,
δέξαι τῶν ἵγιειν,
ἄν φέρομεν παρὰ τᾶς θεοῖ,
ἄν ἑκαλέσσατο τήρα.

(a simple glyconic rhythm).

Given then the hexameter as the verse to be used, the Homeric forms at once find an excuse. Homer and Hesiod made not only the theogonies of Greece but its vocabulary and style, and whatever was written in hexameters tended toward epic diction, especially in description (cf. Theoc. i. 31 sqq., vii, ad init.).

While Theocritus is full of Homeric touches, these are, as might be expected, more pronounced in the epic idyls, and in xvii, than in the pastorals 1. Yet however full

1 See G. Futh, De Theocriti studiis homericis, Halle, 1876; L. Genther, Über Theoc. X.XV und Mosch. IV (= Megara), Luckau, 1891; Legrand, Étude, p. 355 sqq.; and see on Theoc. xiii. 32, 47, 59, 54; xvii. 64, 88; xxv. 44, 10, 17; xxii. 82, 98, 106, &c., to mention a few out of many; in pastorals, see on vii. 13; v. 10; iv. 8; xi. 22; in mimes, xv. 79; ii. 14, 112.
a passage is of Homeric reminiscence it never becomes a cento or mosaic; it rather shows a writer steeped in Homeric language, blending it with his own phrase to a harmonious whole. We might say of his characters that they are talking Homer without knowing it; while for the reader the Homeric reminiscence suggests happily similarity or contrast of scene.

But as concerns form, the hexameter of Theocritus is a new instrument wrought to the highest delicacy, yet free from the strict formalism of the majority of the Alexandrian writers. Its elaboration varies naturally with the style of each piece. xv bears to i, ii, iii, the same relation that the iambics of Aristophanes bear to those of Sophocles; it is wholly colloquial, and art has not only hidden but banished art. The charm of the verse often escapes analysis; but the following characteristics should be noted:

The symmetry with which his verses, or groups of verses, are constructed.

(a) Actual strophic arrangement, with refrain verse as in i:

\[ \text{άρχετε βουκολικάς Μοίσας ἔδεικνυσες ναῦς.} \]

ii: \[ \text{ινγε; ἔλκε τῷ τήνων ἐμὸν ποτὶ δῶμα τῶν θρα.} \]

The refrain divides the poem into groups of lines, each group forming a completed whole (see especially first half of Id. ii).

(b) Strophic, but with no refrain:

In Idyll iii. 6--23 fall naturally into groups of twos and threes; 24 is an interruption; 25--39 falls in threes; 40--51 forms a song, also in threes; Id. x. 42--55 falls into couplets, each couplet completing one idea.

(c) Besides these correspondences, which can be measured, there is throughout the idylls a natural balance of verse or phrase not determined by numerical law, but by the judgement of the ear.

This is effected in a number of ways.

1 In iv. 8 βίον καὶ κάρτος is intentionally used by Battos to parody Corydon's grandiloquence.

2 See on l. 64.
(a) By neat antithesis of lines.
xi. 22, 23; i. 97, 98.
ii. 28, 29:

δέ τοῦτον τὸν κηρὸν ἐγὼ σὺν δαιμονι τάκω,
ἀς τάκωθ’ ἐπ’ ἐρωτός ὁ Μύνδιος αὐτίκα Δέλφιος.

Or the beautiful ii. 38, 39:

ἡράδε σιγῆ μὲν πάντος, σιγῶντι δ’ ὑήταιρ
ἀ δ’ ἐμὰ ὦν σιγῆ στέρνων ἐντωσθεν ἄμα.

xii. 1, 2.

(b) By division of a line into two rhythmic units:

xiii. 4:

οἱ θνατοὶ πελώμεες, τὸ δ’ αὐριον οὐκ ἐσορώμες.

xi. 75:

τὰν παρεόσαν Ἰμέλγε. τί τῶν φεῦγοντα διώκεις;

ii. 1, 43; 65; iii. 13.
iv. 42.
xvi. 13.

(The second unit often runs over into the first foot of the next line: xvi. 64; xii. 17; ii. 23, &c.)

The second may be antithetical to the first (x. 30) or amplificatory (xiv. 4; xiii. 7; xviii. 10).

(c) A period of verses is closed by a line which is complete in itself, as a single or double sentence, e. g. ii. 24–26:

ὡς αὕτα λακεί μέγα καπνυρίσασα
κάταπίνας ἁφήν, κοβδὲ σποδὸν εἰδομες αὐτάς,
οὐτὸ τοι καὶ Δέλφιος εὐν φλογὶ σάρκ’ ἀμαθύνοι.

Cf. xvi. 50:

εἰ μὴ πυλώτιδας προτέρων ἐμνησαν ὀοῖοι;

xvi. 51–56, an elaborate period closed by

εἰ μὴ σφέες ὄνωσαν ἱάνονον ἄνδρος ὀοῖοι.

(d) The verses are marked into symmetrical divisions by the frequent use of Anaphora and similar figures.
VERSE AND DIALECT OF THEOCRITUS

(1) With conjunctions, same word repeated:
i. 65:

Θύρως ὡς Ἀλτνας, καὶ Θύρωδος ἄδεια φωνή.
i. 2, 93, 74, 132.

ii. 43:

ἐς τρὶς ἀποστενδω καὶ τρὶς τάδε πότνια φωνέω.
(Cf. 23, 38, 98, 165.)

vii. 35:

ξυνά γὰρ ἄδει, ξυνὰ δὲ καὶ ἄδει.

vii. 143.

xvii. 1, 77; xxii. 56, 213, 193.

xxiv. 9:

οἶμθιοι εὐνάξωσθε καὶ ὦ ὄλβι οἶμθι οἶκοισθε.

xxvi. 15, 30, 32, and many others.

(2) Without no conjunction (even more frequent):
i. 72, 80, 105; v. 38; viii. 3–4, 11–12, 76–77.

i. 120–121; xiv. 47:

Ἄλκος ἐνν πάντα, Ἀλκφ καὶ νυκτὸς ἀνακτάι.

xvii. 73; xviii. 49:

χάροις ὡ νύμφα, χαίροις εὐπένθερε γαμβρέ.

vii. 118, &c.;

especially with small words, article, preposition, interjection, negatives, &c. (displacing a conjunction):
i. 67:

ἡ κατὰ Πηρείῳ καλὰ τέμπευ; ἡ κατὰ Πίνδω;

xiii. 7.

i. 141:

τὸν Μῦσας φίλον ἄνδρα, τὸν οὐ Νύμφαις ἀπεχθῆ.

viii. 53; i. 115, 116; xvi. i; xi. 45, &c.

($) A leading word is repeated in the same clause, and same construction (ἔπαναδίπλωσις):
i. 12, 15:

οὐ θέμις ὡ ποιήσα τὸ µεσαμβρυνόν, οὐ θέμις ἄµµιν.

i. 64 (refrain); i. 66; ii. 118; xxiv. 40; Ἐπιγ. vi. 3.
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There is here in each case a slight pause before the repeated word; the repetition serves to pick up the rhythm, and coming in each case in the fifth foot emphasizes the 'bucolic caesura'; cuts off the last two feet from the rest of the line, and gives a peculiar light lift to the verse.

(f) Not unlike the last is the repetition of a word after the sense is complete, in order to rest upon it some fresh detail of description:

i. 29:

τὸ περὶ μὲν χείλη μαρέται ὑψώθη κασσός,  
κασσός ἐλιχρῖςφ κεκοιμένος.

Without the repetition of κασσός the added description would come in after the completed phrase heavily and dragging. κασσός repeated gives the sense and rhythm a new lift.

Cf. Propertius, ii. 8. 17:

Hinc etenim tantum meruit mea gloria nomen,  
gloria ad hibernos lata Borysthenidas.

Propertius, i. 3. 32:

Donec diversas percurrens luna fenestras,  
luna moraturis sedula luminibus.

In Homer with Proper Names, Iliad ii. 837, 849, 871, 671;  
Iliad vi. 396.

(g) Triplets of expression are especially common:

i. 71:

tίρων μὰν θῶες, τίρων λύκοι ὀψίστατο,  
tίρων χῶκ δρυμοῖ λέων ἐκλανσε θανώτα.

i. 80, 101.

iii. 42:

ὡς ὤδεν, ὡς ἐμάτη, ὡς εἰς βαθὺν ἀλατ' ἔρωτα.

viii. 76; i. 116; xiii. 10–12; xv. 123; xxv. 106, 170;  
xi. 36, &c.

So xvi. 82 (three gods invoked), cf. xviii. 50; i. 68 (three haunts of Nymphs), cf. xvi. 51, 55, 71, 34; vii. 83.

(h) A fullness and neatness of expression is obtained by repeating a word from main to subordinate clause:

i. 23:

αἱ δὲ κ' ἀέσις  
ὡς ὃκα τὸν Λαύναθε ποτὶ Χρόμων ἄγας ἔρισθων.
VERSE AND DIALECT OF THEOCRITUS

i. 28; ii. 30.
ii. 46; ii. 49, 118, 114.
iii. 10, 11; v. 52; vi. 5.

vii. 97:

τῶσον ἐρὰ Μυρτοῦς, ὅσον εἰαρος αἴγες ἐράμτη.

viii. 88; xi. 71; xvii. 66; xviii. 21; xviii. 26; xviii. 29-31; xxx. 25.

(i) Most important of all is the figure called Truductio, in which a leading word is repeated from clause to clause in different forms:

i. 144:

οὐς κεν ἀμέλεξας
σπείσω ταῖς Μοίσαις. ὡς χαίρετε πολλάκι Μοίσαι.

Cf. xv. 103.

ii. 23:

Δέλαιος ἐμὴ ἀνίασεν ἐγὼ δ' ἐπὶ Δέλαιοι δάφναν
ἀθω.

An idea is taken up antithetically:

i. 97-98 λεγίξειν . . . λεγίξθης, especially in dialogue,
v. 2-4; v. 14-17; v. 112-114.
v. 124-126; v. 80, 82 φιλεύντει . . . φιλέει.
v. 60, 61 παρενθείν ο. . . ἤρθον:
or the word runs through a passage; with loving repetition
'Ἀγεάναξ, Ἀγεάνακτι, Ἀγεάνακτας, vii. 52, 61, 69.
Μοίσαι, xvi. 58, 69, 107.
Τίτυρος, iii. 2-4; Κομίτας, vii. 83-89, cf. xv. 143-4;
especially the running repetition of ἀοιδῆ, ἀοιδὸς in xvi. 1,
19, 21, 24, 44, 50, 57.

So parallelism between two periods is obtained:
xii. 28, 34 δίβας, δίβας; iii. 49, 50 ζαλωτός, ζαλῶ, and see
note on i. 82 τάκετα.

Note i. 1 ἀδύ; 2 ἀδύ'; 7 ἀδιόν; 65 ἄδεια; 148 ἄδειαν.
So xvi. 5 τὰς γάρ is taken up in xvi. 13.
ἀμιαστοί, xvi. 42, is taken up antithetically xvi. 45.
xvii. 26, repeated, xvii. 27; xviii. 44=xviii. 46; xxvi. 16, 18 Περθεύς.
(k) Simple verbal antithesis is used to produce this same symmetry of expression:

xvi. 3, 4; xvi. 87:

\( \text{δριθρήτων απὸ πολλῶν.} \)

xvi. 105:

\'Ορχομενών φιλιόσωμ ἀπεχθάμενον ποτε Θήβαις.

xxv. 41; xv. 25; xvi. 101; xxviii. 24.

Paronomasia, ix. 31; i. 34; xvi. 3; xxii. 65 εἰς ἐνι; xiv. 63 πολλοίς πολλὰ δίδοις.

xviii. 53.

xvii. 42; ix. 32.

vi. 23; xv. 93; xxix. 32.

(l) Phrases are repeated (changed in form or not) in the same idyll.

ii. 8=ii. 97; ii. 4=ii. 157.

ii. 116=132.

vii. 28=94; xvi. 7=28, 31-41.

Either as above (i) setting out the leading idea in a new light, or returning as in ii. 157 sadly to the original sorrow.

(m) Rhyme is used with considerable frequency:

(1) The end of the hexameter rhymes with a word forming the weak caesura of the same line, xxvi. 30:

\( \text{αὐτὸς δ' εὐαγέωμι καὶ εὐαγέσωιν ἀδοιμῖ.} \)

i. 96; vii. 62.

(2) Mascul. caesura and end, i. 64, &c.; viii. 31; xxiv. 89.

(3) Each half of pentameter, Epig. ix. 4; xv. 4; xvi. 4.

(4) Second and fourth arsis, viii. 30, 61; xxv. 1, &c.

In the first and third case the effect is to round off and balance the two halves of the line; the ear is prepared for the cadence of the end of the line. This is not peculiar to Theocritus: graceful examples can be found both in Greek and Latin.

Philetas:

\( \text{kai γάρ τις μελεώς κορεσσάμενος κλανθμοῖο.} \)

Anacr. 75:

\( \text{יוθὶ τοι καλῶς μὲν ἄν τοι τῶν χαλινῶν ἐμβάλομεν Ἰρῖας δ' ἔχων στρέφομει α' ἀρφὶ τέρματα δράμων.} \)
AUTHENTICITY OF THE POEMS

Propertius has a pretty triple rhyme, i. 8:

‘Illa vel angustó mecum requiescere lectó
Et quocunque modó maluit esse mea.’

(u) Lastly we may notice here the not infrequent repetition of a word immediately:

xi. 72 ὃ Κύκλωψ Κύκλωψ.
i. 123 ὃ Πάν Πάν.
v. 8 τάλαν τάλαν.

Epig. iii. 6 φεῦγε, φεῦγε (cf. Epig. ix. 4, 9),

generally for the sake of pathos. Instances might be multiplied from any language: it will be sufficient to remember Shakespeare’s

‘O Romeo, Romeo! wherefore art thou Romeo?’

M. Arnold’s

‘Strew on her roses, roses!’

Add to these points the fact that Theocritus writes generally in short rounded periods, often by the single line, with the daintiness but not the monotony of Catullus’ hexameter, and it will be seen how widely his verse differs from the old Homeric ἔπος. We get melody in each separate phrase, not a sonorous march of the whole: the verse dwells affectionately on each detail and often looks back at what it has left, whatever be the feeling it would keep before us: affection for nature’s sights, sounds, or a fondly remembered name; indignation at the greed of men; sarcasm directed at another (i. 97) or envy of good fortune (xii. 28).

The loud lyre of Homer is changed for the pipe of Pan.

The same characteristic appear in some degree in Vergil’s Eclogues, distinguishing their metre from the ‘ocean roll of rhythm’ of the Aeneid.

C.—The Authenticity of the Poems attributed to Theocritus.

In dealing with the question of authorship we have to follow three lines of evidence, (a) the testimony of MSS. existing or inferred; (b) the testimony of ancient writers,
scholiasts, grammarians who cite passages of Theocritus, imitations by Greek and Latin poets where such can be definitely traced to Theocritus; (c) internal evidence of style, grammar, vocabulary, versification.

An examination of this evidence leads to an unqualified rejection of the poems numbered in the traditional text xix, xx, xxi, xxiii, xxvii, and the eis Νεκρον "Αδωνι. xxv and the Megara must be accepted or rejected together. I have therefore included the Megara in the collection.

We must in the first place clear our minds from any prejudice arising from the now traditional order, which dates only from the edition of Stephanus (1566 and 1579). This arrangement has no support in the MSS. or early editions, but poems of Theocritus, Bion, and Moschus, are mingled together without clear assignment of author.

Setting aside the editio princeps (Mediolana, 1481) which contains i-xviii only we have to take into account four printed versions:

2. Aldine β (1495), a correction and supplement of above.
4. Callierges (1516). The same contents, different order, xxvii standing last, before epigrams.

These two are practically one authority, being both prepared from a copy supplied by M. Musurus derived from a lost Codex Patavinus.

The MSS. vary enormously in contents and order of poems (see the descriptions of them in Ahrens' and Ziegler's editions, and in Hiller's Beiträge).

1 Departed from only by Ahrens and Brunck, and Wilamowitz.
2 A full account of the editions is given by Ahrens, Poet. Bucol. i. The whole question is discussed by Ahrens in Philologus, xxxiii; and Hiller, Beiträge zur Textgeschichte, Leipzig, 1888.
AUTHENTICITY OF THE POEMS

Of the editions above mentioned the Aldines go back to two Vatican MSS.—Vat. 1311 (11) and Vat. 1379 (18). Of these 11 is derived from a now mutilated MS., Vat. 1824 (23); 18 and the Ambros. 75 (c)—in its central portion—are derived from the Paris MS. 2832 (M).

From a comparison of 23 (or its representatives) and M, Hiller infers an archetype \( \Phi \) containing i, v, vi, vii, iii, viii-xiii, ii, xiv, xv, xvi, xxv, Megara, xvii. Epit. Bionis, xxii, xviii, xx, xxi, Epis, xix, Epit. Adoniad. Nec. *Adon., xxiii; Epit. Achilis (Beiträge, p. 57 sqq.). Beyond this, in turn, can be reconstructed an older archetype \( \Phi^m \). This was smaller and included i-xvi, xvii, xviii, Epit. Bionis, xxii, xxv, Megara.

What is added to this by \( \Phi \) is added from a new source, and, to judge from the condition of the text, an exceedingly bad source.

On this line then our MSS. are gradually reduced till we get to the respectable \( \Phi^m \). The suspected poems have no good tradition. They belong to the \( \Phi \) group only, and do not go back to \( \Phi^m \).

A. The second line to follow is that represented by Juntine and the Paris MS. D.

This MS. is divided into three parts—D\(^1\) i-iii, vii-xiii, iv-vii, xiv, xvi, xxix, Epigrams; D\(^2\) xvi, xviii, xv; D\(^3\) xxiv, xxii. 69-fin., xxvi, xxviii, Megara, xxv. 85-fin., 1-84, Epit. Bionis, finally, after three and a half blank pages, xxvii, Securis.

This adds to the \( \Phi \) group, xxiv, xxvi, xxviii, xxvii (D\(^3\)), xxix, Epigrams (D\(^1\)); of suspected poems it contains, xxvii, Megara, xxv.

Other MSS. to be taken into account are:

1 (1) k (Ambros. 222, our best MS.), i, vii, iii-vi, viii-xiii, ii, xiv, xv, xvii, xvi, xxix, Epigrams.

2 The corrections of D (D\(^b\) in Ahrens).

(3) Ambros. 75 (c), first and fourth parts (Ziegler, p. vii).

(4) Vat. 1311—third part—11\(^c\) for xxiv, 1-87.

(5) Vat. 1311—first part—11\(^a\) for xxviii, xxix. 1-8.

From D and the Juntine can be reconstructed, (1) Codex

\(^1\) From a comparison of \( \Phi \) with the MSS. m and p.
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*Patarinus* of Musurus, (2) archetype of *Patarinus* and D (Π, see Hiller, p. 4).

Dᵇ is better than D, akin to k, and must have been used by Musurus here and there (e.g. xxiv. 66). The origin of these corrections may be called Π².

Now we get Dᵇ evidence in xxiv. 109, 45; xviii. 36, 20; xxv. 92, 114; Megara, 49; not in xxii, xxvi, xxvii; therefore the double tradition of Π Π² attests xxiv, xviii, xxv, Megara.

For xxiv we have also 11ᵉ, a MS. showing marked peculiarities, and not derived from Φ or Π or Π².

Ambros. 75 (ο)—first part—contains, Epigrams, xxiv, xxvi, xxvii, agreeing with D in almost every respect and forming no new authority:

\(\text{e.g. } xxiv. \ 66 \chiρίς \ Dᵇ \ \text{om. } D \ c.\)
\(xxiv. \ 26 \ \varepsilonιλέτο \ Dᵇ : \varepsilonιλέτο \ D \ c.\)
\(xxvi. \ 34 \ \kαίτετο \ D \ c : \θήκατο \ Junt.\)
\(xxvii. \ 8. \ \text{om. } D \ c, \ &c.\)

xxiv. 91 δράκοντες c Dᵇ: δράκοντες, D by copyists error and false correction.

The difference of arrangement in c and D is easy of explanation.

The MSS. evidence for the idylls included in D is therefore—

For xviii, xxv, Megara—Π Π² Φ Φᵐ.

For xxii—Φᵐ Π.

For xxiv—Π Π² 11ᵉ.

For xxvi, xxvii, Π (represented by D e Junt.).

For Epit. Bionis, Φᵐ Φ Π.

The last is obviously untheocritean; its exclusion from Π² is a testimony to the superiority of that collection.

xxvi has only the support of Π, but has external authority, and is placed among pieces undoubtedly genuine in D.

xxvii is placed apart from the rest in D, is not in Π², and that it came into Π from a new and bad source is shown by the striking deterioration in D's text. The differences of Juntine are due to conjecture only as in *Id.* xxii.

xxii has explicit external authority.

xxvii may therefore be rejected, and we get as undoubtedly genuine, xviii, xxii, xxiv, xxvi, possibly Megara and xxv.
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Idylls i-xvii are contained in nearly all the good MSS., and, so far as such evidence goes, cannot be impugned.

There remain xxviii, xxix, xxx, and the Epigrams.

Only one MS. — c — contains the three Aeolic poems. D has xxviii, xxix. Juntine has xxviii, xxix. 1-25. 11a has xxviii, xxix. 1-6. k has xxix, with Argument and Scholia. In character D resembles k; c differs from both and resembles 11a (Db does not appear).

The genealogy of the MSS. must be somewhat as follows:

Archetype, Αἰολικά with Schol. and Arg.
xxviii, xxix, xxx

 aioλ. β
xxviii, xxix, xxx(?), Schol. Arg.

k
D (xxvii, xxix, no Schol.)

Musurus (xxvii, xxix. 1-25)

Juntine

[D places xxix in first part as in k. xxviii in Dc; the connexion of D with II is very doubtful here. Δ probably II². Aιολ. γ. suffered two mutilations losing (1) xxix. 26-end and 30; (2) xxix. 7-24. c was copied before mutilation; 11 (with Ahrens' MSS. G. 6. c) after second mutilation, Patavinus after first.

Ahrens — Philol. xxxiii. p. 589 — holds that xxx came into c from a new source, arguing from absence of argument and corruption of text. But c has all three poems in one hand; and continuously written; and the corruptions in xxx are nearly all at the end of lines—an indication that it was copied from a torn MS.]

The name of Theocritus is not attached to these poems in the MSS., but c and vi have arguments to xxviii; k to

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xxix. These arguments come from one archetype, and that of xxviii assumes Theocritean authorship. The Epigrams probably came from same source as xxviii-xxx. They have the authority of k, D, and Juntine (hence II), and independently that of the Anthology.

Hence, in conclusion, our good MSS. accept as genuine i-xvii, xxii, xxiv, xxvi, xxviii-xxx, Epigrams, xxv, Megara; the last two always placed together.

None of our MSS. is older than the twelfth century, the majority belong to the fourteenth and fifteenth centuries; they represent therefore only Byzantine tradition. A study of the MSS. shows further that in Byzantine times the poems of Theocritus had to be collected from scattered sources, all our fuller MSS. are compilations. Ahrens (in Philol. xxxiii) has attempted to show what collections of Theocritus' poems were made at various times, and argues for the existence of three of importance:

(1) i–ix, made by Artemidorus a scholar of Augustan times. He argues from the fact that many MSS. have only i–ix: that Scholia to i–ix are found in some MSS. drawn from a different source to the rest. That the collection existed is clear; but the MSS. containing it are only bad MSS. Artemidorus certainly made a collection, but it certainly included more than i–ix as his epigram shows:—

\[\betaουκολικαὶ Μοίσατι, σποράδες ποικά, νῶν δ' ἀμα πᾶσαι ἐντὶ μᾶς μάνδρας, ἐντὶ μᾶς ἁγέλας.\]

(2) i, v, vi, iv, vii, iii, viii–xiii (as in MSS. Q p w). This was undoubtedly an early collection.

(3) i, vii, iii–vi, viii–xiii, ii, xiv, xv, xvii, xvi, xxiv, xxii, xviii, xxvi, xxviii–xxx, xxvii, Epigrams xxv, Megara. This Ahrens attributes to Eratosthenes.

This collection is too wide. As appears from the foregoing examination of the II and D line of MSS., D is a composite MS., and of its tributaries that which represents the best tradition (II²) did not include xxii, xxvi, or xxvii. The assignment of the collection to Eratosthenes is merely hypothesis.

The scope of this edition makes a full examination of
these points impossible. I can give only a summary of the results, as they appear trustworthy, and must reserve a more minute discussion for another place:—

The Scholia afford a base of discussion. We have pre-Byzantine Scholia and Arguments only to i–xviii, xxviii–xxx. Scholiasts are cited by name in Idylls i, ii, iii, iv, v, vii. Arg. xii is from Eratosthenes. Munatios is mentioned in Arg. iii, vii, xvii; Schol. ii. 100, vii. 106, 138.

(i) This Eratosthenes lived in the time of Justinian (see Ahrens, Poet. Bucol. ii, p. 33); he is the author of an epigram, A. Pal. vi. 78, showing marked imitation of Theocritus, and may unhesitatingly be regarded as an editor of our poet, and author of part of the Scholia. It is remarkable that Arg. xii and no other is attributed to him; moreover this argument differs from all the rest in form. It is a probable conclusion that Eratosthenes added Id. xii to a collection already existing, with Scholia. This cannot have been Ahrens' third collection, since, of the poems therein, many have no Scholia at all; and it is hardly conceivable that they should have been entirely lost. Note further: Eratosthenes is never mentioned as a commentator. Is this because he is the author of our Scholia in their final form? Eratosthenes' Theocritus contained therefore:

i, vi, iii–vi, vii–xiii, ii, xiv, xv, xvii, xvi, xviii, xxviii–xxx (the order of i–xvii appearing in k).

(2) We shall have Munatius' edition, appearing shortly before Eratosthenes', and of the same contents, save that xii is not included. Munatius introduced with his commentary several notices concerning Theocritus' parentage (Arg. Id. iii, vii, xvii). It was to his edition in all probability that the epigram was affixed—

\[\text{ἄλλος ὁ Χίος ἐγὼ δὲ Θεόκριτος ὃς τάδ' ἐγραφα}\\ \text{εἷς ἀπὸ τῶν πολλῶν εἰμὶ Συρακοσίων,}\\ \text{νῦν Πραγάγομαι, περικλειτὴς τε Φιλίνης}\\ \text{μοῦσαν δ' ὥθνειν οὕτως ἐφετελεσάμην.}\]

The last line meaning 'I have introduced no alien Muse,' i.e. no song from another hand; and distinguishing Munatius' edition of Theocritus only from

(3) an earlier edition of the bucolic poets. This early
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Corpus bucolicorum may be taken to have included Theocritus i, iii-xi, Bion, Moschus, perhaps Philetas, and others.

(4) There are left over from these three editions, Idylls xxii, xxiv, xxvi the Berenice xxv, Megara. These would together form a convenient biblion, and could be classed roughly as ἐπὶ ἡρωικά. They must have existed without Scholia, if they existed together, and that they did exist together is rendered probable by their conjunction in D3.

It is uncertain whether the Epigrams ever existed in separate form after the compilation of the Anthology of Meleager.

On this line of argument therefore we are led to accept and reject just the same poems as by the argument from our existing or demonstrable MSS.

B. External evidence: citation and imitation.

Citations are made by grammarians from xviii. 49; viii. 66; xxiv. 158; xxii. 72, 137; xxvi. 1; xxviii. 1; xxv (Hiller, Beiträge, p. 65). These can be seen in full in Ahrens’ edition at foot of text.

Arguments from imitation have little weight owing to the impossibility of proving that the imitation must be from Theocritus.

There is certain evidence that Theocritus wrote poems which have not been preserved. A fragment of the Berenice has come down to us; and Eustathius and Servius quote or allude to others (see Meineke, p. 397). Suidas has a curious note: θεὸκριτος ἔγραψε τὰ καλούμενα βουκολικὰ ἐπὶ Δωρίδι διαλέκτῳ τινὲς δὲ ἀναφέρουσι εἰς αὐτὸν καὶ ταῦτα: Προτίδας εἰλπίδας ὑμνοὺς ἡρωίνας ἐπικήδεια μέλη (so Bekker, ἐπικήδεια, μέλη, Birt) εἰλεγείας ἱάμβους ἐπιγράμματα. We do not know the origin of the above statement, nor who the τινὲς were; nor whether Suidas means isolated poems or βιβλία bearing the above titles. Attempts have been made to identify the names with the poems in our Theocritus1: βουκολικὰ ἐπὶ, i-xi, xxvii, &c.; εἰλπίδες, xxii; ὑμνοι, xvii, xvi, xxii; ἡρωίναι, xxvi, xviii; ἐπικήδεια, Epit. Adonidis, Epit. Bionis; μέλη, xxviii, xxix, xxx; εἰλεγεία, viii; ἱάμβου and

1 Notably by Birt, Antikes Buchwesen.
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ἐπιγραφματα, Epigrams. Even if this is the right method the identification of ἐλεγεῖα and ἡμβοι is unlikely. By the first is more likely meant some of the epigrams, if not poems, altogether lost: for ἡμβοι we might read μημαμβοι a confused description of xv and the mimes. The Προτίδες are left out of account. J. A. Hartung thinks that Vergil may betray knowledge of the poem in Ecl. vi. 48:

‘Proetides impleunt falsis mugitibus agros.’

The story is certainly current in Alexandrian literature (Call. Dion. 233 sqq.), and was dealt with by Bacchylides (xi), a poem which Callimachus obviously knows. It is possible enough that Theocritus wrote such a poem (on the model of xxvi), but no proof for or against can be adduced.

Not much importance attaches to the statement that one Mariannus (400 A. D.) paraphrased Theocritus in 3150 iambic verses. He probably included the other pastoral poets.

C. Internal evidence.

In Id. xx we notice as untheocritean:—

1. The large proportion of uncontracted forms—φιλείων (4), λαλείως (7), ὑσιόντα (9) &c.

2. The forms—ἐμεῖο, συνεχεί, ἀφαρ, στομάτων, ἀθέα, κρίσων, ἐμμί, ἥδε, πολλῶν.

3. The words—βοηρύνων, ἄγροικος, δονίω, δώναι, πλαγιαύλω, ἀνά (of time), ἀνειρ βούτα separated. Contrast i. 80; vi. 7; vii. 32.

The poem is full of reminiscences of Theocritus—xxvii = xi. 38; xxi sqq. = vi. 34; xxvi = xi. 19; xxx = xi. 76 (see Meineke, p. 328). [κρῆγων = 'true,' see ad loc.]

4. In metre the poem is far more dactylic than the genuine pieces, the proportion of dactyls to spondees in the first five feet being 5:08:1 as against 3:5:1 in Theoc. Id. iii. In Theocr. iv it is 2:33:1 (cf. Kunst, De versu Theocr., p. 10; Legrand, Étude, p. 329).

Still more decisive is the general tone of the poem. The contrast of town and country manners is not a Theocritean motive. There is no setting, or localization. To whom is it addressed?

The piece is obviously of later authorship, but who wrote
it has mercifully been forgotten (see further, Hiller, *Beiträge*, p. 70).

xxiii was apparently known to Ovid (see note on v. 16), but this proves nothing for authorship. The motive becomes a commonplace in the writers of so-called romance (Charito, *E.* 10; Ovid, *Met.* xiv. 701). The evidence of style and metre is the same as for xx. The tone is maudlin and namby-pamby. In language note untheocritean: ἀπηνέος, ἀδιπής, τῶν βροτῶν (11), ἔθελω with accus., σβέσω (Theocr. uses the σσ only in aorist), οἴδε ἑν, πῶς (for ὅπως), ἱπποτείνησα.

xix resembles Bion iv (Meineke) in conception, and may be with probability ascribed to that poet (so Valck., Hermann, and others).

xxvii is condemned by style, and by the coarseness of its tone. The language also obviously belongs to a late writer ἢδε πῶς, δίδον ὀφρα φιλάσω for δίδον φιλάσαι, μὴτρᾶν. Untheocritean are σεῖο, ναὶ μάν, Πηφία.

xxi is a far more important poem, and has been thought fully worthy of Theocritus. 'There is nothing in Wordsworth,' writes Mr. Lang, 'more real, more full of the incommunicable sense of nature, rounding and softening the toilsome days of the aged and the poor, than the Theocritean poem of the Fisherman's Dream.'

But a piece worthy of Theocritus is not necessarily a Theocritean piece, and the 'nature' of xxii is not the nature of Theocritus.

The evidence of language is strong: ἀφινιόν, μελεθών, ἔγγεθι, ἀδλήματα (new sense), θλιθαιμένων ('narrow'), τρυφερῶν (new sense), προσέναξέ, φίλος πῶνος, ἄρεθον, μινύθειν, σιδάρωσι (pl.), τρυφερῶν, ἵμεραι, ἰμωσα δ' οὖ, ταρβὼ, ἐπιμύσασις, φυκάις, Ποσειδώνα, ἰχθῖνα, ἰχθῖν—all these are untheocritean. The rhythm of v. 15 is unparalleled. The long list of implements in v. 10 sqq. is foreign to our poet's style.

Still less than Theocritus is Bion the author: the spondaic character of the verse alone proves this; and there is no evidence that Bion or Moschus ever wrote realistic poems.

A much stronger case could be made out for assigning the poem to Leonidas of Tarentum, or at any rate to a close imitator of that writer:
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\(\text{ιχθύος} (6)\) sing., cf. \(A. \text{Pal. vii. 504 \ 'κίλλης \ καί \ σκάρον ιχθυβολέως}.\) \(\text{φυκώμετα \ δέλητα},\) cf. \(A. \text{Pal. vii. 504 \ 'πετρήσασαν (living \ under \ rocks)};\) \(\text{vii. 273 \ 'απήνεσα \ καταγίς \ (from \ the \ heights)};\) \(\text{θείομεναν} \) (pres. part.), cf. \(A. \text{Pal. vii. 665 \ 'πεπτωμένους \ ύπαλαυόμε.} \) \(\text{ύπνον \ ἀπωσάμενοι},\) cf. \(A. \text{Pal. vii. 726 \ 'ἀπώσατο \ πολλάκις \ ύπνοι.}\)

Leonidas' epigrams, \(A. \text{Pal. vi. 4;}\) \(\text{vii. 295};\) \(\text{vii. 504},\) are 'fisher epigrams.' The first is a dedication from the fisher \(\text{Diophantus.}\) \(\text{xxi} \) is addressed to Diophantus. The second is on the death of Theris who \(\text{ἐθαν' \ ἐν \ καλύβῃ} \) σχονίτοι \(\text{λόχνο} \) ὡποία, cf. \(\text{xxi. 7}.\) The list of implements in \(\text{xxi} \) is thoroughly Leonidean (\(A. \text{Pal. vi. 4, 205, 204, 296, 35}\).

Leonidas is essentially a poet of humble life and workers (cf. \(A. \text{Pal. vi. 288};\) \(\text{vii. 726})\). He is remarkable for his bold use of new words, or old words in new senses. True, we know Leonidas only as an epigrammatist, and one of no great note; but \(A. \text{Pal. vii. 736, 295, 472};\) \(\text{vi. 300},\) show a certain pathos and poetic power; and though \(\text{xxi}\) shows a humour not found in Leonidas, yet the elaboration and conception of the poem are of the simplest and not beyond the power of the Tarentine. There is evidence, finally, that even before Meleager's time the poems of Leonidas and Theocritus had been confused (cf. note prefatory to Epigrams).

The only objections to recognizing Leonidas as author are (1) the form of such lines as \(16, 56, 60\) — not paralleled from Leonidas (cf. Geffcken, \(\text{Leonidas von Tarent, p. 142})\); (2) the representation of humble life is a common motive both in New Comedy and afterwards (Plaut. \(\text{Rudens};\) Herondas; Geffcken, \text{op. cit., p. 137}); (3) that we do not know of Leonidas as an author of anything but epigrams.

Reitzenstein's judgement is worth quoting (\(\text{Epigram und Skolion, p. 152})\): 'Anders ist der Stil der 'Ἀλείκη, sie können nicht dem Leonidas gehören, trotz der weiten Aufzählung der Fischergeräte, einzelner kühner Wörter, ja einer direkten Entlehnung aus Leonidas. Dann sind die 'Ἀλείκη aber von einem Nachahmer des Tarentiners, welcher seinerseits die pomphafte Sprache desselben herabgestimmt und gemildert hat.' But it is not impossible that Leonidas himself modified
his style under the direct influence of Theocritus in Cos.

The question of xxv and Megara is much more difficult. That they are by the same author is now generally accepted; who this author was is still sub judice.

(1) The two poems are conjoined in the MSS. (Π Π² Φ φm); community of authorship being obviously assumed.

(2) Internal evidence: the two poems have a large number of words in common which do not occur elsewhere in the Corpus hucolicorum, e.g. άδέσφατος, άμοτος (as adj.), γόνος, δεδεμινός, ἐκπάγλους, βία Ἡρακληείη, κλάζειν, κ.τ.λ.; cf. αἰνολέοντα, xxv; αἰνοτόκεα, Meg. (Legrand, Étude, p. 264). The metrical structure of the two is much the same, allowance being made for the difference of the character of the persons (Hiller, Beitr., p. 63). The vocabulary of both is partly Homeric, partly that of the new epic, though xxv contains the more unhomeric words.

The evidence of metre is instructive. There are four general ‘laws’ of the hexameter observed in Alexandrian writers:

(1) A trochee or dactyl in the second foot must not be formed by a word commencing in first foot.

(2) The masculine caesura in third foot must not be preceded by an iambic word.

(3) Masculine caesura and diaeresis in both third and fifth foot of same line is forbidden.

(4) Diaeresis in fifth arsis is only allowed when the verse contains weak caesura and third foot is followed by a long word.

Theocritus neglects these laws entirely in his pastorals and mimes, e.g. first law, vii. 14, 38, 65, &c.; second law, ii. 76, 126, 130, &c.; third law, x. 11, 39, &c.; fourth law, xi. 7, 71, &c.

In the epic idylls (among which reckon xiii, xvii, xxii,

1 See Hiller, Beiträge, p. 66; L. Genther, Über Theocr. xxv und Moschus iv, Luckau, 1898. Legrand, Étude, p. 17, accepts xxv, says nothing about Megara.

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The number of places where the laws are neglected are (if my counting is correct):

<table>
<thead>
<tr>
<th>Law</th>
<th>xiii</th>
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<th>xxii</th>
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<th>xxv</th>
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<tr>
<td>First</td>
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<td>5</td>
<td>14</td>
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<td>Second</td>
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<td>1</td>
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<td>Third</td>
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<td>6</td>
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<td>5</td>
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The Megara resembles xxiv and xvii most nearly. xxii is especially lax in third, xxv in second, but all six poems agree pretty closely, but differ from the practice of other writers. Moschus, to whom the Megara was assigned by Stephanus, neglects in the Europa the first law four times, second twice, third twice, but fourth never.

In structure there are striking resemblances. Both begin and end with striking abruptness. Both narrate an episode in Heracles' life through the speech of persons in the poem, not directly from the poet. And while the tone of the two differs widely it differs no more than is necessitated by the difference of characters. The strong virility of xxv suits Heracles and his manly companion; the complaining frightened tone of the Megara suits the unhappy women-folk. More might perhaps be made of the absence of any 'setting' in 'Megara,' but if we have been right in concluding that Theocritus not seldom follows Bacchylides as a model, here again we might see a trace of the lyric poet's influence. The Megara bears a most striking resemblance to Bacchylides' Ode xviii (dialogue of Aegeus and Medea), in which an exploit of Theseus is told of.

There seems then good reason to go back on the judgement of Stephanus, and to assign xxv and Megara to the same author.

For making this author Theocritus we have—

(1) MSS. evidence of Φ, Π, Π² in all of which good archetypes the two poems are put among undoubtedly Theocritic pieces. The Florentine MS. has the Megara alone after pieces by Moschus, but without name of author, while the preceding are all entitled Βοιωτίων.

(2) Internal evidence of style, metre, and language;
for while many words occur in these poems which do not occur elsewhere in Theocritus, the same is true of xxii and xxiv, and the general use of language and idiom is Theocritean. For Theocritus tells strongly the method of handling the events of fable with minute familiar details; in showing that the ancient heroes had not always a heroic gait, and that their exploits do not stand altogether apart from the actions of daily life' (Legrand, p. 184). This is true of xiii, xxii, xxiv, xxv, equally; to a rather less extent of Megara. It is characteristic of the school of Philetas, and Hermesianax (supra, p. 29), to which Theocritus belongs. Further, xxv shows the rapid narrative power which marks xxii and the first part of xxiv. On the whole the argument for accepting the poems as genuine is considerably stronger than that for rejecting them.

D.—The Pastoral.

'The history of the pastoral,' writes Prof. Conington, 'shows how easily the most natural form of composition may pass into the most artificial.' The reason of this is that practically all pastoral poetry subsequent to Theocritus is an imitation of an imitation, and becomes, as Plato would say, three degrees removed from truth. The name moreover has been grossly misused, and while it covers a multitude of sins against good taste, much poetry that is really pastoral in the Theocritean sense is excluded.

Strictly understood pastoral poetry must be defined not by its form so much as by its contents. It is a comedy of rustic character and speech, brief, written to please not to instruct, in dialogue or monologue drawn from the life. Theoc. Id. iii. iv. v. x, are the most perfect examples. Song has nothing essential to do with the pastoral. Theoc. iv lacks it, but is most truly a pastoral. But song is generally introduced because one of the most salient features of Greek peasant life was the singing-match, and this afforded at
once both an easy and a graceful subject for composition. Hence *Id.* v, vi, viii, ix, contain singing-matches; *Id.* i repeats one well-known song; *Id.* iii, xi, x, contain monodies, yet always such as might be heard in Greece.

The result was fatal for the pastoral; the charm of form became the essential; the truth of the representation to country life became of secondary importance, and finally was left altogether out of sight. Theocritus himself must be held responsible in part for the change.

The shepherds of the beautiful first idyll are shepherds in name rather than in vocation; in *Id.* vii we have, as before noted, an imitation of the country singing-match, in two poets who disguise their names but not their personality. Yet here there is nothing to offend: nothing to disgust us by its hopeless unreality. It is only when we come to the imitators of Theocritus that we see that the pastoral has become merely a fashionable setting for any incongruous thought. There is no trace of any study of the country in Bion and Moschus; Vergil's *Eclogues* are echoes of Theocritus, exquisite in sound, but signifying anything rather than Italian peasant life: the story of Vergil's farm; of Julius Caesar's deification, of Gallus' love-story. Kings, statesmen, and poets must all be shepherds, and sing songs, whether the shepherds of their country sang or no; in their shepherd dress and under their shepherd names they must discourse of affairs of state or church, as in Milton's *Lycidas* and in the *Shepherd's Calendar*. Each step taken is but slight. The plaint for Daphnis leads easily to the plaint for Bion; that to Vergil's 'Gallus,' to 'Lycidas,' to 'Thyrsis.' The form develops, but does not change materially; but the matter changes from the simple 'rural ditty' to the 'strain of higher mood.' Meanwhile real pastoral poetry as Theocritus made it—the mirror held up to country life—found but little favour. The trammels of classical form prevented it. If one wrote in the style of Theocritus he did not represent life as it was in other lands than Greece; if he wrote of life as he saw it, he had to desert the sacred classical form and still more sacred diction. Consequently the most of so-called pastoral is imitation of an imitation—fit for a boyish exercise alone.
The sketch of rustic manners passes to prose. In verse the spirit of Theocritus breathes—because the form is dropped—in the German Hebel, in some of Burns' narrative poems, and in Lord Tennyson's *Northern Farmer*.
ΘΕΟΚΡΙΤΟΤ ΕΙΔΥΛΛΙΑ

I

ΘΥΡΣΙΣ Η ΩΙΔΗ

ΘΥΡΣΙΣ

'Αδύ τι τό ψιθύρισμα καὶ ἀ πίτυς αἰπόλε τῆνα, ἀ ποτὶ ταῖς παγαίσι μελίσθεται, ἀδύ δὲ καὶ τῷ συρίσδες· μετὰ Πάνα τὸ δεύτερον ἄθλον ἀποισῆ
αἰκα τήνος ἐλη κεραδὸν τράγον, αἴγα τῷ λαψῆ.
αἰκα δ᾿ αἴγα λάβη τήνος γέρας, ἐς τὲ καταρρεῖ ἀ χίμαρος· χιμάρῳ δὲ καλὸν κρέας, ἐστέ κ᾿ ἀμέλησις.

ΑΠΟΛΟΣ

"Αδιον ὁ ποιμὴν τὸ τεῦν μέλος ἢ τὸ καταχεῖ
tήν᾿ ἀπὸ τῶν πέτρας καταλείβεται υψάθεν ὑδώρ.
αἰκα ταῖ Μοῖσαι τὰν οἴδα δώρον ἀγωνται,
ἀρνα τῷ σακίταν λαψῆ γέρας· αἴ δὲ κ᾿ ἀρέσκῃ
tήναις ἄρνα λαβεῦν, τῦ δὲ τὰν ἄν υστερον ἀξῆ.

ΘΥΡΣΙΣ

Λῆς ποιτὶ τῶν Νυμφῶν, λῆς αἰπόλε τῆδε καθίσας,
ὡς τὸ κάταντες τοῦτο γεώλοφον αἰ.τε μυρίκαι,
συρίσδεν; τὰς δ᾿ αἴγας ἐγὼν ἐν τῷδε νομευσώ

ΑΙΠΟΛΟΣ
Οὐ θέμις ὁ ποιμὴν τὸ μεσαμβρινὸν, οὐ θέμις ἀμμὺν 15
συρίσθεν. τὸν Πᾶνα δεδοῖκαμες. ἢ γὰρ ἀπ᾽ ἄγρας
tανίκα κεκμακῶς ἀμπαύεται: ἔστι δὲ πικρός,
καὶ οἱ ἄεὶ δριμεῖα χολὰ ποτὶ ῥυτὶ κάθηται.
ἀλλὰ τῷ γὰρ δὴ Θύρσι τὰ Δάφνιδος ἀλγε' ἀείδες
cαι τὰς βουκολικὰς ἐπὶ τὸ πλέον ἱκεο μοῖσας,
δεύρ' ὑπὸ τὰν πτελέαν ἐσοδόμεθα, τῶ τε Πρυόπω
καὶ τὰν Κραναιὰν κατεναντίον, ἢπερ ὁ θώκος
τὴνος ὁ ποιμενικὸς καὶ ταῖ δρῦες. οἱ δὲ κ' ἀείσης
ός οκὰ τὸν Διβύαθε ποτὶ Χρόμων ἄσας ἐρίδων,
αἰγὰ δὲ τοι δωσό διδυματόκον ἐς τρις' ἀμέλξαι,
καὶ βαθὺς κισσυβίον κεκλυμένον ἀδέι κηρῷ,
ἀμφωεῖ, νεοτευχές, ἐτί γλυφάνοιο ποτόσθον.
τὸ περὶ μὲν χείλη μαρύεται υψόθι κισσός,
κισσὸς ἐλιχρύσω κεκοιμενός. ἡ δὲ κατ' αὐτὸν
καρπῷ ἔλιξ εἰλεῖται ἀγαλλομένα κροκόντι.
ἐντοσθεν δὲ γυνᾶ, τὶ θεῶν δαίδαλμα τέτυκται,
ἀσκητὰ πέπλῳ τε καὶ ἄμμυκι. πάρ δὲ οἱ ἄνδρες
καλὸν ἐθειράζοντες ἀμοιβαδίσ ἀλαθεν ἄλλοσ
νεικείουσ' ἐπέέσσοι. τὰ δ' οὐ φρενῶς ἀπτεται αὐτῶς.
ἀλλ' ὁκὰ μὲν τῇνον ποτιδέρκεται ἄνδρα γελάσα,
ἀλλοκα δ' αὐ ποτὶ τῶν ῥπτεῖ νόον. οἱ δ' ὑπ' ἐρωτὸς
δηθὰ κυλοιδιῶντες ἑτῶσια μονχεῖα
τοῖς δὲ μετὰ γριπεύ̂ς τε γέρων πέτρα τε τέτυκται
λεπράς, ἐφ' ἃ σπευόδων μέγα δίκτυων ἐς βόλον ἐλκεὶ
ὁ πρέσβυς, κάμνοντι τὸ καρτερὸν ἄνδρι ἐτικῶς.

22. Κραναιῶν Ahrens: θράναν p k: κρανάδων vulg.
ΕΙΔΥΛΛΙΑ.  I

фаής κεν γυών νιν ὀσον σθένος ἐλλοπιεύειν.

τυθὼν δ' ὀσον ἀπώθεν ἀλιτρύτου γέροντος

Πυρναίας σταφυλαίς καλὸν βέβριθεν ἀλωά,

τὰν ὄλιγος τις κόροις ἕφ' αἴμασσαίς φυλάσσει

ἡμενος· ἀμφὶ δὲ νυν δῦ' ἀλώπεκες ἀ μὲν ἀν' ὁρχὼς

φοιτῇ σινομένα τὰν τρώξιμον, ἀ δ' ἐπὶ πήρᾳ

πάντα δόλων κεύθοισα τὸ παιδὼν οὐ πρὶν ἀνησεῖν 50

φατὶ πρὶν ἡ ἀκράτιστον ἐπὶ ἕροισὶ καθίζῃ.

αὐτὰρ ὅγ' ἀνθερίκουσι καλὸν πλέκει ἀκριδοθήραν

σχοῦν ἐφαρμόσῳ· μέλεται δὲ οἱ οὔτε τι πήρᾳ

οὔτε φυτῶν τοσσήμον, ὅσον περὶ πλέγματι γαθεῖ.

παντὰς δ' ἀμφὶ δέπας περιπέπταται ὕγρὸς ἀκανθος·

ἀιολικὸν θάμα, τέρας κἐ τὸν θυμὸν ἀτύχαι.

τὸ μὲν ἐγὼ πορθμεῖ Καλυδωνίῳ αἰγά τ' ἔδωκα

ὡνον καὶ τυρόειντα μέγαν λευκοὶο γάλακτος·

οὐδὲ τὶ ποι ποτὶ χείλος ἐμὸν θίγεν, ἀλλ' ἐτὶ κεῖται

ἀχραντον. τῷ καὶ τὸ μάλα πρόφρων ἀρεσάμαν, 60

αἰκά μοι τὸ φίλος τῶν ἐφύμερον ὑμον ἀείσης.

κούτι τυ κερτομέω. πόταγ' ὁγαθέ· τὰν γὰρ ἀοίδαν

οὔτι πὰ εἰς Ἀίδαν γε τὸν ἐκκλεάθοντα φυλαξεῖς

ΘΥΡΣΙΣ

'Αρχετε βουκολικάς Μοίσαι φίλαι ἄρχετ' ἀοίδασ.

Θύρσις ὅδ' ὡξ Αἴνας, καὶ Θύρσιδος ἀδέα φωνᾷ. 65

πῇ ποκ' ἄρ ἦθ', ὡκα Δάφνις ἑτάκετο, πῇ ποκὰ

Νύμφαι;

50. κεύθοισα Schol. : τεύχοισα MSS. 51. Haud dubium quin
lateat corruptela ; vid. notas. 56. αἰολικῶν Schol. k :
αἰολικῶν k : αἰολίχον Ahrens.

34. Συργήσει
ἡ κατὰ Πηνείω καλὰ τέμπεα; ἦ κατὰ Πίνδων; οὐ γὰρ δὴ ποταμοῖο μέγαν ῥόον εἰχετ’ Ἀνάπο, οὐδ’ Αἰτνας σκοπιάν, οὐδ’ Ἀκίδος ἰερὸν ὕδωρ.

ἄρχετε βουκολικᾶς Μοίσαι φιλαι ἄρχετ’ ἁοιδᾶς. τὴνον μᾶν θάσες, τὴνον λύκοι ὀρύσαυτο, τὴνον χῶκ δρυμοῖο λέων ἑκλαυσε θανόντα.

ἄρχετε βουκολικᾶς Μοίσαι φιλαι ἄρχετ’ ἁοιδᾶς. πολλαί οἱ πὰρ ποσοὶ βόες, πολλοὶ δὲ τε ταῦροι, πολλαὶ δ’ αὖ δαμάλαι καὶ πόρτιες ὁδύραυτο. 75

ἄρχετε βουκολικᾶς Μοίσαι φιλαι ἄρχετ’ ἁοιδᾶς. ἤθν’ Ἐρμῆς πράττιστος ἀπ’ ὀρέος, εἴπε δὲ: “Δάφνι, τίς τι κατατρύχει; τίνος ὤγαθε τόσον ἔρασαί;”

ἄρχετε βουκολικᾶς Μοίσαι φιλαι ἄρχετ’ ἁοιδᾶς. ἤθνον τοῖ βοῦται, τοῖ ποιμένες, φιπόλοι ἤθνον. 80 πάντες ἀνηρώτευν, τί πάθοι κακῶν. ἤθν’ ὁ Πρίηπος κήφα. “Δάφνι τάλαν, τί τυ τάκεαι, ἃ δὲ τε κώρα πάσας ἀνὰ κράνας, πάντ’ ἄλσεα ποσοὶ φορεῖται—

ἄρχετε βουκολικᾶς Μοίσαι φιλαι ἄρχετ’ ἁοιδᾶς—ζάτειο; ἃ δύσερός τις άγαν καὶ ἁμήχανος ἔσοι. 85 βούτας μᾶν ἐλέγεν, νῦν δ’ αἰτόλω ἀνθρ’ ἐοικας. φιπόλος ὄκκ’ ἐσορῇ τὰς μηκάδας οἰα βατεύνται, τάκεαι ὀφθαλμῶς, ὅτι ου τράγος αὐτός ἔγεντο.

ἄρχετε βουκολικᾶς Μοίσαι φιλαι ἄρχετ’ ἁοιδᾶς. καὶ τυ δ’ ἐπεὶ κ’ ἐσορῆς τὰς παρθένος οἰα γελάντι, τάκεαι ὀφθαλμῶς, ὅτι οὐ μετὰ ταῖς χορεύεις.” 91 τὼς δ’ οὐδένν ποτελέξαθ’ ὁ βουκόλος, ἀλλὰ τὸν αὐτῷ ἅννε πικρὸν ἔρωτα, καὶ ἐς τέλος ἅννε μοίρας.

ἄρχετε βουκολικᾶς Μοίσαι πάλιν ἄρχετ’ ἁοιδᾶς. ἤθνε γε μᾶν ἀδεία καὶ ἀ Κύπριος γελάοισα, 95

82. vulgo post τάκεαι signum interrog. post ἁτειο’ colon.
λάθρη μὲν γελάοισα, βαρὺν δ' ἀνὰ θυμὸν ἔχοισα, κεῖτε: "τ' θην τὸν" Ἐρωτα κατεύχεοι Δάφνι λυγιζείν. ἤρ' οὐκ αὐτός "Ἐρωτος ὑπ' ἀργαλέω ἐλυγιζῆς;"

ἀρχετε βουκολικάς Μοῦσαι πάλιν ἀρχετ' ἄοιδᾶς. τὰν δ' ἀρα χῶ Δάφνις ποταμεῖβετο· "Κύπρι βαρεία, Κύπρι νεμεσσατά, Κύπρι θνατόισιν ἀπεχθῆς. ἵδη γάρ φράσθη πάνθ' ἄλιον ἅμι δεδίκειν. Δάφνις κήν Ἀίδα κακὸν ἔσσεται ἄλγος "Ἐρωτι. ἀρχετε βουκολικάς Μοῦσαι πάλιν ἀρχετ' ἄοιδᾶς. ἥνιά λέγεται τὰν Κύπριν ὁ βουκόλος· ἔρπε ποτ' Ἰδαν, ἔρπε ποτ' Ἀγχύσην. τηνεὶ δρύες, ἃ τε κύπειρος. ἵδη ἀρχετε βουκολικάς Μοῦσαι πάλιν ἀρχετ' ἄοιδᾶς. ὧραιοι χῶδωνις, ἐπεὶ καὶ μῆλα νομεύει. καὶ πτῶκας βάλλει καὶ θηρία πάντα διώκει. ἀρχετε βουκολικάς Μοῦσαι φίλαι ἀρχετ' ἄοιδᾶς. αὐθίς ὅπως στασῆ Διομήδεος ἄσσον ίοῖα, καὶ λέγετε· τὸν βούταν νικῶ Δάφνιν, ἀλλὰ μάχειν μοί." ἀρχετε βουκολικάς Μοῦσαι πάλιν ἀρχετ' ἄοιδᾶς. ὁ λῦκοι, ὁ θοίες, ὁ ἄν' ὧρεα φωλάδες ἀρκτοι, ἵδη ἀρεβ'. ὁ βουκόλος ὡμμιν ἐγὼ Δάφνις οὐκέτ' ἄν ὑλαν, οὐκέτ' ἄν ὅμοισ, οὐκ ἄλσεα. χαίρ' Ἀρέθους, καὶ ποταμοί, τοἰ χείτε καλὸν κατὰ Θύμβριδος ὁδωρ. ἀρχετε βουκολικάς Μοῦσαι πάλιν ἀρχετ' ἄοιδᾶς. Δάφνις ἐγὼν ὑδο τῆνοσ ὁ τᾶς βῶας ὑδε νομεύον, ἵδη Δάφνις ὁ τῶς ταύρως καὶ πόρτιας ὑδε ποτίσων. ἀρχετε βουκολικάς Μοῦσαι πάλιν ἀρχετ' ἄοιδᾶς. ὁ Πάν Πάν, εἴτ' ἐσοὶ κατ' ὧρεα μακρὰ Λυκαίων,
ἐῖτε τὺ γ' ἀμφιπολείς μέγα Μαίναλον, ἐνθ' ἐπὶ ἐν θάνατον ταῖν Σικελάν, Ἑλίκας δὲ λίπ' ἡρίων αἰτύ τε σάμα ἐν ἤνιον Λυκαοῦδαο, τὸ καὶ μακάρεσσιν ἀγητον.

λήγετε βουκολικᾶς Μούσαι ἵτε λήγετ' ἀοίδας. ἐνθ' ὄναξ καὶ τάνδε φέρειν πακτόιο μελιττοῦν ἐκ κηρῶ σύριγγα καλάν, περὶ χεῖλος ἐλικτάν.

ἡ γὰρ ἐγὼν ὑπ' ἔρωτος ἐς "Αἰδαν ἐλκομαι ἡδή. λήγετε βουκολικᾶς Μούσαι ἵτε λήγετ' ἀοίδας. νῦν δ' ἵα μὲν φορέοιτε βάτοι, φορέοιτε δ' ἀκανθαί, ἀ δὲ καλὰ νάρκισσος ἐπὶ ἀρκεύθοισι κομάσαι.

[πάντα δ' ἐναλλα γένοιτο, καὶ ἀ πίτυς ὁχνας ἐνείκαι.] Δάφνις ἐπει θνάσκει· καὶ τὸς κύνας ὀλαφος ἐλκοι, κῆξ ὀρέων τοὶ σκώπτες ἀγδοίῳ γαρύσαιτο. λήγετε βουκολικᾶς Μούσαι ἵτε λήγετ' ἀοίδας. χό μὲν τόσο εἰπὼν ἀπεπαύσατο· τὸν δ' Ἀφροδίτα ἡθελ' ἀνορθώσαι· τά γε μὰν λίνα πάντα λελοίπει ἐκ Μοιρᾶν, χό Δάφνις ἐβα ῥόου. ἐκλυσε δίνα 140 τὸν Μούσαις φίλον ἀνδρα, τὸν οὐ Νύμφαισιν ἀπεχθη. λήγετε βουκολικᾶς Μούσαι ἵτε λήγετ' ἀοίδας.

καὶ τὺ δίδου τὰν αἶγα τὸ τε σκύφος, ὦς κεν ἀμέλδας σπείσω ταῖς Μούσαις. ὁ χαίρετε πολλάκι Μοῦσαι, χαίρετ'. ἐγὼ δ' ὧμμιν καὶ ἐς υστερον ᾑδιον ἀν ἡσ. 145 ἈΠΟΔΟΣ Πλῆρες τοι μὲλιτος τὸ καλὸν στόμα Θύρσι γένοιτο, πλῆρες τοι σχαδόνων, καὶ ἀπ' Αἰγίλω ισχάδα τρώγοις ἀδείαν, τέττιγος ἐπεὶ τύγα φέρτερον ᾑδεις.

125. λίπε ῥίον vulg.: correx. Lambin, Bos.
Πα μοι ταί δάφναι; φέρε Θεστυλί· πα δε τα φίλτρα; στέψων ταν κελέβαι φοινικέω οίδα αύτω, ως τὸν ἐμὸν βαρὺν εὔντα φίλου καταθύσομαι ἄνδρα, ως μοι δοκέκαταιοι ἀφ' ὁ τάλας οὐδέποθ' ἵκει, οὐδ' ἐγνω πότερον τεθύνκαμες ἡ θεὸν εἰμέ̂ς. οὐδὲ θύρας ἀραξὲν ἀνάρσιος. ἢ ρά οί ἀλλὰ ὀχετ' ἐχουν ὁ τ" Ἐρος ταχινὰς φρένας α τ" Ἀφροδίτα; βασεύμαι ποτὶ τὰν Τιμαγήτοιο παλαίστραν αὔριον, ὡς νυν ἓδω, καὶ μέμψομαι οία με ποιεῖν.

νῦν δε νυν ἐκ θυεῶν καταθύσομαι. ἀλλὰ Σελάνα, 10 φαίνε καλὸν τὸν γαρ ποταείσομαι ἁζουχα, δαίμον, τα χθονία θ' Ἐκάτα, τὰν καὶ σκύλακες τρομεοντι ἐρχομεαν νεκὼν ἄνα τ' ἱρία καὶ μέλαν αἴμα. χαίρ Ἐκατα δασπλήτι, καὶ ἐς τέλος ἀμμιν ὑπάδει φάρμακα ταῦτ' ἐρδοισα χερείονα μῆτε τι Κήρκης 15 μῆτε τι Μηδείας μήτε ξανθάς Περιμήδας.

Ἰνυξ, ἐλκε τῷ τῆν έμὸν ποτὶ δωμα τὸν ἄνδρα.

152. σκιρτασείτε Porson: σκιρτάσητε vulg.
Π. 3. βαρύν εὕντα Steph.: βαρυεύντα vulg. καταθύσομαι vulg.-
tam retinui, vid. notas, cf. vv. 10, 159. 11. ἁζουχα δαίμον
Kiessling et posteriores, perverso sensu.

F 2
ΘΕΟΚΡΙΤΟΣ

αλφιτά τοι πράτον πυρί τάκεται: ἀλλ’ ἐπίπασσε
Θεστυλί. δειλαία, πά τὰς φρένας ἐκπεπότασαι;
ἡ ρὰ γε τρισμυσαρά καὶ τῖν ἐπίχαραμα τέτυγμαι; 20
πᾶσσ’ ἀμα καὶ λέγε ταῦτα: "τὰ Δέλφιδος ὡστία
πᾶσσω." 21

ινγξ, ἐλκε τῇ τῆνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.
Δέλφις ἐμ’ ἀνίασεν. ἔγω δ’ ἐπὶ Δέλφιδι δάφναν
αιθῶν χόσ αὐτὰ λακεὶ μέγα καπνύβισα
κηξαπίνας ἄφην, κοῦδε σποδόν εἴδομες αὐτάς, 25
οὕτω τοι καὶ Δέλφις εἰνὶ φλογὶ σάρκ’ ἀμαβύνω.

ινγξ, ἐλκε τῇ τῆνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.
ὡς τοῦτον τὸν κηρὸν ἔγω σὺν δαίμονι τάκω,
ὡς τάκοιθ’ ὑπ’ ἔρωτος ὁ Μύνδιος αὐτίκα Δέλφις.
χόσ δινείθ’ ὅδε ῥόμβος ὁ χάλκεος ἐξ Ἀφροδίτας, 30
ὡς τῆνος δυνοῖτο ποθ’ ἀμέτέραισι θύραισιν.

ινγξ, ἐλκε τῇ τῆνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.
νῦν θυσὸ τὰ πίτυρα. τῷ δ’ Ἀρτεμι καὶ τὸν ἐν Ἄιδα
κινήσαις ἀδάμαντα καὶ εἴ τί περ ἀσφαλές ἀλλο.
Θεστυλί, ταὶ κάκε ἄμμιν ἀνὰ πτόλην ὅρυνται. 35

α θεὸς ἐν τριόδοισιν τῷ χαλκίοιν ὡς τάχος ἄχει.

ινγξ, ἐλκε τῇ τῆνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.

ηνίδε σιγῇ μὲν πόντος, σιγῶντι δ’ ἀήται-
ἀ δ’ ἐμά οὐ σιγῇ στέρνων ἐντοσθεν ἄνια,
ἀλλ’ ἐπὶ τῆνο πάσα καταθομαι, ὡς με τάλαιναν 40
ἀντὶ γυναικὸς ἐθηκε κακὰν καὶ ἀπάρθενον ἤμεν.

ινγξ, ἐλκε τῷ τῆνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.

ἐς τρίς ἀποστείνω καὶ τρίς τάδε πότνια φωνεώ:
εἴτε γυνὰ τῆνος παρακέκλιται εἴτε καὶ ἀνήρ,
τόσον ἔχοι λάθας, ὅσον ποικὰ Θησέα φαντὶ ἐν Δία λασθήμεν ἐνυπλοκάμω Ἀριάδνας.

Ἰνγξ, ἐλκε τῷ τίνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα. ἰππομανές φυτὸν ἔστι παρ’ Ἀρκάσι’ τῷ δ’ ἐπὶ πᾶσαι καὶ πώλοι μαίνονται ἀν’ ὥρεα καὶ θοαὶ ἱπποὶ.

ὡς καὶ Δέλφιν ἵδοιμι, καὶ ἐς τόδε δῶμα πέρασαι μαίνομενὼ ἱκελος λιπαρᾶς ἐκτοσθε παλαιόστρας.

Ἰνγξ, ἐλκε τῷ τίνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα. τοῦτ’ ἀπὸ τᾶς χλαίνας τὸ κράσπεδον ὀλεσε Δέλφιν, ὡγὼ νῦν τίλλοισα κατ’ ἀγρίῳ ἐν πυρὶ βάλλω. ἀιαὶ Ἐρως ἀνιπηρέ, τί μεν μέλαν ἐκ χρῶς αἴμα ἐμφύς ὡς λιμνάτις ἀπαν ἐκ βδέλλα πέπωκας;

Ἰνγξ, ἐλκε τῷ τίνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα. σαῦραν τοι τρίψασα ποτὸν κακὸν αὐρίον οἶσό.

Θεστυλί, νῦν δὲ λαβοίσα τὰ τὰ θρόνα ταὐθ’ ὑπόμαξον τᾶς τίνων φλιάς καθ’ ὑπέρτερον, ἄς ἐτι καὶ νῦξ, καὶ λέγῃ ἐπιφθόξουσα: “τὰ Δέλφιδος υστία μάσσω.” Ἰνγξ, ἐλκε τῷ τίνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.

νῦν δη μῶνα ἑοίσα πόθεν τὸν ἔρωτα δακρύσω; ἐκ τῶν ἀρέξωμαι; τὰς μοι κακῶν ἀγαγὲ τοῦτο; Ἰνγξ ὡμὸ ᾀ τῶν βουλὸιο κανηφόρος ἀμμὸ ᾃναξ ἀλσος ἢς Ἀρτέμιδος, τὰ δὴ τόκα πολλὰ μὲν ἄλλα ἡθρία πομπέυσκε περισταδόν, ἐν δὲ λειώα.

φράξεο μει τὸν ἔρωθ’ ὀθεν ἱκετο, πότνα Σελάνα. καὶ μ’ ἂ Θευνχαρίδα Ἐράσσα τροφὸς ἢ μακαρίτις ἂν ἀγχήθυφος ναίοισα κατεύξατο καὶ λιτάνευσε τὰν πομπὰν θάσασθαι: ἐγὼ δὲ οἱ ἀ μεγάλοιτος ὀμάρτευν βύσσοιο καλὸν σύροισα χιτῶνα,

καμφιστειλαμένα τών ἐνυπίδα τάν Κλεαρίστας. 74
φράζεό μεν τόν ἐρωθ' ὀθέν ἱκετο, πότνα Σελάνα.
ηδη δ' εὐσα μέσον κατ' ἀμαζίτιν, δ' τά Δύκωνος,
εἰδον ὁμοῦ Δέλφων τε καὶ Ευδάμιππον ἱώτας.
τοις δ' ἦν ξανθοτέρα μὲν ἐλιχρύσου γενείς,
στήθεα δὲ στήλβονα πολὺ πλέον ἢ τύ Σελάνα,
ὡς ἀπὸ γυμνασίου καλὸν πόλον ἀρτὶ λιπάντων. 80
φράζεο μεν τόν ἐρωθ' ὀθέν ἱκετο, πότνα Σελάνα.
χῶς ἦδον, ὡς ἐμάνην, ὡς μεν πέρι θυμός ἰάφθη
δειλωάς: τό δὲ κάλλος ἑτάκετο, κοινὸ τε πομπᾶς
τήνας ἐφρασάμαν, οὖδ' ὡς πάλιν οἰκαὶ ἀπήνθουν
ἐγνων: ἀλλὰ μὲ τις κατερᾶ νόσος ἐξεσάλαξε, 85
κείμαν δ' ἐν κλινηθρὶ δέκ' ἀματα καὶ δέκα νύκτας.
φράζεο μεν τόν ἐρωθ' ὀθέν ἱκετο, πότνα Σελάνα.
καὶ μεν χρός μὲν ὁμοίος ἐγίνετο πολλάκι θάψω,
ἐρεὺς δ' ἐκ κεφαλάς πᾶσαι τρίχες, αὐτὰ δὲ λοιπὰ
ὑστί' ἐτ' ἦς καὶ δέρμα. καὶ ἐς τίνος οὐκ ἐπέρασα 90
ἡ ποίας ἐλιπὼν γραίας δόμον, ἀτὶς ἐπάδεν;
ἀλλ' ἦς οὐδὲν ἐλαφρὸν: ὁ δὲ χρόνος ἀνυτό φεύγων.

φράζεο μεν τόν ἐρωθ' ὀθέν ἱκετο, πότνα Σελάνα.
χούτω τῷ δούλᾳ τῶν ἀλαθέα μῦθον ἐλέξα:
"εἰ δ' ἄγε Θεστυλὶ μοι χαλεπᾶς νόσῳ εὐρέ τι μῆχος.
πᾶλαν ἔχει μὲ τάλαναν ὁ Μύνδιος: ἀλλὰ μολοῦσα
τήρησον ποτὲ τάν Τιμαγήτηο παλαίστραν
τηνεὶ γὰρ φοιτῆ, τηνεὶ δὲ οἱ ἄδω καθησθαι."

φράζεο μεν τόν ἐρωθ' ὀθέν ἱκετο, πότνα Σελάνα.
"κῇπει κά πν έντα μάθης μόνον, ἀσυχα νεόσον, 100
κείφ' ὀτι Σιμαιθα τυ καλεὶ, καὶ υφαγεο τάδε."

77. Δίλφων ὁμοῦ τε MSS. : corr. Meineke.
85. ἐξεσάλαξε restituit Ziegll. scholilis fretus : ἐξεσάλαξε vulg.
καὶ άλλ’ ἐπάγην δαχτύλι καλὸν χρῶα πάντοθεν ἰσα. 110

φράξεο μευ τὸν ἐρωθ’ οθέν ἴκετο, πότνα Σελάνα. καὶ μ’ ἐσιδων ὤστοργος, ἐπὶ χθονὸς ὄμματα πήγας ἔτε’ ἐπὶ κλιντῆρι καὶ ἐξόμενοι φάτο μύθον· ἦ μᾶ με Σιμαίθα τόσον ἐφθασας, ὦσον ἑγὼ θην πράν ποκα τὸν χαρίεντα τρέχων ἐφθασα σε Φιλίνου, ἐς τὸ τεὼν καλέσασα τόδε στέγος ἦ με παρήμεν. 116

φράξεο μευ τὸν ἐρωθ’ οθέν ἴκετο, πότνα Σελάνα. ἦθον γάρ κεν ἑγὼ, ναὶ τὸν γλυκὸν ἦθον Ἐρωτα, ἦ τρίτος ἦ τέταρτος εἳν φίλος αὐτίκα υπνός, μᾶλα μὲν ἐν κόλποις Διωνύσio φυλάσσων, 120 κρατὶ δ’ ἐχὼν λεύκαν, Ἡρακλέος ἱερὸν ἔρνος, πάντοθε πορφυρέαισι περὶ ζωστραίσιν ἐλικτάν.

φράξεο μευ τὸν ἐρωθ’ οθέν ἴκετο, πότνα Σελάνα. καὶ μ’ εἰ μὲν κ’ ἐδέχεσθε, τάδ’ ἦς φίλα· καὶ γὰρ ἐλαφρὸς καὶ καλὸς πάντεσσι μετ’ ἠθέουσι καλεύμαι. 125 εὔδον τ’, εἰ κε μόνον τὸ καλὸν στόμα τεὺς ἐφίλασα· εἰ δ’ ἀλλὰ μ’ ὀθεῖτε καὶ ἀ θύρα εἴχετο μοχλῷ, πάντως καὶ πελέκεις καὶ λαμπάδες ἦθον ἐφ’ ύμεας. φράξεο μευ τὸν ἐρωθ’ οθέν ἴκετο, πότνα Σελάνα.
νῦν δὲ χάριν μὲν ἐφαν τὰ Κύπριδι πρᾶτον ὦφειλεν, καὶ μετὰ τὰν Κύπριν τύ με δευτέρα ἐκ πυρὸς εἶλεν ὦ γύναι ἐσκαλέσασα τεῦν ποτὶ τοῦτο μέλαθρον 132 αὐτὸς ἡμίφλεκτον "Ερως ὦ ἄρα καὶ Λιπαράιὼ πολλάκις Ἀθαίνης φλογερώτερον αἴθει. 134 φράζεσι μεν τὸν ἔρωθ' οἶδεν ἵκετο, πότνα Σελάνα. "σὺν δὲ κακαίς μανίαις καὶ παρθένων ἐκ θαλάμου καὶ νύμφαν ἐφόβησ' ἔτι δέμια θερμα λιποῖσαν ἀνέρος." ὃς δὲ μὲν εἶπεν· ἐγὼ δὲ οἱ ἀ ταχυπειθής χειρὸς ἐφάνη κατὰ μαλακῶν ἐκλῖν' ἐπὶ λεκτρων. καὶ ταχὺ χρῶς ἐπὶ χρωτὶ πεπαίνετο, καὶ τὰ πρόσωπα θερμότερ' ἦς ἡ πρόσθε, καὶ ἐψιθυρίσδομες ἀδύν 141 χῶς κἀ τοι μὴ μακρὰ φίλα θρυλέομι Σελάνα, ἐπράξηθε τὰ μέγιστα, καὶ ἐς πόθον ἤθομες ἀρμόφ. κούτε τι τῆν ἐμῖν ἐπεμέμψατο μέσφα τὸ γ' ἔχθες, οὖτ' ἐγὼ αὐ τήν. ἀλλ' ἤψθε μοι ἃ τε Φιλίστας 145 μάτηρ τὰς ἀλαίας αὐλητρίδος ἃ τε Μελιδώς σάμερον, ἀνίκα πέρ τε ποτ' ὧρανὶ ἐτραχὸν ὑποι Ἂω τὰν ῥοδόπαχυν ἀπ' Ἰωκεανοίο φέροισαι. κεῖτε μοι ἄλλα τε πολλά καὶ ὦσ ἄρα Δέλφις ἐραται, κεῖτε νιν αὐτὲ γυναικός ἔχει πόθος εἰτε καὶ ἄνδρος, 150 οὐκ ἐφατ' ἀτρεκές ἱδμεν, ἀτὰρ τόσων αἰεὶ "Ερωτος ἀκράτω ἐπεχείρη καὶ ἐς τέλος ὧχετο φεύγων, καὶ φάτο οἱ στεφάνοις τὰ δώματα τῆνα πυκάζειν. ταύτα μοι ἃ ξείνα μυθήσατο· ἐστι δ' ἀλαθής· ἦ γάρ μοι καὶ τρίς καὶ τετράκις ἄλλοκ' ἐφοίτη, 155 καὶ παρ' ἐμῖν ἐτίθει τὰν Δωρίδα πολλάκις ὄλπαν·

νῦν δὲ τε δωδεκατάιος ἀφ᾽ ὧτε νῦν οὐδὲ ποτείδον.
ἡ ρ᾽ οὖκ ἄλλο τι τερπνὸν ἔχει, ἀμῶν δὲ λέλασται;
νῦν μὲν τοῖς φίλτροις καταθύμομαι· αἰ δ᾽ ἐτι κά με
λυτῇ, τὰν Ἄιδαο πύλαν ναὶ Μοῖρας ἀραξεῖ. 160
tοῖα οἳ ἐν κίστα κακὰ φάρμακα φαμὶ φυλάσσειν,
'Ασυφρῶ δέσποινα παρὰ ξείνου μαθοίσα.
ἀλλὰ τῷ μὲν χαῖροισα ποτ᾽ Ὡκεανὸν τρέπε πῶλους,
πότνι᾽· ἐγὼ δ᾽ οἶσώ τὸν ἐμὸν πόνον ὠσπερ ὑπέσταν.
χαίρε Σελαναία λίπαρόχροε, χαίρετε δ᾽ ἄλλοι 165
ἀστέρες, εὐκήλοιο κατ᾽ ἀντυγα Νυκτὸς ὁπαδοὶ.

III

ΚΩΜΟΣ

Κωμάσδω ποτὶ τὰν Ἄμαρυλλίδα, ταί δὲ μοι αἴγες
βόσκονται κατ᾽ ὄρος, καὶ ὁ Τίτυρος αὐτῶς ἐλαύνει.
Τίτυρ’ ἐμῖν τὸ καλὸν πεφιλημένε, βόσκε τὰς αἴγας,
καὶ ποτὶ τὰν κράναν ἄγε Τίτυρε, καὶ τὸν ἐνόρχαν
tὸν Λιβυκὸν κνάκωνα φυλάσσεο, μὴ τι κορύψῃ. 5

Ὡ χαρίεσο’ Ἄμαρυλλί, τὶ μ’ οὐκέτι τοῦτο κατ’
ἀντρον

παρκύπτοισα καλεῖς τὸν ἐρωτύλον; ἢ τά με μυσεῖς;

ἡ ρά γέ τοι σιμὸς καταφαίνομαι ἔγγυθεν ἤμεν,
νῦμφα, καὶ προγένειος; ἀπάγξασθαί με ποσεῖς.

Ἦνιδε τοι δέκα μάλα φέρω· τηνώθε καθείλον, 10
ὡ μ᾽ ἐκέλευν καθελεῖν τῷ· καὶ αὐριον ἄλλα τοι οἰσῷ.

Θᾶσαι μὰν θυμαλγῆς ἐμὸν ἄχος· αἶδε γενοῦμαι
ἀ βομβεύσα μέλισσα καὶ ἐς τεῦν ἀντρον ἰκοῖμαι
τὸν κισσῶν διαδός καὶ τὰν πτέρυν, ἢ τῷ πυκάσδη.
νῦν ἔγνων τὸν Ἕρωτα. βαρὺς θεός: ἦ ὅταν λειώνας μαζὼν ἐθῆλαξε, δρυμῷ τε νῦν ἔτραφε μάτηρ, 16 ὦς με κατασμύχων καὶ ἐς ὡστίον ἄχρις ιάπτει. ὃ τὸ καὶ δὴ ποθορεύσα, τὸ πᾶν λίθος: ὃ κυνόφρυ νύμφα, πρόσπτυξαί με τὸν αἰπύλον, ὡς τῷ φιλήσω. ἡστὶ καὶ ἐν κενεοίς φιλήμασιν ἀδέα τέρψις. 20 τῶν στεφανὸν τίλαι μὲ κατ' αὐτίκα λεπτὰ ποησείς, τῶν τοι ἔγων Ἀμαρυλλὰ φίλα κισσοῦ φιλάσων ἀμπλέξας καλύκεσοι καὶ εὐδόμοισι σελίνοις.— Ὀμοί ἔγω, τί πάθῳ; τί ὁ δύσησος; οὐχ ὑπακούεις;— Γὰν βαίταν ἀποδῷς ἐς κύματα τηνῶ ἀλεύμαι, 25 ὅπερ τῶς θύνων σκοπιάζεται Ὀλυπίς ὁ γρυπεύς· καίκα δῆποθάνῳ, τό γε μᾶν τέων ἀδύ τέτυκται.

ἔγνων πρᾷν, ὁκα μεν μεμναμένω, εἰ φιλίεις με, οὐδὲ τὸ τηλέφιλον ποτεμάξατο, τὸ πλατάγημα, ἀλλ' αὐτῶς ἀπαλφῷ ποτὶ πάχεος ἐξεμαράνθη. 30 εἰπε καὶ ἀγροιώτις ἀλαθέα κοσκινώμαντις, ἀ πρὰν ποιολογεῦσα Παραβάτις, οὖνεκ ἐγὼ μὲν τὸν ὀλος ἐγκείμαι, τὸ δὲ μεν λόγον ουδένα ποιή.

ἡ μᾶν τοι λευκὰν διδυματόκον αἶγα φιλάσσω, τὰν με καὶ ἀ Μέρμνωνος Ἑρμακίς ἀ μελανόχρως 35 αἴτει, καὶ δος ὦν, ἔπει τῷ μοι ἐνδιαθρύπῃ.

"Ἀλλητάι ὀφθαλμὸς μεν ὁ δεξιός: ἦ ρά γ' ἴδησῳ αὐτάν; ἀσεῦμαι ποτὶ τὰν πίτυν ὁδ' ἀποκλινθεῖς, καὶ κέ μ' ἵσος ποτίδαι, ἔπει ὦκ ἀδαμαντίνα ἑστίν. Ἰππομένης ὁκα δὴ τὰν παρθένον ἥθελε γάμαι, 40 μᾶλ' ἐν χερσίν ἐλῶν δρόμου ἄννεων" ἀ δ' Ἀταλάντα

ΕΙΔΥΛΛΙΑ. IV

ἀς ἔδειν, ὡς ἐμάνη, ὡς ἐς βαθὺν ἀλατ' ἔρωτα.

τὰν ἀγέλαν χῶ μάντις ἀπ' Ὀδρυν ἀγε Μελάμπους
ἐς Πύλον ἀ δὲ Βίαντος ἐν ἀγκοίναισιν ἐκλίνη,
μάτηρ ἡ χαρίεσσα περὶφρονος Ἀλφεσιβδίης. 45

τὰν δὲ καλὰν Κυθέρειαν ἐν ὀργῇ μὴλα νομείων
οὐχ οὐτῶς ὄδων η ἐπὶ πλέον ἀγαγε λύσσας,
ἀς τοι δὸ φθιμενόν νιν ἀτερ μαζοῖ τίθητι;

ξαλωτός μὲν ἐμὶν ὁ τὸν ἄτροπον ὑπὸν ἰαὐων
'Ἐνδυμίων, ξαλω δὲ φίλα γύναι ἱασίωνα,
δὲς τουση ylimé ἐκύρησεν, ὅσ' οὐ πευσείσθε βέβαλοι.

Ἀλγέω τὰν κεφαλάν, τὶν δ' οὐ μέλει. οὐκέτ' ἀείδω,
κεισευμαί δὲ πεσών, καὶ τοι λύκοι ὀδε ὀ' ἔδωται.
ἀς μέλι τοι γλυκὸ τοῦτο κατὰ βρόξθου γένοιτο.

IV

ΝΟΜΕΙΣ ΒΑΤΤΟΣ ΚΑΙ ΚΟΡΥΔΩΝ

ΒΑΤΤΟΣ
Εἰπέ μοι ὁ Κορύδων, τίνος αἱ βόες; ἡ ῥὰ Φιλώνδα;

ΚΟΡΥΔΩΝ
οὐκ, ἀλλ' Αὔγωνος· βόσκειν δὲ μοι αὐτὰς ἐδωκεν.

ΒΑΤΤΟΣ
ἡ πά ψε κρύβθαν τὰ ποθέσπερα πάσας ἀμέλγεις;

ΚΟΡΥΔΩΝ
ἀλλ' ὁ γέρων ὑφήτι τὰ μοσχία κῆμε φυλάσσει.

ΒΑΤΤΟΣ
αὐτὸς δ' ἐς τὶν ἀφαντος ὁ βουκόλος άχετο χώραν; 5
ΚΟΡΥΔΩΝ
οὐκ ἀκούσας; ἄγων νῦν ἐπ' Ἀλφεόν ὑχέτο Μίλων.

ΒΑΤΤΟΣ
καὶ πόκα τήνος ἐλαιον ἐν ὀφθαλμοῖσιν ὄπωσπει;

ΚΟΡΥΔΩΝ
φαντὶ νῦν Ἡρακλῆι βίην καὶ κάρτος ἐρίσδειν.

ΒΑΤΤΟΣ
κῆμ' ἐφαθ' ἀ μάτηρ Πολυδεύκεος εἶμεν ἁμείνο.

ΚΟΡΥΔΩΝ
κωχετ' ἐχων σκαπάναν τε καὶ εἰκατι τουτόθε μῆλα. 10

ΒΑΤΤΟΣ
πείσαι τοι Μίλων καὶ τῶς λύκος αὐτίκα λυσῆν.

ΚΟΡΥΔΩΝ
ταὶ δαμάλαι δ' αὐτῶν μυκώμεναι αἴδε ποθεύτι.

ΒΑΤΤΟΣ
δειλαίαι γ' αὕται· τὸν βουκόλον ὡς κακὸν εὐρον.

ΚΟΡΥΔΩΝ
ἡ μὰν δειλαίαι γε, καὶ οὐκέτι λῶντι νέμεσθαι.

ΒΑΤΤΟΣ
τήνας μὲν δὴ τοι τὰς πύρτιος αὐτὰ λέλειπται
tῶστια. μὴ πρῶκας συτίζεται ὡσπέρ ὃ τέττιξ;

ΚΟΡΥΔΩΝ
οὐ Δᾶν, ἀλλ' ὡκὰ μὲν νῦν ἐπ' Αἰσάρωι νομεύω
cαὶ μαλακὼ χόρτοιο καλὰν κῶμυθα δίδωμι,
ἀλλοκά δὲ σκαίρει τὸ βαθύσκιον ἁμφὶ Λάτυμνον.

IV. 11. vulgatam retinui: πείσαι κε k: πέσαι κα Ahrens, qui nescio quid sibi velit.
ΕΙΔΥΛΛΙΑ. IV 77

ΒΑΤΤΟΣ

λεπτός μὰν χῶ ταῦρος ὁ πυρρίχος. εἰθε λάχοιεν 2ο
tοι τῷ Λαμπριάδα, τοι δαμόται, ὄκκα θύωντι
tῇ Ἡρᾳ, τοιώνδε κακοχράσμων γὰρ ὁ δάμος.

ΚΟΡΥΔΩΝ

καὶ μὰν ἐς Στομάλιμνον ἐλαύνεται ἐς τε τὰ Φύσκω,
καὶ ποτὲ τὸν Νήαιθον, ὅπη καλὰ πάντα φῦοντι,
αἰγίπυρος καὶ κνῦξα καὶ εὐώδης μελίτεια. 25

ΒΑΤΤΟΣ

φεῦ φεῦ βασεύνται καὶ ταῖ βόες ὁ τάλαν Αἴγων
eis 'Αίδαν, ὅκα καὶ τῷ κακᾶς ἡράσσαο νίκας,
χά σύριγξ εὑρώτι παλίνεται, ἀν ποκ' ἐπάξα.

ΚΟΡΥΔΩΝ

οὐ τῆς γ', οὐ Νύμφας, ἐπεὶ ποτὶ Πίσαν ἀφέρπων
δώρον ἔμοι νιν ἔλειπεν· ἐγὼ δὲ τις εἰμὶ μελικτάς, 30
κεῦ μὲν τὰ Γλαύκας ἀγκρούμοι, εὔ δὲ τὰ Πύρρω.
αἰνέω τὰν τε Κρότωνα—καλὰ πόλις, ἢ τε Ζάκυνθος—
καὶ τὸ ποταφὼν, τὸ Λακίνιον ἀπὲρ ὁ πύκτας
Αἴγων ὀγδώκοντα μόνος κατεδαίσατο μάζας.
τηνὲι καὶ τὸν ταῦρον ἀπ' ὄρεος ἀγε πιάξας
τάς ὀπλὰς κῆδωκ' Ἀμαρυλλίδι, ταὶ δὲ γυναικεῖς
μακρὸν ἀνάγιαν, χῶ βουκόλος ἐξεγέλασσεν. 35

ΒΑΤΤΟΣ

ὁ χαρίεσο' Ἀμαρυλλί, μόνας σέθεν οὐδὲ θανοῖσας
λασεύμεσοθ'. ὅσον αἴγες ἐμίν φίλαι, ὅσον ἀπέσβης.
αἰαὶ τῷ σκληρῷ μάλα δαίμονος, ὡς με λελόγχει.
ΘΕΟΚΡΙΤΟΥ

ΚΟΡΥΔΩΝ
θαρσείν χρῆ φίλε Βάττε. τάχ' αὐτοίν ἐσσετ' ἀμεινον. ἐλπίδες ἐν ἱωσίν, ἀνέλπιστοι δὲ θανόντες.
χό' Ζεὺς ἄλλοκα μὲν πέλει αἰθρίος, ἄλλοκα δ' ὑει.

ΒΑΤΤΟΣ
θαρσέω. βάλλε κάτωθε τὰ μοσχία· τάς γὰρ ἐλαίας τὸν θαλλῶν τρώγοντι τὰ δύσσοι. σίτθ' ὁ λέπαργος. 45

ΚΟΡΥΔΩΝ
σίτθ' ἀ Κυμαίθα ποτὶ τὸν λόφον. οὐκ ἐσακούεις; ἥξιον ναὶ τὸν Πάνα κακὸν τέλος αὐτίκα δωσόν, εἰ μὴ ἄπει τουτῶθεν. ἦδ' αὐτ πάλιν ἄδε ποθέρπει. εἴθ' ἴν μοι ῥοίκον τὸ λαγωβόλυν, ὡς τυ πάταξα.

ΒΑΤΤΟΣ
θάσαι μ' ὁ Κορύδων πῶτ τῷ Δίος. ἀ γὰρ ἄκανθα 50 ἄρμοι μ' ὥδ' ἐπάταξ' ὑπὸ τὸ σφυρόν. ὡς δὲ βαθείαι τὰ τρακτυλλίδες ἐντί. κακὸς ἀ πόρτες ὀλοίτω· εἰς ταύταν ἐτύπην χασμεύμενος. ἦ ῥά γε λεύσσεις;

ΚΟΡΥΔΩΝ
ναὶ ναῖ, τοῖς ὀνύχεσσιν ἔχω τέ νυν' ἄδε καὶ αὐτά.

ΒΑΤΤΟΣ
ὀσσίχον ἐστὶ τὸ τύμμα καὶ ἀλίκον ἀνδρα δαμάζει. 55

ΚΟΡΥΔΩΝ
eἰς ὄρος ὅκχ' ἔρπης, μὴ νῆλιπος ἐρχεο Βάττε.
ἐν γὰρ ὅρει ράμνοι τε καὶ ἀσπάλαθοι κομέονται.

ΒΑΤΤΟΣ
eἰπ' ἄγε μ' ὁ Κορύδων, τὸ γερόντιον ἦρ' ἐτι μῦλλει τήναν τὰν κυάνοφρν ἐρωτίδα, τὰς ποκ' ἐκνίσθῃ;

57. κομώσωντι vulg.: correx. Ahrens, Et. Mag. 156. 30 fretus.
ΚΟΡΥΔΩΝ
άκμαν γ’ ὁ δειλαίε. πρόαν γε μὲν αὐτὸς ἐπενθών 60
cαι ποτὶ τὰ μάνδρα κατελάμβανον ἄμος ἐνήργει.

ΒΑΤΤΟΣ
ἐν γ’ ὄνθρωπε φιλοῖφα. τὸ τοι γένος ἢ Σατυρίσκοις
ἐγγύθεν ἡ Πάνεσσι κακοκνάμοιοιν ἐρίσδεις.

V

ΒΟΥΚΟΛΙΑΣΤΑΙ ΚΟΜΑΤΑΣ ΚΑΙ ΛΑΚΩΝ

ΚΟΜΑΤΑΣ
Αἵγες ἐμαί, τῆνον τὸν ποιμένα τόνδε Σιβύρτα
φεύγετε τὸν Λάκωνα· τὸ μεν νάκος ἐχθὲς ἐκλεψεν.

ΛΑΚΩΝ
οὐκ ἀπὸ ταῖς κράνασ· σῖττ’ ἀμνίδες. οὐκ ἔσορητε
tὸν μεν τὰν σύριγγα πρόαν κλέψαντα Κομάταν;

ΚΟΜΑΤΑΣ
τὰν ποίαν σύριγγα; τὸ γάρ ποκα δῶλε Σιβύρτα
ἐκτάσα σύριγγα; τῷ δ’ οὐκέτι σὺν Κορύδωνι
ἀρκεῖοι καλάμας αὐλὸν ποππύσδεν ἐχοντι·

ΛΑΚΩΝ
τὰν μοι ἐδώκει Λύκων ὀλευθερε. τὶν δὲ τὸ ποῖον
Λάκων ἀγκλέψα πόκ’ ἐβα νάκος; εἰπ’ Κομάτα·
οὐδὲ γὰρ Εὔμάρα τῷ δεσπότα ἢς τι ἐνεύδειν.
ΚΟΜΑΤΑΣ

τὸ Κροκίλος μοι ἔδωκε, τὸ ποικίλον, ἀνύκ ἔδυσε ταῖς Νύμφαις τὰν αἴγα· τὸ δ ὦ κακὲ καὶ τόκ' ἐτάκεν βασκαίνων, καὶ νῦν με τὰ λοίσθια γυμνῶν ἔδηκας.

ΛΑΚΩΝ

οὐκ αὐτὸν τὸν Πάνα τὸν ἀκτίον, οὐ τέ γε Λάκων τὰν βαίταν ἀπέδυσ' ὁ Καλαιβίδος, ἢ κατὰ τήνας 15 τὰς πέτρας ὅνθρωπε μανείς ἐς Κράθιν ἀλαίμαν.

ΚΟΜΑΤΑΣ

οὐ μὰν οὐκ αὐτᾶς τὰς λιμνάδας ὄγαθε Νύμφαις, αὐτὲ μοι ἱλαοὶ τε καὶ εὐμενεῖς τελέθοιεν, οὐ τευ τὰν σύριγγα λαθῶν ἐκλεψε Κομάτας.

ΛΑΚΩΝ

αἱ τοι πιστεύσαμι, τὰ Δάφνιδος ἀλγε ἄροίμαν. 20 ἀλλ' ὅν αἰκα λῆς ἔριφον βέμεν—ἔστο μὲν οὐδὲν ἱερὸν—ἀλλά γε τοι διαείσομαι, ἔστε κ' ἀπείπης.

ΚΟΜΑΤΑΣ

ὑς ποτ' Ἀθαναίαν ἔριν ἤρισεν. ἥνίδε κεῖται ὄριφος· ἀλλά γε καὶ τὸν εὐβοτόν ἀμνῶν.—ἔρισθε.

ΛΑΚΩΝ

καὶ πῶς ὁ κίναδος τὸ τάδ' ἐσσεται ἐξ ῥο ἀμνῶ; 25 τὸς τρίχας ἀντ' ἐρίων ἐποκίξατο; τὸς δὲ παρεύσας αἰγὸς πρατοτόκοιο κακὰν κύνα δήλετ' ἀμέλγειν;

ΚΟΜΑΤΑΣ

όστις νικασθεὶν τὸν πλατῖον ὃς τῷ πεποίθεις,
σφάξ βομβέων τέττιγος ἑναντίον. ἀλλὰ γὰρ οὗ τοῦ
ὀρίφος ἵσοπαλῆς, τυίδ' ὁ τράγος οὗτος. ἔρισθε. 30

ΛΑΚΩΝ

μὴ σπεῦδ'. Οὐ γὰρ τοι πυρὶ θάλπεια. ᾧδιον ᾧσῆ
τείδ' ὑπὸ τὰν κότιον καὶ τάλσεα ταῦτα καθίσας.
ψυχρὸν ὑδὸρ τοπεῖ καταλείβεται: ὡδε πεφύκει
ποία χά στιβᾶς ἀδε, καὶ ἀκρίδες ὡδε λαλεῖντι.

ΚΟΜΑΤΑΣ

ἀλλ' οὗ τι σπεῦδοι. μέγα δ' ἄχθομαι, εἰ τῷ με τολμῆς ὁμμασι τοῖς ὀρθοίσι ποτιβλέπεν, ὡν ποκ' ἐόντα 36
παιδ' ἐτ' ἐγών ἐδίδασκον. ἰδ' ἀ χάρις ἐς τί ποθ' ἔρπει.
θρέψαι καὶ λυκίδεις, θρέψαι κύνας, ὡς το φάγωντι.

ΛΑΚΩΝ

καὶ πόκ' ἐγώ παρὰ τεῦς τι μαθὼν καλὸν ἢ καὶ ἀκούσας
μέμναμ'; ὁ φθονερὸν τῷ καὶ ἀπρεπές ἀνδρόν αὐτῶς. 40

ἀλλὰ γὰρ ἔρφι ὡδ', ἔρπε, καὶ ὠστάτα βουκολιαξῆ.

ΚΟΜΑΤΑΣ

οὐχ ἔρφο τηνεὶ τουτεὶ ὄρνες, ὥδε κὺπειρος,
ὁδέ καλὸν βομβεύντι ποτὶ σμήνεσι μέλισσαι·
ἐνθ' ὑδατος ψυχρῶ κράναι δύο· ταῖ δ' ἐπὶ δένδρει
ὄρνιξες καλαγεῦντι· καὶ ἀ σκιὰ οὐδὲν ὁμοία
τὰ παρὰ τίν βάλλει δὲ καὶ ἀ πίτυς ὑψάθε κόνοις.

ΛΑΚΩΝ

ἡ μὰν ἄρνακιδας τε καὶ εἱρία τῇδε πατησεῖς,
ἀϊκ' ἐνθης, ὑπ'νῳ μαλακότερα· ταὶ δὲ τραγεῖαι
ταὶ παρὰ τίν ὁσδοντι κακότερον ἡ τῷ περ ὄσδεις.

Theocritus
στασώ δὲ κρατήρα μέγαν λευκοίο γάλακτος
taῖς Νύμφαις, στασῶ δὲ καὶ ἄδεος ἄλλον ἑλαίῳ.

ΚΟΜΑΤΑΣ
αἱ δὲ καὶ τὺ μόλης, ἀπαλὰν πτεριν ὀδέ πατησεῖ σε 55
cal γλάξων ἀνθεύσαιν· ὑπεσείται δὲ χυμαίραν
dέρματα τῶν παρὰ τίν μαλακώτερα τετράκις ἀρνῶν.
στασῶ δ' ὅκτῳ μὲν γαυλῶς τῷ Πανὶ γάλακτος,
ὅκτῳ δὲ σκαφίδας μέλιτος πλέα κηρί' ἐχοίσας.

ΛΑΚΩΝ
αὐτόθει μοι ποτερίσοδε καὶ αὐτόθε δε θουκολιάςδεν' 60
tὰν σαυτῶ πατέων ἔχε τὰς δρύας. ἀλλὰ τίς ἄμμε
τίς κρινεῖ; αἰθ' ἐνθοὶ πόθ' ὁ βουκόλος ὅδ' ὁ Λυκώπας.

ΚΟΜΑΤΑΣ
ουθῶν ἐγὼ τήνω ποτιδεύομαι· ἀλλὰ τὸν ἄνδρα,
αἱ λῆς, τὸν δρυτόμουν βοστρήσσομες, ὦς τὰς ἐρέικας
τῆνας τὰς παρὰ τίν ἐυλοχίζεται· ἐστὶ δὲ Μόρσων. 65

ΛΑΚΩΝ
βοστρέωμες.

ΚΟΜΑΤΑ
τῷ κάλει νῦν.

ΛΑΚΩΝ
ἰθ' ὦ ἔγενε μικκὸν ἀκούσον
tεῖδ' ἐνθῶν· ἄμμες γὰρ ἐρίσδεομες, ὡστὶς ἄρείων
βουκολιαστὰς ἐστὶ. τῷ δ' ὦ φίλε μήτ' ἐμὲ Μόρσων
ἐν χάριτι κρίνης, μήτ' ὄν τύγα τούτον ὀνάσης.

ΚΟΜΑΤΑΣ
ναὶ ποτὶ τῶν Νυμφαῖν Μόρσων φίλε μήτε Κομάτας 70
τῷ πλέουν ἵθυμης, μήτ' ὄν τύγα τῷ δε χαρίξῃ.
ἀδὲ τοι ἀ ποίμνα τῷ Θουρίῳ ἐστὶ Σιβύρτα,
Εὐμάρα δὲ τὰς αἴγας ὀρῆς φίλε τῷ Συβάρτα.
ΕΙΔΥΛΛΙΑ. V

ΛΑΚΩΝ
μή τύ τις ἡρώτη πῶτ τῶ Δίος, αἴτε Σιβύρτα 74
αἴτ' ἐμὸν ἐστὶ κάκιστε τὸ ποίμνιον; ὡς λάλος ἐσσί.

ΚΟΜΑΤΑΣ
βέντισθ' οὗτος, ἐγὼ μὲν ἀλαθέα πάντ' ἀγορεύω
κοὐδὲν καυχέομαι· τῦ δ' ἄγαν φιλοκέρτομος ἐσσί.

ΛΑΚΩΝ
ei' λέγ' εἳ τι λέγεις, καὶ τὸν ξένον ἐς πόλιν αὖθις
ζῶντ' ἀφες· ὁ Παιάν, ἢ στωμύλος ἢσθα Κομάτα.

ΚΟΜΑΤΑΣ
tαὶ Ὀισσαὶ μὲ φιλεύντι πολὺ πλέον ἢ τὸν άοιδὸν 80
Δάφνην· ἐγὼ δ' αὐταῖς χιμάρως δύο πρᾶν ποκ' ἐθυσα.

ΛΑΚΩΝ
cαὶ γὰρ ἐµ' ὁπόλλων φιλέει μέγα, καὶ καλὸν αὐτῷ
κριὸν ἐγὼ βόσκω. τὰ δὲ Κάρνεα καὶ δὴ ἐφερπεὶ.

ΚΟΜΑΤΑΣ
πλὰν δύο τὰς λοιπὰς διδυματόκος αἴγας ἀμέλγω,
καὶ μ' ἀ παῖσ ποθορεύσα "τάλαν" λέγει "αὐτὸς
ἀμέλγεις;" 85

ΛΑΚΩΝ
φεῦ φεῦ Λάκων τοι ταλάρως σχεδὸν εἰκατι πληροῖ
τυρῷ καὶ τὸν ἄνηθου ἐν ἄνθεσι παῖδα μολύνει.

ΚΟΜΑΤΑΣ
βάλλει καὶ μάλοις τὸν αἰπόλον ἀ Κλεαρίστα
τὰς αἴγας παρελάντα καὶ ἀδύ τι ποπυπυλάσδει.

ΛΑΚΩΝ
κῆμε γὰρ ὁ Κρατίδας τὸν ποιμένα λείον ύπαντῶν 90
ἐκμαίνει· λιπαρὰ δὲ παρ' αὐχένα σείετ' ἑθείρα.
ΚΟΜΑΤΑΣ

ἀλλ' οὐ σύμβλητ' ἐστὶ κυνόσβατος οὐδ' ἀνεμώνα πρὸς ρόδα, τῶν ἀνδηρα παρ' αἰμασιαίσι πεφύκει.

ΛΑΚΩΝ

οtextTheme γάρ οὐδ' ἀκύλως ὀρομαλίδες· αἱ μὲν ἔχοντι λυπρὸν ἀπὸ πρῶιοι λεπύριον, αἱ δὲ μελιχραί. 95

ΚΟΜΑΤΑΣ

κῆγὼ μὲν δωσῶ τῇ παρθένῳ αὐτίκα φάσσαν ἐκ τάς ἀρκεύθω καθελών· τηνεὶ γὰρ ἐφίσδει.

ΛΑΚΩΝ

ἀλλ' ἐγὼ ἐς χλαίναν μαλακὸν πάκον, ὀππόκα πέξω τάν οὐν τάν πέλλαν, Κρατίδα δωρήσομαι αὐτός.

ΚΟΜΑΤΑΣ

σίττ' ἀπὸ τὰς κοτύων ταί μηκάδες· ὦδε νέμεσθε, 100 ὡς τὸ κάταντες τοῦτο γεώλοφον αἰ τε μυρίκαι.

ΛΑΚΩΝ

οὐκ ἀπὸ τὰς δρυῖς οὕτος ὁ Κόναρος ἤ τε Κυνάθα; τοντεὶ βοσκήσείσθε ποτ' ἀντολάς, ὡς ὁ Φάλαρος.

ΚΟΜΑΤΑΣ

ἐστὶ δὲ μοι γαυλὸς κυπαρίσσινος, ἐστὶ δὲ κρατήρ, ἔργον Πραξιτέλεως· τὰ παιδὶ δὲ ταῦτα φυλάσσω. 105

ΛΑΚΩΝ

χάμιν ἐστὶ κύων φιλοποίμινος, ὡς λύκος ἁγχει, ὥν τῷ παιδὶ δίδωμι τὰ θηρία πάντα διώκειν.

ΚΟΜΑΤΑΣ

ἀκρίδες, αἱ τὸν φραγμὸν ὑπερπαθῆτε τὸν ἁμόν, μὴ μεν λωβασεῖσθε τὰς ἀμπέλους· ἐντι γὰρ ἤβαι.

94. ὀρομαλίδες Ahrens, scholiis fretus: ὀρομαλίδες k. p. vulg. 95. λυπρὸν Meineke: λεπτὸν k. vulg.
ΕΙΔΥΛΛΙΑ. V

ΛΑΚΩΝ
τοι τέττιγες, ὦρητε τὸν αἰπόλον ὡς ἐρεθίζων
οὖτὼς χώμες θην ἐρεθίζετε τὸς καλαμεντάς.

ΚΟΜΑΤΑΣ
μισέω τὰς δασυκέρκος ἀλώπεκας, αἱ τὰ Μίκωνος
αιὲ φοιτῶσαι τὰ ποθέσπερα ῥαγίζοντι.

ΛΑΚΩΝ
καὶ γὰρ ἔγω μισέω τῶς κανθάρος, οἱ τὰ Φιλάνθων
σύκα κατατρώγοντες ὑπανέμοι φορέονται.

ΚΟΜΑΤΑΣ
ἡ ὅπως μέμνα, ὥς ἔγω τὸν κατήλασα, καὶ τὸ σεσαρὼς
εἰψε ποτεκιγκλίζεω καὶ τὰς ὀρνοὺς εἰμὶ εἶχε τήνας;

ΛΑΚΩΝ
τούτῳ μὲν ὅμως μέμνα, ὅμως μὰν ποκα τείδε τὸν δῆσας
Εὐμάρας ἐκάθηρε καλῶς μάλα, τοῦτο γ᾽ ἔσαμι.

ΚΟΜΑΤΑΣ
ἡ δὴ τῆς Μόρσον πικραίνεται· ἡ οὐχὶ παρῆσθεν: 120
σκίλλας ἰὸν γραίας ἀπὸ σάματος αὐτίκα τιλλεῖν.

ΛΑΚΩΝ
κῆγι ἀπὸ κνίξω ἱερὸν τὴν Ποκαίνες.
καὶ τὸ δὲ λεύσεις.
ἐνθών τὰν κυκλάμινον ὀρυσσὲ νυν ἐς τὸν Ἁλεντα.

ΚΟΜΑΤΑΣ
'Ιμέρα ἄνθ' ὑδατος ἤετω γάλα, καὶ τὸ δὲ Κράθι
οίνῳ πορφύροις, τὰ δὲ τ᾽ οἶσα καρπὸν ἐνεῖκαί. 125

ΛΑΚΩΝ
ἀπὸ τὰ Συβαρίτης ἔμιν μέλι, καὶ τὸ πότορθρον
ἀ παῖς ἄνθ' ὑδατος τὰ κάλπιδα κηρία βάψαι.

118. Zieglerum secutus sum, quem vide.
ΚΟΜΑΤΑΣ
ταί μὲν ἐμαί κύτισον τε καὶ αἰγῖλον αἰγὲς ἔδωντι, καὶ σχίνον πατέοντι καὶ ἐν κομάροις κέχυνται.

ΛΑΚΩΝ
ταίσι δ' ἐμαῖς ὑέσσι πάρεστι μὲν ἀ μελίτεια φέρβεσθαι, πολλὸς δὲ καὶ ὡς ῥόδα κίσθος ἐπανθεῖ.

ΚΟΜΑΤΑΣ
οὖκ ἔραμ' Ἀλκίππας, ὅτι μὲ πρᾶν οὐκ ἐφίλησε τῶν ὀτῶν καθελοσ', ὅκα οἱ τὰν φάσσαν ἔδωκα.

ΛΑΚΩΝ
ἀλλ' ἐγὼ Εὐμήδενσ ἔραμαι μέγα· καὶ γὰρ ὅκ' αὐτῷ τὰν σύριγγ' ὥρεξα, καλὸν τί με κάρτ' ἐφίλησεν.

ΚΟΜΑΤΑΣ
οὐθεμίτων Λάκων ποτ' ἀιδόνα κίσσας ἐρίσθεν, οὐδ' ἐποπας κύκνοισι· τῦ δ' ὃ τάλαν ἔσσι φιλεχθῆς.

ΜΟΡΣΩΝ
παῦσασθαι κέλομαι τὸν ποιμένα. τὶν δὲ Κομάτα δωρεῖται Μόρσων τὰν ἀμυῖδα· καὶ τὺ δὲ θύσας ταῖς Νύμφαις Μόρσωνι καλὸν κρέας αὐτίκα πέρμψον.

ΚΟΜΑΤΑΣ
πεμψῷ ναὶ τὸν Πάνα. φριμάσσεο πᾶσα τραγίσκων νῶν ἀγέλα· κηγὼ γὰρ ἵδ' ὡς μέγα τοῦτο καχαξὼ κατ' τῶ Λάκωνος τῶ ποιμένος, ὡστὶ πόκ' ἡδή ἀνυσάμαν τῶν ἄμυν· ἐσ ὀρανὸν ἐρμιν ἀλεύμαι. αἰγὲς ἐμαι θαρσεῖτε κερουτίδες· αὐριον ὑμε  πάσασ ἐγὼ λουσῶ Συβαρίτιδος ἐνδοθι λίμνας.

131. ῥόδα κίσθος Ahrens: ῥοδοκασσός vulg.: ῥόδα κισθὸς MS. unius (m). 145. κερουτίδες Ahrens: κεφουχίδες MSS.
οὐτος ὁ Λευκίτας ὁ κορυπτίλος, εἰ τιν' ὁχυνσεῖς
tὰν αἴγὼν, φλασσό τυ πρὶν ἦ γ' ἐμὲ καλλιερήσαι
ταῖς Νύμφαις τὰν ἄμνον. ὃ δ' αὖ πάλιν. ἀλλὰ
γενούμαι,
αἱ μὴ τυ φλάσσασαι, Μελάνθιος ἀντὶ Κομάτα. 150

VI

ΒΟΥΤΚΟΛΙΑΣΤΑΙ ΔΑΦΝΙΣ ΚΑΙ
ΔΑΜΟΙΤΑΣ

Δαμοίτας χ' τὸ Δάφνις ὁ βουκόλος εἰς ἕνα χῶρον
τὰν ἀγέλαν πόκ' Ἀρατε συνάγαγον. ἂς δ' ὁ μὲν
αὐτῶν
πυρρός, ὃ δ' ἤμιγένειος· ἐπὶ κράναν δὲ τιν' ἀμφω
ἐσδόμενοι θέρεσ φέραν νέατι τοιάδ' ἀειδον.
πράτος δ' ἄρξατο Δάφνις, ἐπεὶ καὶ πρᾶτος ἔρισθε. 5

Βάλλει τοι Πολύφαμε τὸ ποίμνιον ἡ Γαλάτεια
μάλιστι, δυσέρωτα τὸν αἰτόλον ἄνδρα καλεῦσα:
καὶ τὸ νῦν οὐ ποθόρησθα τάλαν τάλαν, ἀλλὰ κάθησαι
ἀδεα συρίσθων. παλίν ἄδ' ἰδε τὰν κύνα βάλλει,
ἀ τοι τὰν ὁῖων ἐπεται σκοπός· ἀ δὲ βαῦσθεὶ 10
eῖς ἀλα δερκομένα, τὰ δὲ νῦν καλὰ κύματα φαίνει
ἀσυχα καχλάζοντα ἐπὶ ἀγιαλοῖο θέοισαν.
Φράζει μὴ τὰς παιδός ἐπὶ κνάμαισιν ὀροῦση
ἐξ ἀλὸς ἐρχομένας, κατὰ δὲ χρῶα καλὸν ἀμύξῃ.
ἀ δὲ καὶ αὐτόθε τοι διαθρύπτεται, ὡς ἀν' ἀκάθας 15
tαι καπυραι χαίται, τὸ καλὸν θέρος ἀνίκα φρύγει

καὶ φεύγει φιλέοντα καὶ οὗ φιλέοντα διώκει,
καὶ τὸν ἁπὸ γραμμᾶς κινεῖ λίθον. Ἡ γάρ ἐρωτὶ
pολλάκις ὁ Πολύφαμε τὰ μὴ καλὰ καλὰ πέφανται.

Τῷ δ’ ἐπὶ Δαμοίτας ἀνεβάλλετο καὶ τάδ’ ἄειδεν. 20
Εἰδὼν ναὶ τὸν Πάνα, τὸ ποίμνιον ἀνίκ’ ἐβαλλε,
κοῦ μ’ ἐλαθ’, οὖ, τὸν ἐμὸν ἐνα τὸν γλυκόν, ὁ ποθόρημαι
ἐς τέλος’ αὐτάρ ὁ μάντις ὁ Τῆλεμος ἐχθρ’ ἀγορεύων
ἐχθρά φέροι ποτὶ οἶκον, ὅπως τεκέσσι φυλάσσοι.
アルバム καὶ αὐτὸς ἐγὼ κυίζων πάλιν οὗ ποθόρημι,
25 ἀλλ’ ἀλλαν τινὰ φαμὶ γυναῖκ’ ἐχεν’. ἢ δ’ ἀίωσα
ξαλοὶ μ’ ὁ Παιάν καὶ τάκεται, ἕκ δὲ θαλάσσας
οἰστρεὶ παπταῖνοισα ποτ’ ἀντρά τε καὶ ποτὶ ποίμναις.
σίξα δ’ ὃλακτεῖν νῦν καὶ τὰ κυνι’ καὶ γάρ ὃκ’ ἦρων
αὐτάς, ἐκνυξῆτο ποτ’ ἱσχία ῥύγχος ἐχοίσα. 30
ταῦτα δ’ ἰσως ἐσορεύσα ποεύντα με πολλάκι πεμψεῖ
ἀγγελον. αὐτάρ ἐγὼ κλαξώ θύρας, ἔστε κ’ ὁμόση
αὐτά μοι στορεσεῖν καλὰ δέμνια τᾶςδ’ ἐπὶ νάσω.
καὶ γάρ θὴν οὐδ’ εἰδός ἐχω κακῶν, ὡς με λέγοντι.
ἡ γάρ πρὰν ἐσ’ πόντον ἑσέβλεπον, ἢς δὲ γαλάνα, 35
καὶ καλὰ μὲν τὰ γένεια, καλὰ δὲ μεν ἄ μία κώρα,
ὡς παρ’ ἐμὲν κέκριται, κατεφαϊνετο, τῶν δὲ τ’ ὄδόντων
λευκτέραν αὐγὰν Παρίας ὑπέφαινε λίθοιο.
ὡς μὴ βασκανθῶ δὲ, τρὶς εἰς ἐμὸν ἐπτυσα κόλπον·
tαῦτα γὰρ ἄ γραία με Κοπταρίς ἕξεδίδαξε. 40
[ἀ πρὰν ἀμάντεσσι παρ’ Ἰπποκίων ποταῖλει.]

Τόσον’ εἰπὼν τὸν Δάφνιν ὁ Δαμοίτας ἑφύλησεν,
χῶ μὲν τῷ σύριγγ’, ὁ δὲ τῷ καλὸν αὐλὸν ἐδωκεν.

VI. 22, τὸν ἐμὸν ἐνα τῶν γλυκῶν Ch.: τὸν alterum omittit k:
καὶ γλυκῶν Ziegł.: τὸν ἐμὸν τὸν ἐνα γλυκῶν vulg. 29. αἰγὰ
vulg.: αἰγα Ruhnken: edd. plerique. 41. Deest in k:
proscripsit Gaisford, huc ex x. 16 translatum.
αιλεί Δαμοίτας, σύρισθε δὲ Δάφνης ὁ βούτας,
φρεύντ' ἐν μαλακῇ ταῖ πόρτιε αὐτίκα πολύ.
νίκη μὰν οὐδάλλος, ἀνήσσατο δ' ἐγένοντο.

VII
ΘΑΛΣΙΑ

Ἡς χρόνος ἀνίκ' ἐγὼ τε καὶ Εὐκρίτος ἐς τὸν "Αλεντα
εἰρπομε ἐκ πόλιος, σὺν καὶ τρίτος ἀμὶν 'Αμύντας·
τὰ Δηνὶ γὰρ ἔτευχε θαλύσια καὶ Φρασίδαμος
κάντιγενης, δύο τέκνα Δυκωπέος, εἰ τί περ ἐσθλὼν
χρῶν τῶν ἐπάνωθεν, ἀπὸ Κλυτίας τε καὶ αὐτῶ
Χάλκωνος, Βούριναν ὃς ἐκ ποδὸς ἀνυσε κράναι
εῦ ἐνερεισάμενος πέτρα γόνω· ταὶ δὲ παρ' αὐτῶν
αἰγειροῖ πτελέαι τε ἑύσκιον ἀλοσος ὑφαῖον,
χλωροῖσι πετάλουσι κατηρεφέες κορώσσαι.
κοῦπω τὰς μεσάτας ὁδὸν ἀνυμες, οὔδε τὸ σάμα
ἀμὶν τὸ Βρασίλα κατεφαίνετο, καὶ τὸν ὀδίταν
ἐσθλὼν σὺν Μοίσαις Κυδωνικὸν εὐρομὲς ἀνδρα,
οὖνομα μὲν Δυκίδαν, ἢς δ' αἰπόλος, οὔδε κε τὶς νῦν
ἡγονίησεν ἰδὼν, ἐπεὶ αἰπόλῳ ἔδοξ' ἐφκεῖ.
ἐκ μὲν γὰρ λασίῳ δασύτριχος εἴχε τράγοιο
κνακῶν δέρμ' ἁμοιοὶ νέας ταμίσου ποτόδον,
ἀμφὶ δὲ οἱ στῆθεσι γέρων ἐσφίγγετο πέπλος
ζωστήρες πλακερῷ, ροίκαν δ' ἐχεν ἀγριελαῖο

VII. 5. ε' ἀνολθὲν MSS.: corr. Reiske.
7. ε' Hermann; ε'
δείτερα κορύναν. καὶ μ’ ἀτρέμας εἶπε σεσαρὼς ὀμματι μειδίῳντι, γέλως δὲ οἱ εἶχητο χείλεσιν. "Σιμιχίδα, τὰ δὴ τὸ μεσαμέριον πόδας ἐλκεις, ἀνίκα δὴ καὶ σαῦρος ἐν αἱμασιαίοι καθεῦδει, οὐδ’ ἐπιτυμβίδιαι κορυδαλλίδες ἠλαύνοντι; ἦ μετὰ δαίτα κλητός ἐπείγεας; ἦ τινος ἀστῶν λανῶν ἐπί θρόσκεις; ὃς τοι ποσὶ νισσομένοιο πᾶσα λίθος πταίοισα ποτ’ ἀρβυλίδεσσιν ἀείδει." τὸν δ’ ἐγὼ ἀμείβθην. "Λυκίδα φίλε, φαντί τι πάντες συριγκτάν ἤμεν μέγ’ ὑπείροχον ἐν τε νομεύσιν ἐν τ’ ἀμητήρεσι. τὸ δὴ μάλα θυμῶν ιαίνει ἀμέτερον καὶ τοι κατ’ ἐμὸν νόον ἰσοφαρίζειν ἐλπομαί. ἀ δ’ ὁδὸς ἀδε λαλονιάς· ἦ γὰρ ἑταῖροι ἀνέρες εὐπέπλω Δαμάτερ δαίτα τελεύτη ὅλβω ἀπαρχόμενοι· μαλὰ γὰρ σφίσι πίονι μέτρῳ ἀ δαίμων εὐκριθον ἀνεπλήρωσεν ἄλων.

ἀλλ’ ἀγε δὴ,—ξινὰ γὰρ ὁδὸς, ξινὰ δὲ καὶ ἄως—βουκολιασδόμεσθα· τάχ’ ὀτερος ἀλλον ὅναισε. καὶ γὰρ ἐγὼ Μοισᾶν κατυρὸν στόμα, κύμι λέγοντι πάντες ἄοιδὸν ἀρίστων· ἐγὼ δὲ τις οὐ ταχυπειθής, οὐ Δᾶν· οὐ γὰρ πω κατ’ ἐμὸν νόον οὔτε τὸν ἐσθλὸν Σικελίδαν νίκημι τὸν ἐκ Σάμω οὕτε Φιλητᾶν ἀείδων, βάπταχος δὲ ποτ’ ἀκρίδας ὡς τις ἑρίσωδ.” ὃς ἐφάμαν ἐπίταδες· ὃ δ’ αἰτόλος ἀδὸ γελάσας, “τὰν τοι” ἔφα “κορύναν δωρύττομαι, οὐνεκεν ἐσσὶ πάν ἐπ’ ἀλαθεία πεπλασμένον ἐκ Διὸς ἔρνος. ὃς μοι καὶ τέκτων μέγ’ ἀπέχθεται, ὡστὶς ἑρευνῆ ἵσον ὅρευς κορυφᾶ τελέσαι δόμον εὑρυμένουτος, καὶ Μοισᾶν ὄρνιχες, ὃσοι ποτὶ Χίον ἀοιδῶν ἀντία κοκκύζοντες ἐτώσια μοθιζοῦντι.
ΑΛΚΙΔΑΣ

"Εσσεταί Ἀγεάνακτι καλὸς πλοῦς ἐς Μυτιλήναν, χάταν ἐφ’ ἐσπερίως ἔριφοις νότος ὕγρα διόκη
κύματα, χώριων ὅτ’ ἐπ’ ὀκεανῷ πόδας ἵσχι, ἀικεν τὸν Λυκίδαν ὀπτεύμενον ἐξ ἸἈφροδίτας ῥύσηται: θερμὸς γὰρ ἔρως αὐτῷ με καταίθει.

χάλκυνες στορεσεύτη τὰ κύματα τάν τε θάλασσιν τὸν τε νότον τὸν τ’ ἐυρον, ὡς ἐσχατα φυκία κινεῖ: ἀλκυνεῖς, γλαυκαίς Σηνησί ταῖ τε μάλιστα ὀβρύχων ἐφίληθεν, ὡσαις τε περ ἐξ ἀλὸς ἁγρα. Αἴγεανακτι πλοῦν διημένῳ ἐς Μυτιλήναν ὥρια πάντα γένοιτο, καὶ εὐπλοῖν ὄρμον ἴκοιτο.

κῆγω τήνο κατ’ ἀμαρ ἀνήτινον ἦ ῥοδόεντα ἦ καὶ λευκοῖον στέφανον περὶ κρατὶ φυλάσσων τὸν Πτελεατικὸν οἶον ἀπὸ κρατήρος ἀφυξὼν πάρ πυρὶ κεκλιμένοις, κύμαν δὲ τις ἐν πυρὶ φρυζεῖ. χά στιβᾶς ἔσσείται πεπυκασμένα ἐστ’ ἐπὶ πᾶχον

κνῦξα τ’ ἀσφοδέλῳ τε πολυγνάμπτῳ τε σελίφῳ καὶ πόιμα μαλακῶς μεμηνιένος Ἀγεάνακτος αὐταίσιν κυλίκεσοι καὶ ἐς τρύγα χεῖλος ἑρείδων. αὐλησεύτη δέ μοι δύο ποιμένες, εἰς μὲν Ἀχαρνεὺς, εἰς δὲ Δυκωπίτας: ὁ δὲ Τίτυρος ἐγγύθιν ἄσει, ὡς ποικὶ τᾶς Ἐσενεάς ἦράσσατο Δάφνις ὅ βούτας, χός ὅρος ἀμβ’ ἐπονεῖτο, καὶ ὡς δρύες αὐτῶν ἑθρήνευν, Ἰμέρα αἴτε φύστη παρ’ ὀχθῆσιν ποταμεῖο, εἴτε χιῶν ὅς τις κατετάκετο μακρὸν ὑφ’ Ἀϊμον ἦ Ἄθω ἦ Ὀδόπαν ἦ Καύκασον ἐσχατῶντα.
ὤσεὶ δ' ὡς ποκ' ἐδεκτο τὸν αἰπόλον εὐρέα λάρναξ
ζων ἐντα κακαίσιν ἀτασθαλίασιν ἀνακτος,
ὡς τε νιν αἱ σιμαι λειμωνόθε φέρβον ἕσσαι
κέδρον ἐς ἀδειαν μαλακοὶ ἀνθεσει μέλισσαι,
οὐνεκὰ οἱ γλυκὶ Μοίσα κατὰ στόματος χέε νέκταρ.
ὁ μακαριστὲ Κομάτα, τῷ θνὴ τάδε τερπνὰ πεπόνθεις,
καὶ τῷ κατεκλάσθης ἐς λάρνακα, καὶ τῷ μελισσάν
κηρία φερβόμενος ἔτος ὦριον ἐξεπόνασας.

αἰθ' ἐπ' ἐμεῦ ζωοὶς ἐναρίθμοις φόλεις εἴμεν,
ὡς τοι ἐγὼν ἐνόμενον ἀν' ὀρέα τὰς καλὰς αἰγας
φωνὰς εἰσαιὼν, τῷ δ' ὑπὸ δρυσιν ἥ ὑπὸ πεύκας
ἀδ' μελισδόμενος κατεκέκλισο θεὶ Κομάτα.

Χῶ μὲν τόσο' εἰπὼν ἀπεπαύσατο· τὸν δὲ μετ'
αὐθίς
κήγῳ τῷ ἐφάμαν. "Λυκίδα φίλη, πολλὰ μὲν ἄλλα
Νύμφαι κήμε δίδαξαν ἀν' ὀρέα βουκολέουντα
ἐσθλα, τά που καὶ Ζηνὸς ἐπὶ θρόνον ἀγαγε φάμα·
ἀλλὰ τὸν' ἐκ πάντων μέγ' ὑπείροχον, ὃ τι γεραίρειν
ἀρξεῦμ' ἄλλ' ὑπάκουσον, ἐπεὶ φίλος ἐπλεο Μοίσαις.'

ΣΙΜΙΧΙΔΑΣ

Σιμιχίδα μὲν "Ερωτες ἐπέπταρον· ἢ γὰρ ὁ δειλὸς
tόσον ἔρα Μυρτοῦς, ὥσον εἰαρος αἰγες ἐραντί. 97
ἀπατος δ' ὁ τὰ πάντα φιλαίτατος ἀνέρι τήνω
παιδὸς ὑπὸ σπλάγχνουσιν ἔχει πόθον. οἶδεν "Ἀριστες,
ἐσθλὸς ἀνήρ, μέγ' ἀριστος, ὃν οὐδὲ κεν αὐτὸς ἀείδειν
Φοῖβος σὺν φόρμιγγι παρὰ τριπόδεσσι μεγαῖροι, 101
ὡς ἐκ παιδὸς" Ἀρατος ὑπ' ὡστεον αἴθετ' ἐρωτι.
tον μοι Πάν, 'Ομόλας ἐρατὸν πέδον ὡστε λέλογχας,

 页面 93

ΕΙΔΥΛΛΙΑ. VII

άκλητον κείνου φίλας ἐσ χείρας ἐρείσαις,
εἰτ' ἐστ' ἄρα Φιλίνος ὁ μαλθακὸς εἰτέ τις ἄλλος. 105
κήν μὲν ταῦτ' ἔρημος ὃ Πάν φίλε, μὴ τί τν παῖδες
Ἀρκαδίκοι σκῆλλασιν ὑπὸ πλευράς τε καὶ ὁμος
τανίκα μαστίδοιοιν, ὅτε κρέα τυθὰ παρείη.
εἰ δ' ἄλλως νεύσας, κατὰ μὲν χρόα πάντ' ὄνυχησι
δακνόμενος κνάσαι καὶ εἰν κνίδαις καθεῦδοις,

εἰς δ' Ἡδωνών μὲν ἐν ὄρεσι χείματι μέσοφ
"Εβρον πάρ ποταμὸν τετραμμένος ἐγγύθεν ἄρκτω,
ἐν δὲ θέρει πυμάτοισι παρ' Αἰθιόπεσι νομεύοις
πέτρα ὑπὸ Βλεμύων, ὅθεν οὐκετε Νεῖλος ὅρατός.
ὺμμες δ' 'Τετίδος καὶ Βυβλίδος ἀδ' λιπόντες

νάμα καὶ Οἰκεύντα, ξανθᾶς ἔδος αἰτῦ Διώνας,
ὁ μάλοισιν Ἑρωτε ἐρευθομένοισιν ὠμοίοι,
βάλλετε μοι τάξιοι τὸν ἰμερόντα Φιλίνον,
βάλλετ', ἑπεὶ τὸν ξείνον ὁ δύσμορος οὐκ ἔλεεὶ μεν.
καὶ δὴ μᾶν ἀπίοιο πεταίτερος, αἰ δὲ γυναῖκες

"αἰαί" φαντί "Φιλίνε, τὸ τοι καλὸν ἄνθος ἄπορρείν"
μηκέτι τοι φουρφεώμες ἐπὶ προϑύρωμιν Ἀρατε,
μηδὲ πόδας τρίβωμες· ὁ δ' ὀρθρίος ἄλλον ἀλέκτωρ
κοκκύξων νάρκαισιν ἀνιαράίοι διδοῖν,
ἐῖς δ' ἀπὸ τάσσει φέριστε Μόλων ἁγχοιτο παλαίστρας,
ἀμμιν δ' ἀσυχία τε μέλοι γραία τε παρείη,

Τόσον ἐφάμαν· ὁ δ' μοι τὸ λαγωβόλον, ἀδ'

γελάσσας

ὡς πάρος, ἐκ Μοισᾶν ξεινηήν οπασεν εἰμεν.]
χῶ μὲν ἀποκλίνας ἐπ' ἀριστερὰ τὰν ἐπὶ Πύξας

εἰρῆ' ὄδον, αὐτὰρ ἐγὼ τε καὶ Εὐκριτος ἐς Φρασιδάμω

110. Οἰκεύντα schol. k: oikeýntes vulg.
στραφθέντες χώ καλὸς 'Αμύντιχος ἐν τῇ βαθείᾳ ἀδείᾳς σχονίῳ χαμενυσίῳ ἐκλίνθημες ἐν τῇ νεατμάτωσι γεγαθότες οἰναρέωσι.  

πολλαὶ δ' ἀμίν ὑπερῆ διὰ κατὰ κρατὸς δονέοντο αἰγεῖροι πτελέα τε· τὸ δ' ἐγγύθεν ἱερὸν ύδωρ Ἀμφαῦ ἔξ ἀντροίο κατειβόμενον κελάρυζε.  

τοῖ δὲ ποτὶ σκιαράις ὀροδαμνύσιν αἰθαλίωνες τέττιγες λαλαγεύντες ἔχον πῶνον· ἄ δ' ὀλολυγὸν τηλόθεν ἐν πυκναίᾳ βάτων τρύζεσκεν ἀκάνθαις.  

ἀείδον κόρυδοι καὶ ἀκανθίδες, ἔστενε τρυγών, πωτῶντο ἄουθαλ περὶ πίδακας ἀμφὶ μελίσσαι.  

πάντ' ὄσδεν θέρεος μάλα πῶνος, ὄσδε δ' ὀπώρας.

ὦχναὶ μὲν πάρ ποσσὶ, παρὰ πλευραῖσι δὲ μάλα δαψιλεὼς ἀμῖν ἐκυλινδετο· τοῖ δ' ἐκέχυντο ὃπακεῖ βραβίλοις καταβρίθουντες ἔραξε· 

τετράενες δὲ πίθων ἀπελύτε τοῦ ὀλυτὸν ἀλεφαρ.  

Νῦμφαι Κασταλίδες Παρνασίων αἰπος ἔχοισαι, ἀρά γέ πα τοιώνθε Φόλω κατὰ λάινον ἀντρον κρατῖρ' Ἡρακλῆι γέρων ἐστήσατο Χείρων;  

ἀρά γέ πα τῇ νυν τὸν ποιμενα τὸν ποτ' Ἀνάπω, τὸν κρατηρὸν Πολύφαμον, ὃς ὁρεσὶ νᾶας ἐβαλλε, τοῖν νέκταρ ἐπεισε κατ' αὐλία ποσσὶ χορεύσαι, ὁδὸν δὴ τόκα πῶμα διεκρανάσατε Νῦμφαι βωμῷ παρ Δάματρος ἀλφάδος; ὡς ἐπὶ σωρῷ  

αὐθὶς ἐγὼ πάξαιμι μέγα πτύον, ἀ δὲ γελάσσαι δράγματα καὶ μάκωνας ἐν ἀμφοτέραισιν ἔχοισα.
Δάφνις καὶ Μενάλκας

Δάφνις τῷ χαρίεντι συνήντετο βουκολέοντι μῆλα νέμων, ὡς φαντί, κατ' ὀρέα μακρὰ Μενάλκας. ἀμφώ τόγ' ἥστην πυρροτρίχω, ἀμφώ ἄνὴβω, ἀμφώ συρίσθεν δεδαμένο, ἀμφώ ἄείδεν. πρῶτος δ’ ὁν ποτὶ Δάφνιν ἱδὼν ἀγόρευε Μενάλκας: 5 "μυκητάν ἐπίουρε βοῶν Δάφνι, λῆς μοι ἄεισαι; φαμί τοι νικασείν, ὄσον θέλω αὐτὸς ἄείδων." τὸν δ’ ἄρα χῶ Δάφνις τοιῳδ’ ἀπαμείβετο μῦθῳ: "ποιμὴν εἰροπόκων ὅσον συριγκτὰ Μενάλκα, οὕποτε νικασεῖς μ', οὐδ’ εἰ τὶ πάθοις τῷ ἄείδων." 10

Χρήσθεις ὅν ἐσιδεῖν; Χρήσθεις καταθείναι ἄεθλον;

Δάφνις

Χρήσθω τούτ’ ἐσιδεῖν, Χρήσθω καταθείναι ἄεθλον.

Μενάλκας

καὶ τῖνα θησεύμεσθ’, ὅτις ἄμιν ἄρκιος εἶη;

Δάφνις

μόσχον ἐγὼ θησῶ τῷ δὲ θὲς ἱσομάτορα ἄμνων.

Μενάλκας

οὐ θησῶ ποκα ἄμνων, ἐπεὶ χαλεπὸς ὁ πατήρ μεν 15 χά μάτηρ, τὰ δὲ μῆλα ποθέσπερα πάντ’ ἀριθμεῦντι.
ΔΑΦΝΙΣ

ἀλλὰ τί μὰν θησεῖς; τί δὲ τὸ πλέον ἐξεὶ ὁ νικῶν;

ΜΕΝΑΛΚΑΣ

σύριγγα ἂν ἐπόησα καλὰν ἐγὼ ἐνεάφωνον,
λευκὸν κηρὸν ἔχοισαν, ἵσον κάτω, ἵσον ἄνωθεν,
ταῦταν καταθείην, τὰ δὲ τὸ πατρὸς οὐ καταθησῶ. 20

ΔΑΦΝΙΣ

ἥ μᾶν τοι κῆγὼ σύριγγα ἔχω ἐνεάφωνον.
λευκὸν κηρὸν ἔχοισαν, ἵσον κάτω, ἵσον ἄνωθεν.
πρῶν νῦν συνεπάξε· ἐτι καὶ τὸν δάκτυλον ἄλγεω
τοῦτον, ἐπεὶ κάλαμος με διασχισθεὶς διέτραξεν.

ΜΕΝΑΛΚΑΣ

ἀλλὰ τίς ἁμμε κρίνει; τίς ἐπάκοος ἔσσεται ἁμέων; 25

ΔΑΦΝΙΣ

τήνων πῶς ἐνταῖθα τὸν αἰπόλον ἦν καλέσωμες;
ὁ ποτὶ ταῖς ἐρίφοις ὁ κύων ὁ φάλαρος ὑλακτεὶ.

Χοί μὲν παῖδες άνσαν, ὁ δ᾿ αἰπόλος ἦνθ᾽ ἐπακοῦσαι.
χοί μὲν παῖδες άειδον, ὁ δ᾿ αἰπόλος ἥθελε κρίνειν.
πρᾶτος δ᾿ ὁν ἀείδε λαχῶν ἰυκτὰ Μενάλκας,

30 εἶτα δ᾿ ἁμοιβαίαν ὑπελάμβανε Δάφνις ἁοιδάν.
[βουκολικάν· οὔτω δὲ Μενάλκας ἀρξάτο πρᾶτος.]

ΜΕΝΑΛΚΑΣ

"Αγκεα καὶ ποταμοὶ, θείων γένος, αἳ τι Μενάλκας
πῆποχ' ὁ συριγκτᾶς προσφιλές ἀσε μέλος,
βόσκοιτ' ἐκ ψυχᾶς τὰς ἁμνάδας· ἦν δὲ ποκ' ἐνθῇ 35
Δάφνις ἐχὼν δαμάλας, μηδὲν ἐλασσον ἐχοί.

ΔΑΦΝΙΣ
κραναι καὶ βοτάναι, γλυκερὸν φυτὸν, αἳπερ ὀμοῖον
μουσίσθει Δάφνις ταῖσιν ἀγδονίσι,
τοῦτο τὸ βουκόλιον πιαίνετε. ἂν τι Μενάλκας
τείδ' ἀγάγη, χαίρων ἄφθονα πάντα νέμοι.

ΜΕΝΑΛΚΑΣ
ἐνθ’ ὁις, ἐνθ’ αἴγες διδυμάτοκοι, ἐνθα μέλισσαι
σμήνεα πληροῦσιν, καὶ ὄρυξ ὑψίτεραι,
ἐνθ’ ὁ καλὸς Μίλων βαίνει ποσίν· αἰ δ’ ἄν ἄφερσῃ,
χώ ποιμῆν ξηρὸς τηνόθι χαί βοτάναι.

ΔΑΦΝΙΣ
πάντα ἐρ, παντά δὲ νομοί, παντα δὲ γάλακτος
οὐθατα πληθοῦσιν, καὶ τὰ νέα τρέφεται,
ἐνθ’ ἀ καλὰ παῖς ἐπινίσσεται· αἰ δ’ ἄν ἄφερσῃ,
χώ τὰς βῶς βόσκων χαί βόες αὐτότεραι.

ΜΕΝΑΛΚΑΣ
ὁ τράγε, τὰν λευκᾶν αἰγῶν ἄνερ, ὁ βάθος ὠλας
μυρίον, (ὁ σιμαί δεῦτ’ ἐφ’ ὑδωρ ἐρμοῦ) ἐν
τὴν γὰρ τὴν τῆνος. ἢθ’ ὁ κόλε καὶ λέγε· Μίλων,
ὁ Προτεύς φώκας καὶ θεὸς ὁν ἐνεμε.

ΔΑΦΝΙΣ
μὴ μοι γὰν Πέλοπος, μὴ μοι χρύσεια τάλαντα
eἰν ἐχειν, μηδὲ πρόσθε θέειν ἀνέμων·
ἀλλ’ ὅπω τὰ πέτρα τὰδ’ ἀσομαί, ἀγκάς ἐχων τυ,
σύννυμα μηλ’ ἐσορῶν, τὰν Σικελίαν ἐς ἀλα.

ΔΑΦΝΙΣ
δενδρει μὲν χειμῶν φοβερὸν κακὸν, ὕδασι δ’ αὐχμός,
ὅρνισιν δ’ ὑσπλαγγε, ἀγροτέροις δὲ λίνα,

THEOCRITUS
ἀνδρὶ δὲ παρθενικὰς ἀπαλὰς πόθος. ὁ πάτερ ὁ Ζεῦ, 
οὐ μόνος ἥρασθην καὶ τῷ γυναικοφίλαι. 60

Ταῦτα μὲν ὄν διὰ ἁμοιβαίων οἱ παῖδες ἁεισαν· 
τὰν πυμάταν δ' φίδαν οὐτῶς ἐξάρχει Μενάλκας.

Φείδευ τὰν ἐρίφων, φείδευ λύκε τὰν τοκάδων μεν, 
μηδ' ἀδίκει μ', ὅτι μικκὸς ἐδών πολλαίσιν ὁμαρτέω.
ὁ Λάμπουρε κύνω, οὔτω βαθὺς ὑπνοσ ἔχει τυ; 65
οὐ χρή κοιμᾶσθαι βαθέως σὺν παιδὶ νέμοντα.
ταὶ δ' ὀιεῖς, μηδ' ὑμεῖς ὁκνεῖθ' ἀπαλᾶς κορέσασθαι 
ποιας· οὕτω καμεῖσθ', ὅκκ' αὐ̂πάλιν ἀδε φύσται.

Σίττα νέμεσθε νέμεσθε, τὰ δ' οὗθατα πλήσατε πᾶσαι, 
ὅσ τὸ μὲν ὄρνες ἔχωντι, τὸ δ' ἐσ ταλάρως ἀποθώμαι.

Δεύτερος αὐ̂ Δάφνις λιγυρῶς ἀνεβάλλετ' αἴειδειν·
Κήμε γὰρ ἕκ τὸν τρω σύνοφροι κόρα ἔχθες ἱδοίσα 
τὰς δαμάλας παρελάντα καλὸν καλὸν ἥμεν ἐφασκεν·
οὐ μὰν οὔδε λόγον ἐκρίθην ἀπὸ, τῶμπικρον αὐτά, 
ἀλλὰ κάτω βλέψας τὰν ἀμετέραν ὅδὸν εἰρπον. 75

ἀδεὶ' ἀ φωνὰ τὰς πόρτιος, ἀδῦν τὸ πνεῦμα·
[ἀδῦ δὲ χῶ μόσχος γαρύσται, ἀδῦ δὲ χὰ βῶς]
ἀδῦ δὲ τῶ θέρεος παρ' ὑδωρ ῥέουν αἰθρικοιτείν.
τὰ δρυὶ ταὶ βάλανοι κόσμος, τὰ μαλίδι μάλα,
τὰ βοί δ' ἀ μόσχος, τὸ βουκόλῳ αἱ βόεις αὐταί. 80

"Ως οἱ παῖδες ἁεισαν, ὁ δ' αἰτόλος ὃδ' ἀγόρευν· ἀδῦν τὶ τὸ στόμα τευ καὶ ἐφίμερος ὁ Δάφνι φωνά.
κρέσσον μελπομένῳ τευ ἀκούεμεν ἢ μέλι λείχειν.
λάεο τὰς σύριγγας' ἐνίκασας γὰρ ἀείδων.

68. ὅκκα πάλιν MSS.: corr. Meineke, Frtizsche, vid. iv. 21 notam:
ὅκκα καὶ J. A. Hartung. 72. καρ' ἐκ τῶ ἄτρω MSS. hiatus vix 
tolerando: corr. Briggs et Hermann. 74. τῶμπικρον Meineke 
(p. 479): τῶν παρὶν vulg. 77. Versum cieeit Valekenaar. Hue 
ex ix. 7 translatus est. 82. τοῦ Hermann: τοῦ MSS.
αὐτῶν ἂμ', αἰπολέοντα διδάξαι, τὴν ἐκάση μέ, καὶ ἀνάλατο καὶ πλατάγησεν

'Ως μὲν ὁ παῖς ἐχάρη καὶ ἀνάλατο καὶ πλατάγησεν νικάσας, οὕτως ἐπὶ ματέρι νεβρὸς ἄλοιπο.

ὡς δὲ κατεσμύθη καὶ ἀνετράπητο φρένα λύπα ἄτερος, οὕτω καὶ νῦμφα γαμεθεὶς ἀκάχοιτο.

κηκτοῦτο πράτος παρὰ ποιμέςὶ Νάφνις ἔγεντο, καὶ Νύμφαν ἀκρηβος ἑὼν ἐτὶ Νάίδα γῆμεν.

IX

ΒΟΥΚΟΛΙΑΣΤΑΙ ΔΑΦΝΙΣ ΚΑΙ ΜΕΝΑΛΚΑΣ

[Βουκολιάζεο Δάφνι, τὸ δ' ὡδᾶς ἀρχεο πράτος, ὧδᾶς ἀρχεο Δάφνι, συναψάσθω δὲ Μενάλκας, μόσχος βουωιν υφέντες, ὑπὸ στείραις δὲ ταύρως. χοι μὲν ἀμα βόσκοντο καὶ ἐν φύλλοις πλανἱτό μηδὲν ἀτιμαγελεύντες· ἐμίν δὲ τὸ βουκολιάζεν ἐκτόθεν, ἀλλωθὲν δὲ ποτικρόνιοτο Μενάλκας.]

ΔΑΦΝΙΣ

'Αδὖ μὲν ἂν μόσχος γαρύτεια, ἀδὖ δὲ χά βῶς, ἀδὖ δὲ χὰ σύριγξ χὸ βουκόλοος, ἀδὖ δὲ κηγὼν. ἔστι δὲ μοι παρ' ὕδωρ ψυχρὸν στίβας, ἐν δὲ νέασται λευκάν ἐκ δαμαλᾶν καλὰ δέρματα, τάς μοι ἀπάσας ἦλιψ κόμαρον τρωγοίςας ἀπὸ σκοπιᾶς ἐπίναξε.

91. versus ut videtur corruptus: vide notas.
IX. 1 6. versus spurii et plane eiciendi.
6. ἐκτόθεν 'ex ista parte': ἐμποθὲν k: ἐκποθὲν Briggs.
τῷ δὲ θέρευς φρύγοντος ἐγὼ τόσον μελεδαίνω, ὀσσον ἔρωντε πατρὸς μύθων καὶ ματρὸς ἀκούειν.

Οὗτος Δάφνις ἀείσεν ἐμῖν, οὗτος δὲ Μενάλκας.

ΜΕΝΑΛΚΑΣ

Αἶτναι μάτερ ἐμᾶ, κῆγῳ καλὸν ἀντρον ἐνοικέω κοῖλαις ἐν πέτραισιν· ἔχω δὲ τοι ὦσ' ἐν ὀνείρῳ φαίνονται, πολλὰς μὲν οῖς, πολλὰς δὲ χιµαίρας, ὃν μοι πρὸς κεφαλῆς καὶ πρὸς ποσὶ κάεα κείται. ἐν πυρὶ δὲ δρυίῳ κόρια ζεῖ, ἐν πυρὶ δ' αὖα φαιο βοιμᾶνοντος· ἔχω δὲ τοι οὔδ' ὦσον ὄραν 20 χείματος ἢ νωθός καρύων ἀμύλου παρόντος.

Τοῖς μὲν ἐπεπλατάγησα καὶ αὐτίκα δόρον ἐδωκα, Δάφνιδι μὲν κορύναν, τάν μοι πατρὸς ἔτρεφεν ἀγρός, αὐτοφυῇ, τὰν οὔδ' ἄν οἴον τομάσαστο τέκτων, τήνος δὲ στράμβω καλὸν ὡστρακον, δ' κρέας αὑτὸς 25 σιτῆθην πέτραισιν ἐν ἰκαρίας δοκεύσας, πέντε ταμών πέντ' οὗσιν· δ' ἐγκαναχήσατο κόχλῳ.

Βουκολικαὶ Μοίσαι μάλα χαίρετε, φαίνετε δ' φδάς, τάς ποκ' ἐγὼ τήνοις παρὼν ἀείσα νομεύση, μηκετ' ἐπὶ γλώσσας ἁκρας ὀλοφυγγόνα φύσω. 30 τέττις μὲν τέττιγι φίλος, μύρμακι δὲ μύρμαξ, ἵππες δ' ἱρηξίν, ἐμὶν δὲ τε μοίσα καὶ φδά.

τάς μοι πᾶς εἰπ' πλεῖος δόμος. οὔτε γὰρ ἕπνος οὔτ' ἕαρ ἔξαπινα γυλοκερότερον, οὔτε μελίσσαις ἀνθεα· τόσουν ἐμὶν Μοίσαι φίλαι. οὕς μὲν ὄρευντι 35 γαθεύσαι, τοῖς δ' οὕτι ποτῶ δαλῆσατο Κίρκη.

13. ἐρώτε Τουρ. ἐρώταν τὸ k.; ἐρώτα vulg. ἐρώταν Junt. ἐρώταν πατρός μὲλεταί καὶ μ. ἀκ. Bücheler. 28 seqq. versus a precedentibus schinxi; secundum eam rationem quam in notis expostul. 30. φύσαν Graef. ἐφφράς vulg. μῆπω pro verbo μηκετ' coni. Ziegli., at vide notas. 36. γαθεύσαι Brunck. γαθεύσιν vulg. MSS.
ΕΙΔΥΛΛΙΑ. X

X

ΕΡΓΑΤΙΝΑΙ Η ΘΕΡΙΣΤΑΙ

ΜΙΛΩΝ

'Εργατίνα βουκαίε, τί νῦν ὄξυρε πεπόνθεις:
οὐθ' ἐών ὄγµον ἁγεῖν ὑρθὼν δύνα, ὡς τὸ πρὶν ἁγεῖ,
οὐθ' ἄµα λαστοµεῖς τῷ πλατίον, ἄλλ' ἀπολεῖπῃ
ὡς ἐπεὶ διὰ ποίµνας, ὡς τὸν πόδα κάκτος ἔτυψε.
ποῖός τις δεῖλαν τι καὶ ἐκ μέσῳ ἁµατος ἔσση,
ὡς νῦν ἄρχοµενος τᾶς ἀνθάκους οὐκ ἀποτράγεις;

ΒΑΤΤΟΣ

Μίλων ὕφαµάτα, πέτρας ἀπόκοµµα ἀτεράµνω,
οὐδαµά τοι πυνέβα ποθέσαι τινὰ τῶν ἀπεώντων;

ΜΙΛΩΝ

οὐδαµά. τίς δὲ πόθος τῶν ἐκτοθεὶν ἔργατα ἀνδρί;

ΒΑΤΤΟΣ

οὐδαµά νῦν πυνέβα τοι ἀγρυπνῆσαι δε' ἐρωτα;

ΜΙΛΩΝ

μηδὲ γε συµβαίη· χαλεπῶν χορίω κύνα γεῦσαι.

ΒΑΤΤΟΣ

ἄλλ' ἐγὼ ὁ Μίλων ἔραµαι σχεδὸν ἐνδεκαταῖος.

ΜΙΛΩΝ

ἐκ πίθω ἀντλεῖς δῆλον· ἐγὼ δ' ἐχὼ οὐδ' ἄλις ὄγος.

ΒΑΤΤΟΣ

τοιγάρτοι πρὸ θυρᾶν μοι ἀπὸ σπόρῳ ἀσκαλα πάντα.

Χ. 5. δείλαν τῷ Κ. Ηέρμανν: δειλαῖον Ἐπίζεγλ. αλίι.
ΘΕΟΚΡΙΤΟΥ

ΜΙΛΩΝ

τίς δὲ τυ ταῦ ταίδων λυμαίνεται;

ΒΑΤΤΟΣ

ἀ Πολυβώτα,

ἀ πρὰν ἁμάντεσοι παρ᾽ Ἰπποκώνι ποταύλει.

ΜΙΛΩΝ

εἶδε θεὸς τὸν ἀλητρόν ἐχεῖς πάλαι δὲν ἐπεθύμεις.

μάντις τοι τὰν νῦκτα χροϊζεῖθ’ ἀ καλαμαία.

ΒΑΤΤΟΣ

μωμᾶσθαι μ’ ἀρχῇ τῷ τυφλὸς δ’ οὐκ αὐτὸς ὁ Πλούτος,

ἀλλὰ καὶ ὁφρόντιστος Ἕρως. μὴ δ’ μέγα μυθεῦ. 2ο

ΜΙΛΩΝ

οὗ μέγα μυθεῦμαι τῷ μόνῳ κατάβαλλε τὸ λάον,

καὶ τῷ κόρας φιλικών μέλος ἀμβάλειν. ἀδιόν οὐτῶς

ἐργαζῆ καὶ μὰν πρότερον ποκα μουσικὸς ἡσθα.

ΒΑΤΤΟΣ

Μοῖσαι Πιερίδες, συναίσθατε τὰν ῥαδινὰν μοι

παιδ’ δὲν γάρ χ’ ἀψηθεὶς θεαὶ, καλὰ πάντα ποιεῖτε.

Βομβύκα χαρίεσσα, Σύραν καλέοντι τι πάντες, 26

ἰσχυναν ἀλιόκαυστον ἐγὼ δὲ μόνος μελίχλωρον.

καὶ τὸ ἢν μέλαν ἐστὶ καὶ ἀ γραπτὰ ύάκινθος,

ἀλλ’ ἐμπας εν τοῖς στεφάνοις τὰ πράτα λέγονται

ἀ αἰξ τὰν κύτισον, ὁ λύκος τὰν αἴγα διάκει,

ἀ γέρανος τάρατρον, ἐγὼ δ’ ἐπὶ τίν μεμάνῃμαι.

αἴθε μοι ἂς, ὅσσα Κροὸσον ποκα φαντὶ πεπάθαι,

χρύσεοι ἀμφότεροι κ’ ἀνεκείμεθα τὰ Ἀφροδίτα,

τῶς αὐλῶς μὲν ἐχοίσα καὶ ἡ ῥόδον ἡ μάλον τῦ,

34. Text. k p Q : ἦ τύγε μάλον vulg., vid. Ziegler.
ΕΙΔΥΛΛΙΑ. X

σχήμα δ’ εγώ καὶ καίνας ἐπ’ ἀμφοτέροις ἀμύκλας. Βομβύκα χαρίσσο’, οἱ μὲν πόδες ἀστράγαλοί τευδ, 36 ἀ φων ἀδε τρύχνος· τὸν μὰν τρόπον οὐκ ἐκὼ εἰπεῖν.

ΜΙΑΩΝ

Ἠ καλὰς ἀμmidi ποεών ἐλελήθει βούκος άοιδάς. ύς εὐ τὰν ἰδέαν τὰς ἀρμονίας ἐμέτρησεν. ὁμοί τὸ πώγωνος, ὅν ἀλιθίως ἀνέφυσα. θάσαι δὴ καὶ ταῦτα τὰ τὸ θείῳ Λιτνέρσα.

Δάματερ πολύκαρπε πολύσταχυ, τοῦτο τὸ λάον εὐεργόν τ’ εἰη καὶ κάρπιμον ὅτι μάλιστα. Σφίγγετ’ ἀμαλλοδέτει τὰ δράγματα, μὴ παριῶν τῖς εἶποι. “σύκινοι ἄνδρες, ἀπὰλετο χῶτος ὁ μισθός.” 45 Ἐς βορεῖν ἄνεμον τὰς κόρθους ἢ τομὰ ὑμῖν ἡ ἐφυρὸν βλεπέτων πιαίνεται ὁ στάχυς οὐτῶς. Σῖτον ἀλοιώντας φεύγειν τὸ μεσαμβρίνων ὑπνον· ἐκ καλάμας ἀχυρὸν τελεθεί τημόσδε μάλιστα.

"Ἀρχεσθαί δ’ ἀμώντας ἐγειρομένω κορυδαλλῷ, 50 καὶ λήγειν εὐδοντος, ἔλινυσα δὲ τὸ καθά. Εὐκτός ὁ τὸ βατράχῳ παίδες βίος· οὐ μελεδαίνει τὸν προπιεῖν ἐγχεύντα· πάρεστι γὰρ ἄφθονον αὐτῷ. Κάλλιον ὀπιμελητὰ φιλάργυρε τὸν φακὸν ἐγείν· μή τι τάμης τὰν χείρα καταπρίὼν τὸ κύμινον. 55 Ταῦτα χρὴ μοιχθεῦντας ἐν ἀλίῳ ἄνδρας ἀείδειν, τὸν δὲ τεὸν βουκαίε πρέπει λιμηρὸν ἔρωτα μυθίσθεν τὰ ματρὶ κατ’ εὐνὰν ὀρθευοῦσα.

48-50. vulgatam exhibuit, neque mutandum quicquam. 53. τῶν τὸ πεῖν vulg. : text. Ch.
X I

ΚΥΚΛΩΨ

Οὐδὲν πῶς τὸν ἔρωτα πεφύκει φάρμακον ἄλλο Νικία οὔτε Ἐγχριστον, ἐμῖν δοκεί, οὔτε ἐπίπαστον, ἦ ταῖς Πιερίδεσ· κοὐφον δε τι τοῦτο καὶ ἄδι γίνετ' ἐπ' ἀνθρώποις, εὐρεῖν δ' οὐ ράδιων ἐστι. γινώσκειν δ' οἷμαι τι καλῶς ἰατρὸν ἔσται καὶ ταῖς ἐννέα δῆ πεφιλάμενον ἔξοχα Μοίσαις. οὖτω γοῦν μάλιστα διὰ γ' ο Κύκλωψ ὁ παρ' ἀμῖν, ὥρχαίος Πολύφαμος, ὁκ' ἤρατο τὰς Γαλατείας, ἀρτι γενειάσδων περὶ τὸ στόμα τῶς κροτάφως τε. ἤρατο δ' οὐ μάλιστος οὖθε ῥόδῳ οὖθε κικίννοις, ἀλλ' ὀρθαῖς μανίαις, ἀγεῖτο δὲ πάντα πάρεγρα. πολλάκι μαῖας καθίς ταῦτι ταιλίων αὐταὶ ἀπημίθον χλωρᾶς ἐκ βοτάνας· ὁ δὲ τὰν Γαλάτειαν ἀείδων αὐτόθ' ἐπ' αἰώνοι κατέκαθετο φυκιόεσσας εἰς ἀοῦς, ἐχθιστον ἐχων ὑποκάρδιον ἐλκος Κύπριδος ἐκ μεγάλας, τὸ οἱ ἡπατὶ παξε βέλεμνον. ἀλλὰ τὸ φάρμακον εἴηρε, καθεέόμενος δ' ἐπὶ πέτρας υψηλὰς ἐς πόντον ὀρῶν ἀείδε τοιαῦτα.

τ' ὁ λευκὰ Γαλάτεια, τὶ τὸν φίλεων' ἀποβάλλῃ; λευκοτέρα πακτάς ποτίδειν, ἀπαλώτερα ἄρνος, μόσχω γαυροτέρα, σφριγανωτέρα ὀμφακος ωμᾶς.

ΕΙΔΥΛΛΙΑ. ΧΙ

φοιτήσεις δ' αὖθ' οὐτῶς, ὥσσα γυλυκὸς ὑπνος ἔχῃ μὲ, ὡς ὡδ' εὗθος ἱόσ', ὥσσα γυλυκὸς ὑπνος ἁνῇ μὲ, φεύγεις δ' ὡσπερ ὁις πολίων λύκων ἄθρησάσα. ἡράσθην μὲν ἔγογα τεοὺς κόρα, ἄνικα πράτον ἡμικτες ἐμὰ σὺν ματρὶ θέλουσ' ὑακίνθινα φύλλα ἕξ ὀρεος ὑφέσασθαι, ἐγὼ δ' ὁδὸν ἀγεμόνευον.

παύσασθαι δ' ἐσιδῶν τι καὶ ὑστερον οὐδὲ τί πα νῦν ἐκ τηνω δύναμαι· τίν δ' οὐ μέλει, οὐ μὰ Δί' οὐδέν. γυμνόκω χαρίεσσα κόρα, τίνος ἀνέκα φεύγεις. ὠνεκά μοι λασία μὲν ὀφρῦς ἐπὶ παντὶ μετώπῳ ἕξ ὀτὸς τέτατα ποτὶ θάτερον ὅις μία μακρά, εἰς δ' ὀφθαλμὸς ἐπεστί, πλατεία δὲ ρίσ ἐπὶ χείλει. ἀλλ' οὕτος τοιοῦτος ἐδώ βοτὰ κλία βόσκω, κηκ τούτων τὸ κράτιστον ἀμελγόμενος γάλα πίνω. τυρὸς δ' οὐ λεῖπει μ' οὔτ' ἐν θέρει οὔτ' ἐν ὄπωρα, οὐ χειμῶνος άκρων ταρσοὶ δ' ὑπεραχθέες αἰεί.

ὑπρόσει δ' ὥς οὕτ' ἐπίσταμαι ὅδε Κυκλώσουν, τίν ὑπὸ δίλον γυλυκύμαλον ἀμᾶ κήμαυτῶν ἀείδων πολλάκι νυκτὸς ἀωρί. τρέφω δὲ τοι ἐνδέκα νεβρῶς πάσας μηνοφόρως καὶ σκύμνως τέσσαρας ἄρκτων. ἀλλ' ἀφίκευσο ποθ' ἀμέ, καὶ ἐξεῖς οὐδὲν ἐλασσον, τὰν γυλυκάν δὲ ἀλάσσαν ἐα ποτὶ χέρσον ὤρεχθεῖν. ἄδιον ἐν τόντρῳ παρ' ἐμῖν τᾶν νύκτα διαξεῖς. ἐντ' δάφναι τηνεί, ἐντ' ῥαδίναι ὑπνάρισσοι, ἐστὶ μέλας κισσός, ἐστ' ἀμπελος ἀ γυλυκάρπος, ἐστὶ ψυχρὸν ὕδωρ, τὸ μοι ἀ πολυτέθρεος Αἰτνα λευκᾶς ἐκ χιόνος ποτὸν ἀμβρόσιον προήνυ. τίς καὶ τῶν δὲ ἀλάσσαν ἔχειν καὶ κύμαθ' ἐλοιτο;

33. ὑπεστὶ Warton: edd. complures. 41. ἀμνοφόρως vulg. 44. μαννοφόρως Schol.: corr. Fritzsche.
αἱ δὲ τοι ἀυτὸς ἐγὼ δοκέω λασιώτερος ἦμεν, 50
ἐντὸ δρῦν ξύλα μου καὶ ὑπὸ σποδὸ ἀκάματον πῦρ.
καίομενος δὲ ὑπὸ τεῖς καὶ τὰν ψυχὰν ἀνεχοίμαν
καὶ τὸν ἐν' ὄβραλμόν, τὸ μου γλυκερώτερον οὐδέν.
ὡμοι, ὃ τ' οὐκ ἔτεκέν μ' ἀ μάτηρ βραγχί' ἔχοντα,
ὡς κατέδυν ποτὶ τῖν καὶ τὰν χέρα τεὺς ἐφίλασα, 55
αἱ μὴ τὸ στόμα λῆς, ἐφερὸν δὲ τοι ἦ κρίνα λευκὰ
ἡ μάκον' ἀπαλὰν ἐρυθρὰ πλαταγών' ἔχοισαν.
ἀλλὰ τὰ μὲν θέρεος, τὰ δὲ γίνεται ἐν χειμῶν,
ὡς τ' οὐκ ἁν τοι ταῦτα φέρειν ἡμα πάντ' ἐδυνάθην.
νῦν μᾶν ὡς κόριον, νῦν αὐτόγα νεῖν κε μάθοιμι, 60
αἰκά τις σὺν ναὶ πλέων ἕνων ὡδ' ἄφίκηται,
ὡς εἰδῶ, τί ποθ' ἄδυ κατοικεῖν τὸν βυθὸν ὑμῖν.
ἐξένθοις Γαλάτεια καὶ ἐξενθοίσα λάθοιο
ὡσπερ ἐγὼ νῦν ὡδε καθήμενος οἴκαν' ἀπενθεῖν.
ποιμαίνειν δ' ἔθελοις σὴν ἐμὶν ἁμα καὶ γαλ' ἀμέλγειν
καὶ τυρὸν πᾶξαι τάμισον δριμέιαν ἐνείσα. 66
ἀ μάτηρ ἀδικεὶ με μόνα, καὶ μέμφομαι αὐτᾶ' οὐδὲν πῆποχ' ὅλος ποτὶ τὶν φίλον ἐπεν ὑπὲρ μεν,
καὶ ταῦτ' ἀμαρ ἐπ' ἀμαρ ὀρεῦσα με λεπτὸν ἐόντα.
φασὼ τὰν κεφαλὰν καὶ τῶς πόδας ἀμφοτέρως μεν 70
σφόζειν, ὡς ἀνιαθῆ, ἐπεὶ κηγῶν ἀνιώμαι.
ὁ Κύκλωψ Κύκλωψ, πᾶ τὰς φρένας ἐκτεπότασαι;
αἰκ' ἐνθὸν ἀλάρωσ τι πλέκοις καὶ ἀλλῶν ἀμάσας
ταῖς ἀρνεσοι φέροις, τάξα καὶ πολὺ μᾶλλον ἑχοίς νῦν.
τὰν παρεοίσαν ἀμελγε. τί τὸν φεύγουτα διώκεισ; 75
ἐνθήσεις Γαλάτειαν ἔσως καὶ καλλίων' ἄλλαν.
πολλαὶ συμπαίσδεν με κόραι τὰν νῦκτα κέλουνται,

54. ὃ τ' scripsi: οτ' MSS.
60. Versus procul dubio corruptus: merathémai m: γε μαθεύμαι MSS. alii.
70. φασώ vulg.: φλασώ ει m k.
74. τάξα καὶ MSS.: corr. Ahrens.
κιχλίζοντι δὲ πᾶσαι, ἐπεὶ κ’ αὐταῖς ὑπακούσω δήλον ὃ τ’ ἐν τὰ γὰρ κήγῳ τις φαίνομαι ἰμεν. 80
Οὕτω τοι Ὀλυφαμος ἐποίημανεν τὸν ἔρωτα
μονοσίδων, ράον δὲ διαγ’ ἢ εἰ χρυσὸν ἐδωκεν.

ΧΙΙ

ΑΙΤΗΣ

"Ἡλυθες δο φίλε κούρε τρίτη σὸν νυκτὶ καὶ ἄοι; Ἡλυθες· οἱ δὲ ποθεύντες ἐν ἢματι γηράσκουσιν.
ὁςον ἐαρ χειμώνοις, ὁςον μᾶλον βραβίλουο
ἀδιον; ὁςον δις σφετέρας λασιωτέρα ἄρνος,
ὁςον παρθενικὴ προφέρει τρηγάμου γυναικός,
ὁςον ἐλαφροτέρη μόσχον νεβρός, ὁςον ἰηδῶν
συμπάντων λιγύφωνοι αἰοιδοτάτῃ πετεινῶν,
τόσον ἐμ’ εὐφρανας τὶ φανεῖς, σκιερὰν δ’ ὑπὸ φαγῶν
ἀελίον φρύγοντος ὁδοιπόρος ἐδραμον ὡς τις.
εἰδ’ ὀμαλοὶ πνεύσθειαν ἐπ’ ἀμφοτέροισιν Ἔρωτες 10
νῶν, ἐπεσομένοις δὲ γενοίμεθα πᾶσιν ἄοιδά.
θείω δὴ τινε τάδε μετὰ προτέρους γενέσθην
φαθ’, ὁ μὲν εἰσπνηλος, φαίη χ’ ὀμυκλαίασθων,
τὸν δ’ ἐτερον πάλιν ὅς κεν ὁ Θεσαλὸς εἴποι αἴταν.
ἀλλ’ ὀμαλοὶ δ’ ἐφίλησαν ἵσον ἴσω ἴσως. ἢ ῥα τότ’ ἦσαν 15
χρύσειοι πάλιν ἄνδρες, ὁ κάντεφιλῆς’ ὁ φιληθεῖς.”
ἐι γὰρ τοῦτο πάτερ Κρονίδα πέλοι, εἰ γὰρ ἀγηροφ

79. δ’ τ’ scripsi: cf. v. 54: δ’ MSS.
XII. 12. θείω Meineke: δοιω MSS. μετὰ προτ. Taylor: μέτ’
Kiessl.
άθάνατοι, γενεάις δὲ διηκοσίαισιν ἔπειτα ἀγγελεῖειν ἐμοί τις ἀνέξοδον εἰς 'Αρχέροντα:

"ἡ σῇ νῦν φιλότης καὶ τοῦ χαρίεντος αἴτεω 20
πᾶσι διὰ στόματος, μετὰ δ' ἰδέοις μάλιστα.

ἀλλ' ἦτοι τούτων μὲν ὕπερτεροι Οὐρανίων
ἐσονθ' ὡς ἐθέλοντι, ἐγὼ δὲ σὲ τὸν καλὸν αἰνέων
ψεύδεα ρῑνός ὑπερθεν ἀραίας οὐκ ἀναφύσω.

ἡν γὰρ καὶ τι δάκης, τοῦ μὲν ἀβλαβίς εὐθὺς ἔθηκας, 25
dιπλάσιον δ' ἀνασάς, ἔχων δ' ἐπὶμετρον ἀπήνθων.

Νισαιοὶ Μεγαρής ἀριστεύοντες ἐρετιοίς,
ὁλβιοι οἰκείοιτε, τὸν 'Αττικὸν ὡς περιάλλα
ξείων ἐτιμήσασθε Διοκλέα τὸν φιλόπαιδα.

αἰεὶ οἱ περὶ τύμβοις ἀολλέες εἰαρέ πράτῳ
κοῦροι ἐρίδμαίνοντι φιλήματος ἀκρα φέρεσθαι.

ὡς δὲ κε προσμάξῃ γλυκεράτερα χείλεσι χείλη,
βριθόμενος στεφάνοισιν ἕως ἡς μητέρ ἀπῆνθεν.

ὁλβιος, ὡστες παισὶ φιλήματα κείνα διαιτά.

ἡ πον τὸν χαροτὸν Γανυμήδεα πόλλ' ἐπιβωτὰ 35
Λυδίη ἱσον ἔχειν πέτρη στόμα, χρυσὸν ὤποη
πεύθονται μὴ φαίλων ἐτήτυμω ἀργυραμοβοί.
οὐχ ἡμῖν τὰ καλὰ πράτοις καλὰ φαίνεται εἴμεν, 
οἵ δ' αὖριον οὐκ ἐσοφομένει ἀλλά καὶ ὁμφιτρύωνος ὁ χαλκεοκάρδιος νῦν, 
ὅσ τὸν λίν ὑπέμεινε τὸν ἁγριον, ἢρατο παιδός, 
tὸ χαρέεντος "Τλα, τῷ τὰν πλοκαμίδα φορεῦντος, 
καὶ νιν πάντ' ἐδίδαξε πατήρ ὅσει φίλον νῦεια, 
ὅσσα μαθὼν ἀγαθὸς καὶ ἀοίδιμος αὐτὸς ἐγεντο· 
χωρίς δ' οὐδέποκ' ἂς, οὔτ' εἰ μέσον ἁμαρ ὀροῦτο, 10 
οὔτ' ἀρ' ὧχ' ἡ λεύκιππος ἀνατρέχοι οὔ διδ 'Αὐσ, 
οὔθ' ὅπο' ὀρτάλικοι μινυροὶ ποτὶ κοίτον ὄρφεν, 
σεισαμένας πτερὰ ματρὸς ἐπ' αἰθαλὸντι πετεύρῳ, 
ὡς αὐτῷ κατὰ θυμὸν ὁ παῖς πεποναμένοις εἰ, 
αὐτῷ δ' εὔ ἐλκων ἄλαθινὸν ἀνδρ' ἀποβαίνῃ. 15 
ἀλλ' ὅτε τὸ χρύσειον ἐπλει μετὰ κῶς 'Ηῆςων 
Ἀισονίδας· οἱ δ' αὐτῷ ἀριστῆς συνέτοντο 
πασῶν ἐκ πολίων προλευγμένοι, δὲν ὄφελός τι, 
ἔκετο χῶ ταλαεργὸς ἀνήρ ἐς ἀφνείον 'Ἰωλκῶν, 
'Αλκμήνης νῦός Μιδεάτιδος ἡρώινης, 20 
οὖν δ' αὐτῷ κατέβαινεν "Τλας εὐεδρον ἐς Ἄργω, 
ἂτις κυναεάν οὐχ ἡπάντα συνδρομάδων ναῦς, 
ἀλλὰ διεξαίη—βαθύν δ' εἰσέδραμε Φάσιν— 
αἰετὸς ἐς μέγα λαίτμα· ἀφ' οὖ τὸτε χιοράδες ἑσταν. 
ἀμος δ' ἀντέλλοντι Πελειάδας, ἐσχατιὰ δὲ 
ἀρνα νέον βόσκοντι, πτεραμμένου εἰαρος ἡδη, 
τάμος ναυτιλίας μμυνάκσετο θεῖος ἀϊτος 
ηρῶν, κοίλαν δὲ καθιδρυθέντες ἐς Ἄργω 
'Ελλάσποντον ἴκοντο νότῳ τρῖτον ἁμαρ ἀεντι,
εἰσοδος δ' ὄρμον ἔθεντο Προποντίδος. ἐνθα Κιανών
αὐλακας εὑρίσκοντε χοίροι τρίβοντες ἄροτρα.
ἐκβάντες δ' ἐπὶ δίνα κατὰ ζυγὰ δαίτα πένοντο
δειλωνί, πολλοὶ δὲ μίαν στορέσαντο χαμεύναν.
λειμὼν γάρ σφιν ἐκείτο, μέγα στιβάδοςσιν ὅνειρο,
ἐνθεν βοῶτομον ὀξὺ βαθύν τ' ἐτάμοντο κύπειρον. 35
κωχεθ' ἶλας ὁ ἄνθος ὑδωρ ἑπιδόρπιον οἰσῶν
αὐτῷ θ' Ἡρακλῆι καὶ ἀστεμφεὶ Ἑλλαμώνι,
οἷ μιᾶν ἀμφο ἑταίροι ἀεὶ δαίνυντο τράπεζαν,
χάλκεον ἄγγος ἔχων. τάχα δὲ κράναν ἐνόησεν
ἡμέρῳ ἐν χώρῃ. περὶ δὲ θρία πολλὰ πεφύκει,
κύανον τε χελιδόνιον χλωρόν τ' ἀδίαντον
καὶ θάλλοντα σέλινα καὶ εἰλιτενὴς ἄγρωστις.
ὑδατι δ' ἐν μέσσῳ Νύμφαι χορὸν ἀρτίζοντο,
Νύμφαι ἀκοήμητοι, δειναὶ θεαι ἄγροιαται,
Εὐνέικα καὶ Μαλις ἔαρ θ' ὀρόσασα Νύχεια.
καὶ τοῦ ὀκρόσος ἐπείχε ποτᾱ πολυχανδέα κρῶσσαν
βάψαι ἐπειγόμενος, ταὶ δ' ἐν χερὶ πᾶσαι ἐφυσαν
πασάνων γὰρ ἐρως ἀπαλᾶς φρενᾶς ἐξεδόθης.
Ἀργείῳ ἐπὶ παιδί: κατήριπτε δ' ἐς μέλαιν ὑδωρ
ἀνθρός, ὡς ὅτε πυρσὸς ἀπ' οὐρανοῦ ἤριπεν ἀστήρ 50
ἀνθρὸς, ἐν πόντῳ, ναύταις δὲ εἰπὲν ἑταίροις:
"κουφότερ' ὁ παίδες ποιεῖσθ' ὀπλα: πνευστικὸς οὐρως."
Νύμφαι μὲν σφετέροις ἐπὶ γούνασι κοῦρον ἔχοισαι
δακρυδέντ' ἄγανοισι παρεψύχον' ἐπέεσσον.
Ἀμφιτρυνιάδας δὲ ταρασσόμενος περὶ παιδί 55
ἔχετο, μαιωτιτὶ λαβῶν εὐκαμπέα τόξα
καὶ ῥόπαλον, τὸ οἱ αἰεὶ ἐχάνδανε δεξιτερὴ χεῖρ.


ΕΙΔΥΛΛΙΑ. 

XIV

τρίς μὲν"Τλαν ἀυσεν, ὅσον βαρύς ἦρυγε λαμός.
τρίς δ' ἀρ' ὁ παῖς ὑπάκουσεν, ἀραιά δ' ἰκετο φώνᾳ
εξ ύδατος, παρεδὼν δὲ μάλα σχεδὸν εἵδετο πόρρω. 60
ὡς δ' ὁπότ' ἡγύενειος ἀπόπροθε λίς ἐσακούσας
νεβροῦ φθεγξάμενας τις ἐν οὐρεσιν ὑμοφάγος λίς
εξ εὐνᾶς ἐσπευσεν ἐτοιμοτάταν ἔπὶ δαίτα:
'Ἡρακλῆς τοιοῦτος ἐν ἀτρίπτοισιν ἀκάνθαις
παῖδα ποθὼν δεδόνητο, πολὺν δ' ἐπελάμβανε χῶρον.
σχέτλιοι οἱ φιλέωντες· ἀλώμενος ὡσ' ἐμόγησεν 66
οὐρεα καὶ δρμοὺς, τὰ δ' Ἰῆσονος ὤστερα πάντ' ἦς.
ναῦς γέμεν ἄρμεν' ἑχοσα μετάρσια τῶν παρέοντων,
ἰστία δ' ἡμίθεοι μεσονύκτιοι ἐξεκάθαιρον
'Ἡρακλῆς μένοντες. ὁ δ' ἂ πόδες ἄγον ἐχώρει
κτισμάτας· χαλεπός γὰρ ἐσω θεὸς ἡπαρ ἀμύσειν.
οὔτω μὲν κάλλιστος"Τλας μακάρων ἀμιθρεῖται:
'Ἡρακλῆς δ' ἱρως ἐκερτόμεοι λυποναύταν,
οὐνεκεν ἱρώης τριακοντάζυγον'Ἀργόν,
pεζά δ' ἐς Κόλχους τε καὶ ἄξενον ἰκετο Φάσιν. 75

ΧΙΨΙΣΚΑΣ ΕΡΩΣ Η ΘΥΩΝΙΧΟΣ.

ΑΙΣΧΙΝΗΣ

Χαίρειν πολλὰ τὸν ἀνδρα Θυώνιχον.

ΘΥΩΝΙΧΟΣ

ἀλλὰ τύ ταύτα,

Αἰσχύνα.

68. ναῦς μὲν k: corr. Hermann.
XIV. Γ. τν αὐτὸ a: τω αὐτὰ k: alii alia: ἀλλὰ omnes: ἀλλα
ΑΙΣΧΙΝΗΣ

ός χρόνιος.

ΟΥΝΙΧΟΣ

χρόνιος; τι δέ τοι τό μέλημα;

ΑΙΣΧΙΝΗΣ

πράσσομες οὐχ ὃς λύστα Θυώνιχε.

ΟΥΝΙΧΟΣ

ταύτ' ἀρα λεπτός,

χῶ μῦσταξ πολὺς οὐτος, ἀνυσταλέοι δὲ κίκυνοι.

τοιοῦτοι πρώαν τις ἀφίκετο Πυθαγορικτάς,

ὦχρος κάνυπόδητος. Ἀθηναῖος δ' ἐφατ' ἤμεν.

ηρατο μὰν καὶ τήνος, ἐμίν δοκεῖ, ὀπτῶ ἀλεύρω.

ΑΙΣΧΙΝΗΣ

παίσδεις ὁγαθ' ἔχων' ἐμὲ δ' ἀ χαρίεσσα Κυνίσκα

ὑβρίσδει- λασῶ δὲ μανεῖς ποκα, θρίξ ἀνὰ μέσσον.

ΟΥΝΙΧΟΣ

τοιοῦτος μὲν ἀεὶ τῷ φίλ' Αἰσχύνα, ἄνυχᾶ ὀξὺς,

πάντ' ἐθέλων κατὰ καιρόν· ὁμοὶ δ' εἴπον, τί τὸ καινὸν.

ΑΙΣΧΙΝΗΣ

ὁργεῖοι κηγω καὶ ο Θεσσαλὸς ἱπποδιώκτας

Ἅπις καὶ Κλεύνικος ἑπίνομες ὁ στρατιώτας

ἐν χῶρῳ παρ' ἐμίν. δύο μὲν κατέκοψα νεοσσὸς

θηλάζοντα τε χοϊρον, ἀνάξα δὲ βιβλινον αὐτοῖς

εὐώδη, τετόρων ἐτέων, σχέδων ὡς ἀπὸ λανώ.

βολβὸς κτείς κοχλίας ἐξηρέθη. ἦς πότος ἀδύς.

ηδὴ δὲ προίοντος, ἐδοξεὶ ἐπιχείοθαι ἄκρατον

ἀτινὸς ἤθελ' ἐκαστος· ἐδει μόνον ὁτινὸς εἰπεῖν.

10. ἀσύχα k: corr. Ahrens: ἄσυχος vulg. 17. βολβὸς τis

κοχλ. vulg.: corr. Wordsw.
ΕΙΔΥΛΛΙΑ. ΧΙΓ

άμες μὲν φωνεύτες ἐπίνομες, ὡς ἐδέδοκτο·

ά δ’ οὐδὲν παρεόντος ἔμεν. τίν’ ἔχειν μὲ δοκεῖσ νοῦν·

"οὐ φθεγξῇ; λύκον εἰδες·" ἐπαίξε τις. "ὡς σοφὸς"

ἐπε, κήφατ’· εὐμαρέως κεν ἀπ’ αὐτᾶς καὶ λύχνων ἄψας.

ἔστι Λύκος, Λύκος ἐστί, Δάβα τῶ γείτονος ύιός,

εὐμάκης ἀπαλός, πολλοὶς δοκέων καλὸς ἦμεν. 25

tοῦτῳ τὸν κλέμενον κατετάκετο τήνον ἐρωτα.

χάριν τούτῳ δι’ ὀτὸς ἐγεντό ποχ’ ἀσυχά οὕτως·

οὐ μᾶν ἐξήταξα μᾶταν εἰς ἄνθρα γενειών.

ἡδι δ’ ὃν πόσιος τοῖς τέσσαρες ἐν βάθει ἤμες,

χώ Λαρσιάοις· τὸν ἐμὸν Λύκον” ἄδεν ἀπ’ ἀρχᾶς, 30

Θεσσαλικόν τι μέλισμα, κακαὶ φρένες· ἀ δὲ Κυνίσκα

ἐκλα’ ἐξάπινας θαλερώτερον ἡ παρὰ ματρὶ

παρθένος ἐξαέτης κόλπῳ ἐπιθυμήσασα.

τάμος ἐγὼ, τὸν ἱσας τῷ Θυάνιχε, πῦξ ἐπὶ κόρρας

ἡλασα, κάλλαν αὐθίς. ἀνειρύσσασα δὲ πέπλως 35

ἐξα ἀπόχετο θάσσου. “ἐμὸν κακόν, οὐ τοι ἀρέσκω;

ἀλλὸς τοῦ γλυκῶν ὑποκόλπιος; ἄλλον ἰδίσα

θάλπε φίλον. τήνω τελ δάκρυα μάλα ῥέοντι.”

μάστακα δοίσα τέκνοισιν ὑπωροφίσισι χελιδῶν

ἄφυρρον ταχινὰ πέτεται βίον ἄλλον ἀγείρειν·

ωκυτέρα μαλακὰς ἀπὸ δόφρακος ἑδραμὲ τήνα

ἴδω δι’ ἀμφιθύρῳ καὶ δικλίδος, ζ πόδες ἄγον.

ἀινὸς θεν λέγεται τις· ἐβα τάχα ταῦρος ἀν’ ὕλαν.

εἰκατι’ ταὶ δ’ ὀκτῶ, ταὶ δ’ ἐννέα, ταὶ δὲ δέκ’ ἄλλαι,

σάμερον εὐδεκάτα, ποτίθει δύο, καὶ δύο µῆνες, 45

39. δοίσα Medenbach-Wakker: δ’ οἰα vulg., quod ita servat
Paley ut lacunam ante v. 40 statuat. 43. ἐβα καὶ ταῦρος
vulg.: ἐβα κίνταυρος k p edd. rec. ; text. Graefe.

THEOCRITUS
ε'ξ ω' απ' αλλάλων. ουδ' εί Θεοκρίτι κέκαρμαι, οίδε. Λύκος νῦν πάντα, Λύκφ καὶ νυκτός ἀνώθηκαί. ἀμμες δ' οὔτε λόγῳ τινὸς ἄξιοι οὔτ' ἀριθμητοί, δύστηνιοι Μεγαρῆς ἀτιμωτάτη ἐνὶ μόρῃ. 
κεί μὲν ἀποστέρξαμι, τὰ πάντα κεν εἰς δέον ἐρποι. 50 νῦν δὲ πόθεν; μὺς, φαντι, Θυώνιχε, γεύμεθα πίσσας. χάτι τὸ φάρμακόν ἐστιν ἀμηχανέοντος ἔρωτος, οὐκ οίδα. πλὰν Σέμος ὁ τὰς Ἐπιχάλκω ἔρασθείς ἐκπλεύσας ἤγις ἐπανῆνθ', ἐμὸς ἀλικιότας. πλευσούμαι κηγῶ διαπόντιοι, οὔτε κάκιστος 55 οὔτε πράτος ἰσως, ὁμαλὸς δὲ τίς ὁ στρατιώτας.

ΘΥΩΝΙΧΟΣ

όφελε μὰν χωρεῖν κατὰ νῦν τεὸν, ὡν ἐπεθύμεις Αἰσχύνα. εἰ δ' οὔτως ἄρα τοι δοκεῖ ὅστ' ἀποδαμείν, μισθοδότας Πτολεμαῖος ἔλευθέρῳ οίος ἀριστος,

ΑΙΣΧΗΝΗΣ

τάλλα δ' ἀνὴρ ποῖος τις ἔλευθέρῳ οίος ἀριστος; 60

ΘΥΩΝΙΧΟΣ

εὐγνώμων, φιλόμουσος, ἔρωτικός, εἰς ἀκρον ἀδύν, εἰδὼς τὸν φιλέοντα, τὸν οὐ φιλέοντ' ἐτι μᾶλλον, πολλοίς πολλὰ διδοὺς, αἰτεύμενοι οὐκ ἀνανεύων οἰα χρῆ βασιλῆ'. αἰτεῖν δὲ δεῖ οὐκ ἐπὶ παντὶ 
Αἰσχύνα. ὅστ' εἰ τοι κατὰ δεξιῶν ωμον ἀρέσκει 65 λῶπος ἀκρον περονάσθαι, ἐτ' ἀμφοτέροις δὲ βεβακῶς τολμασεῖς ἐπιώντα μένειν θρασύν ἀσπιδιώταν, 
ἀ τάχος εἰς Αἰγύπτον. ἀπὸ κροτάφων πελόμεσθα 
πάντες γηραλείοι, καὶ ἐπισχέρω ἐς γέννη ἔρπει λευκαίνων ὁ χρόνος: ποιεῖν τι δεῖ, ὃς γόνυ χλωρόν. 70
ΣΤΡΑΚΟΥΣΙΑΙ Η ΑΔΩΝΙΑΣΟΥΣΑΙ

ΓΟΡΓΩ

"Ενδοι Πραξινόα;

ΠΡΑΞΙΝΟΑ

Γοργοὶ φίλα, ὡς χρόνῳ ἐνδοι.
θαύμ᾽ ὅτι καὶ νῦν ἦνθες. ὅρη διέφοιν Εὐνόᾳ αὐτῇ.
ἐμβαλε καὶ ποτίκρανον.

ΓΟΡΓΩ

ἐξεὶ κάλλιστα.

ΠΡΑΞΙΝΟΑ

καθίζειν.

ΓΟΡΓΩ

ὁ τάς ἀλεμάτω ψυχᾶς· μόλις ὑμῖν ἐσώθην
Πραξινόα πολλῶ μὲν ὥχλῳ, πολλῶν δὲ τεθρίππων. 5
παντὰ κρηπίδες, παντὰ χλαμυδηφόροι ἄνδρες·
ἀ δ᾽ ὀδὸς ἀτρυτος· τοῦ δ᾽ ἐκαστάτῳ ὀσσον ἀποικεῖσ.

ΠΡΑΞΙΝΟΑ

tαύθ᾽ ὁ πάραρος τήνος ἐπ᾽ ἐσχατα γάς ἐλαβ᾽ ἐνθῶν
ἰλεόν, οὐκ οὐκήσων, ὅπως μὴ γείτονες ὀμὲς
ἀλλάλαις, ποτ᾽ ἐριν, φθονερὸν κακὸν, αἰὲν ὁμοῖος. 10

ΓΟΡΓΩ

μὴ λέγε τῶν τεῦν ἄνδρα φίλα Δίκωνα τοιαύτα,
τῶ μικκῷ παρεῦντος· ὅρη γύναι, ὡς ποδορὶ τυ.
θάρσει Ζωπυρίων, γλυκερὸν τέκος· οὐ λέγει ἄπφιν.

ΠΡΑΞΙΝΟΑ
αἰσθάνεται τὸ βρέφος, ναι τὰν πότνιαν.

ΓΟΡΓΩ
καλὸς ἀφυὸς.

ΠΡΑΞΙΝΟΑ
ἀφυὸς μαί τίμος τὰ πρόαν (λέγομες δὲ πρόαν θην 15 πάντα) νίτρων καὶ φύκος ἀπὸ σκανας ἀγοράσδων ἢνθε φέρων ἀλας ἀμμιν, ἀνήρ τρισκαιδεκάπηχυς.

ΓΟΡΓΩ
χώμος ταυτά ἔχει, φθόρος ἀργυρίω, Διοκλείδας· ἐπταδράχμως κυνάδας, γραίαν ἀποτίλματα πηραν, πέντε πόκως ἐλαβ’ ἐχθές, ἀπαν ρύπον, ἔργον ἐπ’ ἐργῷ.

ἀλλ’ ἐδ’ τόμπεχον και τὰν περονατρίδα λάζειν.
βαμεῖς τὸ βασιλῆς ἐς ἀφνείω Πτολεμαίω
θασόμεναι τὸν Ἀδωνιν ἀκούω χρήμα καλὸν τῇ κοσμεῖν τὰς βασιλίσσαν.

ΠΡΑΞΙΝΟΑ
ἐν ὀλβίῳ ὀλβία πάντα.

ΓΟΡΓΩ
όν ἰδές, ον ἐιπες καὶ ἱδούσα τὸ τῷ μὴ ἱδόντι. 25 ἐρπειν ὀρα κ’ εἰη.

ΠΡΑΞΙΝΟΑ
ἀεργοῖς αἰὲν ἐορτά.

Εὐνόα, αἱρε τὸ νῆμα καὶ ἐς μέσον αἰνὸθρυπτε
θέσ πάλιν. αἱ γαλέαι μαλακός χρῆζοντι καθεύδειν
κινεῖ δή, φέρε θάσσον ὕδωρ. ὑδατὸς πρότερον δει.

18. ταυτά Ahrens: ταὐτά γ’ vulg.: ταὐτ’ k. 27. νάμα MSS.: corr. Kärcher.
Πραξινόα, μάλα τοι τὸ καταπτυχέσ ἐμπερόναμα τοῦτο πρέπει· λέγε μοι, πόσοι κατέβα τοι ἀφ’ ἵστῶ;  
ΠΡΑΞΙΝΟΑ
μὴ μνάσησ Γοργοῖ· πλέον ἄργυρῷ καθαρῶ μνᾶν 36 ἥ δύν· τοῖς δ’ ἐργοῖς καὶ τὰν ψυχὰν ποτέθηκα.  
ΓΟΡΓΟ
ἀλλὰ κατὰ γνώμαν ἀπέβα τοι.

ΠΡΑΞΙΝΟΑ
† τοῦτο κάλ’ εἴπεσ.†
τῶμπέχονον φέρε μοι καὶ τὰν θολίαν κατὰ κόσμον ἀμφίθεσ. οὐκ ἄξω τι τέκνον. μορμώ, δάκνει ἵππος. δάκρυν’, ὀσσα θέλεις, χωλὸν δ’ οὐ δεὶ τι γενέσθαι. 41 ἐρπώμες. Φρυγία, τὸν μικὸν παίσδε λαβοῦσα, τὰν κύν’ ἐσο κάλεσον, τὰν αὐλείαν ἀπόκλαξον. ὁ θεοί, ὀσσος ὅχλος. πῶς καὶ πόκα τοῦτο περάσαι χρῆ τὸ κακὸν; μῦρμακες ἀνάριθμοι καὶ ἀμετροί. 45 πολλὰ τοι ὁ Πτολεμαῖε πεποίηται καλὰ ἐργα, ἐξ ὧ ἐν ἄθανάτοις ἀ τεκός· οὐδείς κακοεργὸς δαλεῖται τὸν ἴοντα παρέρπων Αἰγυπτιστί, οῖα πρὸν ἐξ ἀπάτας κεκροτημένοι ἀνδρὲς ἐπαισδόν, ἄλλαλοις ὅμαλοι, κακὰ παίγνια, πάντες ἐρειοί. 50

ΘΕΟΚΡΙΤΟΣ

άδιστα Γοργοί, τί γενοίμεθα; τοί πολεμισταί
ἵπποι τῷ βασιλῆς. ἀνερ φίλε, μή με πατήσῃς.
ὁρθὸς ἀνέστα ὁ πυρρός· ίσ' ώς ἀγρίος. κυνοθαρσής
Εὐνῶ, οὐ φευξῇ; διαχρησεῖται τὸν ἁγοντα.
ὡνάθην μεγάλως, ὃτι μοι τὸ βρέφος μένει ἐνδον. 55

ΓΟΡΓΩ

θάρσει Πραξινόα· καὶ ὃ γεγενήμεθ' ὅπισθεν,
τοῖ δ' ἔβαν ἐς χώραν.

ΠΡΑΞΙΝΟΑ

καῦτα συναγείρομαι ἡδη.
ἵππον καὶ τὸν ψυχρὸν ὄφιν τὰ μάλιστα δεδοίκῳ
ἐκ παιδός. σπεύδωμες· ὀχλὸς πολὺς ἄμμιν ἐπιρρεῖ.

ΓΟΡΓΩ

ἐξ αὐλάς ὁ μάτερ; 60

ΓΡΑΥΣ

ἐγὼν ὁ τέκνα.

ΓΟΡΓΩ

παρενθεῖν

εὔμαρές;

ΓΡΑΥΣ

ἐς Τροῖαν πειρόμενοι ἦρθον Ἀχαιοί,
καλλίστα παῖδων· πείρα θην πάντα τελεῖται.

ΓΟΡΓΩ

χρησμῶς ἀ πρεσβύτις ἀπόψεχο τεσπίξασα.

ΠΡΑΞΙΝΟΑ

πάντα γυναῖκες ἵσαντι, καὶ ὃς Ζεὺς ἀγάγεθ' Ἡρην.

ΓΟΡΓΩ

θᾶσαι Πραξινόα, περὶ τὰς θύρας ὅποιος ὅμιλος. 65
ΠΡΑΞΙΝΟΑ

θεσπέσιον. Γοργοί, δος ταν χέρα μοι. λάβε καὶ τὺ Εὐνόα Εὐτυχίδος· πότεξ' αὐτά, μή τι πλαναθήσῃς. 
πάσαι ἀμ' εἰσένθωμεσ· ἀπρίξ ἔχεν Εὐνόα ἅρμων. 
οἴμοι δειλαία, δίχα μεν τὸ θερῷστριον Ἦδη 
ἐσχισταὶ Γοργοί. πότ τῷ Δίδος, εἶτι γένοιο 
εὐθαίμων ἀνθρώπε, φυλάσσεο τὸμπέχονόν μεν̊

ΞΕΝΟΣ

οὐκ ἐπ' ἐμίν μέν, ὦμος δὲ φυλαξέωμαι.

ΠΡΑΞΙΝΟΑ

ὦθεὔνθ' ὠσπερ ὑς.

ΞΕΝΟΣ

θάρσει γύναι· εἰν καλῷ εἰμές.

ΠΡΑΞΙΝΟΑ

κεῖς ἀρας κῆπετα φίλ' ἀνδρῶν ἐν καλῷ εἰμὶς 
ἀμμε περιστέλλων. χρηστῷ κρικτέριμονος ἀνδρός. 75 
φλίβεται Εὐνόα ἅμιν· ἂγ' ὁ δειλα τῷ βιάζειν. 
κάλλιστ'. ἐνδοι πᾶσαι, ὁ τἀν νῦν εἶπ' ἀποκλίξας.

ΓΟΡΓΩ

Πραξινόα, πόταγ' ὦδε. τὰ ποικίλα πράτον ἄθρησον, 
λεπτὰ καὶ ὡς χαρίεντα· θεῶν περινάματα φασεῖς.

ΠΡΑΞΙΝΟΑ

πότνι 'Ἀθαναία, ποίαι σφ' ἐπόνασαν ἐρίθοι, 
ποίοι ᾠγογράφοι τὰκριβέα γράμματ' ἐγραψαν.

ὡς ἔτυμ' ἐστάκαντι, καὶ ὡς ἔτυμ' ἐνδιεύθυτι, 
ἔμψυχ', οὐκ ἐνυφαντά· σοφῶν τοι χρήμ' ἄνθρωπος.

72. φυλαξέωμαι D: -όμαι k. ὦχλος ἄθρως m: idem voluit k: 
ἄθρως ὦχλος vulg.
αιτος δ' Ὀσ θατος ἐπ' ἀργυρεάς κατάκειται
κλισμῷ, πράτων ίουλον ἀπὸ κροτάφων καταβάλλων,
ὁ τριφίλητος Ἀδωνις, ὁ κήν Ἀχέροντι φιλεῖται. 86

ΕΤΕΡΟΣ ΞΕΝΟΣ

παῖσασθ' ὃ δύστανοι, ἀνάντα κωτίλλουσαι
τρυγόνες. ἐκκναισεῖντι πλατείασδοίσαι ἀπαντα. 87

ΓΟΡΓΩ

μᾶ, πόθεν ὄνθρωπος; τί δὲ τίν, εἰ κωτίλαι εἰμές;
πασάμενοι ἐπίτασσε. Συρακοσίαις ἐπιτάσσεις; 9ο
ὡς δ' εἴδης καὶ τούτο. Κορίνθιαι εἰμὲς ἀνωθεν,
ὡς καὶ ὁ Βελλεροφῶν. Πελοποννασσιτὶ λαλεύμας;
δωρίσδεν δ' ἐξεστὶ δοκῶ τοῖς Δωριέσσι.

ΠΡΑΞΙΝΟΑ

μὴ φύη Μελιτῶδες ὃς ἀμῶν καρτερὸς εἰή,
πλάν ἐνός. οὐκ ἀλέγω μὴ μοι κενεὰν ἀπομάζῃς. 95

ΓΟΡΓΩ

σίγη Πραξινόα' μέλλει τὸν Ἀδωνίν ἀείδεν
ἀ τᾶς Ἀργείας θυγάτηρ πολύρριφος ἄοιδος,
ἄτις καὶ πέρυσιν τὸν ἴδιον ἀρίστευσε.
θειγησεῖταί τι σάφ' οἶδα καλὸν· διαιθρύπτεται ἰδή.

ΓΥΝΗ ΑΟΙΔΟΣ

Δέσποιν', ἀ Γολγόσ τε καὶ Ἰδαλίον ἐφίλασας
αιπεινάν τ' Ἐρύκαν, χρυσῷ παίζωσ' Ἀφροδίτα:
οἶν τοι τὸν Ἀδωνίν ἄπ' ἀενάω Ἀχέροντος
μηνι δυσδεκάτῳ μαλακὰς πόδας ἀγαγον"Ωραὶ.
βάρδισται μακάρων Ὄραι φίλαι, ἀλλὰ ποθειναὶ
ἐρχονται πάντεσσι βροτοῖς αἰέι τι φορεδσαι. 105

98. πέρων Αχρέν: πέρχεν κ: Σπέρχεν vulg.: πέρων Reiske.
Κύπρι Διωναία, τῷ μὲν ἀθανάταν ἀπὸ θνατᾶς, ἀνθρώπων ὡς μῦθος, ἐποίησας Βερενίκαν, ἀμβροσίαν ἐς στήθος ἀποστάξασα γυναικός· τίν δὲ χαριζόμενα, πολυώνυμε καὶ πολύναε, ἢ Βερενικεία θυγάτηρ Ἐλένα εἰκνία Ἀρσινόα πάντεσσι καλοῖς ἀτιτάλλει "Ἄδωνιν. πάρ μὲν οἱ ὁρία κεῖται, ὡσα δρυός ἀκρα φέρονται, πάρ δὲ ἀπαλοὶ κάποι πεφυλαγμένοι ἐν ταλαρίσκοις ἁγυρεοῖς, Συρίω δὲ μύρω χρύσει ἀλάβαστρα. εἴδατα δ' ὡσα γυναικές ἐπὶ πλαθάνω πονέονται, ἀνθέα μίσγοισαι λευκῷ παντοῖα μαλεύρφ, ὡσά τ' ἀπὸ γλυκερῷ μέλιτος τά τ' ἐν υγρῷ ἐλαίῳ, πάντ' αὐτῷ πετενᾶ καὶ ἐρπετᾶ τείδε πάρεστι. χιωραὶ δὲ σκιάδες μαλακῷ βρίθοντι ἀνήφω δέδμανθ'· οἱ δὲ τε κόροι ὑπερποτῶνται "Ερωτες, οἱ οἰον ἀρχονδῆδες ἀεξομενάν ἐπὶ δένδρον πωτῶνται πτερύγων πειρόμενοι ὡξών ἀπ' ὡξω. ὡ ἔβειος, ὡ χρυσός, ὡ ἐκ λευκῷ ἐλέφαντος αἰετὸλ ὀινοχόν Κρονίδα Διὶ παίδα φέροντες. "πορφύρει δὲ τάπητες ἀνω μαλακότεροι ὑπνῶ, " α Ἔλατος ἐρεὶ χω τῶν Σαμίαν κατὰ βόσκων· ἐστρωταί κλίνα τῷ Ἄδωνίδι τῷ καλῷ ἄλλα. τὰν μὲν Κύπρις ἔχει, τὰν δ' ὁ δοδόπαχος 'Ἄδωνις ὀκτωκαίδεκέτης ἢ ἐννεακαίδειξ' ὁ γαμβρός. οὐ κεντεῖ τὸ φίλημ', ἔτι οἱ περὶ χείλεα πυρρά. νῦν μᾶν Κύπρις ἔχοισα τὸν αὐτάς χαιρέτῳ ἀνδρα· ἀδὼνει δ' ἀμές νιν ἀμὰ δρόσῳ ἀθροίᾳ ἔξω

ΘΕΟΚΡΙΤΟΥ

οίσεύμες ποτὲ κύματ’ ἐπ’, αἰώνι πτύόντα,
λύσασαι δὲ κόμαν καὶ ἐπὶ σφυρὰ κόλπον ἀνείσαι
στήθεσι φαινομένοις λιγυρᾶς ἀρξώμεθ’ ἀοιδάς· 135

"Ερπείς ὁ φίλ’ Ἀδωνι καὶ ἐνθάδε κεῖς 'Αχέροντα
ἡμιθέων, ὡς φαντί, μονώτατος. οὔτ’ Ἀγαμέμνον
τοῦτ’ ἐπαθ’, οὔτ’ Αἰας ὁ μέγας βαρυμάνιος ἤρως,
οὔθ’ 'Εκτώρ 'Εκάβας ὁ γεραίτερος εἰκατι παῖδων,
οὐ Πατροκλῆς, οὐ Πύρρος ἀπὸ Τροίας ἐπανελθὼν. 140
οὔθ’ οἱ ἔτι πρότερον Λαπίθαι καὶ Δευκαλίωνες,
οὐ Πελοπηδάδιν τε καὶ 'Αργεος ἀκρα Πελαγοῦ
ἠλαθί νῦν φίλ’ Ἀδωνι, καὶ εἰς νεότ’ εὐθυμήσαις.
καὶ νῦν ἡνθες Ἀδωνι, καὶ οἶκ’ ἀφίκῃ, φίλος ἤξεῖς.

ΓΩΡΓΩ

Πραξινόα, τὸ χρὴμα σοφότερον ἀ θήλεια. 145
ὁλβία ὄσσα ἵσατι, πανολβία ὡς γλυκὺ φωνεῖ.
ἄρα ὀμος κεῖς οἰκον. ἀνάριστος Διοκλείδας.
χῶνηρ οξοσ ἄπαν, πεινῶντι δὲ μηδὲ ποτένθησ.
χαίρε Ἀδων ἀγαπητέ· καὶ ἐς χαίροντας ἀφίκευν.

XVI

ΧΑΡΙΤΕΣ Η ΙΕΡΩΝ

Αἰεὶ τοῦτο Δίος κούραις μέλει, αἰεὶν ἀοιδοῖς,
ὑμνεῖν ἄθανάτους, ὑμνεῖν ἀγάθων κλέα ἀνδρῶν.
Μοῦσας μὲν θεάλ ἐντεί, θεόνθυ θεάλ ἀείδουτιν.
ἀμμὲς δὲ βροτοί οἴδε, βροτοὺς βροτοὶ ἀείδωμεν.
τίς γὰρ τῶν ὁπόσοι γλαυκὰν ναιόουσιν ὑπ’ ἀδώ
ἡμετέρας Χάριτας πετάσας ὑποδέξεται οἰκὼ
ἀσπασίως, οὐδ’ αὖθις ἄδωρῆτος ἀποπέμψει;
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ai de sēkugŏmenai γυμνοῖς ποσίν ὦκαδ' ἰασι, 10
πολλά με τωθάζοισαι, ὦ τ' ἀλλιθίαν ὄδον ἱνθον, ὀκνηραὶ ὑπὲρ πάλιν κενεᾶς ἐν πυθμένι χηλοῦ
ψυχροῖς ἐν γονάτεσσι κάρη μίμνοντι βαλοῦσαι, ἐνθ' αἰεὶ σφισιν ἐδρα, ἐπὴν ἀπρηκτοῖ ίκωνται. 15
τίς τῶν νῦν τοίοδε; τίς εὖ εἰσόντα φιλῆσει;  
οὐκ οἶδ'. οὖ γὰρ ἐτ' ἄνδρες ἐπ' ἐργασιν ὡς πάρος ἐσθλοῖς
ἀνεῖσθαι σπεῦδοντι, νενίκηνται δ' ὑπὸ κερδέων.

πάς δ' ὑπὸ κόλπῳ χείρας ἐχων πόθεν οἴσεται ἀθρεῖ 20
ἀργυρον, οὐδὲ κεν ἰδν ἀποτρέγας τινὶ δοίη, ἀλλ' εὐθὺς μυθεῖται. “ἀπωτέρω ἡ γόνυ κνάμα· 21
αὐτῷ μῷ τι γένοιτο· θεοὶ πιμῶσιν αἰοίδοὺς.

τίς δὲ κεν ἄλλου ἄκουσαι; ἀλίς πάντεσσιν” Ὀμηρος.  
οὗτος Αιοίδον ἥφθος, δε ἐξ ἐμεῖ οἴσεται οὐδέν.”

Δαίμονοι, τί δὲ κέρδος ὁ μυρίος ἐνδοθι χρυσὸς 30
κείμενοι; οὐχ ἀδε πλουτοῦν φρονέοισιν ὄνασις, ἀλλὰ τὸ μὲν ψυχῶ, τὸ δὲ καὶ τινὶ δοῖναι αἰοίδων.
pολλοὺς δ' εὖ ἔρξαι παῖς, πολλοὺς δὲ καὶ ἄλλων 25
ἀνθρώπων, αἰεὶ δὲ θεοὶ ἐπιβώμια μέζειν,
μηδὲ ἐξειοδόκον κακὸν ἐμμεναι, ἀλλὰ τραπέζῃ τειλίζαντ' ἀποπέμψαι, ἐπὴν ἐθέλωντι νέεσθαι,
Μουσάων δὲ μάλιστα τίνες ἱεροὶ ὑποφήτας, 35
ὅφρα καὶ εἰν 'Αἶδαο κεκρυμμένος ἑσθλὸς ἄκούςης,
μηδ' ἀκληίς μύρηαι ἐπὶ ψυχροῦ 'Αχέροντος, ἐφει τις μακέλα τετυλωμένοις ἐνδοθι χείρας ἀχὴν ἐκ πατέρων πενίην ἀκτήμονα κλαίον.
pολλοί εἰν 'Αντιόχοι δόμοις καὶ ἄνακτος 'Αλεύα 40
ἀρμαλιὴν ἐμμηνὸν ἐμετρήσαντο πενέσται.

XVI. 9. ὦ τ' Ch.: ὦτ' vulg. 16. κόλπῳ Ahrens: -ω MSS.
πολλοί δὲ Σκοπάδησιν ἐλαυνόμενοι ποτὶ σακοὺς
μόσχοι σὺν κεραίσιν ἐμυκήσαντο βόσσις,
μυρία δὲ ἀμπεδίον Κραννώνιον ἐνδιάσκον
ποιμένες ἐκκρίτα μῆλα φιλοξείνοις Κρεώνδαις.
ἀλλ’ οὐ σφιν τῶν ἴδοις, ἐπεὶ γλυκὸν ἐξεκένωσαν 40
θυμόν ἐς εὐρείαν σχεδίαν στυγνοῦ 'Ἄχέροντος,
ἀμναστοὶ δὲ τὰ πολλὰ καὶ ὅλβια τῆς λιπόντες
δείλοις ἐν νεκύεσσι μακροὺς αἰώνας ἐκεῖνο,
eἰ μὴ κεῖνοι ἀοίδος ὁ Κήσιος αἰόλα φοινέων
βάρβιτον ἐς πολύχορδον ἐν ἀνδράσι θηκ’ ὀνομαστοὺς
ὀπλοτέρως, τιμᾶς δὲ καὶ ὡκέες ἔλλαχον ἵπποι,
οί σφίσιν ἐς ἱερῶν στεφανηφόρου ἠλθον ἁγώνων.
τὸς δ’ ἂν ἀριστήνας Λυκίων ποτέ, τὸς κομώντας
Πριαμίδας ἦ θήλυν ἀπὸ χροῖς Κύκνον ἕγνω,
eἰ μὴ φιλόπιδας προτέρων ὑμησαν ἀοίδοι; 50
οὐδ’ Ὀδυσσέως ἐκατόν τε καὶ εἰκοσι μῆνας ἀλαδεὶς
πάντας ἐπ’ ἀνθρώπους, 'Αἴδαν τ’ εἰς ἐσχατὸν ἐλθὼν
ξώσα, καὶ σπῆλυγγα φυγῶν ἠλοοῖο Κύκλωπος,
δημαίνων κλέος ἐσχεν, ἐσιγάθη δ’ ἂν ύφορβὸς
Εὐμαιος, καὶ βουσὶ Φιλοίτιος ἄμφ’ ἄγελαίας
ἔργον ἔχων, αὐτὸς τε περίσπλαγχνος Λαέρτης,
eἰ μὴ σφεας ἤνασαν ἑάνον ἀνδρὸς ἀοίδαι.
'Εκ Μοισίαν ἀγαθὸν κλέος ἐρχεῖσαι ἀνθρώπουςι,
χρῆματα δὲ κόμοντες ἀμαλδινούσι θανῶντον.
ἀλλ’ ἵσως γὰρ ὁ μῶχὸς ἐπ’ ἰόνι κύματα μετρεῖν, 60
ὁσ’ ἀνεμος χέρσονδε μετὰ γλαυκᾶς ἀλὸς ωθεὶ,
ἡ ὕδατι νίζειν θολερὰν διαεἰδεί πλίνθον,
καὶ φιλοκερδείς βεβλαμμένον ἄνδρα παρειπεῖν.

57. σφεας Alfr. : σφᾶς vulg. ; σφας k p. 63. παρειπεῖν s : παρειπεῖν vulg.
Χαίρετω ὁς τοιοῦτος, ἀνάριθμος δέ οἱ εἰή ὁργυρος, αἰεὶ δὲ πλεόνων ἔχοι ἱμερος αὐτῶν. 

αὐτὰρ ἐγὼ τιμῆν τε καὶ ἀνθρώπων φιλότητα πολλῶν ἡμίονων τε καὶ ἰππῶν πρόσθεν ἐλοίμαν.

dίζημαι δ', ὅτινι θνατῶν κεχαρισμένος ἐνθω σὺν Μοῖσας· χαλεται γὰρ ὁδοὶ τελέθουσιν ἁοιδὸς κουράων ἀπᾶνευθὲ Διὸς μέγα βουλεύοντος.

οὐτω μῆνας ἅγων ἐκκαί' οὐρανὸς οὐδ' ἐνιαυτοὺς· πολλοί κινήσουσιν ἔτι τροχῶν ἀρματός ἵππου' ἐσσεται ὁστός ἀνήρ, ὡς ἐμεῦ κεχρήσετ' ἁοιδοῦ, 

ῥήγας ἡ Ἀχιλεὺς ὅσον μέγας ἡ βαρὺς Αἴας ἐν πεδίῳ Σιμόεντος, ὡδὶ Φρυγὸς ἱρίον Ἰλ. 

ἡδη μὲν Φοίνικες ὑπ' ἡλίῳ δύουτι ὀικεύντες Λιβύας ἄκρον σφηρὸν ἔρριγασιν. 

ἡδη βαστάζουσι Συρακόσιοι μέσα δοῦρα ἀχθόμενοι σακέσεσι βραχίονας ἱτείνοισιν· 

ἐν δ' αὐτοῖς Ἱέρων προτέροις ἢσος ἠρώσασι 

ζώνυνται, ἵππειαι δὲ κόρων σκεπάουσιν ἐθειαί. 

αἱ γὰρ Ζεὺς κύδιστε πάτερ καὶ πότνι' Ἀθάνα 

κούρη θ', ἢ σὺν ματρὶ πολυκλήρων Ἐφυραίων 

εἰληχας μέγα ἀστὶ παρ' ὑδαί Λυσιμελείας, 

ἐχθροὶς ἐκ νάσοιο κακὰ πέμψειεν ἀνάγκα 

Σαρδόνιον κατὰ κύμα, φίλων μόρον ἀγγέλλουντας 

τέκνοις ἡ' ἀλόχοισιν, ἀριθμητοὺς ἀπὸ πολλῶν' 

ἀστεά τε προτέροις πάλιν ναϊοῖτο πολίταις, 

δυσμενέων ὅσα χεῖρες ἐλωβήσαντο κατάκρας· 

ἀγροὺς δ' ἐργάξοντο τεθαλότας· αἱ δ' ἀνάριθμοι 90 

μῆλων χιλιάδες βοτάνα διαπιστεῖσαι 

ἀμπεδίον βληχοῖντο, βοῖς δ' ἀγελαδὸν ἐς οὐλίν 

ἐρχόμεναι σκυφαῖον ἐπισπευδοίον ὁδίταν.
νειοι δ’ ἐκπονεώντο ποτὲ σπόρων, ἀνίκα τέττιξ
ποιμένας ἐνδίους πεφυλαγμένος ἐινδοθὶ δὲνδρὼν  ἅχει ἐν ἀκρεμόνεσσιν ἀράχνια δ’ εἰς ὅπλ’ ἀράξανε
λεπτὰ διαστήσαμεντο, βοᾶς δ’ ἔτι μηδ’ ὁνομ’ εἰη.
ὑψηλὸν δ’ Ἰέρωνι κλέος φορέοιεν ἄοιδοι
καὶ πόντου Σκυθικοὶ πέραν καὶ ὅτι πλατὺ τεῖχος
ἀσφάλτῳ δὴσασα Ξεμίραμις ἐμβασίλευεν.  ἔις μὲν ἐγὼ, πολλοὺς δὲ Δίος φιλέοντι καὶ ἄλλους
θυγατέρες, τοῖς πᾶσι μέλοι Σικελάν’ Ἀρέθοισαν
ὑμνεῖν σὺν λαοῖς καὶ αἰχμητὰν Ἰέρωνα.
ὁ Ἐτέοκλειοι θυγατρές θεαὶ, ὁ Μινύειον
Ὀρχομενὸν φιλέοισαι ἀπεχθόμενῶν ποτε Θῆβαις, ἔκ
ἀκλητος μὲν ἐγώγε μένοιμι κεν, ἐς δὲ καλεύνων
θαρσήσας Μοῖσαις σὺν ἄμετέραισιν ἱκοίμαν.  
καλλείψω δ’ ὤνδ’ ὑμεῖ· τί γὰρ Χαρίτων ἀγαπητόν
ἀνθρώποις ἀπάνευθεν; ἀεὶ Χαρίτεσσιν ἁμ’ εἰην.

XVII

ἘΓΚΩΜΙΟΝ ΕΙΣ ΠΤΟΛΕΜΑΙΟΝ

Ἐκ Διὸς ἀρχώμεσθα καὶ ἐς Δία λήγετε Μοῖσαι,
ἀθανάτων τὸν ἄριστον ἐπὴν αὐθῶμεν ἀοιδαῖς·
ἀνδρῶν δ’ αὐ Πτολεμαῖος ἐνὶ πρῶτοισι λεγέσθω
καὶ πύματος καὶ μέσσος· ὁ γὰρ προφερέστατος ἄλλων.
ὁρως, τοῖ πρόσθεν ἀφ’ ἡμιθέων ἐγένοντο,
ῥέξαντες καλὰ ἔργα σοφῶν ἐκύρησαν ἀοιδῶν·

XVII. 2. ἄοιδομεν p k : ἄοιδομεν Steph. vulg.: text. Ch.
αιτάρ ἐγὼ Πτολεμαῖον ἐπιστάμενος καλὰ ἐπείν ὑμνήσαμι. ὑμνοὶ δὲ καὶ ἄθανάτων γέρας αὐτῶν. "Ἰδαν ἐσ πολύδενδρον ἀνήρ ὑλατόμος ἐλθὼν παπταίνει, παρεόντος ἄδην, πόθεν ἀρξεῖαι ἔργου. τί πρῶτον καταλέξω; ἑπεὶ πάρα μυρία ἐπείν, οἴσι θεοὶ τὸν ἄριστον ἑτίμησαν βασιλῆων. Ἐκ πατέρων οἰοὶ μὲν ἐνε τελέσαι μέγα ἔργον Λαγείδας Πτολεμαῖος, ὅτε φρεισῖν ἐγκατάθειτο βουλάν, ἀν οὐκ ἄλλος ἀνήρ οἶος τε νοήσαι. τὴν καὶ μακάρεσσι πατήρ ὁμότιμον ἐθηκεν ἄθανάτοις, καὶ οἱ χρύσεος δόμος ἐν Δίων οἰκῷ δέδομαν: παρὰ δ' αὐτῶν Ἀλέξανδρος φίλα εἰδὼς ἐδραίει, Πέρσαις βαρύς θεὸς αἰολομύτρας. ἀντία δ' Ἡρακλῆος ἔδρα κενταυροφόνῳ ἐδροῦται στερεοῖ τετυγμένα ἐς ἀδάμαντος; ἐνθα σὺν ἄλλοις ἁλλίας ἔχει οὐρανίδαισι, χαίρων νιώνῶν περιώσιον νιώνοις, ὅτι σφεων Κρονίδης μελέων ἐξεἴλετο γῆρας, ἄθανατοι δὲ καλεύνται ἐοὶ νέποδες γεγαώτες. ἅμφω γὰρ πρόγονός σφιν ὁ καρτερὸς Ἡρακλείδας, ἅμφοτέροι δ' ἀριθμεύνται ἐς ἑσχατον Ἡρακλη. τῷ καὶ ἐπεὶ δαίτηθεν οὐ κεκορημένος ἦδη νέκταρος εὐδόμοιο φίλας ἐς δῶμ' ἀλόχοιο, τῷ μὲν τόξον ἑδωκεν ὑπωλείνιον τε φαρέτραν, τῷ δὲ σιδάρειος σκῦταλον κεχαραγμένον ὀξοὶς. οἱ δ' εἰς ἀμβρόσιοι τάλαμον λευκοσφύρου Ἡβης ὅπλα καὶ αὐτῶν ἄγουσι γενειήταν Δίωνιόν. οία δ' ἐν πινυταισὶ περικλειτὰ Βερενίκα ἐπρεπε θηλυτέραις, ὀφελος μέγα γειναμένουισι. 14. Λαγίδας p k m : corr. Ahrens.
τὰ μὲν Κύπρον ἔχοισα Διώνας πότνια κοῦρα
cόλπον ἐς εὐώδη βαδινὰς ἐσεμὰξάτο χεῖρας.

τῷ οὖν τινὰ φαντὶ ἀδειν τὸσον ἀνδρὶ γυναικῶν,
όσον πέρ Πτολεμαῖος ἦν ἐφίλησεν ἄκουιν.

ἡ μᾶν ἀντεφιλεῖτο πολὺ πλέον. ὥδε κε παῖσὶ
θαρσήσας σφετέροις εἰπτρέποι ὁικὸν ἀπαντα,
ὀππότε κεν φιλέων βαίνῃ λέχος ἐς φιλεύσης.

ἀστόργου δὲ γυναικὸς ἐπ᾽ ἀλλοτρίῳ νῶς αἰεί,
ῥηίδιοι δὲ γοναί, τέκνα δ᾽ οὐ ποτεοικότα πατρί.
κάλλει ἄριστεύουσα θεάων πότν᾽ Ἀφροδίτα,

σοι τῆνα μεμέλητος σέθεν δ᾽ ἐνεκεν Βερενίκα
εὐείδης Ἀχέροντα πολύστονοι οὐκ ἐπέρασεν,

ἀλλὰ μιν ἄρπάξασα, πάροιθ ἐπὶ νῆ ἑκατελθεῖν
κυαιέαν καὶ στυγνὸν αἰεὶ πορθήμα καμόντων,
ἐς ναὸν κατέθηκας, ἐὰς δ᾽ ἀπεδάσσασα τιμᾶς.

πᾶσιν δ᾽ ἂπισος ἢδε βροτοῖς μαλακοῖς μὲν ἐρωτας
προσπνεῖει, κοῦφας δὲ δἰδῳ ποθέοντι μερίμνας.—

Ἀργεία κυάνοφρυ, σὺ λαοφόνν Διομήδεα
μισγομένα Τυδη δεκες, Καλυδώνιον ἀνδρα,

ἀλλὰ Θέτις βαθύκολπος ἀκοντιστὰν Ἀχιλῆα

Αἰακίδα Πηλῆ, σὲ δ᾽ αἰχμητὰ Πτολεμαῖε
αἰχμητὰ Πτολεμαῖφ ἀρίζηλος Βερενίκα.

καὶ σὲ Κώως ἀτίταλλε βρέφοις νεογίλλων ἐόντα,

ἐνθα γὰρ Εἰλείθνιον ἐβώσατο λυσιῶνον

Ἀντιγόνας θυγάτηρ βεβαρημένα ὀδύνεσιν

ἡ δὲ οἱ εὐμενεώιςα παρίστατο, καὶ δ᾽ ἀρα πάντων

ἐνδυνάμαν κατέχευε μελῶν. ὁ δὲ πατρὶ ἐοικὸς

παῖς ἄγαπητὸς ἐγεντό. Κώως δ᾽ ὀλόλυζεν ἰδοίσα,
φά δὲ καθαπτομένα βρέφεος χείρεσσι φίλησιν. 65
"Ολβίε κούρε γένοιο, τίοις δὲ με τόσσον, ὅσον περ
Δάλων ἐτύμησεν κυνάμπυκα Φοῖβος' Ἀπόλλων·
ἐν δὲ μιὰ τιμᾶ Τρίσπον καταθείο κολώναν,
Ἰσον Δορίδέσσι νέμον γέραις ἐγγὺς ἔσων.
Ἰσον καὶ 'Ῥήμαιαν ἀναξ ἐφίλησεν Ἀπόλλων.' 70

"Ως ἄρα νάσον ἔπετεν· ὁ δ' υψόθεν ἐκλαγεν φωνῇ
ἐς τρις ἀπὸ νεφέων μέγας αἰετὸς αἰίσιος ὄρνις.
Ζηνός ποὺ τόδε σάμα. 75
Δἰ Κρονίωνι μέλουτι
αἰδοῖοί βασιλῆις· ὁ δ' ἔξοχος, ὃν κε φιλῆσθι
γεινόμενον τὰ πρῶτα. πολὺς δὲ οἱ ὀλβος ὅπαδεῖ,
πολλὰς δὲ κρατέει γαλασ, πολλὰς δὲ θαλάσσασας.

μυρίᾳ ἄπειροι τε καὶ ἔνεα μυρία φωτῶν
λήμιν ἀλθήσκουσιν ὀψελλόμεναι Διὸς ὀμβρῷ·
ἀλλ' οὕτις τόσα φύει, ὅσα χθαμαλὰ Λεγυπτος,
Νείλος ἀναβλύζον διεράν ὅτε βάλακα θρύπτει. 80

ουδὲ τις ἄστεα τόσσα βροτῶν ἔχει ἐργα δαέντων.
τρεῖσ μὲν οἱ πολών ἐκατοντάδες ἐνδέμηνται,
τρεῖσ δ' ἄρα χιλιάδες τρισσαῖς ἐπὶ μυριάδεσσι,
δοιαὶ δὲ τριάδες, μετὰ δὲ σφίσιν ἐννεάδες τρεῖς·
τῶν πάντων Πτολεμαῖος ἀγήνωρ ἐμβασιλεύει.

καὶ μὴν Φοινίκας ἀποτέμνεται Ἀρραβίας τε
καὶ Συρίας Λιβύας τε κελαινῶν τ' Ἀἰθιοπῆων.

Παμφύλοιοι τε πᾶσι καὶ αἰχμηταῖς Κιλίκεσσι
σαμαίνει, Λυκίοις τε ψελποτελομοιί τε Καρσί
cαὶ νάσοις Κυκλάδεσσιν, ἐπεὶ οἱ νάες ἁριστοί
πάντων ἐπιπλώντι, θάλασσα δὲ πᾶσα καὶ αῖα
cαὶ ποταμοὶ κελάδοντες ἀνάσονται Πτολεμαίω.
πολλοὶ δ' ἵππης, πολλοὶ δὲ μιν ἀσπιδιώται
χαλκῷ μαρμαρίστι σεσαγμένοι ἀμφαγέρονται.

THEOCRITUS
ο&βο μὲν πάντας κε καταβρίθοι βασιλῆας:
τόσσον ἐπ' ἀμαρ ἐκαστον ἐς ἀφρεδὸν ἐρχεται οἴκον πάντοθε. λαοὶ δ' ἔργα περιστέλλουσιν ἐκηλοι. 
οὐ γάρ τις δηλῶν πολυκήτεα Νείλον ὑπερβᾶς πεζὸς ἐν ἀλλοτρίαισι βοᾶν ἐστάσατο κώμαις, 
οὐδὲ τις αἰγιαλόνδε θοᾶς ἐξάλατο ναὸς 

θωρηχθεὶς ἐπὶ βουσὶν ἀνάρσιος Αἰγυπτίησι: 
τοῖος ἀνὴρ πλατέσσων ἐνίδρυται πεδίοι 
ξανθοκόμας Πτολεμαίος, ἐπιστάμενος δόρυ πάλλειν, 
ὡς ἐπὶ πάγχυ μέλει πατρώα πάντα φυλάσσειν 
o' ἀγαθῷ βασιλῆ, τὰ δὲ κτεταίτεται αὐτός. 

οὐ μὰν ἀχρεῖος γε δόμῳ ἐνὶ πίον χρυσὸς 
μυρμάκων ᾧτε πλοῦτος ᾧκε κέχυται μογεντων: 
ἀλλὰ πολὺν μὲν ἔχοντι θεῶν ἐρικυδέες οἶκοι, 
αἰὲν ἀπαρχομένοι σὺν ἀλλοισιν γεράσσι, 

πολλὸν δ' ἰφθίμωσι δεδώρηται βασιλεύσι, 
πολλὸν δὲ πτολέσσω, πολὺν δ' ἀγαθοῦσιν ἐταῖροι. 

οὐδὲ Διωνύσου τις ἀνὴρ ἱεροῦς κατ' ἀγώνας' ἰκετ' ἐπιστάμενος λιγυρὰν ἀναμέλψαι ἀοίδαν, 
ὡς οὐ δωτίναν ἀντάξιον ὄπασε τέχνας, 

Μουσάων δ' ὑποφῆται ἀείδοντι Πτολεμαίον 

ἀντ' εὐεργεσίας. 

τὶ δὲ κάλλιον ἀνδρὶ κεῖν εἰς 

οἴκει ἢ κλέος ἐσθηλὸν ἐν ἀνθρώποισιν ἀρέσθαι; 

τούτω καὶ Ἀτρείδαιαν μένειν. τὰ δὲ μυρία τῆνα, 

ὅσα μέγαν Πριάμοιο δόμον κτεάσσαν ἐλόντες, 

ἀρεί πα κέκρυπται, ὅθεν πάλιν οὐκέτι νόστος: 

μοῦνος δὲ προτέρων τε καὶ ὃν ἐτὶ θερμὰ κονία

120. ἄρι πά p m k: corr. Heinsius: ἀδί pάντα Pflugk (Meineke, Zieg.) male: ἄριiad Schmid. 121. τε καὶ ὃν optime coni. Briggs : τοκιῶν MSS.
EIΔΤΛΛΙΑ. ΧΧΙΙ

στειβομένα καθύπερθε ποδών ἐκμάσσεται ἧνη,
ματρὶ φίλα καὶ πατρὶ θυώδες εἰσατο ναοὺς·
ἐν δ᾽ αὐτοῦς χρυσὸ περικαλλέας ἦδ᾽ ἐλέφαντι
ἵδρυται πάντεσσιν ἐπιχθονίοισιν ἀρωγοὺς.

πολλὰ δὲ πινακέντα βοῶν ὡγε μηρία καὶε
µησὶ περιπλομένοισιν ἐρευθομένων ἐπὶ βοµῶν,
ἀυτὸς τ᾽ ἱβίμα τ᾽ ἄλοχος, τὰς οὐτίς ἄρείων
νυμφίον ἐν μεγάροισι γυνὰ περιβάλλετ' ἀγοστῷ,
ἐκ θυμοῦ στέργοισα κασιγνητὸν τε πόσιν τε.

οδὲ καὶ ἀθανάτων ἱερὸς γάμος ἑξετελέσθη,
οὐς τέκετο κρείουσα Ἄρα βασιλῆς Ὁλύμπου·
ἐν δὲ λέχοι στόρνυσιν ἰαύειν Ζηνὶ καὶ Ἡρὴ
χειρὰς φοιβήσασα µύροις ἐτὶ παρθένος Ἰρις.
χαίρε ἀναξ Πτολεµαίε· σέθεν δ᾽ ἐγὼ ἵσα καὶ

ἀλλων

µνάσομαι ἡµιθέων, δοκέω δ᾽ ἔπος οὐκ ἀπόβλητον

φθέγξοµαι ἐσοµένοις· ἀρετὴν γε µὲν ἐκ Δίος αἰτεὼ.

Κ 2

ΧΧΙΙ

ΕΛΕΝΗΣ ΕΠΙΘΑΛΑΜΙΟΣ

'Εν ποι' ἀρα Σπάρτα γανθριχι πάρ Μενελάῳ

παρθενικαὶ θάλλοντα κόµαις ὃκινθον ἔχοισαι

πρόσθε νεογράπτῳ θαλάµῳ χορὸν ἐστάσαντο,

δῶδεκα ταῖ πράται πόλιος, µέγα χρῆµα Λακαινάν,

126. ὡγε Meineke: ὡτε k: ὡδε m s: ἐπὶ vulg. Xviii. hoc et quae subsequuntur idyllia usque ad xxviii in k desunt.
Τον θετήται·

Ωσω Τυνδαρίδαν κατεδέξατο τὰν ἀγαπητὰν μναστεύσας ἊΕλεάναν ὁ νεότερος Ἀτρέος υίός.

ότι δὲ ἀρά πᾶσαι ἐς ἐν μέλος ἔγκροτευσαι ποσὶ περίπλεκτοις, ὅπε δ’ ἴναι δαιν’ ψυνείν.

Οὗτο δὴ πρωιζέ κατέδραθες ὁ φίλε γαμβρεῖ; ἣ ρά τις ἐσολίαν βαρυγούνατος; ἠ Ῥα φιλυπνος; 10 ἢ Ῥα πολὺν τιν’ ἐπινεῖς, ὃ τ’ εἰς εὐνὰν κατεβάλλεν; εὐδεῖν μὰν σπεῦδοντα καθ’ ὁρὰν αὐτὸν ἐχρήν τυ, παῖδα δ’ ἐὰν σὺν παισὶ φιλοστόργῳ παρὰ ματρὶ παῖσδειν ἐς βαθὺν ὄρθρον, ἐπεὶ καὶ ἔνας καὶ ἐς ἀῶ κεῖς ἄτοις ἐξ’ ἐτεος Μενέλαε τεὰ νυὸς ἀδὲ

ολβὼ ο二线城市 ἀγαθὸς τις ἐπέπταρεν ἐρχομένω τοι ἐς Ἡπάρταν, ἀπερ ὁλλου ἀριστεῖς, ὅς ἀνύπα. μοῦνος εὖ ἡμιθείος Κρονίδαν Δία πενθερὸν ἐξείς. Ζηνὸς τοι θυγάτηρ ὑπὸ τὰν μίαν ἴκετο χλαιάν, οὐα Ἀχαίαδων γαῖαν πατεὶ οὐδὲ μι’ ἀλλὰ.

η μέγα κεῖν τι τέκοιτ’, εἰ ματερὶ τίκτοι όμοιον.

ἀμμες δ’ αἱ πᾶσαι συνομάλικες, αἰς δρόμος οὕτος χρισαμέναις ἀνδριστὶ παρ’ Εὐφώταιο λοετροῖς,

tετράκις ἐξήκοντα κόραι, θῆλυς νεολαία,

τὰν οὐδὲν τις ἀμομος, ἐπεὶ χ’ Ἀλεάνα παρισωθη.

5. Τυνδαρίδαν Αἱρενος : -ιδαν Db : -ιδα MSS. alii. κατεδέξατο Ch., vid. notas, 27. τὸ τε Ch. : ᾦτε MSS.
ΕΙΔΥΛΛΙΑ. ΧVIII

οὔτ' εἰς δαίδαλέως πυκνώτερον ἀτριον ἵστο
κερκίδι συμπλέξασα μακρῶν ἔταμ' ἐκ κελεύτων.
οὐ μᾶν οὐδὲ λύραν τις ἐπίσταται ὧδε κροτήσαι
'Ἄρτεμιν ἀείδοισα καὶ εὐρύστερνον Ἀθάναν,
ὡς 'Ελένα, τὰς πάντες ἐπ' ὀμμασιν ἤμεροι ἐντὶ.
ὅ καλὰ ὁ χαρίεσσα κόρα, τῷ μὲν οἰκήτις ἤδη,
ἄμμες δ' ἐς δρόμον ἤρι καὶ ἐς λειμώνια φύλλα
ἐρψεύμεις στέφανος δρεψεύμεναι ἀδ' πνέοντας,
πολλὰ τεούς 'Ελένα μεμναμέναι ὡς γαλαθηναὶ
ἀρνες γειναμένας δῖος μαστῶν ποθέουσαι.

πράται τοι στέφανον λωτῷ χαμαὶ αὐξομένωι
πλέξασαι σκιερὰν καταθήσομεν ἐς πλατάνιστον,
πράται δ' ἀργυρέας ἐξ ἀλπίδος υγρῶν ἀλειφαρ

λαξύμενα σταξεύμες ὑπὸ σκιερὰν πλατάνιστον·
γράμματα δ' ἐν φλοιῷ γεγράψεται, (ὡς παριῶν τις
ἀννείμη,) Δωριστί· σέβου μ'. 'Ελέναις φυτῶν εἰμί.
Χαίροις ὁ νύμφα, χαίροις εὐπένθερε γαμβρέ.

Λατῶ μὲν δοῖ, Λατῶ κουροτρόφος ὃμμιν
ἐυτεκνίαν, Κύπρις δὲ, θεά Κύπρις ἵστον ἔραζθαι
ἀλλάλων, Ζεὺς δὲ, Κρονίδας Ζεὺς ἀφθιτον ὄλβουν,
ὡς ἐξ εὐστυριδαῖς εἰς εὐστυρίδας πάλιν ἐνθή.
ἐὑδεὶ' ἐς ἀλλάλων στέρνουν φιλότητα πνεύντες
καὶ πόθου, ἐγραπεθα δὲ πρὸς ἂδ' ἀδιπτιλάθησθε.

νεύμεθα κάμμες ἐς ὀρθρον, ὑπεί καὶ πράτος ἀοιδὸς
ἐξ εὐναῖς κελαδήσῃ ἄνασχων εὐτριχα δειράν.

'Τμην ὁ μελέναῖε, γάμῳ ἐπὶ τῷ τῳ ἡ καρείς.
XIX
ΚΗΡΙΟΚΛΕΠΤΗΣ

Τὸν κλέπταν πότ' Ἐρωτε κακὰ κέντασε μέλισσα
κηρίων ἐκ σέμβλων συνεύμενον, ἀκρα δὲ χειρῶν
dάκτυλα πάνθ' ὑπένυξεν. ὁ δ' ἀλγεε καὶ χέρ' ἑφύση
kαὶ τὰν γὰν ἐπάταξε καὶ ἀλατο, τἀ δ' Ἄφροδιτα
dείξεν τῶν ὄνυναν καὶ μέμφετο, ὅττι γε τυτθὸν
θηρίων ἐστὶ μέλισσα καὶ ἀλίκα τραύματα ποιεῖ.
χὰ μάηηρ γελάσασα: τὶ δ'; οὐκ ἵσος ἵσσι μελίσσαις;
ὡς τυτθὸς μὲν ἑφὺς, τὰ δὲ τραύματα ταλίκα ποιεῖς.

XX
ΒΟΥΚΟΛΙΣΚΟΣ

Εὐνείκα μ' ἐγέλαξε θέλοντά μιν ἀδυ φιλησαι,
καὶ μ' ἐπικερτομέοισα τάδ' ἐνεπεν; "ἐρρ' ἀπ' ἐμεῖο.
βουκόλος ὃν ἐθέλεισ με κύσαι τάλαν; οὐ μεμάθηκα
ἄγροικως φιλείεν, ἀλ' ἀστίκα χείλεα θλίβειν.
μὴ τῷ γε μεν κύσης τὸ καλὸν στόμα μηδ' ἐν ὑνεῖροις.
oia βλέπεις, ὅπποια λαλεῖς, ὡς ἄγρια παίσδεις,

XIX. Servatum hoc carmen in MS. 23 unde sumpserunt librarii
MSSorum e. 11: Iuntina ita ex Aldina derivata est ut conjecturas Musuri hic illie exhiberit. 8. ὡς Schaefer: χ'ω MS.: 
ἢ Valck. ἐφω Meineke, Ziegler: ἐς MS.
XX. Collationem librorum praebet Hiller, Beiträge, p. 112.
Habent poema eodd. M. 11. e. 18; quorum prorsus neglegendi
e. 18. Omnes ad unum redigendi sunt Ἔ. Aldina ex 11 fluxit.
Iuntina M. Musuri conjecturas continet.
ΕΙΔΥΛΛΙΑ. ΧΧ

...
oùκ ἔγνω δ', ὅτι Κύπρις ἑπ' ἀνέρι μήνατο βούτα καὶ Φρυγίως ἐνόμευσεν ἐν ὁρεαὶ καὶ τὸν 'Αδωνιν ἐν δρυμοῖς φίλασε καὶ ἐν δρυμοῖς ἐκλάυσεν. Ἐνδυμίων δὲ τίς ἦν; οὗ βουκόλος; ὃν γε Σελάνα βουκόλεοντα φίλασεν, ἀν' Οὐλύμπῳ δὲ μολοίσα λάθριον ἀν νάπος ἠλθε καὶ εἰς ἐνα παιδὶ κάθευθε. καὶ τῇ Υέα κλαίεις τὸν βουκόλον. οὐχὶ δὲ καὶ τῇ 40 ὧ Κρονίδα διὰ παῖδα βοηνόμον ὄρις ἐπλάγχθης; Ἐνυείκα δὲ μόνα τὸν βουκόλον οὐκ ἐφίλασεν, ἀ Κυβέλας κρέσσων καὶ Κύπριδος ἰδ' Σελάνας. μηκέτι μηδὲ σὺ Κύπρι τὸν ἄδεα μήτε κατ' ἄστυ 44 μήτ' ἐν ὅρει φιλεῖς, μοῦνη δ' ἀνά νύκτα καθεύδοις.

XXI

ΑΛΙΕΙΣ

' Α πενία Διώφαντε μόνα τὰς τέχνας ἐγείρει, αὐτὰ τῷ μύχθοι διδάσκαλος: οὐδὲ γὰρ εὔδειν ἀνδράσιν ἐργατίναις κακαὶ παρέχοντι μέριμναι. καν ὅλγων νυκτός τις ἐπιμύσσης, τὸν ὕπνον αἰφνίδιον θυρυβεῦσι ἐφιστάμεναι μελεδῶναι. 5 Ἰχθύος ἀγρευτήρες ἁμος δύο κείντο γέροντες, στροφάμενοι βρόνον αὖν ὑπὸ πλεκταῖς καλύβαισι, κεκλιμένοι τοίχῳ τῷ φυλλίφῳ: ἐγγύθι δ' αὐτῶν κείτο τὰ ταῖν χειρών ἀθλήματα, τοι καλαθίσκοι,


XXI. De MSS. vide quae ad 1d. xx adnotavimus. 4. ἐπι- βησήσαι Μ: ἐπιβησήσαι Musurus: text. Ahrens.
τολ κάλαμοι, τάγκιστρά τά φυκίοντα δέλητα ὁρμιαί κύρτοι τε καὶ ἐκ σχοίνων λαβύρινθοι,
μύρινθοι κόπτα τε γέρων τ' ἐπ' ἐρείσμασι λέμβοι.
νέρθεν τάς κεφαλάς φορμὸς βραχύς, εἰμά τ' ἐπὶ σφί
οὔτος τοῖς ἀλιεύσιν ὁ πᾶς πόρος, οὔτος ὁ πλοῦτος.
οὐδεὶς δ' αὐτισύραν εἰχ' οὗ λίνα· πάντα περισσά, 15
πάντ' ἐδόκει τήνοις· ἢ γὰρ πενία σφαῖ ἐτειρ·
οὐδεὶς δ' ἐν μέσῳ γείτων· πενία δ' ἐπ' αὐτάν
θλιβομέναν καλύβαν τρυφερῶν προσέναχε θάλασσα.
κοῦπω τὸν μέσατον δρόμον ἄνυν ἄρμα Σελάνας,
τοὺς δ' ἀλλεῖς ἤγειρε φίλος πόνος, ἐκ βλεφάρων δὲ 20
ὑπνὸν ἀπωσάμενοι σφετέραις φρεσίν ἤρεθον αὐτάν.

ἈΣΦΑΛΙΩΝ
ψεύδοντ' ὁ φίλε πάντες, οὔσοι τὰς νύκτας ἐφασκόν
τῶ θέρεος μινόθεων, ὅτε τάματα μακρὰ φέρει Ζεῦς.
ἡδι μυρὶ ἐσείδον ὑνείρατα, κουδέπω ἀψ.
μὴ λαθόμην; τί τὸ χρήμα; χρόνον δ' αἰ νύκτες
ἐξοντι.

ΕΤΑΙΡΟΣ
Ἄσφαλίων, μέμφη τὸ καλὸν θέρος; οὐ γὰρ ὁ καιρὸς
αὐτομάτως παρέβα των ἐων δρόμον· ἀλλὰ τῶν ὑπνῶν
ἀ φροντὶς κόπτοσα μακρὰν τῶν νύκτα,ποιεὶ τοῖ.

ἈΣΦΑΛΙΩΝ
ἀρ' ἐμαθες κρίνειν πόκ' ἐνύπνια; χρηστὰ γὰρ εἰδον.
οὐ σὲ θέλω τῶμῳ διανάσματος ἤμεν ἀμοιρον.

12. κόπτα Kiessl.: κώδι τε Φ. 13. εἰματα πύσοι MSS.: πύλοι
Iunt (coni.): εἰμα τάπης ἄν Ahrens: τάπης αὐτὶ τοίς Meineke: text.
Ch. 14. πόνοι MSS.: corr. Koehler. 15. text. Ch. 15,
23. Ζεύς addid. Musurus. 27. ἐν Iunt.: νίνι Φ.
δς καὶ τὰν ἀγραν, τῶν θέρατα πάντα μερίζεν.


tο γάρ ἂν εἰκάζῃ κατὰ τὸν νόον οὗτος ἀριστος


tοις ὑπερορκίτας, ὁ διδάσκαλός ἦστι παρ' ὃ νοῦς.


tοις καὶ σχολά ἦστι· τί γὰρ ποιεῖν ἂν ἔχοι τις


κέιμενος ἐν φύλλοις ποτὶ κύματι μηδὲ καθεύδων, ἄλλ᾽ ὄνος ἐν βάμῳ τὸ τε λύχνιον ἐν πρυτανείᾳ


φαντὶ γὰρ ἀγρυπνίαιν τὸ δ᾽ ἔξειν.


ΕΤΑΙΡΟΣ


λέγε μοι ποτε νυκτὸς ὄψιν, ἐπεὶ τὰ τις οἴδε λέγει μανῦν ἐταίρῳ.


ΑΣΦΑΛΙΩΝ

dειλινῶν ὃς κατέδαρθον ἐν εἰναλίοισι πόνοσιν


(οὔ μαν ἢν πολύσιτος, ἐπεὶ δειπνεύστες ἐν ὁρᾷ,


εἴ μέμην, τὰς γαστρὰς ἐφειδόμεθ᾽), εἶδον ἐμαυτὸν


ἐν πέτρα μεμαῶτα, καθεξόμενος δ᾽ ἐδόκεον


ἰχθύας, ἐκ καλάμων δὲ πλάνον κατέσειον ἐδώδαν.


καὶ τις τῶν τραφερῶν ὁρέξατο· καὶ γὰρ ἐν ὑπνοῖς


πᾶσα κύων ἄρκτον μαντεῖται, ἰχθύα κηγῶν.


χῶ μὲν τὸ γκίστρω ποτεφύσε, καὶ ἰέν αἴρα,


tὸν κάλαμον δ᾽ ὑπὸ τὸ κυνήματος ἄγκυλον εἶχον


τὸ χέρε τειωμένον περικλώμενον, εὗρον ἁγώνα,


πῶς ἐν ἡμέραν ἰχθυν ἀφαυροτέροισι σιδάροις.


εἶδ᾽ ὑπομιμάσκον τῷ τρόματος ἢρέμῃ ἐνυξα, καὶ ἐνυξα ἐχάλαξα, καὶ οὔ φεύγοντος ἑτεῖνα.


ΕΙΔΥΛΛΙΑ. ΞΧII

ημυσα δ' ὄν τὸν ἄεθλον, ἀνειλκυσα χρύσεον ἵχθυν, παντᾶ τοι χρυσῷ πεπυκασμένον. εἴξε δὲ δείμα, μήτι Ποσειδάων πέλοι πεφυλημένος ἵχθυς ἢ τάχα ταῖς γλαυκᾶς κειμήλιοιν 'Ἀμφυτρίτης. 55

ἡ ῆμέα δ' αὐτὸν ἐγὼν ἐκ τώγκιστρῳ ἀπέλυσα, μή ποτε τῷ στόματος τάγκιστρια χρυσὸν ἔχοιεν. καὶ τῶν μὲν πίστευσα καλεῖν τὸν ἐπήρατον ἰχθύν, ὁμοσα δ' οὐκέτι λοιπὸν ὑπὲρ πελάγους πόδα θεῖαι, ἀλλὰ μενεῖ ἐπὶ γὰς καὶ τῷ χρυσῷ βασιλεύσειν. 60 ταῦτα με καξήγειρε, τῷ δ' ὥς ξένε λοιπὸν ἐρειδε τὰν γνώμαν· ὄρκον γὰρ ἐγὼ τὸν ἐπώμοσα ταρβῶ.

ΕΤΑΙΡΟΣ
καὶ σύγε τί τρέσσεις; οὐκ ὁμοσα· οὐδὲ γὰρ ἰχθύν χρύσεον ὡς ἓδε εὔρεσ, ἵσα δ' ἢν ψεύδεσιν ὤψις, ἐλπὶς τῶν ὕπνων. ζάτει τῶν σάρκινον ἰχθύν, εἰ γὰρ πα κνώσσων ἐτ' ἐτώσια ταῦτα ματεύσεις, 65 μὴ σὺ θάνης λιμῷ καὶ τοῖς χρυσοῖς ὄνειροις.

XXII

ΔΙΟΣΚΟΤΡΟΙ

'Ὑμνόμενον Λήδας τε καὶ αἰγίδα Χίδος νῦ, Κάστορα καὶ φοβερὸν Πολυδεύκεα πῦξ ἐρεθίζειν χείρας ἐπιξεύξαντα μέσας βοέουσιν ἰμάσιν.


ΘΕΟΚΡΙΤΟΥ

υμνόμεν καὶ δίς καὶ τὸ τρίτον ἄρσενα τέκνα
κούρης Θεστιάδος, Λακεδαιμονίως δυ' ἀδελφοῦς, 5
ἀνθρώπων σωτήρας ἐπὶ ξυρῷ ἢδη ἐόντων,
ἐπτὼν θ' αἴματόντα παρασσομένων καθ' ὀμίλουν,
νηῶν θ', αἱ δύοντα καὶ οὐρανὸν ἔξανώντα
ὕσταρα βιαζόμεναι χαλεποῖς ἐνέκυραν ἅταίσις.
οἱ δὲ σφεών κατὰ πρύμναν ἀέραντες μέγα κύμα, 10
ἡ καὶ ἐκ πρὸρηθεὶς, ἡ ὅππη θυμὸς ἐκάστουν,
ἐς κοίλην ἐρρήψαν, ἀνέρρηξαν δ' ἄρα τοῖχοις
ἀμφότεροις· κρέμαται δὲ σὺν ἱστίῳ ἄρμενα πάντα
eἰκῇ ἀποκλασθέντα· πολὺς δ' ἐξ οὐρανοῦ ὦμβρος
νυκτὸς ἐφερποῦσις· παταγεί δ' ἐὑρεία θάλασσα, 15
κοππορένη πνοαῖς τε καὶ ἀρρήκτουι χαλάζαις.
ἐὰν ἐμπης υμεῖς γε καὶ ἐκ βυθοῦ ἔλκετε νῆας
ἀυτοῖς πάντως ὦμησας πολυμένοις θανέσθαι·
ἀἱσα τ' ἀπολλήγωντ' ἄνεμοι, λιπαρὴ δὲ γαλανὴ
ἀμπέλαγοι· νεφελῶν δὲ διέδραμον ἀλλυδίς ἄλλαι· 20
ἐκ δ' ἀρκτοι τ' ἐφανῆσαν, ὅνων τ' ἀνὰ μέσον ἀμανρή
φάτην σημαίνοισα τὰ πρὸς πλόον εὐδη πάντα.
ὁ ἀμφω θητοίσι βοηθοῦ, ὁ φίλοι ἄμφω,
ἱππῆς κιθαρισταί, ἀεθλητηρίς ἀοιδοί·
Κάστορος ἤ πρῶτον Πολυδεύκεος ἄρχομ' ἀείδειν; 25
ἄμφοτέρους υμνέων Πολυδεύκεοι πρῶτον ἀείσω.

Ἡ μὲν ἀρα προφυγόοισα πέτρας εἰς ἐν ξυνούσας
'Αργῳ καὶ νρφέντος ἀταρτηρῶν στόμα Πόντου
Βέβρυκας εἰσαφύκαν θεῶν φίλα τέκνα φέρωσα·
ἐνθα μής πολλοὶ κατὰ κλίμακος ἀμφοτέρων ἐξ
τοῖχων ἀνδρεῖς ἐβαινον Ἰησονίης ἀπὸ νηῶς.

ΕΙΔΥΛΛΙΑ. ΧΧII 141

ἐκβάντες δ’ ἐπὶ òνα βαθὺν καὶ ὑπῆνεμον ἀκτήν εὐνάς τ’ ἐστόρνυντο πυρεία τε χερσίν ἐνώμων. 35

Κάστῳ δ’ ἀιολόσωλος δ’ οἰνωπὸς Πολυδεύκης ἀμφω ἐρημάξεσκον ἀποπλαγχβέντες ἐταῖρων, παντοίην ἐν ὤρει θηείμενοι ἄγριον ῥήμην.

εὐρὸν δ’ ἀέναον κρήνην ὑπὸ λισσάδι πέτρῃ ὑδατὶ πεπληθυῖαν ἀκηράτῳ· αἱ δ’ ὑπένερθεν λάλλαι κρυστάλλῳ ἡδ’ ἀργύρῳ ἱνδάλλοντο ἐκ βυθοῦν ὑψηλαὶ δὲ πεφύκεσαν ἀγχόθι πεῦκαι λεύκαι τε πλάτανοι τε καὶ ἀκρόκομοι κυπάρισσοι, ἀνθέα. τ’ εὐώδη, λασίαις φίλα ἔργα μελύσασαι, ὦσσ’ ἔαρος λῆγοντο ἐπιβρύει ἀν λειμώνας. 40
ἐνθα δ’ ἀνὴρ ὑπέροπλος ἐνήμενοι ἐνδιάσκε, δεινὸς ἰδεῖν, σκληραίσθη τεθλασμένοι οὐσα τονυμαῖς στήθεια δ’ ἐσφαίρωτο πελώρια καὶ πλατὺ νότον σαρκὶ σιδηρεῖῃ, σφυρήλατος οἴα κολοσσός.

ἐν δὲ μιᾶς στερεοίς βραχίοσιν ἄκρον ὑπ’ ὦμον ἐστόσαν ἥπετε πέτρων ὀλοίτροχοι, οὐστε κυλίνδων χειμάρρους ποταμός μεγάλαις περιέξεσε δίναις αὐτὰρ ὑπὲρ νότοιο καὶ αὐχένους ἑχερεῖτο ἄκρων δέρμα λέοντος ἀφημμένον ἐκ ποδεώνων. 50 τὸν πρότερον προσέειπεν ἀεθλοφόρος Πολυδεύκης.

ΠΟΛΥΔΕΥΚΗΣ

χαίρε ἐξεῖν’, ὅτις ἐσσί. τίνες βροτοί, ὃν ὅδε χῶρος;

ΑΜΥΚΟΣ

χαίρω πῶς, ὅτε τ’ ἄνδρας ὀρῶ, τοὺς μὴ πρῖν ὀπωπα; 55 ἔπος τοῦθ’ θάρσει. μῆτ’ ἀδίκους μῆτ’ ἔξ ἀδίκων φάθι λεύσειν.

Α. θαρσέω, καυκ ἐκ σεῦ με διδάσκεσθαι τὸδ’ ἑοικεν.
Π. ἄγριος εἶ, πρὸς πάντα παλύκοτος, ἡ ὑπερόπτης;
Α. τοιῶσδ’ οἶον ὀράς· τῆς σῆς γε μὲν οὐκ ἐπιβαίνω.
Π. ἔλθοις, καὶ ξενίων γε τυχῶν πάλιν οἶκαδ’ ἱκάνοις. 60
Α. μῆτε σὺ με ξενίζε, τά τ’ ἐξ ἐμεῦ οὐκ ἐν ἔτοιμω.
Π. δαίμον’, οὐδ’ ἂν τοῦδε πείν ὑδατος σύγε δοίης;
Α. γνώσεαι, εἰ σεν δίψος ἀνειμένα χείλεα τέρσει.
Π. ἀργυρος ἡ τίς ὁ μισθός, ἑρφαὶ, ὃ κέν σε πίθοιμεν;
Α. εἰς εἷς χείρας ἀείρον ἕναντίον ἄνδρε καταστάς. 65
Π. πυγμάχος, ἢ καὶ ποσσὶ θενῶν σκέλος;
Α. ὅμματα γ’ ὀρθὸς πῦς διατεινάμενος σφετέρης μὴ φείδεο τέχνης.
Π. τίς γάρ, ὅτα χείρας καὶ ἐμοῖς συνερεῖσα ἵμαντας;
Α. ἓγγυς ὀρᾶς’ οὐ γύνης ἐὼν κεκλήσεθ’ ὁ πῦκτης.
Π. ἢ καὶ ἀεθλον ἐτοίμον, ἐφ’ ὃ δηρισόμεθ’ ἀμφω 70
Α. σὸν μὲν ἐγώ, σὺ δ’ ἐμὸς κεκλήσεαι, αἴκε κρατήσω.
Π. ὀρνίθων φοινικολόφων τοιοίδε κυδοίμοι.
Α. εἰτ’ οὖν ὀρνίθεσσιν ἑοικότες εἴτε λέουσι
γινόμεθ’, οὐκ ἄλλῳ γε μαχεσσαίμεσθ’ ἐπ’ ἀεθλω.
75 Ἡ βʹ Ἀμικος, καὶ κόχλου ἐλών μυκῆσατο κοίλην.
οὶ δ’ θοὺς συνάγερθεν ὑπὸ σκιερὰς πλατανίστους
κόχλου φυσιθέντος ἀεὶ Βέβρυκες κομάωντες.
ὡς δ’ αὐτὸς ἤρως ἰὼν ἐκαλέσσατο πάντας
Μαγνήσῃς ἀπὸ νηδὸς υπείροχος ἐν δαὶ Κάστωρ.
οὶ δ’ ἐπεὶ οὖν σπείρησιν ἐκαρπύναντο βοεῖας 80
χείρας καὶ περὶ γνία μακροῦς εἰλιξαν ἵμαντας,
ἐς μέσσον σύναγον φόνον ἄλληλουσι πνεόντες.
ἐνδὰ πολὺς σφίσι μόχθος ἐπεγιγομένους ἐτύχθη.
ΕΙΔΥΛΛΙΑ. ΧΧΠΙ 143

... ὁππότερος κατὰ νότα λάβοι φάος ἥελιοιο.
ιδρεύῃ μέγαν ἄνδρα παρήλυθες ὁ Πολυδευκῆς...

βάλλετο δ' ἀκτίνεσσιν ἀπαν Ἀμύκοιο πρόσωποι.
αὐτάρ ὦ γ' ἐνθυμῶ κεχολωμένος ἔτο πρόσωπο,
χερσὶ τιτυσκόμενοι. τοῦ δ' ἀκρον τῶν γένεων
Τιναδής ἐπίωντος. ὀρύθη δὲ πλέον ἢ πρίν,
σὺν δὲ μάχῃ ἐτάραξε, πολὺς δ' ἐπέκειτο νενεκὼς 90
ἐς γαίαν. Βέβρυκες δ' ἐπαύτεων, οἱ δ' ἐτέρωθεν
ήρωις κρατερῶν Πολυδεύκεα θαρσύνεσκοιν,
δειδότες μὴ πῶς μὲν ἐπιβρίσας δαμάσει
χωρῷ ἐνί στεινῷ Τιτυνῷ ἐναλίγκιος ἄνὴρ.

ἵτωι ὢ γ' ἐνθα καὶ ἐνθα παριστόμενος Διὸς νῖός
ἀμφοτέρησιν ἀμυσσεὶ σμοίρωπας, ἐσχῆν δ' ὁρμῆς
παίδα Ποσειδάνων ὑπερφύλαυν περ ὕντα.

ἐστὶν δὲ πληγαίς μεθύων, ἢ δ' ἐπισύνειν αἰμα
φοίνον: οἱ δ' ἀμα πάντες ἄριστῆς κελάδησαν,
ὡς ἐδοὺ ἐλκέα λυγρὰ περὶ στόμα τε γναθμοῖς τε. 100
ὁμματα δ' οἰδήσαντος ἀπεστείωτο προσώπον.

τὸν μὲν ἄναξ ἐτάρασσεν ἐτώσια χερσὶ προδεικνύς
πάντοθεν. ἀλλ' ὀτὲ δὴ μὲν ἀμηχανέων' ἐνώς,
μέσοςς μῦνός ὑπέρθε κατ' ὀφρύος ἣλασε πυγμῆ,
πάν δ' ἀπέσυρε μέτωπον ἐς ὀστέων. αὐτάρ ὁ πληγεῖς
ὕπτιον ἐς φύλλουσι τεθηλὸσιν ἐξετανύσθη. 106

ἐνθα μάχη δριμεῖα πάλιν γένετ' ὀρθωθέντος.
ἀλλήλους δ' ὅλεκον στερεοῖς θεῖοντες ἰμᾶσιν.
ἀλλ' ὁ μὲν ἐς στήθος τε καὶ ἐξὼ χεῖρας ἐνόμα
ἀυχένως ἄρχηγὸς Βεβρύκων: ὁ δ' ἀείκεσι πληγαῖς 110
πάν συνεφυρε πρόσωπον ἀνίκητος Πολυδεύκης.

σάρκες δ' οἱ μὲν ἠδραίτη συνίζανον, ἐκ μεγάλου δὲ
ἀίγ' ὀλίγος γένετ' ἄνδρός. ὁ δ' αἰεὶ πάσσονα γνῖα
ἀποτομένου φορέεσκε πόνου καὶ χροίη ἀμείνων. πῶς γὰρ δὴ Δίὸς υἱὸς ἀδηφάγον ἀνδρα καθείλεν; 115 εἰπὲ θεά, σὺ γὰρ οἶσθα· ἐγὼ  δ' ἐτέρων ὑποφήτης φθέγξομαι, ὡς θέλεις σύ, καὶ ὁππος τοι τίλον αὐτῇ. "Ητοι οὔτε τί λιλαιόμενοι μέγα ἔργον σκαῖη μὲν σκαίην Πολυδεύκεος ἐλλαβε χεῖρα, δοχῖς ἀπὸ προβολῆς κλινθείς, ἐτέρη  δ' ἐπιβαίνουν ἐξετερῆς ἤνεγκεν ἀπὸ λαγώνος πλατὸ γυίων. 121 καὶ κε τυχὼν ἐβλαψεν 'Ἀμυκλαίων βασιλῆα. ἀλλ' ὡς  ὑπεξανένει κεφαλῆ, στιβαρῆ  δ' ἀμα χειρι πληξὲν υπὸ σκαίων κρόταφον καὶ ἐπέμπεσεν οἴμω· ἐκ  δ' ἐχύθη μέλαν αἴμα θοῶς κροτάφοι χανόντος. 125 λαίη δὲ στόμα κόψε, πυκνοὶ  δ' ἀράβησαν ὀδώντες· αἰεὶ  δ' ὁξυτέρῳ πιτύλῳ δηλεῖτο πρόσωπον, μέχρι συνηλοίησε παρήια. πᾶς  δ' ἐπὶ γαῖη κεῖτ' ἀλλοφρονέων, καὶ ἀνέσχεθε νείκος ἄπαιδων ἀμφοτέρας ἀμα χεῖρας, ἐπεὶ θανάτου σχεδὸν ἦν. 130 τῶν μὲν ἄρα κρατέων περ ἀτάσθαλον οὐδὲν ἐρεβᾶς, ὥ πύκτη Πολυδεύκες· ὄμοσε δὲ τοι μέγαν ὄρκον, ὃν πατέρ' ἐκ πόντοι Ποσειδάωνα κικλῆσκων, μῆποτ' ἐτί ἐξίνοισιν ἐκὼν ἀνιηρὸς ἔσεσθαι.

Καὶ σὺ μὲν ὑμῆσα μοι ἀναξ. σὲ δὲ Κάστορ ἀείως, Τυνδαρίδη ταχύπωλε δορυσοῦ ὕλκεοθόρηξ. 136 Τὸ μὲν ἀναρπάζαντε δύω φερέτην Δίὸς υἱῶ δοιᾶς Δευκίππου κόρας· δοιώ  δ' ἄρα τόγε ἔσσυμενος ἐδώκων ἀδελφόν υἱῷ Ἀφαρής,

γαμβρὸ ἐμμογάρμω, Δυνκέω καὶ ὁ καρτερὸς Ἄδας. ἀλλ' ὅτε τύμβον ἵκανον ἀποφθιμένου Ἀφαρής, 141 ἐκ δήφρων ἀμὰ πάντες ἐπ' ἀλλήλουσιν ὤρουσαν.

134. ἐτί Stephanus: ἐπὶ Iunt.
ΕΙΔΥΛΛΙΑ. ΧΧΙ

έγχεσι καὶ κούλοισι βαρυνόμενοι σακέεσσι. Αυγκεύσι δ' αὖ μετείπτεν ὑπὲκ κόρυθος μέγ' αὖσας.

Δαιμόνιοι, τὶ μάχης ἰμείρετε; πῶς δ' ἐπὶ νῦμφαis ἀλλοτρίαις χαλεποί, γυμναὶ δ' ἐν χερὶ μάχαιραὶ; 146 ἡμῖν τοι Δεύκιππος ἕας ἐδώσει θύγατρας τάσδε πολὺ προτέροις, ἡμῖν γάμος οὗτος ἐν ὀρκῷ ὑμεῖς δ' οὐ κατὰ κόσμον ἐπ' ἀλλοτρίως λεχέεσσιν 

βουὶ καὶ ἡμιόνοις καὶ ἀλλοις κτείτεσσιν 150 ἀνδρα παρετρέψασθε, γάμον δ' ἐκλέπτετε δόροις. ἦ μᾶν πολλάκις ὑμῖν ἐνώπιον ἀμφιτέρωϊν αὐτὸς ἐγὼ τάδ' ἔειπα καὶ οὐ πολύμνοις ἑὼν περ· "οὐχ οὐτῷ φίλοι ἀνδρες ἀριστήσεσσι ἐοικε μνηστευῖν ἄλοχους, αἰς νυφίοι ῥηθ' ἐτοίμοι. 155 

πολλῇ τοι Ἐπάρτη, πολλῇ δ' ἵππηλατος Ἡλίας, Ἁρκάδη τ' εὐμηλόσ Ἀχαιῶν τε πτολείθρα, Μεσσήνη τε καὶ Ἀργος ἀπασά τε Σιουφίς ἀκτή· ἐνθα κόρα τοκέεσσι ὑπὸ σφετέροις τρέφονται μυρίαι οὕτε φυής ἐπιδεύεις οὕτε νῦσσοι. 160 

tάων εὐμαρεῖς ὑμῖν ὀψυλεὶν ὃς κ' ἐβέλητε· ὡς ἀγαθοῖς πολέες βούλουστο κε πενθεροὶ εἶναι ὑμεῖς δ' ἐν πάντεσσι διάκριτοι ἡρώεσσι, καὶ πατέρες καὶ ἀνοδεῖ ἀπαν πατρῴων αἰμα. ἀλλὰ φίλοι τοῦτον μὲν ἐάσατε πρὸς τέλος ἐλθεῖν 165 ἄμμι γάμον· σφῶν δ' ἄλλον ἑπιφραξόμεθα πάντες." ἰσκον τοιαῖς πολλα, τὰ δ' εἰς ὕγρῳν ὤχετο κῦμα πνοή ἔχουν' ἀνέμοιο, χάρις δ' οὐχ ἐσπετο μῦδοις. σφῶ γὰρ ἀκηλήτῳ καὶ ἀπηνέες. ἀλλ' ἐτὶ καὶ νῦν πείθεσθε· ἀμφω δ' ἄμμιν ἀνέψιω ἐκ πατρὸς ἑστόν. 170 

ei δ' ὑμῖν κραδίη πόλεμον ποθεῖ, αἴματι δὲ χρη νείκοις ἀναρρήξαντας ὁμοίων ἐγχεα λούσαι,
"Idas μὲν καὶ ὥμαιμος ἔμος, κρατερὸς Πολυδεύκης, χείρας ἐρωθοῦσαιν ἀπεχθομένης ύσμίνης, νοι δ', ἐγὼ Κάστωρ τε, διακρινόμεθ' ἀρη 175 ὀπλωτέρῳ γεγαώτε. γονεῦσι δὲ μὴ πολὺ πένθος ἡμετέρουι λήπωμεν. ἀλλι νέκυς ἐξ ἐνὸς οὐκ οἷον εἰς· ἀτὰρ ὅλλοι πάντες ἐυφρανέουσιν ἐταῖρους νυμφῶι αὐτὶ νεκρῶν, ὑμεναιώσουι δὲ κούρας τάσδ'· ὀλγό τοι ἐοίκε κακῷ μέγα νεῖκος ἀναιρεῖν. 180
Εἴπε, τὰ δ' οὖν ἄρ' ἐμελλε θεὸς μεταμόνια θῆσειν. τῷ μὲν γὰρ ποτὶ γαίαν ἀπ' ὅμων τεῦχε' ἐθεντο, ὦ γενεῇ προφέρεσκον· ὦ δ' ἐσ μέσον ἡλιθε Λυγκέως, σεῖον καρτερὸν ἐγχος ὅπ' ἀσπίδοισ αὐτηγα πρώτην· ὅς δ' αὐτῶς ἄκρας ἐτινάξατο δοῦρατο ἄκρας 185 Κάστωρ· ἀμφοτέροις δὲ λόφων ἐπένευον ἐθειρα. ἐγχεσι μὲν πρῶτιστα τίτυσκόμενο πόνον εἰχον ἀλλήλων, εἰ ποῦ τι χρόος γυμνωθέν ἰδον. ἀλλ' ἦτοι τὰ μὲν ἄκρα πάρος τινὰ δηλήσασθαι δοῦρ' ἐάγη, σακέσσιν ἐνὶ δεινοῖς παγέντα. 190 τῷ δ' ἄρ' ἐκ κολεοίο ἐρυσαμένο φῶνον αὐτὶς τεῦχον ἐπ' ἀλλήλουσι· μάχης δ' οὐ γίνετ' ἐροή. πολλὰ μὲν ἐς σάκος εὑρὶ καὶ ἱππόκομον τρυφάλειαν Κάστωρ, πολλὰ δ' ἐνυξεν ἀκριβὴς ὦμματι Λυγκεύς τοῖο σάκος, φοίνικα δ' ὅσον λόφον ἰκετ' ἀκωκή. 195 τοῦ μὲν ἄκρην ἐκόλουσεν ἐπὶ σκαίου γόνων χείρα φάγανον ὧδ' φέροντος ὕπεξαναβᾶς ποδὶ Κάστωρ σκαῖψ· ὦ δ' πληγεῖς ξίφος ἐκβαλεν, ἀψα δὲ φεύγειν ὀρμηθη ποτὶ σῆμα πατρός, τόθι καρτερὸς 'Idas κεκλιμένος θηεῖτο μάχην ἐμφύλιον ἀνδρῶν. 200 ἀλλὰ μεταίξας πλατὺ φάγανον ὡς διαπρό

183. τοῖ ΠΦ: ὦ Ahrens.
Τυνδαρίδης λαγάνος τε καὶ ὄμφαλον· ἕγκατα δ' εἰσώ χαλκὸς ἀφαρ διέχευε. ὁ δ' ἐστ' στόμα κεῖτο νενευκώς Δυνκεύς, καὶ δ' ἀρα οἱ βλεφάρων βαρὺς ἐδραμεν ὑπνοι.

οὗ μὰν οὐδὲ τὸν ἄλλον ἐφ' ἐστίη εἴδε πατρῷ 205 παῖδων Δαοκώσσα φίλων γάμον ἐκτελέσαντα. ἤ γὰρ ὅγε στῆλην Ἀφαρηίου ἐξανέχουσαν τύμβου ἀναρρήξας ταχέως Μεσσήνιος Ἰδας μέλλε κασιγνήτου βαλεῖν σφετέροι φονή· ἀλλὰ Ζεὺς ἐπάμυνε, χερῶν δὲ οἱ ἐκβαλε τυκτὴ 210 μάρμαρον, αὐτὸν δὲ φλογέω συνέφλεξε κεραυνῷ. οὕτως Τυνδαρίδαις πολεμιζέμεν οὐκ ἐν ἑλαφρῷ. αὐτοὶ τε κρατέοντε καὶ ἐκ κρατεόντος ἐφυσαν.

Χαίρετε Λήδας τέκνα, καὶ ἡμετέροις κλέος ὑμνοὶ ἐσθόλων ἀεὶ πέμποτε· φίλοι δὲ τε πάντες ἀοιδοὶ 215 Τυνδαρίδαις Ἐλένη τε καὶ ἄλλοις ἡρώεσιν, Ἰλίον οἱ διέπερσαν ἀρήγοντες Μενελάῳ.

ὑμῖν κύδος ἀνάκτες ἐμῆσατο Χῖος ἀοιδός, ύμνήσας Πριάμου πόλιν καὶ νῆας 'Αχαϊῶν 'Ιλιάδας τε μάχας 'Αχιλῆα τε πύργον ἀυτῆς· 220 ύμῖν αὖ καὶ ἐγὼ λιγεῶν μειλίγματα Μουσέων, οἳ αὐταὶ παρέχουσι καὶ ὃς ἐμὸς οἴκος ὑπάρχει, τοῖα φέρω. γεράων δὲ θεοῖς κάλλιστον ἀοιδαί.

**ΕΡΑΣΤΗΣ**

'Ανήρ τις πολύφιλτρος ἀπηνέος ἠρατ' ἐφάβω, τὰν μορφὰν ἀγαθῶ, τὸν δὲ τρόπον οὐκέθ' ὁμοῖω.

213. κρατέοντε Musurus (Inlat.): κρατέοντοι D: κρατέοντες Φ.
μίσει τὸν φιλέοντα καὶ οὐδὲ ἐν ἀμερον εἰχε, κοιν ἤδει τὸν Ἔρωτα, τὰς ἦν θέσ, ἥλικα τόξα χεροὶ κρατεῖ, πῶς πικρὰ βέλη ποτικάρδια βάλλει. 5 πάντα δὲ κὴν μύθουσι καὶ ἐν προσόδουσι ἀτειρῆς. οὐδὲ τι τῶν πυρσῶν παραμύθιον, οὐκ ἀμάρυγμα χέιλεος, οὐκ ὀσσον λιπαρὸν σέλας, οὐ ρόδα μάλων, οὐ λόγος, οὐχι φίλαμα, τὸ κουφίζει τὸν ἔρωτα. οὐὰ δὲ θὴρ ὑλαιος ὑποπτεύση κυναγώς, 10 οὕτως πάντ' ἐποίει ποτὶ τὸν ψίλον. ἄγρια δ' αὐτῷ χέιλεα καὶ κὸραι δεινὸν βλέπων εἰχε γὰρ ὄγκον. τὰ δὲ χολὰ τὸ πρόσωπον ἀμείβετο, φεύγε δ' ἀπὸ χρῶς ὑβριν τὰς ὄργας περικείμενος. ἀλλὰ καὶ οὕτως ἦν καλὸς· ἐξ ὄργας ἐρεθίζετο μᾶλλον ἐραστᾶς. 15 λοίσθιον οὐκ ἦνεικε τόσαν φλόγα τὰς Κυθρείας, ἀλλ' ἐλθὼν ἐκλαίει ποτὶ στυγνοῖς μελάθροις, καὶ κύσε τὰν φλιάν, οὕτω δ' ἀνεικάτο φωνάν.

"Ἀγριε παί καὶ στυγνέ, κακᾶς ἀνάθρεμμα λεαίνας, λάινε παί καὶ ἐρωτός ἀνάξει, δώρά τοι ἦλθον 20 λοίσθια ταῦτα φέρων, τὸν ἐμὸν βρόχον· οὐκέτι πὰρ σὲ κῶρ' ἐθέλω λύπης κεχολωμένος, ἀλλὰ βαδίζω, ἐνθα τί μεν κατέκρινας, ὅπῃ λόγος ἦμεν ἀταρπὸν ἐυνάν, τοίσιν ἐρόσι τὸ φάρμακον ἐνθα τὸ λάθος. ἀλλὰ καὶ ἦν ὄλων αὐτὸ λασκάντοι καὶ τοΐς χέιλος ἀμέλξω, 25 οὐδ' οὕτως σβέσσω τὸν ἐμὸν χῦλον. ἀρτὶ δὲ χαῖρειν

τούς τεοίς προθύρους επιτέλλομαι. οίδα τὸ μέλλον. καὶ τὸ ἡρόδων καλόν ἐστι, καὶ ὁ χρόνος αὐτὸ μαραίνει. καὶ τὸ ἵον καλόν ἐστιν ἐν εἰαρί, καὶ ταχὺ γηρᾶ. λευκὸν τὸ κρίνον ἐστὶ, μαραίνεται ἀνίκα πίπτῃ. 30 ἀ δὲ χιῶν λευκὰ, καὶ τάκεται ἀνίκα πασθῇ. καὶ κάλλος καλόν ἐστι τὸ παιδικὸν, ἀλλ’ ὅλιγον ἡμ. ἦξει καιρὸς ἐκείνος, ὁπανίκα καὶ τὸ φιλάσεις, ἀνίκα τὰν κραδίαν ὁπτεύμενοι ἀλμυρὰ κλαῦσῃ. ἀλλὰ τὸ παῖ καὶ τοῦτο πανύστατον ἀδῦ τὶ μέξον· 35 ὀπτέταν ἔξενθων ἠμημένον ἐν προθύρους τούς τεοίς ὕδης τὸν τλάμονα, μή με παρένθης, στάθι δὲ καὶ βραχὺ κλαῦσον, ἐπισπείσας δε τὸ δάκρυ λύσον τῷ σχοίνῳ με καὶ ἀμφίθες ἐκ ῥέθεων σῶν 39 εἴματα καὶ κρύψον με, τὸ δ’ αὐτ’ πῦματόν με φιλάσων, κἀν νεκρῷ χάρισαι τὰ σὰ χείλεα. μή με.φοβαθῆς: οὐ δύναμαι λυπεῖν σε, διαλλάξεις με φιλάσας. χῶμα δὲ μοι χῶσον τι ὁ μεν κρύψει τὸν ἐρωτα. κἀν ἀπίης, τόδε μοι τρῖς ἐπαίλασον ὥ φίλε κείσαι. ἢν δὲ θέλης, καὶ τοῦτο- καλὸς δὲ μοι ὀλεθ’ ἐταῖρος. 45 γράψον καὶ τόδε γράμμα, τὸ σοῖς τοίχουι χαράξω. “τοῦτον ἔρως ἐκτείνειν. ὀδούρας, μὴ παροδεύς, ἀλλὰ στὰς τόδε λέξον ἀπηνέα εἰχεν ἐταῖρον.” 47 Ωδ’ εἰπὼν λίθον εἶλκεν, ἐρεισάμενος δ’ ἐπὶ τοίχῳ ἀχρὶ μέσων οὐδῶν φοβερὸν λίθον ἀπτετ’ ἀπ’ αὐτῶν, 50

Τάν λεπτάν σχοινίδα, βρόχον δ’ ενέβαλλε τραχύλω, τάν ἐδραν δ’ ἐκύλισεν ὑπ’ ἐκ τοῦ ποδός, ἣδ’ ἐκρεμάσθη νεκρός. ὁ δ’ αὐτ’ οἴξε θύρας καὶ τὸν νεκρὸν εἶδεν αὐλάς ἐξ ἱδίας ἱρτημένον, οὐδ’ ἐλυγίθη τάν ψυχάν, οὐ κλαίσε νέον φώνον, ἄλλ’ ἐπὶ νεκρῷ 55 εἴματα πάντ’ ἐμίανεν, ἐφαβίκα βαίνε δ’ ἐς ἀθλα γυμναστῶν, καὶ τῇ λε φίλων ἐπεμαίετο λαυτρῶν, καὶ ποτὶ τὸν θεὸν ἥλθε, τὸν ὑβρίσε: λαίνεας δὲ ἱστατ’ ἀπὸ κρηπίδος ἐς ύδατα: τῷ δ’ ἐφύπερθεν ἁλατὸ καὶ τῶγαλμα, κακὸν δ’ ἐκτεινεν ἐφαβον. 60 νάμα δ’ ἐφοινίχῃ: παιδὸς δ’ ἐπενάχετο σῶμα. χαίρετε τοι φιλέοντες· ὁ γὰρ μισῶν ἐφονεύθη. στέργετε δ’ οἱ μισεῦντες· ὁ γὰρ θεὸς οἴδε δικάζειν.

XXIV

ΗΡΑΚΛΙΣΚΟΣ

'Ἡρακλέα δεκάμηνον ἐόντα πόχ' ἀ Μιδεάτις
'Αλκμήνα καὶ νυκτὶ νεότερον Ἰφικλη, ἀμφοτέρους λούσασα καὶ ἐμπλήσασα γάλακτος, χαλκεῖαν κατέθηκεν ἐς ἀσπίδα, τὰν Περελάων Ἀμφιτρών καλὸν ὅπλον ἀπεσκύλευσε πεσόντω. 5 ἀπτομένα δὲ γυνὴ κεφαλᾶς μυθῆσατο παῖδων.


XXIV=XIX. Ahrens: Codicum pro optimo habendus D: adhibenda igitur Ahrentis potius quam Ziegleri collatio.
"Εὐδετ' ἐμὰ βρέφεα γλυκερὸν καὶ ἑγέρσιμον ὑπνον, εὐδετ' ἐμὰ ψυχά, δὺ ἀδελφῶ, εύσοα τέκνα· ὅλβιοι εὐνάξιοντε καὶ ὅλβιοι ἀὖ ἱκουσθε." "Ὡς φαμένα δίνασε σάκος μέγα· τοὺς δ' ἐλαβ' ὑπνον. ἄμοι δὲ στρέφεται μεσονύκτιον ἐς δύσιν ἄρκτος Ὤριωνα κατ' αὐτόν, ὦ δ' ἀμφαίνει μέγαν ὅμοι, τάμος ἄρ' αἰνά πέλωρα δύο πολυμῆχανος Ἡρη κυναείς φράσοντας ὑπὸ σπείρασι δράκοντας ὄρσεν ἐπὶ πλατήν οὐδόν, ὦθι σταθμὰ κοῖλα θυράω 15 εἰκεν; ἀπειλήσασα φαγεὶν βρέφος Ἡρακλῆς. τῷ δ' ἐξειληθέντες ἐπὶ χθονὶ γαστέρας ἀμφῳ αἰμοβόρους ἐκύλιοι· ἀπ' ὀφθαλμῶν δὲ κακῶν πῦρ ἑρχομένοις λάμπετε, βαρυν δ' ἐξεπτυνον ἵον. ἀλλ' ὅτε δὴ παίδων λυχμόμενοι ἐγγύθεν ἤθον, 20 καὶ τόπ' ἄρ' ἐξέγροντο, Δίὸς νοεόντος ἁπαντα, Ἀλκμήνας φίλα τέκνα, φαὸς δ' ἀνὰ ωἰκόν ἑτύχη. ἦτοι δ' εὐθὺς ἄνσεν, ὅτως κακὰ θηρὶ ἀνέγυρ κοίλον ὑπὲρ σάκεος καὶ ἀναιδέας εἶδεν ὄδόντας, Ἡφικλής, οὐλαν δὲ ποσὶν διελάκτισε χλαῖναιν, 25 φευγέμεν όρμαίων· ὦ δ' ἐναντίος εἰξετο χερσίν Ἡρακλῆς, ἀμφῳ δὲ βαρεὶ ἐνεδήσατο δεσμῷ, δραζόμενοι φάρυγος, τόθι φάρμακα λυγρὰ κέκρυπται οὐλομένοις ὄφεσιν, ἃ καὶ θεὸι ἔχθαιροντι. τῷ δ' αὕτῃ σπείρασιν ἐλισσέσθην περὶ παίδα 30 ὁψίγονον γαλαθηνόν, ὑπὸ τροφῶ αἰεν ἀδακρων· ἄψ δὲ πάλιν διέλυν οπεί μογέοιν ἀκάνθας, δεσμῷ ἀναγκαῖον πειράμενοι ἐκλυσιν εὐρεῖν.

'Αλκρήνα δ' ἐσάκουσε βοᾶς καὶ ἐπέγρετο πράτα.

"Ἀνσταθ' Ἀμφιτρύων ἔμε γὰρ δέος ἵσχει ὁκνηρῶν.

ἀνστα, μηδὲ πόδεσσιν ἐόις ὑπὸ σάνδαλα θεῖς.

οὐκ ἀέεις, παίδων ὁ νεώτερος ὄσσον ἀντεί;

ἡ οὖ νοεῖς, ὅτι νυκτὸς ἀωρὶ ποῦ, οἱ δὲ τε τοῖχοι

πάντες ἀμφιφάδες, καθαρὰς ἀπερ ἱριγενείς;

ἔστι τί μοι κατὰ δόμα νεώτερον, ἔστι φιλ' ἀνδρών." 40

"Ὡς φάθ'. ὁ δ' ἐξ εὐνάς ἀλόχοι κατέβαινε

πιθήκας:

dαιδάλεον δ' ὄρμασε μετὰ ξίφος, ὁ οἱ ὑπερθεν

κλιντήρος κεδρῖνον περὶ πασσάλῳ αἰεν ἀωρτο.

ἡτοι ὅγ' ὀργινάτο νεοκλώστον τελαμώνος,

κουφίζων ἐτέρα κολεών μέγα, λώτινον ἑργον.

45 ἀμφιλαφής δ' ἀρα παστᾶς ἐνεπλήσθη πάλιν ὄρφνας·

δμῶς δὴ τότ' ἀντεὶ ὑπὸν βαρὺν ἐκφυσώντας.

"Οἰστε πῷ ὁτι βάσσον ἀπ' ἐσχαρέων ἐλώντες,

δμῶς ἔμοι, στιβαροὺς δὴ θυράν ἀνακόψατ' ὄχιςας." 45

"ἀνστατε δμῶς ταλασίφρονες. αὐτὸς ἀντεί." 50

"Ἡ ῥά γυνὰ Φοίνισσα μίλαις ἐπὶ κότον ἔχουσα.

οἱ δ' αἰψα προγένοντο λύχνοις ἀμα δαιομένουσι

δμῶς· ἐνεπλήσθη δὲ δόμος σπεῦδοντος ἐκάστον.

ἡτοι ἄρ' ὅς εἰδοντ' ἐπιτίθηον Ὁρκλῆνα

θήρε δίω χείρεσσιν ἀπρίξ ἄπαλαίσιν ἔχοντα,

55 συμπλήγγ' ἰάχησαν· ὁ δ' ἐς πατέρ' Ἀμφιτρύωνα

ἐρπετὰ δεικνάδασκεν, ἐπάλλετο δ' ὑψόθι χαίρων

κουροσύνα, γελάσας δὲ πάρος κατέθηκε ποδοῖν

πατρὸς ἐνοῦ θανάτῳ κεκαρωμένα δεινὰ πέλωρα.

'Αλκμήνα μὲν ἐπείτα ποτὶ σφέτερον βάλε κόλπον ὄσον ἔγετο υπ' θείος ἄκροχλον Ἰφικλῆα·
'Αμφιτρών δὲ τὸν ἄλλον ὑπ' ἁμνείαν θέτο χλαίναν παῖδα, πάλιν ὅ' ἐς λέκτρον ἰὸν ἐμνάσατο κοῖτον. ὀρυνθεὶς τρίτον ἄρτι τὸν ἐσχατὸν ὀρθρὸν ἄειδον· Τειρεσίαν τόκα μάντιν ἀλαθέα πάντα λέγοντα 65
'Αλκμήνα καλέσασα τέρας κατέλεξε νεοχμόν, καὶ νῦν ὑποκρίνεσθαι, ὡς τελέσσαν ἐμμελεῖ, ἤμωγε. "μηδ' εἰ τι θεοὶ νοεντί ποιηρῦν, αἰδὸμενος σὺ με κρύπτε· καὶ ὡς οὐκ ἔστιν ἀλύξαι ἀνθρώπος ὁ τι Μοῖρα κατὰ κλωστήρος ἐπείγει· ἂλλ' Ἕνηρείδα μάλα σε φρονέντα διδάσκω." 70
Τόσο' ἔλεγεν βασίλεια· ὁ δ' ἀνταμείβετο τοῖος· "Θάρσει ἀριστοτόκεια γῦναι, Περσηήνον αἴμα. θάρσει· μελλόντων δὲ τὸ λῶιν ἐν φρεσὶ θέσθαι. ναὶ γὰρ ἐμὸν γλυκὸ φέγγος ἀποιχόμενον πάλαι· ὀδόσων, 75
πολλαὶ Ἀχαιών μαλακῶν περὶ γούνατι νῆμα χειρὶ κατατρίψονται ἀκρέσπερον ἀείδοσαι·
'Αλκμήναν ὄνομαστὶ, σέβας δ' ἔση Ἀργείαισι. τοῖος ἄνηρ ὀδὲ μέλλει· εἰς οὐρανὸν ἀστρα φέροντα ἀμβαίνεσθαι τὸς νῖος, ἀπὸ στέρνων πλατύς ἱρως, 80 ὃ καὶ θηρία πάντα καὶ ἀνέρες ἡσυχῶν ἄλλοι. δάδεκά οἱ τελέσαντες πεπρωμένον ἐν Διὸς· οἰκεῖν μόχθους, θυντὰ δὲ πάντα πυρὰ Ῥαχίνων ἐξεῖ. γαμβρὸς δ' ἀθανάτων κεκλήσεται, οἱ τάρ' ἐπόφοραν κνώδαλα φωλεύοντα βρέφος διαδηλήσασθαι. 85

ΘΕΟΚΡΙΤΟΣ

EMPLIOYΣΑΤΑΙ ΔΗ ΤΟΥ ΑΜΑΡ, ὅΠΗΝΙΚΑ ΝΕΒΡΟΝ ἘΝ ΕΥΝΑΙ
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ἈΛΛΑ ΓΩΝΑΙ ΠΥΡ ΜΕΝ ΤΟΙ ὩΠΟ ΣΠΟΔΙΟΙ ΕΥΤΥΚΟΝ
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ΦΆ, ΚΑΙ ΕΡΟΠΗΣΑΣ ἘΛΕΦΑΝΤΙΝΟΝ ΦΧΕΤΟ ΔΙΦΡΟΝ
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ὅς τα δ' ἀπὸ σκελέων ἔδροστρόφοι ἈΡΓΟΘΕΝ ΑΙΔΡΕΣ
ἈΛΛΑΛΟΥΣ ΣΦΑΛΛΟΝΤΙ ΠΑΛΑΙΣΜΑΣΙΝ, ὍΣΟΙ ΤΕ ΠΝΤΑΙ
ΔΕΙΝΟΙ ἘΝ ΕΜΑΝΤΕΣΙΝ, ἀτ' ἐσ γαῖαν προπεσόντες

98. ἐστεμμάτων MSS. : text. Schaefer.
ΕΙΔΥΛΛΙΑ. ΧΧΧΥ 155

πάμμαχοι ἐξεύροντο σοφίσματα σύμφορα τέχνα, πάντ' ἐμαθ' Ἐρμείαο διδασκόμενος παρὰ παιδί

'Αρπαλύκῳ Φανοτῆ, τὸν οὐδ' ἄν τηλόθι λεύσων θαρσαλέως τις ἔμεινεν ἀεθλεύουτ' ἐν ἀγώνι·

τῶν ἐπισκύνιον βλουσυρφ ἐπέκειτο προσώπῳ.

بذلًσοι δ' ἐξελάσασθαι ψήν ἄρματι, καὶ περὶ νῦσσαν ἀσφαλέως κάμπτοντα τροχῷ σύριγγα φυλάξατι, 120

'Αμφιτρώων δὴ παιδὰ φίλα φρονέων ἐδίδαξεν αὐτὸς, ἐπεὶ μάλα πολλὰ θοῶν ἔξηρατ' ἀγώνων

"Ἀργεὶ ἐν ἱπποβότῳ κειμήλια, καὶ οἱ ἀγεῖς
díφροι, ἐφ' ὠν ἐπέβαινε, χρόνῳ διέλυσαν ἰμάντας.

dοὐματι δὲ προβολαιών ὑπ' ἀστιδί ὁμον ἔχοντα 125

ἀνδρός ὄρεξασθαι ξιφέων τ' ἀνέχεσθαι ἀμυχῶν,

κοσμήσατι τε φάλαγγα λόχων τ' ἀναμετρήσασθαι
dυσμενῶν ἐπίοντα καὶ ἰππήσος κελεῦσαι

Κάστῳρ Ἰππαλίδας δέδαεν, φυγας "Ἀργεὸς ἐνθῶν,

ἵπποκα κλάρον ἀπαντα καὶ οἰνόπεδου μέγα Τυδεῦς

ναὶς παρ' 'Αδρηντοῖο λαβῶν ἤππηλατον"Ἀργος. 131

Κάστωρι δ' οὕτις ὁμοίος ἐν ἑμιθέοις πολεμιστής

ἀλλος ἐνν πρὶν γῆρας ἀποτρύψαι νεότητα.

'Ωδε μὲν Ἡρακλῆα φίλα παιδεύσατο μάτηρ.

eὐνὰ δ' ἡς τῷ παιδὶ τετυγμένα αἰγχόθι πατρὸς 135

dέρμα λεύτειον μάλα ὁ κεχαρισμένοι αὐτῷ,

dεῖπνον δὲ κρέα τ' ὀπτὰ καὶ ἐν κανέω μέγας ἄρτος

Δωρίκος· ἀσφαλέως κε φυτοσκάφον ἀνδρα κορέσαται.

αὐτὰρ ἐπ' ἄρατι τυννῦν ἀνευ πυρὸς αἰνυτο δόρπον.

eἴματα δ' οὐκ ἁσκητὰ μέσας ὑπὲρ ἐνυτο κνάμας. 140

114. σοφίσματα Meineke : παλαιόσματα MSS. 125. ἄμων Ch.

νῦτον MSS. : κῶλον Ahrens.
Τὸν δ’ ὁ γέρων προσέειπε γυνῶν ἐπίουρος ἀρτρευσ παυσάμενος ἔργοιο, τὸ οἷς μετὰ χερσίν ἔκειτο.

"Εκ τοι ἐξείνε πρόφρων μυθῆσομαι ὅσο’ ἐρείνεις,

Ἐρμέω ἀξόμενος δεινήν ὅπως εἰνοδίοιο·

τὸν γάρ φασί μέγιστον ἐπουρανίων κεχολῶσθαι,

εἰ κεν ὁδὸν ἁχρείων ἀνήρηται τις ὅδηγην.

ποίμναι μὲν βασιλῆς εὐτρίχες Ἀνγείας

οὐ πᾶσας βόσκονται ἵαν βόσιν οὖθ’ ἐνα χῶρον

ἀλλ’ αἱ μὲν ῥα νάοντος ἐπ’ ὀχθαῖς ἀμφ’ Ἐλισοῦντος,

αἱ δ’ ἱερὸν θείοιο παρὰ ρόον Ἀλφείοιο,

αἱ δ’ ἐπὶ Βουνπρασίου πολυβότρυνος, αἱ δὲ καὶ ὄδε.

χωρίς δὴ σηκοὶ σφι τετνυμένοι εἰσὶν ἐκάσταις.

αὐτὰρ βουκολῷουι περιπλῆθουσί περ ἐμπής

πάντεσιν νομοὶ ὅδε τεθηλότες αἰὲν ἔασι,

Μηνίων ἀμμέγα τίφος, ἐπεὶ πολυειδέα ποίην

λειμῶνες βαλέθουσιν ὑπόδροσοι εἰμεναὶ τε

εἰς ἄλις, ἢ μὰ βόεσιν μένος κεραθείν ἀέξει.

αὖλες δὲ σφις ἦδε τεῦχ ἐπὶ δεξία ἱερὸς

φαίνεται εὖ μᾶλα πᾶσα πέρην ποταμοῦ ρέοντος,

κείμη, ὃθι πλατάμιστοι ἐπηταναὶ πεφώασι

χλωρή τ’ ἄγριελαῖος, Ἀπόλλωνος νομίοι

ἱερῶν ἀγνῶν, ἐείνε, τελειοτάτου θεοῦ.

XXV. 1. τεκτ. Φ: βωῶν ἐπιμουκόλος ἀνὴρ Π. 7. εὐτρίχες Π:

εὐφροσός Φ. 9. νάοντος Π: νέμονται Φ.
ΕΙΔΥΛΛΙΑ. ΙΙΙΥ

εύθὺς δὲ σταθμὶ περιμέχες ἀγροῦστας
dέδμηθ', οἱ βασιλῇ πολὺν καὶ ἀθέσφατον ὀλβὸν
ῥύμεθ' ἐνυδικέως, τριτόλους σπόρου ἐν νειόσιν
ἔσθ' ὄτε βάλλοντες καὶ τεταρτόλουσιν ὀμοίως.
οὕρους μὴν ἵσαι φυτοσκάφοι οἱ πολύεργοι,
ἐς ληνοῦς δὲ ἰκνεῦνται, ἐπ' ἴνα θέρος ὀρῶν ἐλθῃ.
πάν γὰρ δὴ πεδίον τόδ' ἐπιφόρονος Ἀὐγείαο,
πυροφόροι τε γυῖα καὶ ἄλωαι δενδρήσσαι,
μέχρις ἐπ' ἐσχατιὰς πολυπίθακος ἀκρωρείς,
ἀς ἰμεῖς ἐργοῖς ἐποιχόμεθα πρόπαν ἰμαρ,
ἡ δίκη οἰκήων, οἶσιν βίοι ἐπλετ' ἐπ' ἄγροι.

ἁλλὰ σὺ πέρ μοι ἐνισσε, τὸ τοι καὶ κέρδιον αὐτῷ
ἐσσεται, οὐτίνοις ὡδὲ κεχρημένοις εἰλήλουθας,

ἡ σὺν' Ἀὐγείην ἡ καὶ δμῶν τινὰ κεῖνον
dίζεαι, οἴ οἱ ἑσσιν. ἡγὼ δὲ κε τοι σάφα εἰδῶς
ἀτρεκέως εἶποι', ἐπει οὐ σέγε φημὶ κακών ἔξ
ἐμμεναι οὐδὲ κακοῖσιν ἑοικότα φύμεναι αὐτῶν,
οίον τοι μέγα εἰδος ἐπιπρέπει. ἡ μά νυ παίδες
ἀθανάτων τοιοῦτε μετὰ θυντοίσιν ἑασι.”

Τὸν δ' ἀπαμειβόμενος προσέφη Διὸς ἅλκιμος

“Ναὶ γέρον Ἀὐγείην ἐθέλοιμί κὲν ἀρχὸν 'Επειών
εἰσιδέειν' τοῦ γαρ με καὶ ἦγαγεν ἐνθάδε χρειώ.
εἰ δ' ο μὲν ἂρ κατὰ ἀστυ μὲνει παρὰ οἶσι πολῖταις
κηδόμενος, διὰ δὲ κρύνουσι θέμιστας,

δμῶν δὴ τίνα πρέσβυ σὺ μοι φράσον ἠγεμονεύσας,
ὀστὶς ἐπ' ἀγρῶν τῶνδε γεραίτεροι αἰσμυνήτης,
ὃς ἐκ τὸ μὲν εἴποιμι, τὸ δ' ἐκ φαμένοι πυθοίμην.

ἀλλον δ' ἄλλον ἐθηκε θεὸς ἐπιδευέα φωτῶν.”

36. σὺ' Hermann: τοι vulg.
Τὸν δ' ὁ γέρων ἐξαύτις ἀμείβετο δῖος ἀροτρεύς·
"᾽Αθανάτων ὁ ἕξειν φραδῆ τινος ἐνθάδ᾽ ἴκανεις,
ὡς τοι πἀν ὁ θελεῖς αἴψα χρέος ἐκτετέλεσται.
ὡδε γὰρ Αὐγείης, νῖος φίλος Ἡελίωο, σφωιτέρῳ σὺν παιᾷ, βίη Ψυλῆος ἄγανοῦ,
χθιζὸς γ' εἰλήλουθεν ἀπ᾽ ἄστεος, ἡμασὶ πολλοῖς
κτῆσιν ἐποψόμενοι, ἡ οἱ νήριθμος ἐπ' ἄγρων· ὡς που καὶ βασίλευσιν ἐεἰδέται ἐν φρεσὶν ἣσιν
αὐτοῖς κηδομένουσι σαῶτερος ἐμμεναι οἶκος.
ἀλλ' ἓομεν μάλα πρὸς μιν' ἐγὼ δὲ τοι ἡγεμουνεύσω 60
αὐλιν ἐφ' ἡμετέρην, ἕνα κεφ τέτμουεν ἀνακτα." 55
"Ως εἰπὼν ἡγεῖτο, νόοι δ' ἐτὶ πόλλ' ἐμевοῦα,
δέρμα τε θηρὸς ὁρῶν χειροπληθή τε κορωνήν,
ὅπποθεν ὁ ἕξεινος: μέμονεν δὲ μιν αἰέν ἐρεσθαι· ἀψ' δ' ὀκιν̂ ροτι χείλος ἐλάμβανε μύθοιν ἰόντα,
μὴ τί οἱ οὐ κατὰ καῖρον ἐποι προτιμυνήσαιτο,
σπερχομένων: χαλεπὸν δ' ἐτέρον νῦν ἵδεμεν ἀνδρός.
τοὺς δὲ κύνες προσιῶντας ἀπόπροθεν αἴψ' ἐνόησαν,
ἀμφότερον ὀσμη τε χρόος δοῦσι τε ποδαῖν.
θεσπέσιον δ' ὑλάοντες ἐπέδραμον ἀλλοθέν ἀλλος 70
᾽Αμφιτρυνιάδῆ Ἡρακλεῖ· τὸν δὲ γέροντα
ἀχρείον κλάζοντες περίσασιλν ἐτέρωθεν.
toις μὲν ὄγε λάεσιν ἀπὸ χθόνος ὅσον ἀείρων
φευγέμεν ἀψ' ὑπίσσον δειδίσετο, τρηχυ δὲ φωνῇ
ἡπείλει μάλα πᾶσιν, ἐρητύσασκε δ' ὕλαγμοι,
χαίρων ἐν φρεσὶν ἣσιν, ὀδούνεκεν αὐλίν ἐρνυτο
ἀντού γ' οὐ παρεόντος· ἐπος δ' ὄγε τοῖον ἐειπεν· 75
64. μέμονεν Μeineke: μέμονε μ: μέμανεν P. 72. ἀχρείον
κλάζοντε περίσασιλν γ' D: περίσασιλν γ' Inunt. (ἀγρον ἀλαζὼν
”"Ω πότοι, οὖν τούτο θεοὶ ποίησαν ἀνακτες θηρίων ἀνθρώπους μετέμμεναι, ὡς ἐπιμηθές. εἰ οἱ καὶ φρένες ὅτε νοῆμον ἐνδοθεν ἦσαν, 80 ὡδε δ', ὥς τε χρῆ χαλεπανιμένιν ὥς τε καὶ οὐκί, οὐκ ἂν οἱ θηρίων τις ἐδήμισεν περὶ τιμής: νῦν δὲ λίνην ζάκοτόν τε καὶ ἀρρηνές γένετ' αὐτῶς.

"Ἡ ρά, καὶ ἐσσυμένως ποτὶ ταῦλιον ἵξον ἱόντες. Ἡέλιος μὲν ἐπείτα ποτὶ ζόφον ἐτραπεν ἱπποὺς 85 δείελον ἦμαρ ἀγων. τὰ δ' ἐπήλυθε πίονα μῆλα ἐκ βοτάνης ἀνώτατα μετ' αὐλία τε σηκοῦς τε. αὐτὰρ ἐπείτα βόες μάλα μυρία ἄλλαι ἐπ' ἄλλαις ερχόμενα φαίνονθ' ὡσεὶ νέφο ύδατόειτα, ἀσσά τ' ἐν οὐρανῷ εἰσὶν ἐλαυνόμενα προτέρωσε 90 ἥ νότοιο βύη ἢ Ἑρμής βορέας· τῶν μὲν τ' οὕτως ἀριθμοὶ ἐν ἥρει γίνετ' ἱόντων, οὐδ' ἀνυσίς· τόσα γάρ τε μετὰ προτέρωσε κυλίνδει ἰς ἀνέμων, τὰ δὲ τ' ἄλλα κορύσαται αὕτης ἐπ' ἄλλας τόσος' αἱ ἐν τάσις βωῶν ἐπὶ βουκόλι' ἥ' ἰει. 95 πάν δ' ἄρ' ἐνεπλήσθη πεδίον, πᾶσαι δὲ κέλευθοι ληίδους ερχομένης (στείνοντο δὲ πίονες ἄγροι), μυκηθμό' σηκοὶ δὲ βωῶν ρέια πλήσθησαν εἰλιπόδων, οίες δὲ κατ' αὐλάς ἤλιξοντο.

ἐνθά μὲν οὕτως ἐκήλος ἀπειρεσίων περ ἔντων 100 εἰστήκει παρὰ βουσίν ἀνήρ κεχρημένος ἐργοῦ ἀλλ' ὦ μὲν ἀμφὶ πόδεσιν ἑπτάμετοισιν ἴμασι κωλοπεδάσας ἀράρισκε περισταδόν ἐγγὺς ἀμέλγειν· ἀλλ' δ' αὐθ' φίλα τέκνα φίλαις υπὸ μητράσιν ἴει πινέμεναι λιαρόο μεμαότα πάγχυ γάλακτος; 105

άλλος ἄμολγος εἰς', ἄλλος τρέφει πίονα τυρόν, ἄλλος ἐσήγεν ἔσω ταύρους δίχα θηλειάοιν.

Ἄυγείς δ' ἐπὶ πάντας ἱῶν θηείτο βοσάλους ἤντινα οἱ κτεάνων κομίδην ἐτίθεντο νομήες, σὺν δ' ύίός τε βη τε βαρύφρονος Ἡρακλῆος ὀμάρτευν βασιλῆι διερχομένῳ μέγαν ὀλβον.

FRINGA καὶ ἀρρηκτὸν περ ἔχων ἐν στῆθεσι βυμὸν Ἀμφιτρυνιάδης καὶ ἀρηρότα νωλεμές αἰεὶ ἐκπάγλωσ θαύμαζε θεῶν τόγε μυρίῳ ἐδόν εἰσορόων. ὅι γάρ κεν ἔφασκε τις οὐδὲ ἐώλπει ἄνδρος ληθ' ἐνός τόσην ἔμεν οὐδὲ δέκ' ἄλλων, οὕτε πολύρρηνες πάντων ἔσαν ἐκ βασιληῆοι.

Ἡλίος δ' ὄ παιδὶ τόγ' ἔξοχον ὀπασε δῶρον, ἀφιείων μῆλοις περὶ πάντων ἐμεναι ἄνδρῶν, καὶ ρά οἱ αὐτὸς ὀφελλε διαμπερέως βοτὰ πάντα ἐσ τέλος: οὗ μὲν γάρ τις ἐπήλυθε νοῦσον ἐκείνου βουκολίους, αἰτ' ἔργα καταφθείρουσι νομήν, αἰεὶ δὲ πλέονες κεραί βόες, αἰεὶ ἀμείνους ἐξ ἐτεος γύνοντο μάλ' εἰς ἑτος: ἣ γὰρ ἀπασαι ψωτόκοι τ' ἦσαν περιώσια θηλυτόκοι τε.

ταῖς δὲ τριήκοσιοι ταῦροι συνάμ' ἐστιχώντο κνήμαργοι θ' ἐλικές τε, διηκόσιοι γε μὲν ἄλλοι φοῖνκες: πάντες δ' ἐπιβητόρες οὐ' ἔσαν ἥδη.

Ἀλλοι δ' αὖ μετὰ τοῖς δυώδεκα βουκολίοντο ἱεροὶ Ἡλίοιοι· χρόνη δ' ἔσαν ἴπτε κύκνοι ἀργησταί, πάσιν δὲ μετέπρεπον εἰλιτόδεσιν οἱ καὶ ἀτιμαγέλαι βόσκοντ' ἐριθήλεα ποῖν ἐν νομῷ ὁδ' ἐκπαγγον ἐπὶ σφίσει γαυρίωντο.

καὶ τ' ὤποτ' ἐκ λασίου θοοὶ προγενοιάτο θήρεσ

122. καταφθίνους. Φ.
ΕΙΔΥΛΛΙΑ. XXV

135 ἐσ πεδίον ὅρμοιο βοῶν ἐνεκ' ἀγροτεράων,
πρῶτοι τοίγε μάχηνδε κατὰ χρόδος ἦσαν ὅσμην,
δεινὸν δ' ἐβρυχῶντο φῶνον λεύσσοντε προσώπωρ.

140 τῶν μὲν τε προφέρεσκε βήψε τε καὶ σθένει ὃ
ηδ' ὑπεροπλῆθη Φαέθων μέγας, ὅν ῥα βοτήρες
ἀστέρι πάντες ἔισκον, ὁδοίνεκα πολλὸν ἐν ἀλλοις

145 βουσίν ἵων λάμπεσκεν, ἀρίζηλος δ' ἐτέτυκτο.
ὁς δή τοι σκύλος αὐνὸν ἴδων χαρποῖο λέόντος
αὐτῷ ἔπειτ' ἐπόρουσεν ἕυσκόπῳ Ἡρακλῆι
χρίμψασθαι ποτὶ πλευρὰ κάρῃ στιβαρῶν τε μέτωπων.

150 τοῦ μὲν ἀναξ προσίοντος ἐδράξατο χειρὶ παχεὶ,

σκαιοῦ ἀφαρ κέραος, κατὰ δ' αὐχένα νέρθ' ἐπὶ

γαίης

κλάσσε βαρύν περ ἐόντα, πάλιν δὲ μιν ὁσειν ὅπισομ
ὦμον ἐπιβρίσας: ὁ δὲ οἱ περὶ νεῦρα τανυσθεῖς
μιῶν ἐς ὑπάτοιο βραχίονος ὅρθος ἀνέστη.

θαύμαζεν δ' αὐτὸς τε ἀναξ υῖός τε δαίφρων

155 Φυλεύς οἱ τ' ἐπὶ βουσὶ κορωνίζει βουκόλοι ἄνδρες,
Ἀμφιτρυνιάδα Βίην ὑπέροπλον ἱδόντες.

Τῶ δ' εἰς ᾧτυ λιπώντε καταυτόθι πίνονας ἄγρος
ἐστιχέτην, Φυλεύς τε βίη θ' Ἡρακληείη.

λαοφόρου δ' ἐπέβησαν ὅθε πρώτιστα κελεύθον,

160 λεπτῆν καρπαλίμουσι τρίβουν ποσὶν ἐξαινύσαντες,
ἡ μεν ἀμπελεωνὸς ἀπὸ σταθμῶν τετάνυστο
οὐτὶ λίγην ἀρίσθημος ἐν ὕλῃ χλωρὰ θέουςα,

τῇ μιν ἄρα προσέειπε Διὸς γόνον υψίστοιο

158. θέουςα Ch. post Meinekium. Is θεόςα: χλωρὰς ἐόνῃ
D: χλωρὸς ἐόνῃ m: ἐόνῃ Iunt.

THEOCRITUS

M
"Ξείνε, πάλαι τινὰ πάγχυ σέθεν πέρι μῦθον ἀκούσας

ωσεὶ περ ἑφετέρρησιν ἐνὶ φρεσὶ βάλλομαι ἄρτι.

ηὐλυθε γὰρ στείχων τις ἀπ᾽ "Αργεὸς ὡς μέσος ἀκμῆς
eνθαδ᾽ Ἀχαίος ἄνὴρ Ἑλίκης ἐξ ἀγχιάλωοι

ὁς δὴ τοι μυθεῖτο καὶ ἐν πλεόνεσσιν Ἑπειῶν,

οὕνεκεν Ἀργεῶν τις ἐθεν παρέσποι ὀλεσθε

θηρίον, αὐνολέοντα, κακὸν πέρασ ἀγροιῶτα/σ,

κοιλην αὐλιν ἐχοντα Διὸς Νεμέοιο παρ᾽ ἀλσος,

οὐκ οὗτ᾽ ἀπεκέκω ἡ Ἀργεὸς ἐξ ἱεροῖον

αὐτὸθεν ἡ Τίρυνθα νέμουν πόλιν ἥτ᾽ Μυκήνην.

ὁς κεῖνος ἀγόρευε· γένοις δὲ μιν εἶναι ἑφασκεν,

εἰ ἐτεὸν περ ἐγὼ μυμήσκομαι, ἐκ Περσῆος.

ἐλπομαι οὐχ ἐτερον τόδε τλῆμενα Αἰγιαλῆων

ἡ σὲ δέρμα δὲ θηρὸς ἀριφραδέως ἀγορεύει

χειρῶν καρτερὸν ἑργον, ὦ τοι περὶ πλευρὰ καλὺπτει.

εἰπ᾽ ἀγε νῦν μοι πρῶτον, ἦνα γνώσω κατὰ θυμὸν,

ἡρος, εἰπ᾽ ἐτύμως μαντεύομαι εἴτε καὶ οὐκί,

εἰ σῦγ᾽ ἐκεῖνος, ὃν ἥμιν ἀκοὐντεσσιν ἐείπεν

οὐξ᾽ Ἐλίκηθεν Ἀχαίος, ἐγὼ δὲ σε φράζομαι ἀρθῶς.

εἰτὲ δ᾽ ὅπως ὀλοίν τόδε θηρίον αὐτὸς ἐπεφνες,

ὁππῶς τ᾽ εὐνυδρον Νεμέης εἰςήλυθε χῶρον

οὐ μὲν γὰρ κε τοσόνδε κατ᾽ Ἀπίδα κνώδαλον εὗροις

ἀμείρων ἰδέειν, ἔπει ὁ μάλα τηλίκα βόσκειν,

ἄλλ᾽ ἄρκτοις τε σύας τε λύκων τ᾽ ὀλοφώιον ἔρνως.

τῷ καὶ θαυμάζεσκοιν ἀκοὐντες τότε μῦθον

οἱ δὲ νῦ καὶ θεύδεσθαι ὀδούπορον ἀνέρ' ἐφαντο

γλῶσσης μαψίδιοι χαριζόμενον παρεούσιν.

"Ὅς εἰπὼν μέσης ἐξηρώψε κελεύθουν

Φυλεύς, ὃφρα κιοῦσιν ἀμα σφίσιν ἀρκιος εἰς,"
καὶ ῥά τε ῥήτερον φαμένοι κλύοι Ἡρακλῆος, ὡς μὲν ὀμαρτήσας τοιῷ προσελέξατο μῦθῳ:

"..." Ω Αὐγήναδῆ, τὸ μὲν ὅτι με πρῶτον ἀνήρευ, αὐτὸς καὶ μάλα ῥεία κατὰ στάθμην ἐνόησας.

ἀμφὶ δὲ σοι τὰ ἐκαστα λέγοιμι κε τοῦτο πελώρου 195 ὀππώς ἐκράανθεν, ἐπεὶ λελίησαι ἄκοειν, νόσφίν γ' ἢ ὅθεν ἠλθεν· τὸ γὰρ πολέων περ ἐόντων Ἀργείων οὐδείς κεν ἔχοι σάφα μυθήσασθαί· οἴον δ' ἀθανάτων τίν' ἐίσκομεν ἀνδράσι πὴμα ἱρῶν μηνίσαντα Φορωνείδησιν ἐφείναι.

πάντας γὰρ πισήν ἐπικλύζων ποταμός ὡς λίς ἀμοτον κεράιζε, μάλιστα δὲ Βεμβωναῖους, οἱ έθεν ἀγχόμοροι ναϊον πασχόντες ἀτλῆτα.

tὸν μὲν ἐμοὶ πράττεστα τελείαν ἐπέταξεν ἄθελον Εὐρυσθεύς, κτείναι δὲ μ' ἐφείτο θηρίον αἰώνον. 205

αὐτὰρ ἐγώ κέρας ὑγρὸν ἐλῶν κοῖλην τε φαρέτρην ἰὼν ἐμπλευὴν νέμην, ἔτερηψι δὲ βάκτρων ἐπεγέχεισ αὐτόφλοιον ἐπηρεφέσος κοτίνοιο ἐμμητρον, τὸ μὲν αὐτὸς ὑπὸ ζαθέω Ἐλικῶνεν εὐρόν σὺν πυκνῆσιν ὠλοσχερὲς ἐσπασά μίζασ. 210

αὐτὰρ ἐπει τὸν χῶρον, ὅθεν λίς ἤνε, ἵκανον, δὴ τότε τῶν ἐλῶν στρεπτὴν ἐπέλασα κορώνη νευρείην, περὶ δ' ἵδων ἐχέστονον εἰδαρ ἐβήση. πάντη δ' ὁσσε φέρων ὅλον τέρας ἐσκοπίαζον, εἰ μὲν ἐσαβρήσασιμ, πάρος γ' ἐμὲ κεῖνον ἱδέσθαι. 215

ἡματος ἢν τὸ μεσηγὺ, καὶ οὗτε πη ἰχνια τοῖο φρασθήναι δυνάμην οὐδ' ὄργυμοι πυθέσθαι.
οὐδὲ μὲν ἀνθρώπων τις ἔν ἐπὶ βουσί καὶ ἐργοις
φανόμενος σπορίμοιο δι᾽ αὐλακος, ὡστιν ἐροῖνην·
ἂλλα κατὰ σταθμοὺς χλωρῶν δέος εἰδεῖν ἐκαστον. 220
οὐ μὴν πρὶν πόδας ἔσχον ὡρος πανύφυλλον ἐρευνῶν,
πρὶν ἰδέειν ἁλκής τε παραυτίκα πειρηθῆναι.
ἤτοι ῥ μὲν σήραγγα προδείελος ἐστίχεν εἰς ἢν,
βεβροκῶς κρείων τε καὶ αἴματος, ἀμφὶ δὲ χαῖτας
αὐχμηρᾶς πεπάλακτο φόνῳ χαροπῶν τε πρόσωπον 225
στίθεα τε, γλώσσῃ δὲ περιλιχμάτῳ γένειον.
αὐτὰρ ἐγὼ θάμνουσιν ἀφαρ σκιεροίσιν ἐκρύφθην
ἐν ρίῳ ὑλῆσει δεδεγμένος ὀπτὸθ' ἵκατο,
καὶ βάλον ἄσσον ἑώτος ἀριστερῶν ἐς κενεώνα
τηῦσίως· οὐ γάρ τι βέλος διὰ σαρκὸς ὀλίσθεν 230
ὁκριδεν, χλωρῆ δὲ παλίσσουτον ἐμπεσε ποίη.
αὐτὰρ ὁ κράτα δαφοῦν ἀπὸ χθονὸς ὥκ' ἐπάειρε
θαμβήσας, πάντη δὲ διεδρακεν ὀφθαλμοίσι
σκεπτόμενος, λαμυροὺς δὲ χαῖνῶν ὑπ᾽ ὀδὸντας ἐφηνε.
τῷ δ' ἐγὼ ἄλλον ῥιστὸν ἀπὸ νευρῆς προϊάλλον 235
ἀσχαλῶν, ὁ μοι ὁ πρὶν ἐτῶσίος ἐκφυγε χειρὸς·
μεσσηγὺς δ' ἐβαλὼν στηθέων, ὅθι πνεύμονος ἔβρη.
ἄλλ' οὐδ' ὦς ὑπὸ βύρσαν ἔδω πολυώδυνοι ἰός,
ἄλλ' ἐπεσε προπάροιθε ποδῶν ἀνεμώλιοι αὐτῶς.
τὸ τρίτον αὐ μέλλεσκον ἀσώμενος ἐν φρεσίν αἰνῶς 240
αὐρεύειν· ὦ δὲ μ' εἴδε περιγλησσόμενος ὡσσοὶς
θῆρ ἁμοῖος, μακρῆν δὲ περ' ἱγνύσιν ἐλιξε
κέρκον, ἀφαρ δὲ μάχης ἐμνήσατο· πᾶς δὲ ὁ αὐχὴν
θυμοῦ ἐνεπλῆσθη, πυρσαι δ' ἐφριξαν ἐθειραί
σκυξομένῳ, κυρῆ δὲ ράχις γένετ' ἦςτε τόξον, 245
πάντοθεν εἰληθέντος ὑπὸ λαγόνας τε καὶ ἱζὺν.

228. ἐν τρίβῳ φ. 236. ὅτι μοι πρὶν Π: corr. Hermann.
ΕΙΔΥΛΛΙΑ. ΧΧV

165

... ὡς δ' ὀτ' ἀν ἀρματοπηγὸς ἀνὴρ πολέων ἰδρὶς ἔργων ὀρπηκας κάμπτησιν ἐρυνεύοι εὐκεάτοιο,
θάλψας ἐν πυρὶ πρῶτον, ἐπαξονίῳ κύκλα διήφρο
τοῦ μὲν ὑπὲκ χειρῶν ἐφυγεν τανύφλιοις ἐρυνεὶς 250
καμπτόμενοι, τηλοῦ δὲ μὴ πήδησε σὺν ὀρμή.

... ἔπ' ἐμοὶ λίς αἰνὸς ἀπόπροθεν ἀθρόος ἄλτο
μαίμων χρῶς ἁσαι· ἕγω δ' ἐτέρησε βέλεμνα
χειρὶ προεσχεθόμην καὶ ἀπ' ὁμίῳ δίτλακα λώπην,
τῇ δ' ἐτέρη ῥόπαλον κόρας ὑπερ αὖν ἄείρας 255

... ἕλασα κὰκ κεφαλῆς, διὰ δ' ἄνδιχα τρηχῶν ἔαξα
αὐτοῦ ἐπὶ λασίο καρῆτος ἀγριέλαιον
θηρὸς ἀμαμακέτοιο· πέσεν δ' ὤγε πρὶν ἐμ' ἱκέσθαι

... υψόθεν ἐν γαϊη, καὶ ἐπὶ τρομεροῖς ποσὶν ἔστη

... νευστὰξων κεφαλῆς περὶ γὰρ σκότος ὀσσέ οἱ

... ἀμφῶ

... ἡλθε, βῆ σεισθέντος ἐν υστέῳ ἐγκεφάλοιο. 261

... τὸν μὲν ἐγὼν ὀδυνησὶ παραφρονέουτα βαρείας
νωσάμενος, πρὶν αὐτὶς ὑπότροπον ἀμπυνυθῆναι,

... αὐχένου ἀρρήκτοιο παρ' ἵνιν ἡλασα προδᾶς,

... βίγιας τὸξον ἐράξε πολύρραπτον τε φαρέττην· 265

... ἡγχον δ' ἐγκρατεώς στιβαρᾶς σὺν χεῖρας ἐρείσας

... ἐξόπιθεν, μὴ σάρκας ὑποδρύψῃ ὄνυχεσσι,

... πρὸς δ' οὖδας πτέρνησι πόδας στερεῶς ἐπίεζον

... υφραίους ἐπιβάς, μηροῖσι τε πλεύρ' ἐφύλασσον,

... μέχρι οἱ ἐξετάνυνσα βραχίων ὥρθον ἀείρας 270

... ἀπνευστον, ψυχὴν δὲ πελώριοι ἐλλαχεν Ἀιδης,

... καὶ τότε δὴ βούλευν, ὅπως λασιαύχεαι βύρσαν

... θηρὸς τεθνεῶτος ἀπὸ μελέων ἐρυσαίμην,

... ἀργαλέων μᾶλα μῦχον, ἐπεὶ οὐκ ἔσκε σιδήρῳ

τρητείς οὐδὲ λίθος πειραμένος, οὐδὲ μὲν ἄλλη 275
ἐνθά μοι ἀθανάτων τίς ἐπὶ φρεσκήθηκε νοήσαι
αὐτός δέρμα λέοντος ἄνασχίζειν ὑπέχεσιν.
τοῖς θοῶς ἀπέδειρα, καὶ ἀμφεθέμην μελέσσιν
ἐρκός ἐναλικίου παμεσίχροοι ἰωκμοῖοι.
οὗτός τοι Νεμέου γένετ' ὁ φίλε θηρὸς ὀλέθρος, 280
πολλὰ πάρος μῆλοις τε καὶ ἀνδράσι κῆδεα θέντος."
μαίνετο μὲν θ' αὕτα, μαίνοντο δ' ἂρ' εὖθυ καὶ ἄλλαι. 
Πενθεύς μὲν φεύγειν πεφοβημένος, αἱ δ' ἐδίωκον, 16 
πέπλως ἐκ ἀυστήρας ἐπ' ἰγνών ἐρύσαισι. 
Πενθεύς μὲν τὸδ' έείπε: "τίνος κέχρησθε γυναίκες;"
Ἄυτονόα τὸδ' έείπε "τάχα γνώσῃ πρὶν ἄκοισαι."
μάτηρ μὲν κεφαλὰν μυκήσατο παιδὸς ἔλοίσα, 20
ὁσὸν περ τοκάδος τελέθει μύκημα λειάνας:
Ἰνῷ δ' εξέρρηξε σὺν ωμοπλάτα μέγαν ὁμοί
λαξ ἐπὶ γαστέρα βάσα, καὶ Ἀυτονόας ῥυθμὸς ὡτὸς:
αἱ δ' ἄλλαι τὰ περισσὰ κρεανομένοτο γυναίκες. 
ἐς Θήβας δ' ἀφίκοντο πεφυρμέναι αἱματι πάσαι, 25
ἐς ὤρεος πένθημα καὶ ὡς Πενθήα φέροισαι.
οὐκ ἀλέγων· μηδ' ἄλλος ἄπεχθομένῳ Διονύσῳ
φροντίζοι, μηδ' εἰ χαλεπώτερα τῶν ἐμόγησεν, 30
εἰς δ' ἐνναέτης ἤ καὶ δεκάτῳ ἐπιβαινο.
αὐτὸς δ' εὐαγέοιμι καὶ εὐεγέεσσιν ἀδοιμι.
ἐκ Διὸς αἰγιόχω τιμἀν ἔχει αἰετὸς οὐτος.
εὑσεβέων παίδεσσι τὰ λῷα, δυσσεβέων δ' οὐ.
χαίροι μὲν Διόνυσος, ὅν ἐν Δρακάνῳ νιφόετι
Σεῦς ὑπατος μεγάλαν ἐπιγοννίδα κάτθετο λύσας;
χαίροι δ' εὐειδὴς Σεμέλα καὶ ἀδελφεῖ καὶ αὐτὰς 35
Καδμεῖας πολλαῖς μεμελημέναι ἡρώιναι,
ἀἱ τόδε ἔργον ἐρεβὰν ὑράντος Διονύσου
οὐκ ἐπιμωματον. ἡμιδεὶς τὰ θεῶν ὑνόσαιτο.
ΧΧVII
ΟΑΡΙΣΤΤΣ

ΚΟΡΗ
Τὰν πινυτᾶν Ἑλέναν Πάρις ἦρπασε βουκόλος ἄλλος.

ΔΑΦΝΙΣ
μᾶλλον ἐκοίν' Ἑλένα τὸν βουκόλον ἐσχε φιλέυσα.
κ. μὴ κανχῶ σατυρίσκε· κενῶ τὸ φίλαμα λέγουσιν.
δ. ἐστι καὶ ἐν κενεοίσι φιλάμασιν ἀδέα τέρψις.
κ. τὸ στόμα μεν πλύνω καὶ ἀποπτύω τὸ φίλαμα.
δ. πλύνεις χείλεα σείο; δίδου πάλιν ὄφρα φιλάσω.
κ. καλὸν σοι δαμάλασ φιλέειν, οὐκ ἄξυγα κόραν.
δ. μὴ κανχῶ· τάχα γάρ σε παρέρχεται ὡς ὄναρ ἤβηι.
κ. ἢν δὲ τι γηράσκω, τόδε πον μέλι καὶ γάλα πῖνω.
δ. . . . . .
κ. ἀ σταφυλίς σταφῖς ἐστὶ καὶ οὐ βόδον αὐνὸν ὀλέιται.
δ. δεῦρ ὑπὸ τὰς κοτῖνους, ἵνα σοὶ τινα μῦθον ἐνύψω.
κ. οὐκ ἐθέλω· καὶ πρὶν με παρήπαφες ἀδεὶ μῦθον.
δ. δεῦρ' ὑπὸ τὰς πτελέας, ἵν' ἐμᾶς σύριγγος ἀκουσῆς.
κ. τὴν σαντοῦ φρένα τέρψιν· άξὺν οὐδὲν ἀρέσκει.
δ. φεῦ φεῦ τὰς Παφίας χόλον ἄξεο καὶ σύγε κώρα.
κ. χαιρέτω ἅ Παφία· μόνον Ἰλαος Ἀρτεμίς εἶη.
δ. μὴ λέγε, μὴ βάλλῃ σε καὶ ἐς λίνων ἀκριτον ἐνθής.
κ. βαλλέτω ὡς ἐθέλει πάλιν Ἀρτεμίς ἁμμὶν ἀρήγει.
[μῆπιβάλης τὰν χεῖρα, καὶ εἰσέτι χεῖλος ἀμύξω.]
Δ. οὐ φεύγεις τῶν Ἕρωτα, τῶν οὐ φύγε παρθένος ἀλλη.

Κ. φεύγω ναὶ τῶν Πάνα., σὺ δὲ ζυγῶν οἰὲν ἀείρεις. 20

Δ. δειμαίνω, μη δῇ σε κακωτέρῳ ἀνέρι δῶσει.

Κ. πολλοί μ᾽ ἐμνώσατο, νόμον δ᾽ ἐμὸν οὕτως ἀείδεις.

Δ. εἰς καὶ ἐγὼ πολλῶν μνηστήρ τεδς ἐνθάδ᾽ ἰκάνω.

Κ. καὶ τί φίλος ἰδέαμ; γάμοι πλήθουσιν ἀνίας.

Δ. οὐκ ὀδύνην, οὐκ ἄλγος ἐχεῖ γάμος, ἄλλα χορεύν. 25

Κ. ναὶ μάν φασὶ γυναῖκας εός τρομέειν παρακοίτας.

Δ. μᾶλλον ἀεὶ κρατέουσι· τίνα τρομέονοι γυναίκες;

Κ. ὀδύνειν τρομέω· χαλεπῶν βέλος Εἰλειθύνης.

Δ. ἄλλα τεὶ βασίλεια μογοστόκος Ἄρτεμίς ἔστιν.

Κ. ἄλλα τεκεῖν τρομέω, μη καὶ χρόα καλὸν ὄλεσσω. 30

Δ. ἦν δὲ τέκῃς φίλα τέκνα, νέον φάος οὗ εἶνι πιάς.

Κ. καὶ τί μοι ἔδουν ἄγεις γάμον ἀξίων, ἦν ἐπινεῦσω;

Δ. πάσαν τὰν ἀγέλαν, πάντ᾽ ἀλσεα καὶ νομὸν ἐξεις.

Κ. ὀμνυ μη μετὰ λέκτρα λιπῶν ἀέκουσαν ἀπενθείν.

Δ. οὐκ αὐτὸν τῶν Πάνα, καὶ ἦν ἐθέλης με διάξαι. 35

Κ. τεύχεις μοι θαλάμους, τεύχεις καὶ δῶμα καὶ αἰλάς·

Δ. τεύχω σοι θαλάμους· τὰ δὲ πώεα καλὰ νομεύω.

Κ. πατρὶ δὲ γηραλέω τίνα μὰν, τίνα μῦδον ἐνύψω;

Δ. αἰνήσει σέο λέκτρον, ἐπήν ἐμὸν οὐνομ' ἀκουσῇ.

Κ. οὔνομα σὸν λέγε τήνο· καὶ οὖνμα πολλάκις τέρπει. 40

Δ. Δάφνις ἔγω, Λυκίδας τε πατὴρ, μήτηρ δὲ Νομαία.

Κ. Ἕ ἑυθυγενείων· ἀλλ᾽ οὐ σέθεν εἰμὶ χηρείων.

Δ. οἴδ᾽, ἄκρα τιμῆ ἐσσί· πατὴρ δὲ τοι ἐστὶ Μενάλκας.

Γλαύκας ὁ φιλέριθν ’ ἀλακάτα δῶρον ᾄδανας γύναιξιν, νόσιοι οἰκωφελιάς αἰσιν ἐπάβολος, θέρσειο’ ἂμμιν ὑμάρτη πόλιν ἢ ἔτι Νείλεος ἀγιάαν, ὅπα Κύπριδος ἵρον καλάμῳ χλῶρον ὑπαπάλω. τυίδε γὰρ πλὸν εὐάνεμον αἰτήμεθα πᾶρ Δίος, ὅπως ξένου εἴμοι τέρψω’ ἵδων καντιφιλήσομεν, Νικίαν, Χαρίτων οἱμεροφόνων ἵρον φύτον, καὶ σὲ τὰν ἐλέφαντος πολυμόχθω γεγενημέναν δῶρον Νικίας εἰς ὀλόχω χέρρας ὀπάσομεν, σὺν τὰ πόλλα μὲν ἐργ’ ἐκτελέσεις ἀνδρείως πέπλοις, πόλλα δ’ οία γύναικες φορέοισ’ ὑδάτων βράκη. 11 δῖς γὰρ μάτερες ἄριστων μαλάκοις ἐν βοτάνα πόκοις πέξαυτ’ αὐτοῦς, Θεουγένιδος γ’ ἐνεκ’ εὐσφύρων οὕτως ἀνυσίεργοις, φιλέει δ’ ὡσα σαόφρονες. οὐ γὰρ εἰς ἀκύρας οὐδ’ ἐσ’ ἀέργῳ κεν ἑβολλόμαν 15 ὀπάσασι σε δόμοις ἀμμετέρασ ἔσσαν ἀπ’ χθόνος. καὶ γὰρ τοι πάτρις, ἄν ὡς ’Εφύρας κτίσσε ποτ’ Ἀρχῖς

νάσω Τρινακρίας μύελον, ἀνδρῶν δοκίμων πόλιν. νῦν μὰν οἶκον ἔχοισ’ ἀνέρος, ὅς πόλ’ ἐδάν σοφα ἀνθρώποισι νόσοις φάρμακα λύγας ἀπαλακέμεν, 20 οἰκήσεις κατὰ Μίλλατον ἐράνναν πέδ’ Ιαδνων,

EIΔΥΛΛΙΑ.    XXIX

ως ευαλάκατος Θεύγενις ἐν δαμότισιν πέλη,
καὶ οἱ μνάστιν ἀεὶ τῷ φιλαοίδω παρέχης ξένω.
κήνο γάρ τις ἔρει τῶτος ἵδων σ᾿· ἢ μεγάλα χάρις
dόρος σὺν ὀλίγῳ· πάντα δὲ τίματα τὰ πάρ φίλων. 25

XXIX

EIΔΥΛΛΙΟΝ ΕΡΩΝΤΟΣ

Οἴνος ὁ φίλε παῖ λέγεται καὶ ἀλάθεα.
κάμμε χρή μεθύννας ἀλαθέας ἐμμεναι.
κήγω μὲν τὰ φρενῶν ἐρέω κέατ᾿ ἐν μυχῷ.
οὐκ ὅλας φιλέειν μ᾿ ἐθέλησθ᾿ ἀπὸ καρδίας.
γυνώσκω· τὸ γὰρ ἀμισὺ τᾶς ξοίας ἔχω
ζὰ τὰν σὰν ἱδεάν, τὸ δὲ λοιπὸν ἀπώλετο.
χώτα μὲν σὺ θέλης, μακάρεσσιν ἵσαν ἀγω
ἀμέραν· δτα δ᾿ οὐκ ἐθέλης τύ, μάλ᾿ ἐν σκότῳ.
πῶς ταῦτ᾿ ἀρμενα, τὸν φιλέουτ᾿ ἀνίας δίδων;
ἀλλ᾿ εἴ μοι τι πίθου νέος προγενεστέρω,
tὸ κε λῶιν αὐτός ἔχων ἐμ᾿ ἐπαινέσαι,
ποίησαι καλίαν μίαν εἰν ἐνὶ δενδρίῳ,
ὀππὴ ἀπίξεται ἀγριον ὄρπετον.
νῦν δὲ τῶδε μὲν ἄματος άλλον ἔχης κλάδον,
άλλον δ᾿ αὐριον, ἐξ ἐτέρῳ δ᾿ ἐτέρων μάτης·
καὶ μὲν σεν τὸ κάλων τις ἵδων ρέθος αἰνέσαι,

24. ἔρει τιν τοιοῦτον σ᾿ Brunck post Iunt. quae των exhibet:
ἔρει των τοσίδω D: optime emendavit Ahrens.
XXIX. 7. χώτα Ahrens: χώταν vulg.
Τῶ ό εώθυς πλέον ἡ τριέτης ἐγένευ φίλος, τὸν πρῶτον δὲ φιλεύτα τρίταιον ἐθήκαο. ἀνδρῶν τῶν ὑπερανορέων δοκίμοις πνεύειν.

φιλὴ δ', ἂς κ' ἔτ' ἔης, τὸν ὑμοίον ἔχην ἀει. 20

αἱ γὰρ ὅδε πόης, ἀγαθὸς μὲν ἀκούσει τὰς ἀστον. ὁ δὲ τοῖς κ' Ἐρος οὐ χαλέπως ἔχοι, ὅς ἀνδρῶν φρένας εὑμαρέως ὑποδάμαται, κήμε μάλθακον εῖ ἐποήσε ποίημα.

ἀλλὰ πέρ ἀπάλω στύματός σε πεδέρχομαι ὑμνάσθην, ὅτι πέρυσιν ἰσθα νεώτερος, χώτι γηραλέοι πέλιμες πρὶν ἀποπτύσαι καὶ ρύσουι, νεότατα δ' ἔχην παλιναγρετον οὐκ ἔστι τερνυγάς γὰρ ἐπομμαδίαις φόρη, κάρμες βαρδύτεροι τὰ ποτήμενα συλλάβην. 25
tαῦτα χρῆ νοέωντα πέλην ποτιμώτερον, καὶ μοι τῷραμένῳ συνέραν ἀδόλως σέθεν, ὅπως, ἀνίκα τὰν γέννων ἀνδρείαν ἔχης, ἀλλάλοις πελώμεθ' Ἀχιλλείοι φίλοι.

αἱ δὲ ταῦτα φέρην ἀνέροισιν ἐπιτρόπης, εν θύμῳ δὲ λέγης "τί με δαιμόνιν εὐνόχλης;", νῦν μὲν κήπε τὰ χρύσα μᾶλ σέθεν βαίνη καὶ φύλακον νεκύων πεδὰ Κέρβερον, τότα δ' οὗδε καλεύντος ἐπ' αὐλείαις δύραις προμόλομι κε πανσάμενοι χαλέπω πόθω. 30

ΕΙΔΥΛΛΙΑ. XXX

'Ωιαὶ τῷ χαλεπῷ καίνομόρῳ τόλει νοσήματος: τετορταίος ἔχει, παιδὸς ἔρως, μὴνά με δεύτερον, μάκος μὲν μετρίω γ', ἀλλ' ὀπόσον τῷ πέδα περρέχει τὰς γάς τούτο χάρις: ταῖς δὲ παράναισι γλυκῷ μειδίαι. καὶ νῦν μὲν τὸ κακὸν ταῖς μὲν ἔχει, ταῖσὶ δὲ μ' οὐκέτι, τάχια δ' οὖν ὄσον ὑπνο 'πιτύχην ἔσσετ' ἐρωία: ἔρθης γὰρ παρὶδ' ἐδρακε λέπτ' ἄμμε δ' ὡφρύγων αἰδεσθεὶς ποτίδην ἀντίος, ἥρεύθετο δὲ χρόα. ἐμεθεὶν δὲ πλέον τὰς κραδίας ὁ' ῥοσ ἐδράξατο, εἰς οἶκον δ' ἀπέβαν ἔλκοσ ἔχουν καὶ τὸ (κέαρ δακών).

Πολλὰ δ' εἰσκαλέσας θυμὸν ἐμαυτοῦ διελεξάμαν: τί δὴ ταῦτα ποίης; ἀλοσύνας τί ἐσχάτων ἔσσεται; λείκας οὐκέτ' ἵσηςθ' ὅτι φορῆς ἐν κροτάφοις τρίχας; ὠρὰ τοι φρονεέιν μὴ οὕτι νέος τὰν ἰδέαν πέλη. πάντ' ἐρδῆς ἀπερ οἱ τῶν ἐτέων ἄρτι γεγεμένοι. καὶ μᾶν ἂν ἄλλο σε λάθει: τὸδ' ἀρ' ἂς λοίον, ἐμμεναι ξένων τῶν χαλεπῶν παιδὸς ἐράν〈νο παράπταν πόθων〉 τῷ μὲν γὰρ βίος ἔρπει προγόνοις ἰσ' ἐλάφῳ θοᾶς, χαλάσει δ' ἐτέρα ποντοπόρην αὐρίον ἄρμενα.

ΘΕΟΚΡΙΤΟΣ

οὐδ' αυτῷ γλυκερᾶς ἄνθεμον ἄβας πεδ' ὑμαλίκων 20
μένειν· τῷ δ' ὁ πόθος καὶ τὸν ἔσω μυελὸν ἐσθήει
ὁμμυμνασκομέφῳ· πολλὰ δ' ὁρή νυκτὸς ἐνύπνια,
παῦσασθαι δ' ἐνιαυτὸς χαλέπας οὐκ ἱκανὸς νόσῳ.

Ταῦτα χάτερα πολλὰ προτ' ἐμὸν θυμόν ἐμεμψάμαν.
ὁ δὲ τοῦτ' ἐφατ'· ὅτις δοκίμοι τὸν δολομάχανον 25
νικάσεων Ἐρον, οὗτος δοκίμοι τοῖς ὑπὲρ ἄμμεων
eὔρειν βραϊδίως ἀστέρας ὀπτονοσάκιν ἐννέα.
καὶ νῦν, εἰτ' ἠθέλω, χρή με μακρὸν σχόντα τὸν
ἀμφένα
ἐλκεῖν τὸν ὅγιον, εἰτ' οὗκ ἠθέλω· ταῦτα γὰρ ὁγαθὲ
βούλεται θέος, ὃς καὶ Δίὸς ἐσφάλε μέγαν νόν 30
καῦτας Κυπρογενῆς· ἔμε μάν, φύλλον ἐπάμερον,
σμίκρας δεύμενον αὕρας ὄνεμων ἅ ἦθελη φόρη.

ΕΠΙΓΡΑΜΜΑΤΑ

I

Α. Παλ. vi. 336.

Τὰ ρόδα τὰ δροσόεντα καὶ ἀ κατάπυκνος ἐκείνα
ἐρπυλλος κεῖται ταῖς Ἑλικωνιάσι,
ταὶ δὲ μελάμφυλλοι δαφναι τίν Πύθιε Παιάν,
Δελφίς ἐτεῖ πέτρα τοῦτο τοῦ ἀγλάισε.
βωμὸν δ' αἴμαξεὶ κερας τράγος οὕτος ὁ μαλὸς,
περμύθων τρόγων ἐσχατὸν ἀκρεμώνα. 5

23. οὐ χαλεπαῖ οὐδὲ Μ. Μ.: text. Fritzsche.
32. δεύμενον Bergk.: δεύμενον MS. ὄνεμων Fritzsche: ὁ μιλλὼν
 thirty MS. ἅ ἦθελη φόρη Ch.: αἰκα φορεῖ MS.
Epigrammata quae sequuntur in Codicibus κε D servantur.
Δάφνις ὁ λευκόχρως, ὁ καλὰ σύριγγι μελίσδων
βουκολικοὺς ὑμνοὺς, ἀνθετό Πανί τάδε,
tοὺς τρητοὺς δόνακας, τὸ λαγῳβόλον, ἡξὺν ἄκοντα,
νεβρίδα, τὰν πήραν, ἃ ποκ’ ἐμαλοφόρει.

Εὔδεις φυλλοστρωτί πέδῳ Δάφνι σῶμα κεκμακὸς
ἀμπαύων’ στάλικες ὧ’ ἀρτιπαγεῖς ἄν’ ὁρή.
ἀγρεῦει δὲ τυ Πάν καὶ ὁ τὸν κροκόεντα Πρήπος
κισσὸν ἑφ’ ἴμερτῳ κρατὶ καθαπτόμενος,
ἀντρον ἔσω στείχοιτες ὁμόρροθοι. ἀλλὰ τῷ φεῦγε, 5
φεῦγε μεθεὶς ὑπνοῦ κῷμα καταγρόμενον.

Πήναν τὰν λαύραν τὰς τε ὄρνας αἰπόλε κάμψας
σύκινον εὐρήσεις ἀρτιγυλφὲς ξόανον,
τρισκελεῖς αὐτόφλοιον ἀνούατον, ἀλλὰ φάλητι
παιδογύφῳ δυνατὸν Κύπριδος ἔργα τελείν.
σακὸς οἱ ἰερὸς περιδέδρομεν, ἄεναυν δὲ
μείθρον ἀπὸ σπιλάδων πάντοσε τηλεθάει
dάφναις καὶ μύρτουσι καὶ εὐώδει κυπαρίσσω.
ἐνθα πέριξ κέχυται βοτρυόπαις ἐλικὶ
ἀμπελος, εἰαρινοὶ δὲ λιγυφδόγγοινι ἀοιδαῖς
κόσσυφοι ἄχεσιν ποικιλότραυλα μέλη.
ξοῦβαλ δ’ ἀδοῦίδες μινυρίσμασιν ἀνταχεύσι
μελπονοῦσα στόμασιν τὰν μελίγαρν ὁπα.

IV. 1. τὰς τε Meineke: τὰς αἱ k. 5. σακὸς οἱ ἰερὸς Ch.: δ’ εὖ
ἱερὸς MSS. 11. ἀδοῦίδες Meineke: ση. vulg.
ΤΕΟΚΡΙΤΟΥ

'Ως δὴ τηνεὶ καὶ τῷ χαρίστην Πριήπω
εὐχέ αποστέρζα τοὺς Δάφνιδος με πόθους,
κευδὸς ἐπιρρέξειν χίμαρον καλὸν. ἦν δ' ἀνανεύση, 15
τοῦδε τυχὸν ἐβέλω τρισάθ θύη τελέσαν
ρέξω γὰρ δαμάλαν, λάσιον τράγον, ἄρνα τὸν ἴσχω
σακίταν. αἰόι δ' εὐμενέως ο θεὸς.

V
A. Pal. ix. 433.

Λῆς ποτὶ τὰν Νυμφάν διδύμοις αἰλοίσιν ἀείσαι
ἀδὸ τί μοι; κήγῳ πακτίδι ἀειράμενος
ἀρξεύμαί τι κρέκευν, ὦ δὲ βουκόλος ἄμμιγα θελξεὶ
Δάφνις, κηροδέτῳ πνεύματι μελπόμενος.
ἐγγὺς δὲ στάντες λασίας δρυὸς ἄντρον ὄπισθεν
Πάνα τὸν αἰγιβάταν ὀρφανίσωμες ὑπνοῦ.

VI
A. Pal. ix. 432.

'Α δειλαίε τῷ Θύρσι, τί τὸ πλέον, εἰ καταταξεῖς
δάκρυσι διγλίνους ὀπας ὀδυρόμενος;
οἴχεται ἂ χίμαρος, τὸ καλὸν τέκος, οἴχετ' ἐσ "Αἰδαν-
τραχὺς γὰρ χαλαῖς ἀμφεπίαξε λύκος.
αἱ δὲ κύνες κλαγγεύντι· τί τὸ πλέον, ἀνίκα τήνας
ὁστίον οὐδὲ τέφρα λείπεται οἰχομένας;

VII
A. Pal. vii. 659.

Νῆπιον ιὸν ἔλειπες, ἐν ἀλικία δὲ καὶ αὐτὸς,
Εὐράμεδον τύμβου τοῦδε θανῶν ἔτυχες.
σοὶ μὲν ἔδρα θείοισι μετ' ἀνδράσι· τὸν δὲ πολίται
τιμασεύντι, πατρὸς μνώμενοι ὡς ἄγαθος.
ΕΠΙΓΡΑΜΜΑΤΑ. V—XI

VIII
A. Pal. vi. 337.

'Ηλθε καὶ ἐς Μίλητον ὁ τοῦ Παιήνου νιός,
_iητηρι νόσων ἀνδρὶ συνοισόμενος

Νικία, ὅς μιν ἐπὶ ἥμαρ ἀεὶ θυέσσιν ἱκνεῖται,
καὶ τόδ' ἀπ' εὐώδους γλύψατ' ἀγαλμα κέδρου,
'Ητίωνι χάριν γλαφυράς χερός ἄκρον ὑποστᾶς
μισθὸν· ὁ δ' εἰς ἐργον πᾶσαν ἀφῆκε τέχνην.

IX
A. Pal. vii. 660.

Ξείνε, Συρακώσιος του ἀνήρ τόδ' ἐφιέται Ὁρθων
χειμερίας μεθύων μηδαμά νυκτὸς ίοις.
καὶ γὰρ ἐγὼ τοιοῦτον ἐχὼ πότιμον· ἀντὶ δὲ πολλὰς
πατρίδος ὁδνείαιν κείμαι ἐφεσάμενος.

X
A. Pal. vi. 338.

'Τμῖν τοῦτο θεάι κεκαρισμένον ἐννέα πάσαις
τῶγαλμα Ξενοκλῆς θῆκε τὸ μαρμάρινον,
μοντικός· οὐχ ἐτέρως τις ἐρεῖ. σοφίη δ' ἐπὶ τῇδε
ἀινὸν ἐχὼν Μουσέων οὐκ ἐπιλανθάνεται.

XI
A. Pal. vii. 661.

Εὐσθένεος τὸ μήμα· φυσιγνώμων ὁ σοφιστής,
δεινὸς ἀπ' ὀφθαλμοῦ καὶ τὸ νόημα μαθεῖν.
ἐν μιν ἔθαψαν ἑταῖροι ἐπὶ ἑξίνης ἕξον ὅντα·
χυμοθέτης αὐτοῖς δαιμονίως φίλος ἦν.
πάντων δὲν ἐπέσοικεν ἐχεῖν τεθνεῶς ὁ σοφιστής
καίπερ ἄκικυς ἐδὼν εἰξ' ἀρα κηδεμόνας.

XI. 5. ἔχει vulg.: ἔχειν Briggs.

THEOCRITUS

N
178

ΘΕΟΚΡΙΤΟΣ

XII A. Pal. vi. 339.
Δημομέλης ὁ χορηγὸς, ὁ τὸν τρίποδ' ὁ Διόνυσε καὶ σὲ τὸν ἡδιστὸν θεῶν μακάρων ἀναθείς, μέτριος ἕν ἐν πᾶσι, χορὸ δ' ἐκτῆσατο νίκην ἀνδρῶν, καὶ τὸ καλὸν καὶ τὸ προσήκον ὅρῶν.

Ἡ Κύπρις οὐ πάνθημος. ἰλάσκεο τὴν θεόν εἰπὼν οὐρανίην, ἀγνὴς ἀνθεῖμα Χρυσογόνης οἴκῳ ἐν Ἀμφικλέαν, ὥς καὶ τέκνα καὶ βίον εἴχε ἔννοι. ἀεὶ δὲ σφιν λώιον εἰς ἑτος ἦν ἐκ σέθεν ἄρχομένοι ὁ πότινα· κηδόμενοι γὰρ ἀβανάτων αὐτοῖ πλείον ἔχουσί βροτοῖ.

XIV A. Pal. ix. 435.
Ἀστοῖς καὶ ἧδυνοισιν ἵσον νέμει ἣδε τράπεζα· θέες ἀνελούς ψήφου πρὸς λόγοι ἐρχομένης. ἀλλὸς τις προφσαυν λεγέτω· τὰ δ' ὀθνεία Κάικος χρήματα καὶ νυκτὸς βουλομένους ἁριθμεῖ.

XV A. Pal. vii. 658.
Γνῶσομαι, εἰ τι νέμεις ἀγαθὸς πλέον, ἢ καὶ ὁ δείλος ἐκ σέθεν ὀσαύτως ἵσον ὄνομαρ' ἔχει. "Χαίρετοι θυτὸς ὁ τύμβος" ἐρεῖς "ἐπεὶ Εὐρυμέδοντος κεῖται τῆς ἱερῆς κοῦφος ὑπὲρ κεφαλῆς."
XVI

A. Pal. viii. 662.

'Ἡ παῖς ἄχετ' ἀφος ἐν ἐβδόμῳ ἦδ' ἐνιαυτῷ εἰς Ἀιδήν πολλὴς ἡλικίας προτέρη, δειλαίη, ποθέουσα τὸν εἰκοσάμηνον ἀδελφόν, νήπιον ἀστόργου γενσάμενον θανάτου. αἰαὶ ἔλεινα παθοῦσα Περιστερί, ὡς ἐν ἑτοίμῳ ἀνθρώποις δαίμων θηκε τὰ λυγρότατα.

XVII

A. Pal. ix. 599.

Θάσαι τὸν ἀνδριάντα τοῦτον ὁ ξένει σπουδᾶ, καὶ λέγ' ἐπὶ ἐν ὡς οἴκον ἐνθῆς: "Ἀνακρέοντος εἰκόν' εἶδον ἐν Τέφ τῶν πρόσθ' εἰ τι περισσὸν φόδοποιοῦ." προσθείς δὲ χῶτι τοῖς νέοισιν ἄδετο, ἐρεῖς ἀπρεκέδως ὅλον τὸν ἀνδρα.

XVIII

A. Pal. ix. 600.

'Α τε φωνᾶ Δώριος χώνηρ ὁ τὰν κωμοφίδιαν εὐροῦν Ἔπιχαρμος. ὁ Βάκχε, χάλκεον νυν ἄντ' ἀλαθινὸν τῶν ὁδ' ἀνέθηκαν τοῖς Συρακόσσαις ἐνίδρυμαι πεδωρισταὶ πόλει, ὀτ' ἀνδρὶ πολίτα: σωρὸν γὰρ εἰχὲ ῥημάτων μεμναμένοις τελείν ἐπίχειρα. πολλὰ γὰρ ποτὶ τὰν ζῶαν τοῖς πᾶσιν εἶπε χρῆσιμα. μεγάλα χάρις αὐτῳ.

XVIII. 5. πεδωρισταὶ Μεινεκ.: πεδωρισταὶ Ανθ.: πέλαργα τῇ k. 7. ῥημάτων Ανθολ.: χρημάτων vulg. μεμναμένοις Musurus: -ous MS.

N 2
XIX  A. Pal. xiii. 3.
'Ο μουσοποιός ἔνθαδ' Ηππόναξ κείται.
εὶ μὲν πονηρός, μὴ ποτέρχει τῷ τύμβῳ
εἰ δ' ἐσσὶ κρήνην τῷ καὶ παρὰ χρηστῶν,
θαρσέων καθίζειν, κὴν θέλης ἀπέβριξον.

XX  A. Pal. vii. 663.
'Ο μικκὸς τὸδ' ἔτευξεν τῷ Θραίσσα
Μὴδειος τὸ μνάρ' ἐπὶ τῷ ὀδῷ κηπέγραψε Κλεῖτας.
ἐξεῖ ταῦν χάριν ἀ γυνὰ ἀντὶ τίνων,
ὡς τὸν κοῦρον ἔθρεψε. τῷ μᾶν; ἐτὶ χρησίμα
καλεῖται.

XXI  A. Pal. vii. 664.
'Ἀρχίλοχον καὶ στάθη καὶ εἰσίδε τὸν πάλαι ποιητὰν
τὸν τῶν ἱάμβων, οὐ τὸ μυρίων κλέος
dιήλθε κηπὲ νῦκτα καὶ πρὸς ἀδ̣
ἡ ἡ ὦιν οἱ Μοῖσαι καὶ ὁ Δάλιος ἡγάπευν Ἀπόλλων,
ὡς ἐμμελής τ' ἑγεντο κηπιδέξιος
έπεά τε ποιεῖν πρὸς λύραν τ' ἀείδειν.

XXII  A. Pal. ix. 598.
Τὸν τοῦ Ζαϊὸς ὅδ' ὅμιν νῦν ὂνηρ
τὸν λεοντομάχαν, τὸν ὄξυχειρα,
πρᾶτος τῶν ἐπάνωθε μοισοποιῶν
Πεισάνδρος συνέγραψεν ὅκ Καμίρον
χῶσους ἐξεπόνασεν ἐιπ' ἀέθλους.

τουτον δ' αὐτὸν ὁ δάμος, ὡς σάφ' εἰδής,
ἐστασ' ἐνθάδε χάλκεον ποιήσασ
πολλοῖς μησίν ὀπίσθε κηνιαυτοῖς.
Καὶ τις ἀνὴρ αἰτεῖται ἐπαγροσύνην τε καὶ ὅλβον, ἐξ ἄλος ὥς φω, τὰ δὲ δίκτυα κείνῳ ἄροτρα, σφάζων ἄκρονύχοις ταύτη θεῶ ἱερὸν ἵχθυν, ὃν λείκον καλέονσιν, ὁ γὰρ φιερώτατος ἄλλων, καὶ κε λίνα στήσαιτο καὶ ἤξερόσαιτο θαλάσσης ἐμπλεα.

ΜΕΓΑΡΑ

Μήτερ ἐμῆ, τίφθ' ὅδε φίλον κατὰ θυμῶν ἱππεῖς ἐκπάγλως ἁχέουσα, τὸ πρὶν δὲ τοι οὐκέτ' ἐρευνός σώζετ' ἐπὶ ρεθέσσι; τί μοι τόσον ἴνησαι; ἥρ' ὅτι ἀλλινα πάσχει ἀπείριτα φαίδιμος οὐδ᾽ ἀνδρὸς ὡς ύπ᾽ οὐτιδανόιο, λέων ὥσείθ᾽ ὑπὸ νεβροῦ; ὃμοι ἔγω, τί νυ δὴ μὲ θεωί τόσον ἴτίμησαν αὖθανατοι; τί νυ μ' ὅδε κακῆ γονεῖς τέκον αἰσῆ; ὄνυμορος, ἢτ' ἐπεὶ ἀνδρὸς ἀμύμονος ἢ ἂς λέχος ἠλθον, τὸν μὲν ἐγὼ τίσκον ἵσον φαέσσων ἐμοίσων ἦδ' ἐτι νῦν σέβομαι τε καὶ αἰδέομαι κατὰ θυμῶν· τὸ τού δ' οὔτες γένετ' ἄλλος ἀποτμότερος ἄωντων, οὐδὲ τόσον σφετέρῃσιν ἐγεῦσατο φροντίσα χθέων. σχέτλιος, ὃς τόκεσιν, ἃ οἱ πόρεν αὐτὸς Ἀπόλλων ἢ τῖνος Κηρῶν ἢ Ἐρυννύος αἶνα βέλεμα, παῖδας ἐώς κατέπεφε καὶ ἐκ φίλον εἴλετο θυμῶν 15 μαυρόμενος κατὰ οἶκον, ὁ δ' ἐμπλεος ἐσχε φόνοιο. τοὺς μὲν ἐγὼ δύστηνος ἐμοῖς ἴδον ὁφθαλμοῖς βαλλομένους ὑπὸ πατρι'; τὸ δ' οὖθ' ὅπαρ ἠλθεν ἄλλῳ.
οὐδὲ σφίν δυνάμην ἀδινῶν καλέουσιν ἀρήξαι μητέρ’ ἐν, ἐπεὶ ἐγγὺς ἀνίκητον κακῶν ἤεν.

ὡς δ’ ὅρνις ὀδύρηται ἐπὶ σφετέροισι νεοσσοῖς ὀλυμίνους, οὕτω αἰνῶς ὅρις ἔτι νηπίαχοντας θάμνοις ἐν πυκνοῖσι κατεσθείε· ἢ δὲ κατ’ αὐτοὺς πωτάται κλάζουσα μάλα λιγὺ πύνια μήτηρ,

οὐδ’ ἀρ’ ἔχει τέκνοισιν ἐπαρκέσαι· ἢ ρά οἱ αὐτῇ ἀσσον ἰμεν μέγα τάρβος ἀμειλίκτοισι πελώρων· ὥς ἐγὼ αἰνότοκεια φίλοι γόνων αἰδόουσα μαινομένοισι πόδεσι δόμον κατα πολλῶν ἐφοίτων.

ὡς γ’ ὀφελον μετὰ παισίν ἁμα θηνήκουσα και αὐτῇ κείσθαι φαρμακάντα δι’ ἦπατος ἱδν ἔχουσα, ή και σοις ἀγανοίσιν ὑπαλ Βελέσσοις δαμήναι· Ἄρτεμι θηλυτέρησι μέγα κρείουσα γυναιξι.

τῷ χ’ ἡμᾶς κλαύσαιτε φίλης ἐπὶ χερσί τοκής πολλοῖσι σὺν κτερέσσοι πυρῆς ἐπέβησαν ὀμοίης, καὶ κεν ἐνα χρυσειον ἐς ὀστεα κρωσσον ἀπάντων λέξαντες κατέθαψαν, ὁδι πρῶτον γενόμεσθα.

νῦν δ’ οἱ μὲν ὘εήβην ἰπποτρόφον ἐνναίουσιν Ἀονίου πεδίου βαθείαν βῶλον ἀροῦντες· αὐτὰρ ἔγω Γέρυνθα κατὰ κραναήν πόλιν Ἡρης πολλοῖσιν δύστηνοι ἱάπτομαι ἀλγεσίν ἢτορ αἰεὶ ὀμῶς· δακρύων δὲ πάρεστὶ μοι οὐδ’ ἔρωη.

αλλὰ πόσιν μὲν ὄρῳ παύροι χρόνον ὀφθαλμοῖσιν αἰκῷ ἐν ἡμετέρῳ· πολέων δὲ οἱ ἔργον ἑτοίμων μύχθων, τοὺς ἐπὶ γαίαν ἀλώμενος ἢδε θάλασσαν μυχθίζει πέτρης οὐ’ ἔχων νύνν ἣ σιδήρου καρτερῶν ἐν στήθεσιν· οὐ δ’ ἤμε λείβεται ὑδωρ, νύκτας τε κλαίουσα καὶ ἐκ Δίδῃ ἡμαθ’ ὀπόσσα.

30°, versum supplevit Hermann praecuncte Wakefield.
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άλλος μάν οὐκ ἂν τις ἐυφρήναι με παραστὰς κηδεμόνων· οὐ γὰρ σφε δόμων κατὰ τείχος ἐέργει. καὶ λίπην πάντες γε πέρην πιτυώδεος Ἰσθμοῦ ναίους', οὐδὲ μοι ἐστι πρὸς ὄντινά κε βλέψασα 50 οία γυνὴ πανάποτος ἀναψύξαμι φίλον κῆρ, νόσφι γε ἐδὴ Πύρρης συνομαίμονος· ἢ δὲ καὶ αὕτη ἀμφὶ πόσει σφετέρῳ πλέον ἀξινται Ἰφικλῆ, σῷ νεῖε· πάντων γὰρ διζυρώτατα τέκνα γείνασθαι σε θεῷ τε καὶ ἀνέρι θυντῷ ἐόλτα." 55 ὡς ἄρ' ἔφη· τὰ δὲ οἱ θαλερώτερα δάκρυα μῆλων κόλπον ἐς ἱμερόεντα κατὰ βλεφάρων ἐχέοντο, μνησαμένη τέκνων τε καὶ ὅν μετέπειτα τοκῆων. ὡς δὲ αὐτῶς δακρύουσι παρῆμα λεύκ' ἐδίαινεν Ἀλκμήνη· βαρῦ δ' ἦγε καὶ ἐκ θυμοῦ στενάχουσα ὅε μύθοισιν πυκνοῖσιν φίλην νῦν ὡδε μετηύδα· ἃ δαμουνί παίδων, τί νῦ τοι φρεσίν ἐμπεσε τοῦτο πευκαλίμης; πῶς ἄμμυ' ἐθέλεις ὀροθυνέμεν ἀμφω κῆδε' ἀλαστα λέγουσα; τά δ' οὐ νῦν πρῶτα κέκλαυται.

ἡ οὐχ ἄλης, οἷς ἐχόμεσθα τὸ δεύτατον αἰεὶ ἐπ' ἡμαρ γινομένοις; μάλα μὲν γε φιλοθρηνής κε τις εἰη, 66 ὅστις ἀριθμήσειεν . . . . . . 67 ἐφ' ἠμετέροις ἀχέεσσι 67a καὶ δ' αὐτὴν ὅρῳ σε, φίλον τέκοσ, ἀτρώτουσιν ἀλγεσι μοχθίζουσαν. ἐπιγινόμων δὲ τοι εἰμι 70 ἀσχαλάν, ὅτε δὴ γε καὶ εὐφροσύνης κόρος ἐστι.

67. ὅστις ἀριθμήσειεν . . . . . . ἐφ' ἠμετέροις ἀχέεσσι

Sie textum constituit, vulgo una linea legitur.
καὶ σε μάλ’ ἐκπάγλως ὀλοφύρωμαι ἢδ’ ἐλεάρω, οὕνεκεν ἠμετέροιο λυγρῷ μετὰ δαίμονος ἐσχεσ, ὡς’ ἡμῖν ἐφύπερθε κάρης βαρὺς αἰωρεῖται.

75 ἵστω γὰρ Κοῦρη τε καὶ εὐέανος Δημήτηρ, ἂς κε μέγα βλαφθεὶς τις ἐκῶν ἐπίορκον ὁμόσῃ δυσμενέων, ἡμῖνεν σε χερείστερον φρεσίν ἡσι στέργειν ἢ εἰ πέρ μοι ὑπὲκ νηθυόφιν ἥλθες καὶ μοι τηλυγέτη ἑνὶ δάμασι παρθένος ἡσθα. 79 οὕδ’ αὐτὴν γε νυ πάμπαν ἔολπα σε τοῦτό γε λήθειν. τῷ μηθ’ ἐξείπης πότ’, ἔμοι θάλος, ὡς σεν ἀκηδέω, μηθ’ εἰ κ’ ἥμκομου Νιόβῃς πυκινώτερα κλαίω. οὐδὲν γὰρ νεμεστὸν ὑπὲρ τέκνου γοάσσαθι μητρὲν δυσπαθέοντος. ἐπεὶ δέκα μήνας ἐκαμνὸν πρὶν ἥπερ τ’ ἱδεῖν μιν, ἔμῳ ὑπὸ ἥπατ’ ἔχουσα, 85 καὶ με πυλάρτσα σχεδὸν ἥγαγεν Αἰδωνής. ὡδὲ ἐ δυστοκέοσα κακᾶς ὀδίνας ἄνέτλην. νῦν δὲ μοι οἰχεῖαι νῦσ ἐπ’ ἀλλοτρίης νέον ἀθλον ἐκτελέων. οὐδ’ οἶδα δυσάμμορος, εἴτε μιν αὐτὸν ἐνθάδε νοστήσανθ’ ὑποδέξομαι, εἴτε καὶ οὐκί. 90 πρὸς δ’ ἐτί μ’ ἐπτοίησε διὰ γλυκῶν αἰνὸς ὄνειρος ὑπνὸν. δειμαίνω δὲ παλύγκοτον ὡνιν ἴδουςα ἐκπάγλως, μὴ μοι τι τέκνος ἀποθύμιοι ἐρδοι. εἰσατὸ γὰρ μοι ἔχον μακέλην ἑυρέγα χεραὶ παις ἐμὸς ἀμφοτέρησι, βίη Ἡρακληίει.

95 τῇ μεγάλῃν ἑλάχαινε δεδεγμένος ὡς ἐπὶ μισθῷ τάφρον τηλεθάντος ἐπ’ ἐσχατῇ τίνος ἄγροι, γυμνὸς ἄτερ χλαίνης τε καὶ εὐμίτροιο χιτῶνος. αὐτὰρ ἐπειδὴ παντὸς ἀφίκετο πρὸς τέλος ἔργον

85. πρὸν καὶ πέρ τ’ MSS. : corr. Ahrens. 88. νῦ: Valcken.: οἷος D: οἷος Φ.
καρτερόν οἰνοφόροιο πονεύμενος ἑρκός ἀλωῆς, ἦτοι ὁ λίστρον ἐμελλεν ἐπὶ προὐχοντος ἐρείσας ἀνδήρον καταδόναι ἢ καὶ πάρος ἐἴματα ἐστο· ἔξαπὶνης δ’ ἀνέλαμψεν ὑπὲρ καπέτοιο βαθείης πῦρ ἄμοτον, περὶ δ’ αὐτὸν ἀδέσφατος εἰλείτο φλόγ. αὐτὰρ ὅγ’ αἰεὶς ὑπεραίος ἀνεχάζετο ποσίν, ἐκφυγέων μεμαΐων ὁλὸν μένος Ἡφαίστου· αἰεὶ δὲ προπάροιθεν ἐν Χρόδος ἦντε γέρρον νόμασκεν μακέλην· περὶ δ’ ὁμασιν ἐνθα καὶ ἐνθα πάπταινεν, μὴ δὴ μὴν ἐπιφλέξῃ δῆμον πῦρ.

τῷ μέν ἀοσσήσα τελειμένως, ὡς μοι ἐκτο, Ἰφικλέης μεγάθυμος ἐπ’ οὔδεὶ κάππεσ’ ὁλισθῶν πρὶν ἐλθεῖν, οὐδ’ ὁρθὸς ἀναστήναι δύνατ’ αὐτὸς, ἀλ’ ἀστεμφές ἐκεῖτο, γέρον ὧσεῖ’ ἀμενήνως, ὡς καὶ οὐκ ἐθέλοντα βιῆσατο γῆρας ἀτερπὲς καππεσεῖν, κεῖται δ’ ὅγ’ ἐπὶ χθονὸς ἐμπεδὸν αὐτὸν ἐὶς ὁ κε τις χειρὸς μιν ἀνειρύση σπαριῶν αἰδεσθεῖς ὁπίδα τρομερὴν πολιοῦ γενείου. ὡς ἐν γῇ λελίαστο σακεσπάλος Ἰφικλείῆς. αὐτὰρ ἐγὼ κλαίεσκοιν ἀμηχανεύοντας ὅρῳσα παϊδὰς ἑρωῦς, μέχρι δὴ μοι ἀπέσσυντο νῦδυμοι ὑπὸς ὀφθαλμῶν, ἡς δὲ παραυτίκα φαινόλις ἤλθε. τοῖα, φίλη, μοι ὑνειρα διὰ φρένας ἐπτούσαν παννυχί. τὰ δὲ πάντα πρὸς Εὐρυσθῆ ἐν σίποιτο ὀἰκου ἅδ’ ἡμετέροιο, γένοιτο δὲ μάντις ἐκεῖνος θυμὸς ἑρώς, μὴ δ’ ἀλλ’ παρὰ τελεσεῖ τὶ δαίμων."

117. τρομερὴν Wakef.: προτέρην MSS.
I.

The first half of this idyll forms but a setting for the shepherd Thyris' song on the death of Daphnis (i. 65 sqq.). Thyris is invited to while away the noon-day by singing, 'as once he sang in rivalry with Chromis,' and is promised as reward a goat for the milking and a carved bowl. He assents and sings the monody.

Various forms of the legend are preserved, and no reconciliation between them is possible; the story as adopted by Theocritus in this idyll and the seventh seems to be as follows: Daphnis had vowed that he would be stronger than Love (i. 97), and that his heart would never be subdued. Aphrodite half offended, half in jest, inspired him with a strong passion for a maid (Xenea in vii. 73), but Daphnis would not confess his love, but suppressing it slowly pined away. The shepherds and the gods try to draw his secret from him: Pan reviles him for a fool. Aphrodite boasts her victory, and stings Daphnis into violent reproach and final confession of defeat when death is already at hand. It is enough; and Aphrodite would save him but it is too late, and Daphnis passes down to the stream of death.

The song, as appears from 19 and 61, is not an impromptu, but, as in Id. vii, a piece already conned. The setting and the characters are somewhat ideal, so much so that it is possible—although not necessary—to regard the poem as of the same class as Id. vii. (See Introd.)

1, 2. ἄδυ τι: taken up by ἄδυ δέ (2), ἄδον (7), ἄδεια (65), ἄδον (145), for 'sweet is every sound, sweeter thy voice, but every sound is sweet.' The construction of the lines is rendered clear if we attend to the balance of the words; ἄδυ τι is answered by ἄδυ δέ: καὶ ἄ πίτυς by καὶ τί. συφίδιος (3) belongs to both clauses, καὶ ἄ πίτυς (ἄ ποτε ταῖς παραγιαὶ μελισσότων ἄδυ τι τὸ ψιθυρίσμα συφίδιος καὶ τι ἄδυ τι συφίδιος.
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[To read a and make μελίσσεται verb to πῖτος impairs the rhythm.] 'Sweet is the whispered music of yon pine which sings beside the water, and sweet thy music, herdsman.' Cf. Terent. Maurus, l. 129:

'Dulce tibi pinus submurmurat, en tibi pastor, Proxoma founticulis, et tu quoque dulcia pangi.'

ἀδύ τι τὸ ψιθύρισμα συνίστος = ἄδυ τι ἦσθι τὸ ψιθύρισμα ὑ συνίστος. τὸς is not often added to a predicative adjective referring to the object when the object has the article, but cf. Lycurgus, § 101 anυπέρβλητον τινά δὲ τὴν εἰνοὶν ἔχειν.

3. συνίστος = συνίστος. For the application of the word to wind in trees, cf. Longus, iii. 24 ὥ μὲν ἐπύρετεν ἀμμάλωμον πρὸς τὰς πῖτους. 'The pines sing overhead' (Kingsley). Lucian, V. H. ii. § 5 ἀπὸ τῶν κλάδων κανομένων τερπόνα μέλη ἀμενεφίτο ἵοκατα τοῖς αὐλήμασι τῶν πλαγίων αὐλών, metά Πάνα, 'second to Pan alone.' Eurip. Troad. 218

πᾶδε δευτερά μοι μετά τὰν ἱερᾶν
Θρόσεως ξαθεῖαν ἐλθεῖν χώραν:

Propert. ii. 3. 32 'post Helenam forma secunda.'

5. τῆ = σε a form known elsewhere only in grammarians, but restored by conjecture in v. 14.

καταρρέει comes over to thee (from what he leaves). The three prizes are arranged in order of value.


καὶ βοὸς ἀλοφάγῳ κρέας μῆπῳ πετοκύνης
πρωτογώνων τ' ἐρίφων.

7. Note the careful correspondence of these five lines to the preceding. ἀδύνον to ἄδυ τι: μέλος to μελίσσεται: θὸν ὁ παγαῖον: Μοῖσαι to Πάνα: γέρας to γέρας: and the arrangement of the prizes (l. 9, note).

ἀδύνον: sc. καταλείβεται, cf. xx. 27. The proposed explanation ἀδύνον ἦστι ἣ τὸ θῷν ἄδυ ὄν καταλείβεται is highly artificial and awkward.

9. οὐδά: diminutive of οὖς, not the same as οὗς of l. 11, but as in 4-6 we had a descending scale of age, here we have an ascending order; 'the little ewe lamb—the stall-fed lamb—the sheep.' For the formation cf. ἀμύνης, ἐρωτίς, ὀρδαμύνης. The winners chose their prize, the next best left goes to the second competitor.

13. ὅς, 'where.'

τάς δ' οἰγας: parataxis = 'while I tend thy goats'; cf. vii. 86.

15. οὖ θήμις... οὖ θήμις, see Introd. B θήμις—fas—law relative to heaven (Soph. O. C. 1556). The gods themselves rest at noon-day, and man may not break their repose; cf. Verg. Georg. iv. 402; Ed. vi. 14; 1 Kings xviii.

17. κεκμάως, 'weared.'

18. ποτὶ ριν. Ἡρονδας, vi. 37 μὴ τὴν χολὴν ἐπὶ μῦνος ἐξ' εὔθέας: Paul xviii. 322 δρᾶμος χόλος.
19. *aideis* = *aideis* : 'Thou dost sing the "Sorrows of Daphnis," and surpass all others in the woodland song.'

20. ἐπὶ τὸ πλέον is not equivalent to εἰς ἀκρον (as Haupt, *Opusc.* ii. 312, and editors take it), but expresses simply a degree definitely higher than that reached by others (dist. ἐπὶ πλέον—a vaguer comparison). Cf. viii. 17 note; Xenoph. *Hellen.* iv. 7. 6 ὤσπερ πένταδες πάντη ἐπὶ τὸ πλέον ὑπερβάλλειν ἐπειράτο. ὢκεο, 'reached,' cf. *Odys.* viii. 198 οὖν ταύτα τῷ γ' ἡκτα αὐτ' ὑπέράσκε. The aorist is 'momentary'—an action present or habitual being vividly represented as completed at once and already passed. Cf. Aesch. *Eumenid.* 321:

μέρυρτες ὅρθαί τοις θανοῦσάν παραγνυφέματι πράκτορες αἵματος αὐτῷ τέλειος ἐφώνημεν.

22. Κραναίαν, 'Nymphs of the spring,' i.e. statues of them. Cf. Leonidas in A. *Pal.* ix. 326:

Πέτρην ἐκ διασῆς ψυχρὸν καταπάλμαν θυραροι, καὶ Νυμφέων ποιμενικα ξίδανα, and A. *Pal.* vi. 334:

αὐλα, καὶ Νυμφέων ἵερος πάγος, αἱ θ' ὑπὸ πέτρη πίδακες, ἡ θ' ὑδάαν γειτονίουσα πίτνα.


25. ἐς τρίς: cf. ii. 43. In the following line ἐς δύο πέλλας = 'as much as two pails full' (not 'into two pails')—accusative of amount. Plato, *Laws* 704 b ἀπέχει θαλάσση γε ἡ πόλις ἐς τινάς π' σταδίων.

28. ἀμφαίας, 'with two handles.' ἀμφισθοῦν, 'fresh from the graving chisel,' still possessing the scent of fresh cut wood. The bowl is a drinking-bowl (see *Odys.* ix. 346) not a milking-bowl.

29. *equiv. 'Above, about the lip twines ivy, ivy painted o'er with helichryse, and opposite (κατ’ αὐτόν) the tendrils twist gay in their golden berries.'

κεκοιμημένος: lit. 'dusted.' Does Theocritus mean that the 'dust' of the flower is scattered over the ivy ('the yellow lotus dust is blown'), or use the verb in a somewhat new sense? The general meaning is clear that ivy and helichryse are mingled.

κατ’ αὐτόν, 'in a line with,' or 'opposite to.' Cf. xxiv. 12 (note): a second band of floral decoration round the base of the cup is meant. Those who change κατ’ αὐτόν or take it in another sense than this leave ὑφόποι (29) pointless. Cf. Vergil's description, *Ed.* iii. 39; Nonnus, xix. 25:

τῷ περὶ χείλος ἄκρον ἐπ' ἀμφελέντι Καρόνι
κοισίος ἔλης χρυσίων δὲ πέρις δαιδάλλατο κόσμη.

1 Cf. Theocr. i. 7.
32. ἐντόσθεν. Inside these bands (i.e. between) not 'inside the cup.' See the notes of Hiller and J. A. Hartung. The outside of the cup between the bands is divided into three fields:—the carving of the first represents a coquette, with two admirers; that of the second an old fisherman at his work; the third shows a vineyard tended by a little lad who, intent on his own pursuits, is robbed of his breakfast by a fox.

For the meaning of ἐντόσθεν cf. xvi. 95; Ap. Rhod. ii. 679 ἐἰσῳ πετράων, 'in between the rocks.'

τι: proclitic. For position cf. Soph. Antig. 159; Lysias, xxx. § 1 ἧδη ὡς ἄνδρες δικασταί, τινές.

θεῶν δαιδάλιμα, 'a work as of the gods.' Callim. v. 94 γορφάν ὀίτων ἀμφίπλωσιν ἀγε βαρύ κλαίουσα.

34. ἄλλοθεν ἄλλος, 'this side and that.' Ap. Rhod. iv. 951

ὡς αἱ νηρὰ θέωσαν ἀμοιβαίας ἄλλοθεν ἄλλη πέμπη δὴ ἱερίνη ἐπὶ κύμαι.

35. ἀπτεταί. Eurip. Medea 55 φρενὼν ἀνθάπτεταί. There is a similar picture in Naevis (Cruttwell, Specimens of Rom. Lit. ii. 1. 1):

'Quasi pilae
In choro ludens datatim dat se, ac commumem facit,
Alii adnusat, alli adnietat, alium amat, alium tenet,
Alium manus est occupata, alii percellit pedem,
Annum alli dat spectandum, a labris alium invocat,
Cum alio cantat, attamen alli suo dat digito literas.'

36. γελάσα. So MS. p alone; γελοίοσα k, γελοίοσα vulg. Possibly γελάσα (Aeolic form from γελάσμη should be read. But see Dial. § 39 and § 16 (c).

38. κυλοιδιώντες, 'with hollow eyes.' Oppian, Hal. iv. 18 'love delights χρυσῶν τε παράπτωσιν ἀνθός ἀμεραι ὡσε τε κολύμα.'

39. τοῖς δὲ μετὰ, 'next after them.' For this use of μετά with the dative cf. Odys. ix. 369 Οὔτων ἐγὼ πῦμα τοῦρα μετὰ ois ἐτάφοιν: Theoc. xxi. 93; Quint. Smyrn. v. 64 τοῖ δ' ἐφέσκωτο αἰξολ μετὰ τοῖς.

τίτυκται: singular, because the two nouns joined by τε... τε form but one notion cf. ii. 7. Xen. Symp. iii. 4 ἅθρεια καὶ σοφία ἐστιν ὅτε βλαβερὰ δοκέτι εἶναι.

40. ἐς βάλον ἔλκει is 'hauling in his net for a cast.' Theocritus imitates (Hesiod) Scut. Her. 213:

ἀντὶρ ἐπ' ἀκταῖς

ἡστὸ ἄνηρ ἀλιεὺς δεδοκημένος: εἶχε δ' χειρῶν

ἀχθυσίν ἀμφιθληστρον, ἀπορρίφειν εἰκώς.

41. τὸ καρπέρον, 'with a man's whole strength,' see iii. 3 note. For is cf. v. 98; St. Luke v. 4 γελάσατε τὰ δικτυὰ ἐμῶν εἰς θαράν.

45. τυτθ&ν δ' οὖσον, 'a little way.' The construction is like the Platonic ἐμπαίκον ὑς, &c., Phaedrus 263 d. Polit. 308 c ὠδαμός; ὃς οὐ φήσαι: Laws 732 a ἄμηχανον ἄν ὄνον γεγονός ἄν εἶτ: Arist. Eccles. 386 οὕπερφιώς ὃς λευκοπρήθης ἦν ἐθείν ἡκαλησία. The full construction would be τυτθ&ν ἐστιν ὄνον ἀπέχει. The verb is omitted and wherever possible the antecedent is attracted to the form of the relative. Cf. Herod. iv. 194 ἄφθονοι οὖσι: Lucian, Aler. i. ἄλγους οὖσοι: A. Pal. xii. 227 βαῖν ὄνον παραβάθει. Exactly similar is the use of οὐδεὶς ὃτις οὐκ ἐνεβά ὑπόν οὐ, &c.

46. Cf. Iliad xviii. 671. πυρραίας: vid. Liddell and Scott; the word is very doubtful here, even if it does bear the meaning of 'eating' or 'fit for eating.' We want some word descriptive of colour. πυρκαίας (Briggs) is unlikely to have been displaced; it is a common word cf. Odyssey. vii. 126. πυρκαίας (Ribbeck) is possible, as a collateral form, cf. έρυθρός, οὐράραῖος, πελλός, πελλαίας. Ahrens (Philol. vii. 410) favours πυρραίας. [See Addenda.]

48. δὖ ἀλώπεκες ἄ μέν . . . For the construction cf. Odyssey. vii. 129:

ἐν δὲ δύο κρήνῃ ἢ μέν τι ἢν κητὸν ἀπαντα σκάνδαται, ἢ δ' ἐτέρωθεν ὡν' αὐλῆς ὑδαῖν ἤπια.

Odyssey. xii. 73; Achill. Tat. i. 3. 1 αἰ γαρ μυτρές τῷ μέν ἦν Βυζαντία τῷ δὲ ἐμφ πατρί Τοῦρα: Caesar, Bell. Gall. i. 53 'duae filiae harum altera oscisa, altera capta est.'

49. ἐπὶ πίρρα, 'with designs on the wallet.'

50. οὐ πρίν ἀνησεῖν φατὶ (= φθογί), 'says she will not let the lad go.' Xen. Hellen. v. 2. 38 ὅτι οἱ Ὀλυμπίοι κατεστραμμένοι τὴν μείζων δύναμιν Μακεδονίας ἐπεν καί οὐκ ἄνησον τὴν ἑλάττων. Commoner is ἄφθησειν.

51. φατὶ: of speechless things; Xenophon. i. 5 οἶνος ὡς οὐσετε φθορι προδότων: Catull. iv. 2 'Phaelens ille . . . ait suisse navium celerrimus.' But in this picture, as in the first, the description reads more into the carving than can strictly be expressed. Cf. Verg. Aen. viii. 634 sqq.; Martial, viii. 51. 14 'Palladius tenero lotus ab ore sonat.'

πρίν ἢ ἀκρατίατον, κ.τ.λ., is the MS. reading. In this ἀκρατίατον cannot be the verbal adjective from ἀκρατίζομαι or the accent would be oxytone, but must be a substantive— 'breakfast'— cf. ἄμητος, πρυγητός (?) τρύγητος): (1) Ahrens (Philol. vii. 410) takes it thus as a substantive, and explains the phrase as a metaphor from navigation, 'before the breakfast has been wrecked.' He supports this by Polyb. xx. 5. 7 ἑκάθησαν πρὸς τὸ ἐπήν αἰ γῆς ('the ships grounded'); Diodorus, xi. 77 τῶν νεῶν ἄφνω καθαροῦ ἐπί ἑπάν τὴν γῆν. This explanation is rendered improbable by the weakness of the phrase, even if ἐπί ἑπαῖν can have this meaning. To say 'the breakfast has touched bottom' is far from saying 'the breakfast has been totally wrecked.'

(2) J. A. Hartung (reading ἀκρατισμῶν) takes the metaphor to mean 'before she has safely docked the breakfast.'—καθίζων, active. This is a good sense, but there is no evidence for
the phrase. (We might also change the metaphor and say, 'before she has safely landed the breakfast.' ) The question is whether ἐὰν ἴπποιος can possibly mean 'on dry land' in face of the fact that ἴππος (rem. sing.) and τὸ ἴππος (sing.) are the standing phrases. Cf. also Thucyd. i. 109; viii. 105.

(3) Changing the accent to ἀκρατίστων, verb, adj., the only explanation possible is 'before she set him down to starveling fare to get his breakfast.' ξηρός = 'wasted,' 'used up'; see Eurip. Andr. 637; Callim. vi. 113 οἶκον ἄνεξήρεν. The use of the verb, adj., is then strange and scarcely parallel even to Thucydides' μετοί καροί ('inclined to wait') bk. i. 142. 1.

(4) Interpreting ἐὰν ἴπποιος as in (3), we should get a good sense by substituting for ἀκρατίστων a verbal in -τως formed with ἀ- privativum. Nearest would be ἀκρατίστωστον, a non-existing word but formed regularly from ἀκρατίστος, 'to eat green stuff.' Tr., 'Before she set him down to a starveling fare with not a bite of green stuff.'

[The explanation recorded in Liddell and Scott, 'having breakfast on dry stuff,' i.e., 'having made no breakfast,' joins ἀκρατίστων and ἐὰν ἴπποιοι in a way that is hardly Greek; we should at least have ἄν ἴππος.]

53. μέλεια: for μέλει. So in Soph. Elect. 74; Oppian. Pisc. i. 117 μέλεται δε οἱ οὐν μῦροι τοῖσον. Later authors play havoc with the forms and constructions of this verb.

54. περὶ πλέματι. Verbs of νοίνιν take ἐὰν not περὶ, with dative, in Classical Greek. περὶ here expresses not only joy at his work, but 'joy engrossed in his work.'

56. αἰολικὸν βάθμα, 'a dazzling sight.' αἰολικὸν is a collateral form of αἴλοκος (see a note by the editor in Classical Review, July, 1896; cf. Schol. k αἰολικόν, ἀπατητικόν, ποιδιόν. Αἰολίζεται γὰρ τὸ ἀπατάτ. So Ap. Rhod. i. 765, perhaps in imitation of this:

κεϊνος κ’ εἰσορόμων ἄκεσις, ψευδότεν τε θυμόν, ἐλπίμενος πικάνην τιν’ ἀπὸ αὐρέων ἑσαυσιαί σάβιζεν, ὁ καὶ δηρόν περ’ ἐπ’ ἐλπίδα θήραιο.

57. πορθμῆι Καλυδόνιος: a coaster from Calydon to Sicily; not from Calydon to Peloponnesus. πορθμῆι is used of one making a long voyage in Herod. i. 24 (Sicily to Corinth); in Lucian, V. H. ii. 29, of the pilot who brought Lucian home from the μακάρων νῆσοι. The objection should not have been raised that the word is only used of a ferryman across a strait. The v. l. of the Scholiast, πορθμῇ Καλυδών, is interesting. Calydnae is the name of a group of islands near Cos. The reading is apparently due to some critic who wished to fix the scene of the poem in Cos, not Sicily. See however Addenda, note on l. 44.

60. πρόφρων, 'with all my heart.'

62. κερτομίοι, 'I do not mock,' i.e. I do not say what I do not mean. Soph. Philoct. 1235:

ΟΔ. ποτέρα δὴ κερτομίων λέγεις τάδε;

NE. εἰ κερτομίοις ἐστὶ τάληθη λέγειν.
63. τὸν ἵκλελάθοντα: accent and sense mark this as a present, not an aorist form. Homer has a causal reduplicated aorist; cf. In Aphrod. 40 Ἡρῆς ἵκλελάθοσα, 'making to forget Hera.' The form used here would seem to belong to the number of presents formed from the perfect stem, of which Theocritus has several: πεσώνω (χ. 1), δεδοῖκω (χv. 59). So κελήγοντες, ἑμέμηκον, Odys. ix. 438; τείτυποντες, Callim.; ἐπέφυκον, Hesiod. Naturally we should have κελήθω: the stem is shortened as in λελακία (λεληκός), εἰκιά (εἰκώς), σεσαφρία (σεσηρψ), &c. It is immaterial whether we take the verb as causal or neuter. If the latter, cf. Horace's 'oblivioso Massico'; Ovid, Fast. iv. 341 'furiosa tibia.'

64. The refrain as used here and in Idyll ii is said to be specially characteristic of Sicilian poetry. So in the drama it is frequent in Aeschylus (Agam. 117 seq.; Choeph. 655; Eumenid. 1016; Persæ 665, &c.). But it is found in all ages and all languages in varying forms, cf. Aristoph. Birds 1731; Peace 1334. In Hebrew, in the Psalms, 'For His mercy endureth for ever.' In Latin, Verg. Ecl. viii. 21: the Persigilia Venonis, 'Cras amet qui nunquam amavit, quiue amavit eras amet'; Catull. 61, 62; and in direct imitation of Theocritus, Bion, Epit. Αἰσθ. αἰάδω τὸν' Ἀδώνων... ἐπαίταονς ἔρωτες: Auctor, Epit. Bion. Ἀρχετε Σικελικαί τοῦ πένθεος Ἀρχετε Μοίσα. In English it appears especially in the ballad.

65. δῆδα = ἰδέα, the Ionic form, cf. Odys. xii. 374. The variant ἀθ' ἀ besides lacking good MS. support spoils the rhythm and is weak.

66. Cf. Verg. Ecl. x. 9; Milton's Lycidas:

'Where were ye, Nymphs, when the remorseless deep Closed o'er the head of your loved Lycidas?'

67. Πίνδω: sc. καὶ ἡμεῖς, the last word being used in the general sense of valleys.

68. έιχετε, 'were ye dwelling in.' Aesch. Eumenid. 24 Βρόμως δ' ἐχε τὸν χαρών. So leneo in Latin, Verg. Aen. vi. 788 'omnes supera alta tenentes.'

'For neither were ye playing on the steep,
Where your old bards, the famous Druids, lie;
Nor on the shaggy top of Mona high,
Nor yet where Deva spreads her wizard stream.'

Lycidas,

72. χῶκ δρυμὸς = καὶ δ' ἢ, 'the lion in the thicket'; the double crises as in 109 χώδων. The Scholiast has a delightful variant ἄν ἐκλαυς, and note: 'There were no lions in Sicily. If there had been they would have wept!'

77. Hermes first, who according to the legend was father of Daphnis, then the herdsmen, seeing Daphnis' misery, come in pity to know the cause. ἀπ' άρεσ, 'from the hill.' The article is omitted as in ii. 36; vii. 74; i. 140.

78. ἐρᾶσι: from ἑρᾶμαι a rare middle form of ἑρω噱 cf. ii. 149; Bion x. 9 ἀλλ' ἑρώς καυνόν δ' τ' ἐρασαμένῳ αὐνερασάθαι (al. αὐνερασάθαι); Constant. Anacreont. i. 75 παρ' θλ' ἀλ' βαδίζειν

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πολιής ταυν ἐρώμα (Hiller.). The use of the middle for the active is common in Alexandrian Greek. Theocritus himself has σκοπάζον (iii. 26), ἀρίστοντο (xiii. 43), ποτελέζατο (i. 92), ἔστιζατο (xxii. 185), and others; see Legrand, Etude, p. 229.

81. τι πάθος. Note that while the use of the optative in dependent statements is confined to Attic Greek and Herodotus, the use of this mood in dependent questions is universal.

Πρήποι. Priapus comes in a different mood; knowing the reason of Daphnis' misery, and the object of his love, he taunts him for not giving himself up to the love which might be his.

82. τι τού τάκεια, ἀ δέ τε, κ.τ.λ., 'why dost thou sit pining while the maid hastens through all the springs and all the groves'—begin dear Muse, begin the woodland song—'seeking thee. Ah! thou art feckless and a fool in love. Thou art no neatherd as thou wast called, but a sorry goatherd, who can do no better than mope and pine for what he is not; thou hast the girls gay before thee, and all thou dost is to mope and pine.' The key to this difficult passage is right understanding of (1) δύσερος, not 'perdite amans,' as most translate, but, as the Scholiast explains, οὐκ εἶδος ἑραν: cf. δάσθυμος. (2) τάκεια ὀθθαλως = 'you pine and hold aloof from the pleasure you might have, because you are too mawkish or prudish to go and enjoy yourself,' i.e. here you are in love, the girl is seeking you, and for a silly vow you waste your life away instead of taking the good things offered. [For δυσερος cf. vi. 7.]

δε τε joins the sentence closely to the preceding, so that here τι τού . . . ἀ δέ τε is equivalent to the Attic τι σον μὲν τήμει η δέ κόρη . . . φορεῖται cf. xxiv. 38; xv. 120; Odyss. vi. 108 μεία τ' ἀφρώτη τ' πέλεται, καλαί δε τε πάσαι. The ordinary punctuation of these lines would make δε τε couple two sentences of dissimilar form contrary to the right use of the particles.

85. ξάτεια': an Aeolic form = ζατούα. The interposition of the refrain verse adds to the emphasis of the word.

86. αἰτόλω ἀνδρί: cf. vi. 7; Longus, iii. 18 ἀγροσ καὶ αἰτόλως. The word is used contemptuously.

88. ἐγεντο, 'that he was not born.' Odyss. viii. 311 οὐνεκ' ἐγώγε ἡπεδανός γενώμην. This syncopated form occurs first in Hesiod; then frequently.

92. ἀλλὰ τὸν αὐτῷ. 'But continued on his bitter way of love, and continued thereon to the end of fate—begin ye Muses—but Aphrodite came.'

αὐτῷ (not αὐτῷ) according to the Epic use. Monro, Hom. Gram. § 252; Tyrtaeus, x. 3 τὴν αὐτοῦ προλιπώντα πόλιν. 93. άνει: note the tense. It is not finished but 'journeyed along'; cf. A. Pol. vii. 316 ἥ μη τὴν ἀνάσεις τελέσαις δοῦν. καί: Herod. i. 124 ποίει ταύτα, καί ποίει κατὰ τάχος.

95. γε μᾶν: strongly adversative. 'But ere he reached the end Aphrodite also came, smiling with kindly heart, hiding her smile, but feigning dire wrath.' Much unnecessary trouble has been caused here by a misunderstanding of the situation. Venus has tormented Daphnis rather in jest than earnest of
NOTES: I. LINES 81–112

revenge; she makes pretence of anger and is in heart kind to him and would save him from destruction if only he will confess his love (cf. 139). άδεια is therefore not ‘glad at Daphnis’ plight,’ but ‘kind’ as in Soph. O. T. 82. For λάθη cf. Soph. Philoct. 1272 πιστός, áτηρός λάθρα, άνέξουσα not ‘restraining’ as most editors translate, ruining the sense, but ‘keeping up’; cf. Eurip. Μεδεία 482. With the whole cf. Nonnus, Dion. xxxiv. 303 εἴχε νὸν γέλωντα, χόλον δ’ άνέφηνε προσώπο. In 95 άδεια is to be construed closely with γελάοια: cf. Pindar, Pyth. viii. 12 τραχεία ὑπαντάξασθαι and Aesch. Ἑτερενίδ. 223 πράσσουσαν ἧσυχαίραν as if it were an adverb. To construe ἄ Κύπρος άδεια καὶ γελάοια is unnatural.

97. κατεύχεο, ‘vowed.’ λυγιζεῖν: a metaphor from wrestling; cf. Lucian, i. 249 τοὺς μὲν ἄλλους θεοὺς κατηγονίσας ἀπαντάς.

101. νεμέοσατά: probably ‘revengeful.’ In Homer of persons = ‘revered.’

102. Daphnis feels that the struggle is over for him, and that death is the price of his resistance. He takes Venus’ words in l. 98 as spoken in earnest; hence his bitter cry against her cruelty, and vow of further battle.

δεδικεῖν: infin. from δεδικ. cf. 63. For the metaphor cf. Livy, xxxix. 26 εἴτε δεινε ἵδε ἱαράδειτ, ‘nondum omnium dierum solen eccidisse.’

105 ὑπ. οὖ λέγεται. ‘Where the herdsman is said to have won Cypris, get thee to Ida, get thee to Anchises; there are pleasant spots enough; Adonis too is ripe for thy love, for he too is a herdsman and hunts the beasts of the field. Then hie thee and stand before Diomed and say, I have conquered the herdsman, Daphnis; fight thou with me.’ The italicized words give the key to the sense. Venus has, thinks Daphnis, boasted of her unbroken victories. He retorts in bitter scorn, ‘Thy victories have been gained over poor shepherd folk in soft places—over Anchises, Adonis, Daphnis; but remember that thou art not invincible, but fled from Diomed. Go then and win thy easy triumphs; then in the strength of them challenge a stronger foe on the battlefield and be disgraced, and boast no more.’

There are many difficulties in the detail of the lines; in line 106 τρει' δρύες, ὤδε κύπειρος (the MS. reading) gives a pointless antithesis. In the parallel passage v. 45 τοῦτι δρύες, ὤδε κύπειρος the two together form a pleasant spot. There is no comparison of the merits of the two. As therefore τρει' appears here in place of τοῦτι of v. 45 it is probable that ὤδε has wrongly displaced the real word. I have accordingly substituted τρει'. This is supported by a passage in Plutarch, Ῥαξατ. Nat. 36, quoted in Ahrens’ edition.

1. 107 is probably merely interpolated from Id. v. loc. cit. So arranged the text will fall into pairs of verses, divided by the refrain.

l. 110 is rejected by many editors, but without need. It is partly repeated from v. 107, but such partial repetitions are common in Theocritus.

In l. 112 ὁδὸς = not ‘a second time,’ but ‘after that’; cf.
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Demosth. Phil. i. 13 μετὰ τάδε Πόδαν, πάλιν Ποσείδαν, Μεθώναν αὕθα: Soph. O. T. 1493. See further Class. Review, July, 1596.

115. Ὁδεῖ: the lengthening of the syllable is justified by the pause and stress of the verse, cf. viii. 65; vi. 22, &c. With this farewell of Daphnis cf. Soph. Phil. 936-939:

ὁ λυμίνες, ὃ προβλήτης, ὃ εὐνοοίκιαν
θηρῶν ὀρείων, ὃ καταρρύγεις πῖθραι,
ὑμν τάδ', οὐ γὰρ ἄλλον οἶο ὑπὸ λέγω,
ἀνκλαίμαι παροῦσι τοῖς εἰσοδον,

and ib. 1453.

118. Θύμβραδος. The spelling is uncertain in the MSS. both here and in Servius on Aen. iii. 500 who mentions this as 'fossam circa Syracusam' (κ has δύμβρας, Πθύμβρας, Serv. loc. cit. Thibrin or Ybrin). It is doubtful whether Servius' description of the place as 'fossa' is correct. The context does not favour it, but points rather to a well-watered valley. Whatever it was it seems to take its name from Apollo Thymbraeus.

120. Daphnis in these two lines merely proclaims himself a Ion to the Nature to which he has hidden farewell. The couplet is not a sepulchral inscription as is Vergil's adaptation, Ec. v. 43, for if so to whom would Daphnis commend the duty of writing the epitaph? He has refused communication with his fellow men.

123 sqq. Daphnis calls finally on Pan, the herdsmen's god, and delivers to him his shepherd's pipe.

Ἀυκαίοι: Mount Lycaeus in south-west Arcadia, on the boundaries of Elis. A great centre of Pan worship.

τῷ γε. The pronoun is used thus in either of two alternative clauses, without special emphasis; cf. Herod. ii. 173 λάθει ἄν ἤτοι μνεῖς ἢ Ὁ γε ἀπόσπακτος γενόμενος. Conversely in first clause, Odyss. iv. 821; in both, Odyss. viii. 488.

ἐνθ' = ἐνθ' = ἐλθέι.

125. Ἐλίκας, 'and leave the tomb of Helice and the high cairn of Arcas.' Arcas was son of Callisto, translated to the heavens, and made into the constellation 'Elia' (The Bear). Callisto was daughter of Lycaon. Ἀυκασσάδας therefore = 'grandson of Lycaon,' not 'son of.' These tombs are described by Pausanias viii. 35 τάφος Καλλιστών κχώμα γῆς ὕπνων, δευτέρα ἐχον πολλά: cf. viii. 9. 2 πρὸς δὲ τῆς Ἡρᾶς βασιλέως καὶ Ἀρκάδος τάφος τοῦ Καλλιστών εἴσι. Meineke maintains that the name Helice is only used when the constellation is meant. If it were necessary to find two instances of every usage in Greek a parallel might be quoted from Callim. i. 41 ιάσων Ἀυκασσάδας ἄρκτου.

129. ἐκ θηρώ: join with μελίποιν: honey sweet with its fragrant wax.

ἄλκταν has gerundival force; 'that can be moved across the lip,' not 'curved to fit round the lip.' See Jebb, Appendix to Oed. Tyr. p. 208; cf. γνωστός, ἐρκτός, &c., Monro, Hom. Gram. § 246. 2.

130. Ἀδαν: one of the few instances of a neglect of the 'rule' of the bucolic caesura in the pastoral idylls. The effort is to give the line a sudden heavy cadence, suited to the sense.
NOTES: I. LINES 115—151—II. 197

132. Daphnis is dead; let all nature change and go awry to show his loss. Conington (on Ecl. iii. 89) is hardly right in regarding the lines as a curse invoked by Daphnis.

134. ἐναλλα, 'and let all change'; cf. Ovid. Trist. i. 8. 5 'Omnia naturae praepostera legibus iubent.' Vergil seems to have mistranslated the line: Ecl. viii. 58 'omnia vel medium fiant mare;' taking ἐναλλα as = ἐνάλλα. The line is however of doubtful authenticity. It breaks the here regular arrangement of four-line strophes; and among the specified changes the general πάντα ἐναλλα is weak.

135. ἄκοι, 'worry.' Herod. i. 140 ἐλευσθήναι ὑπὸ κνών: cf. the proverb ὁ νεβρός τῶν λέοντα, Lucian, Dial. Mort. viii. 1.

136. κῆ ὁρέων, 'and let the owls cry to the nightingales upon the hills,' i.e. cry in rivalry.

140. ἐβα πόν, 'went down to the stream of death.' πόν is accus. of motion to; cf. xiii. 29; xxv. 141.

141. A favourite form of 'closing line' in Theocritus, divided into two rhythmic parts, balanced, and antithetical; see Introd., and cf. i. 126; xv. 86; xiii. 7, &c.

145. ἐς ὠστερον ... ὀσώ: an echo of the ending of the Homeric hymns; e.g. H. Demet. 495 αὐτάρ ἔγω καὶ σέιο καὶ ἄλλης μησομένῳ ἄμοδης.

147. ὑπ' Ἀιγιλὼ ῥιξάδα, 'figs from Aegilus.' For construction cf. xxiv. 111; ix. 34; Aesch. Eumenid. 183; Arist. Acharm. 146 ἀλάντας ἐξ Ἀπατορίων: ib. 192 προσβέαν ἐς τὰ πόλεις.

Ἀγιλὼ. Theocritus probably means Aegilia in Attica, where figs of special excellence were grown, and calls the place by the name of its eponymous hero Aegilus (Hiller).

150. Ἐρα. The Hours are the givers of all beauty and fragrance, cf. xv. 104; cf. a fragment of the Cypria quoted by Athenaeus (xv. 682 d)

εἴματα μὲν χρόνος ἔστο τὰ οἱ Χάριτες τε καὶ Ἐραι
τοίησαν καὶ ἐβαφαν ἐν ἀνθεσιν εἰρινοῖσιν,
οία φέροντο ἄραι, κ.τ.λ.:

Pindar, Nem. viii. 1.

151. Κισσαίθα: name of a goat.

αἱ χύμαρες. The article with the nom. plural is not uncommon in place of vocative; cf. v. 100; Arist. Clouds 601. With singular, iv. 45, note. So in Shakespeare:

'The jewels of our father, with washed eyes
Cordelia leaves you.'—King Lear, i. 1. 263.

II.

I have discussed the literary aspects of this poem in the Introduction, p. 32.

Vergil imitates it in the eighth eclogue, but with singular lack of taste makes of it merely an 'amoeban exercize' put into the mouth of a shepherd, Alphesiboeus, thereby destroying all the pathos of the original! Horace (Epode 5) has a few
verbal resemblances, but the spirit of his work is utterly different, as presumably was that of Sophron's mine, from which Theocritus is said by the Scholiast to have borrowed the form of the poem.

Nearer to Simaetha in the pathos of loneliness, than any previous creation of Greek literature, is the nameless speaker in Mr. Grenfell's 'Erotic Fragment.' Cf. the following fragments: ὁδύνη μ' ἐχει ὅταν ἀναμνησθὼ ὡς με κατεφίλει ἐπιβούλως μέλλων με καταληπτάνει . . . ἀστρά φίλα καὶ συνερώσα πότνια τοῖς μοι παραπέμπον ἐτί με νῦν πρὸς ἣ Κύπρες ἐγγονὸν ἄγει με καὶ οἱ πολὺς ἐρως παραλαβῶν· συνοδηγῶν ἔχω το πολύ πιρ τό ἐν τῇ ψυχῇ μου καύμευον . . . Nearer still in spirit is a modern Greek love chant which Mr. Andrew Lang quotes (Intr. to Trans. p. xvi): 'Bright golden Moon that now art near thy setting, go thou and salute my lover, that stole my love and kissed me, and said, "never will I leave thee." And lo, he has left me like a field reaped and gleaned, like a church where no man comes to pray; like a city desolate. Therefore I would curse him, and yet again my heart fails me for tenderness. Nay even so I will lay my curse upon him, and let God do even as he will, with my pain and with my crying, with my flame and mine imprecations.'

The date of the idyll is before 264, as is to be gathered from line 115. The Philinos there mentioned is perhaps Philinos of Cos, winner of the Stadium at Olympia in 264, 260. From the manner in which Philinos is spoken of it is obvious that he had not attained pan-Hellenic fame (cf. Wilamowitz-Moel- lendorff, Aratos von Kos, p. 184).

From this and from the mention of the Myndian Delphis, i.e. from Mynd in Caria, the scene of the idyll is determined as Coan. [See however Addenda, where these conclusions are criticized.]

1. δάφναι: see on l. 11.

Thesylis. The writer of the Greek argument says that Theocritus τὴν θεσσαλίαν ἀπειρόκαλας εἰς τῶν Σώφρωνος μετήνεγκε Μύρων, apparently meaning that while in Sophron there was dialogue between women in Theocritus Thesylis is a mute, and that this is ἀπειρόκαλον (see Jahn, Hermes 2). The literary criticisms of the Scholiasts are not as a rule very acute; this one is no exception. Thesylis is needed to make the opening of the poem more than idle talk; what place there could be for speech on her part let the Scholiast see.

2. τὼν κελέβων. The cauldron in which the magic brew was made; cf. Macbeth, iv. 1. 11.

φουκιῶν. Crimson was especially associated with magical rites; cf. Lysias, vi. 52 καὶ ἐπὶ τούτοις ἱερεῖα καὶ ἱερεῖς σταύρες κατηράσαντο πρὸς ἐπιτέραν καὶ φοινικίδαι ἀνέσιεσαν κατὰ τὸ νόμων τὸ παλαιὸν καὶ ἀρχαῖον.

οἶκος οὕτω: fine wool (the original Homeric sense, Iliad xiii. 599; of linen, Iliad ix. 661; contra, Theoc. xiii. 27).

3. τὸν ἐμὸν βαρὺν εὐνά φίλον . . . ἀνάρ, 'my cruel sweet lover.' The pathos is spoilt by making φίλον predicate; cf. Eurip. Phoeniss. 1446 φίλος γὰρ ἐχθρὸς ἐγένετ', ἀλλ' ύμως φίλος: and Catullus' 'Odī et amo.'
NOTES: II. LINES 1–9

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…the, ‘since,’ not ‘in order that’: cf. l. 9 note.

καταθύσματα: cf. ll. 10, 159. There is no variant in the MSS., and on l. 159 Schol. k has καταθύσμων φρεών αυτού τοις φαρμάκοις (a clear proof that he did not read καταθύσμων). καταθύσματα is generally read in all three places from a ‘restoration’ of the Scholast here by Toup — falsely. καταθύσμων is the usual word for ‘binding by magic’ (cf. κατάθεσμος, κατάθεσις), and would never be changed to the unusual καταθύσματα. The word must = εἴκ θεῶν καταμαγενεύων, ‘charm by fire magic,’ and is supported by Aesch. Eumenid. 328:

ἐπὶ δὲ τῷ τεθυμένῳ
tίδε μέλος . . . 

όμοι έξ Ἐρώνων
dέμοιοι φρεών.

4. δωδεκαταιος ἀφ' οὗ τάλας. The twelfth day is frequently mentioned as critical; Odyssey, ii. 374, iii. 391; Ap. Rhod. i. 1079. Tr., ’Who hath not been near me, for twelve days since’; cf. l. 157. The full construction would be ὃ μοι οὐδέποθ ἤκει—

δωδεκαταιος (ἔκτω) ἀφ' Ὕκει. In l. 157 τὸν δὲ τέ νῦν οὐδέποτ' εἶδον —

δωδεκαταιος (ἔκτων) ἀφ' Ὕκει εἶδον. For ἀφ' οὗ added to these adjectives in αἰός, cf. Xen. Hellen. v. 3. 19 Ῥιδανοῖς ἄφ' οὗ ἐκαμεν ἐπελεύσατο: Lucian, Halecoph 5 τὰ περπατα ἐκ γενετῆς βρέφη. ‘Time since which’ is constantly expressed in Greek by a parenthetical πολὺς χρόνος ἐξ οὗ, cf. Isocrates, 91 δ οὗτοι γὰρ ἄρχοντες τῶν Ἐλλήνων οὐ πολὺς χρόνος ἐξ οὗ κατὰ γῆν καὶ κατὰ θάλασσαν: Soph. Ajax 600 (Lobeck, ad loc.). Here that form of expression is personalized; Eurip. I. T. (e conj. Heath):

χρόνοι γὰρ ἡκουσ' οὗ' ἐπει βασιν θεᾶς
Ἐλληνικαίαν ἔξεφονίκθη βοάς.

For ταλάδ see Ahrens, Dial. ii. 174.

5. ζοὶ. The plural masculine is used by a woman referring to herself. Eurip. Androm. 357:

ἐκόντες οὐκ ἀκόντες, οὐδὲ βάψμοι
πάντοτε αὐτοὶ τὴν δικήν ὑφέζομεν.

6. θύρας. The -ας (Doric acc. plural) is lengthened in arsis cf. viii. 65, vii. 104. The plural would not be used in Classical Greek of a house door; but cf. Lucian, Dial. Mort. ix. 2. (Cobet reads θύρα.)

ἀνάρτιος, emphatic by its position, and almost amounting to a curse. Cf. the Homeric νῆτπος . . . σχέτλιοι: Ap. Rhod. i. 1303:

εἰ μὴ Θρηκίσιο δώς ὑιες Βορέας
. . . ἐρημέσκον ἐπεασοιν
σχέτλιοι: ἥ τε αφιν στυγερὴ τίμιον ἐπλετ' ὑπίσσω.

7. See on iv. 6; cf. xxii. 168 and Demosth, De Fals, Leg. § 21 εἰπε δὲ τουστοὺν λόγους ὠθ' ἀπαντάν εἰς λαβὼν ϕιετο, ’he carried you away with him.’

9. ὃς νῦν ἰδο, καὶ μέρψομαι. μέρψομαι is parallel with βασεῦμαι: it cannot be taken as dependent on ὃς, ‘in order
that I may blame,' since there is no instance of ὡς with the fut. ind. in a purely final—adverbial—sentence. The apparent instances are all to be taken as noun clauses (as ὅπως and fut. indec.) dependent on the main verb. Lucian, Βίων Πράσινος ι Κοσμῆσας ὡς φανοῦντα: Lysias, xx. 23 παρεσκεύασαν ὡς ἄν εἴητον: Arist. Frogs 1121:

καὶ μη ἔπ αὐτοῦ τοῖς προλόγοις σου τρέφομαι ὅπως . . . βασανίω.

In all there is expressed or implied a notion of 'striving' or 'precaution' (see Sonnenschein, Syntax, 369 a, and additional examples in Liddell and Scott, ὅπως, B. 2. b).

10. ἐκ θυεῖαν, will enchant him by fire magic; Ap. Rhod. iii. 845. ἐκ expresses the source of the spell, and is more graphic than would be the dative (of instrument). Soph. O. C. 848:

οὕκον ποτ' ἐκ τούτοις γε μὴ σκήπτρων ἐτι δυνιπορήσεις.

11. ποταείσομαι ἄγκηξα, δαίμον: altered by Kiessling and subsequent editors to ἄπυχε δαίμον. But the sense is not 'submissa voce tibi, Luna, dolores meos conquerar' (Meineke); but 'I will sing my invocation in a hushed voice of awe.'

Nor has δαίμον been rightly understood. Simaetha is not addressing the moon as the peaceful goddess of night but the daemon of magic; the counterpart in heaven of Hecate in hell. Lines 14–16 are this very incantation addressed to the 'diva triformis,' Hecate. Cf. Lucian, Νεκυομαντ. 465 ὅρισιν τινα μακάριν ἐπιλέγων ἢν ὥσε χορὸν καθήκων ἐπίτροποι γὰρ τι καὶ ἀσφάλεσ ἐφθάγγετο πλὴν ἥψει γέ τινα ἐπικαλείσθαι δαίμονα: ib. 466 τὴν ἐποδὴν ἑκείνην ἐπονομαθήσαι: cf. ib. 469.

In the magic formulæ preserved to us we have constant invocations of the νεκυδαίμων, 'demon of the dead' (Brit. Mus. Papyrus XLVI) νεκυδαίμων ὡστις εἰ, παραδόθωμι σοι τὸν δεών ὅπως μῆ ποιήσῃ τὸ δεών πράγμα: Paris Pap. Z. 1496 (see E. Kuhnest, Rhein. Mus. 1894, p. 37) ὀραίωσ σε νεκυδαίμων καταδησον τὴν δεών φιλοῦσαν, ἑρωῶν.

The Magic Ceremonial of Id. 11. [See Addenda.]

Throughout the first part of the poem Theocritus reproduces accurately the rites and symbolisms of the two branches of 'Fire magic' and 'Pallatro-Witchcraft' (classed generally in l. 1 under (a) δάφνα, (b) φίλτρα).

1. In 'fire magic' some quickly burning substance (άλφατα, 18; δάφνα, 23; κηρός, 28; πίτυρα, 33) or some relic (κρησπεδόν, 53) was taken as a symbol of the object of the charm, and consumed in the fire while a charm or curse was pronounced, that as the symbol consumed so might the person consume (see ll. 21, 26, 31). So the Paris Pap. Z. 1496 foll. gives a form of charm to be used with ἵδρα—myth—and fire. Ἀγαγη ἐπὶ ἱμώρης ἐπιθυμεῖς . . . πέμπα σε πρὸς τὴν δεών τῆς δεών . . . ἵνα μοι ἀγγίην αὐτὴν . . . εἰ κοιμᾶται μὴ κοιμᾶσθω ἄλλ' ἐμὲ μόνον τὸν δεών κατά
NOTES: II. LINES 10–18

νον ἐχέτω, ἕμιν μόνον ἐπιθυμεῖτα, ἐμὲ μόνον στεργέτω (cf. Theocr. ii. 44–46) ἐξερίκησε σε ξυμφόρα κατὰ τῶν τριῶν ὑπομαίων ἀνώχω ἀβραᾶσι τῷ— ὅς ἐγὼ σε κατακάλκη καὶ δυνατῇ εἰ οὕτως ἦσ φιλῶ κατάκωσον τὸν ἐγκέφαλον (II. 26, 29) ἐκκισσον καὶ ἐκτρεπόν αὐτῆς τὰ σπάλλαχνα, ἐκστασών αὐτῆς τὸ α' μα ἔως ἀν ἠθῆ πρὸς ἐμὲ. Or an old German charm: ‘Schrieb auff ein weyss glas dyse wart... und leg das glas zu dem feure, und sprich disweit: Als hayss das glas ist als hayss sy der n nach mir’ (quoted by Kuhnert loc. cit.).

The object burned might be made into a rough image of the person, but there was no need for this. Althaea wrought the doom of Meleager by burning a log of wood identified with him.

καέ τε δαιδαλέας
ἐκ λάφρακος άφιμορον
φιτρῶν ἀγκάλισασαν τὸν δῆμον
μοῖρ᾽ ἐπεκλώσων τότε
ζώας ὄραν ἀμετέρας ἐκμεν.—Bacchyl. v. 140.

(2) Charms without fire were (1) potions (I. 58); (2) spells wrought by herbs possessing occult virtues (θρόσα, 59: ἐπιπο-μανές, 48; or by representative objects acting by sympathy, Brit. Mus. Papyrus XLVI = Cambr. Antiq. Soc. Publication, ii. § 3 παραδος του κλεπτη τυν κλεφαυτα τι του κρουθο το ουσιον (a rough drawing) σφύρη ταυτη του κλεπτου ωρθαλμου και φλεγμανεισθαι ἄχρων ου ου αυτους μυρηνειτε: cf. the use of the ρουμβος, Theocr. ii. 30.


15. ‘Making these spells as potent as those of Circe’; brachylogical comparison. Herod. ii. 134 πυραμίδα δε οὕτως ἀπελίπτετο πολλὸν ἑλαττω το ταπρός.

16. Perimenē: Propert. ii. 4. 18 (if reading there is sound) ‘Perimedes graemina cocta manus.’ Apparently the same as Agamede of Iliad xi. 740:

Ἐλευθῆν 'Αγαμήδην
ἡ τῶσα φάρμακα ἕδη ὡσα τρέφει εὐρεία χθόν.

17. 'Ιυγή: the ‘wryneck,’ which was bound by the sorceress to a wheel, and spun rapidly in one direction (αἰ ταῖς φαρμακίς γνωσὶν προσφελείς ιύγης, Dionys. Paraph, de Arvibus, i. 23); then used of the wheel itself, A. Pol. v. 204 (Asclepiades?)

ιυγή η Νικώς, ή και διαπώταν ήλεκεν ἀνδρα, και έκ θαλάμων παιδας ἐπισταμένη,
πορφύρης άμυον μαλακῆ τριχῆ μέσα δεθηίσα
tης Λαρσαίης ξείνα φαρμακίδος.

Lastly of any charm, Pind. Ol. iv. 35; Verg. Ed. vili. 68 rather tamely ‘ducite ab urbe domum, mea carmina, ducite Daphnim.’

18. Ἀλφίται . . . τάκεται. Here begins the use of the fire magic, τάκεται is rather strange with Ἀλφίται, but cf. Hesiod, Theog. 867 ὃς ἄρα τήστο γαῖα σέλα πυρὸς αἰθομένου: cf. 861 καίετο
THEOCRITUS

γαῖα (κόσμος: is given as v. l. in Scholiast, but is probably a mere gloss: τόπος, Meineke, Frit. Hill.);

19. 'Whither are thy wits flown?'; cf. xi. 72; Arist. Excl. 156 tάλαντα, ποῦ τῶν νῦν ἔχεις;

20. ἡ ρά γέ . . . τέτυμμα: a question suits the context better than an (aside) statement; but ἡ ρά γέ τοι (MS.) is not used in interrogations.

τίν = σοι.

ἐτίχαμα: (an object of) scorn; cf. xii. 11, note.


τὰ Διήλοδος ὅστια. The meal is taken as a symbolical representation of Delphis, as the laurel and wax in 23, 28.

23. Verg. Ed. viii. 83. For the chiasmus cf. v. 145. ἐπὶ Διήλοδοι, 'against Delphis'; cf. xxii. 134, 142; Propert. ii. 28, 35:

'Deficient magico torti sub carmine rhombi,
Et taceat extinctor laurus adusta foco.'

24. λακεῖ μέγα, 'crackles loud.'

καταρρίψασα = καταρρήσασα: intransitive 'catching fire.'

25. οὐδὲ . . . εἴδομε. There is no stumbling-block in the use of the aorist here: 'the laurel burnt so quickly that we saw not even the ashes.'

26. σάρκ' ἀμαθίνου: 'so may Delphis waste his body in the flame (of love).'

For the active form of expression cf. xxiv. 124; xv. 85, note.

28. κήρον: not necessarily an image of Delphis in wax, as Horace, Ep. xvii. 76 'cerceas imagines'; Ovid, Heroid. vi. 91 'Devoyet absentes simulacraque cerea fingit.'

σὺν δαίμον, 'with the aid of the daemon'; vid. supra on ll. 11, 14. For σὺν cf. vii. 12; Heliad xi. 702 τις δ' ὁδ' εἶ κεῖν ὀσ' σὺν δαίμον θυμὸν ὑρίνας, 'whether you would with the favour of God.'

30. ρωμβος ὁ χάλκεος: see note on l. 17; Horace, Ep. xvii. 7 'retro solve turbinem'; Ovid, Fasti ii. 575 'tum cantata ligat eum fusce laicia rhombo' (Fritzsche).

30. ἡ 'Ἀφροδίτας: cf. vii. 112; vii. 55 ὑπεύμνων ἡ 'Ἀφροδίτας

The preposition here expresses the agent, as in l. 7 the means.

33. πίτου, 'bran' is mentioned as used in mystic rights, though differently to this ceremonial, Demosth. De Cor. § 313. θυσώ, not 'sacrifice' but 'burn'; cf. note on l. 11 (first extract). The sense of the passage is well given by Wuestemann, 'furures in ignem coniciam ut ad me revoem illum, te adeuante, Hecate; tu enim firmissimum quodvis movere possis.'

τὸν ἐν "Ἀίδα κινήσας ἀδάμαντα: ἐν ᾿Αίδα, cf. i. 103. The dative ἄνδρα has no good MS. authority.

κινήσας (k), 'thou could'st move.' The bare optative to express possibility in a main clause is common enough in Homer and all but Attic Greek; cf. Odys. iii. 231 μοί δέως γ', ἐθέλων καὶ τηλώθην ἄνθρω πασσαί: Ap. Rhod. i. 767 ὃ καὶ ὁμοί ἔπι θήρασο, vid. Index, s. v. Optative.

τὸν ἐν "Ἀίδα was altered to ἀνάδθη by Taylor, whom most
of the modern editors follow. MSS., Scholia, and sense are against this.

τὸν ἐν "Αἰδὴ ἄδαμαντα = the adamant in hell = the gates of hell; cf. Propert. v. ii. 4 'non exorato stant adamantae viae'; Verg. Aen. vi. 552; Ovid, Metam. iv. 452 'careeris ante fores clausas adamantane'; cf. v. 160. These are appropriately mentioned as yielding to the power of Hecate, queen of hell. Cf. also Lucian, Ἀκομαμάντ. 6 ἡκονόν δὲ αὐτοῖς (the Zoroastrians) ἐπιθαίρει τε καὶ τέλεσαι τις αὐτής τοῦ "Αἰδον τὰς πύλας.

34. εἰ τί περ: cf. vii. 4.
35, 36. A sign that the invocation is answered is given by the barking of the dogs through the town; 'the goddess is at the cross-roads: sound the brass cymbal quickly.'

ἀνεῖ πτόλων, 'up through the town'; one dog starts barking, and the rest take it up in turn. κατὰ πτόλων would = about the town.

ἄρχει is not used elsewhere with an accusative of the thing struck (a cognate acc. of the sound made is common enough with all verbs of the kind, e.g. Soph. Trach. 871), but cf. Pind. Ol. x. 93:

ἀείδετο δὲ πᾶν τέμενος τερπναίσι
θαλάει.

The custom of striking gongs, &c. at eclipses still prevails as in ancient times (Tacitus, Annals i. 28); at Athens this tom-tom music was used in connexion with the rites of Persephone.

39, 40. Vide Introd. The lines express beautifully the contrast between the calm of sea and air, and the wild unrest of the girl's heart; cf. Tennyson, In Mem. xi:

'Calm and deep peace in this wide air,
These leaves that redden to the fall;
And in my heart, if calm at all,
If any calm, a calm despair.'

And in Greek where such contrasts are rare (though there is no lack of deep felt descriptions of nature's moods, Aesch. Agam. 565) read Simonides' Δαιας (fr. 37, Bergk); cf. Statius, Silv. v. 4; Verg. Aen. iv. 522.

40. εἰ τί πειρ.: cf. x. 31.
43. ἤς... τρίς: i. 25. note. A triple call was used in all ritual, Verg. Ed. viii. 76; Pind. Pyth. iv. 109 ἤς τρίς αὐξάσασα, Dia = Naxos. The magic is here exchanged for prayer and curse.

45. τόσον ἐχα λάθα: sc. αὐτόν. Greek says: ἐχει με ὑπνον φλωρία (Plato, Rep. 336 c), ἐρας (Pind. Isth. viii. 64, &c.); so Latin 'quae te demencia cepit?'

46. A different form of the legend, Odyssey, xi. 321. Catullus (64) agrees with Theocritus, λάθας... λασθημεν. Theocritus is fond of expressing his comparisons thus with the same or analogous words in both clauses, i. 23; ii. 28, 108, 114; vii. 97; x. 2; v. 52, &c.

48. Ἀπομακρύνεις. It is not clear whether Simaeath a here makes any use of this philtrum or merely refers to its power. It is
rather tempting to transpose the stanza with the next, in order to bring the ἰππομαίνεις into connexion with the θρόνα of l. 59. The change from φθεροκαταστρέψως here to fire magic again in 53, and again to philtres in 58, is awkward.


λιπαράς: Ovid, Heroid. xvi. 149 'nitida'; ib. xix. 11 'uneta palaestra' (Renier).

53. Verg. Ecl. viii. 91; Lucian, Dial. Meret. iv. § 5 ταύτα (τὰς κρησίδας αὐτοῦ) κρεμάσας εἰκ πατάλων ὑποθυμία τῷ θείῳ, πάττουσα καὶ τῶν ἄλλων ἐπὶ τὸ πῦρ. Λέγει δὲ ἄμωρον τὰ ὄνοματα καὶ τὸ ἐκεῖνον καὶ τὸ σῶν εἶτα εἰκ τοῦ κόλπου προκομίσας μῦμβον ἐπιστρέφει ἐπιρήνη τινα λέγουσα ἐπιτρύχῳ τῇ γλώσσῃ, βαρβαρικά καὶ φρεκνώδη ὄνοματα, with the result that the possessor of the shoes forthwith appeared.

58. πατῶν κακῶν, 'a deadly draught.' Simaetha overcome by her grief and pain gives way to despair. If he will not come, to-morrow I will make an end of him and all. Then she rouses herself to one more attempt by the power of magic herbs smeared on the doorway; see Legrand, Etude, p. 117, note.

59. δὲ: in clause after vocative; Hier. i. 282 Ἀτρείδη, οὐ δὲ παθὲ τεῦχο μένος; Eurip. Hecuba 372. Not in Comedy or Orators (Jelf, p. 134).

θρόνα: magic herbs, or a brew prepared therefrom; as ἄνθεα for 'honey' in Pseudo-Phocyl. 174:

μέλισσα

μυριότριτα κατ' ἄνθεα κηρυδαμοῦσα

 Cf. Nicander, Alexiph. 153:

ἢ καὶ σιραίοι πόσιν διπλῆθεα τεῦξαι

σὺν δὲ τε πηγανώντας (of rue) ἐνθρύψειας ὀρμάνων

ὀργάζων (kneading) λίπει ῥοδών θρόνα.

60. καθ' ὑπέρτερον, 'on the upper part of the lintel'; cf. Aratus 497 καθ' ὑπέρτερα γαῖας. MSS. have καὶ νῦν, and then insert (except k) ἐκ θυμῷ δέδεμαι, ὅ δὲ μεν λόγον οὐδένα ποιεῖ. This line is ungrammatical. (poiei should be poieita), and breaks the regularity of the four line verses; it is also nonsense, καὶ νῦν must therefore be altered to make a finite clause. Buecheler's καὶ νῦς, or Ribbeck's ἂς ἐτί νῦς ἢ, or Fritzsche's καρός, are all possible, and might all be supported by Schol. κ ἓν ἐτί ἐνδέχεται καταδείχων αὐτῶν. ἀλλ' ἢτι καὶ νῦν, C. Hartung.

ἀς = ἐς.

61. ἑπαθῆς οὐσια, 'to avert the evil of the spell from yourself'; cf. vii. 127 and vi. 39.

64. Thseutylis goes away on her errand, and Simaetha tells the story of her love to the still night: how at a sacred procession she had seen Delphis, had loved at once, had won him and lost him. Such monologues are common in the Greek drama; cf. Soph. Trach. 1; Eurip. Androm. 91 sqq.: χώριει νῦν ἡμεῖς ἰ', οἴσπερ ἐγκεκριμέθ' ἐτὶ θρόποικας καὶ γύοις καὶ δακρύμασι, πρὸς αἰθέρι ἐκτενούμεν.
NOTES: II. LINES 51-77

Here Simaetha appropriately takes into her confidence the Moon-goddess who had helped her in the working of her spell.

66. ἀμύω, 'to my woe'; but μοι in 65, 'brought on me.'

κανηφορός = ἄλσος ἐς Ἀρτέμιδος. The occasion was a public festival in honour of Artemis. In the procession to the shrine unmarried girls were chosen as bearers of the sacred baskets (κανά). The passage is made clear by Xen. Ephes. ii. 2 ἣγετο δὲ τῆς Ἀρτέμιδος ἐπιχώριος ἐφρη ἀπὸ τῆς πόλεως ἐπὶ τὸ Ιερὸν . . . ἔδει δὲ πομπεύειν πάσας τὰς ἐπιχωρίους παρθένους . . . παρήσαν δὲ κατὰ στίχον οἱ πομπεύοντες. πρῶτα μὲν τὰ ιερὰ καὶ δαίδες καὶ κανά καὶ θυμάματα· ἐπὶ τούτοις ἦπι καὶ κῶνες καὶ σκηήν κανηφορία τὰ μὲν πολέμικα τὰ δὲ πλεῖστα πολέμικα . . . ἤρχε δὲ τῆς τῶν παρθένων τάξεως 'Ἀνθεία': cf. Ovid, Met. ii. 712.

67. πολλὰ μὲν . . . ἐν δὲ; a variant on the usual expression ἀλλα τε . . . καὶ: cf. Cebes Tabula, ad init. πολλὰ μὲν καὶ ἀλλὰ ἀναθήματα ἐθεώρονέν ἀνέκειτο δὲ καὶ πίνας τις.

68. θηρία: see the extract from Xenoph. Ephes., supra. Hartung holds the extraordinary opinion that the beasts were represented in painting.

70. θευχαρίδα = θεοχαρίδων.

Οράσσα: probably to be taken as proper name; cf. Herondas, i. 1 θρίασα ἀράσσει τὴν θύραν τις.

τροφός: not 'my nurse,' but 'Th.'s.'

ἀ μακαρίτις, 'now gone to her rest.' Hiller quotes Aristoph. frag. in Stobaeus, Flor. cxxi. 18:

διὰ ταῦτα γὰρ τοι καὶ καλοῦνται μακαρίων πᾶς γὰρ λέγει τις, ὦ μακαρίτης ὀιχεῦα.

Cf. Herondas, vi. 55 τούτῳ Κυλαϊδὶ ἡ μακαρίτις ἔχρητο. The expression was therefore one in popular use.

72. ἄ μεγάλουτος. A person commenting on his or her own action uses the adjective with the article; cf. iii. 24; ii. 138; Soph. Antig. 274; Oed. Tyrc. 1379.

73, 74. 'How we remember such trifles in such awful moments! the scrap of the book that we have read in a great grief, the taste of that last dish that we have eaten before a duel, or some such supreme meeting and parting.'—Thackeray, Esmond.

76. 'And now halfway along the road, at Lycon's gardens, I saw Delphis.'

μέσον clearly means 'midway between home and my destination,' and is further defined by τὰ Διόκωνος: cf. Odyss. vii. 195:

ὁδ . . . μὴ . . . τι μεσογιος γε κακὸν και πῆμα πάθροι πρῶν γε τὸν ἥ γατής ἐμπέβησεν.

(= between here and Ilissos). The adverbial use of μέσον is rare, but occurs Eurip. Or. 983. The ellipse of one of the two extremes between which a thing is μέσος is common. Arist. Ates 187 ἐν μέσῳ δῆπονθεν ἀνὴρ ἐστι γῆ: sc. καὶ τοῦ ὀφρανοῦ.

77. 'Love at first sight at a religious procession' is part of the stock-in-trade of the New Comedy and the Romancists; cf.
Plautus, Cist. i. 1. 91 (Hiller); Herondas, i. 56 Γρύλλος... ἵδων σε καθόδου τῆς Μηνῆς ἐκφύνει τά σπάλγχν ἐρωτε καρδιάν ἀνοικτῆθείς: Musaeus, Hero and Leander, 42 seqq. : Charito, Λ. i (a passage closely modelled on Theocritus) Ἀφροδίτης ἑρτῇ δημοτήλης καὶ σχεδόν πάσαι αἱ γυναῖκες ἀπῆλθον εἰς τοὺς νεών τούτου Χαρέας ἀπὸ τοῦ γυμνασίου ἔβαδεν οὐκάδε στίβων ὡσπερ ἀστήρ ἑπνεῖι γὰρ τῷ λαμπρῷ τοῦ προσώπου τὸ ἐνύρθημα τῆς παλαιστής ὡσπερ ἀργύρῳ χρυσῷ.

80. ἀπό belongs to λυπόντων (themes) not to γυμνασίου.

82. ὃς ἵδων, ὃς ἵμανῄς, ὃς μεν, 'I saw, was fascinated, my heart was fired'; the three actions followed one on the other immediately. Note that the second ὃς is not accented, and we are not to translate, 'as I saw so I was fascinated.' The explanation of the construction is doubtful. Similar passages are found—


2 ὅσον: Theocr. iv. 39 ὅσον αἴγες ἔμων φίλαι, ὅσον ἐπέσθης, 'dear are my goats, dear thou in death.'


4 (Latin: ut, Verg. Ecl. viii. 41 'ut vidi, ut perii, ut me malus abstulit error!'

5 dum: Catullus, lixii. 45 'dum... dum' is usually taken to be 'while,' 'so long,' but wholly unnecessarily. The verb to 'sic virgo' is understood from above, and each 'dum' - while. The reading is conjectural in Anon. ap. Hesych. ἥ μὲν κλέος ἦ δὲ καὶ ἱσθα. The passages are so curiously alike that a single explanation of them all seems to be required. M. Haupt (Opusc. ii. 467) took ὅσον... ὅσον in Theocr. iv. 39 as both demonstrative, but used by false analogy. This will hardly do for the ὃς examples; certainly not for Vergil's 'ut vidi,' and hardly for the ὃ cases, since the demonstrative use of ὃς is limited to its employment in the nominative + μὲν or δὲ, or preceded by καὶ or οὖν. Monro, Hom. Gram. 265. The Theognis example (169) will not be explained.

6 To take all as direct exclamations is impossible in view of the fact that ὃς is not so used, and in view of the sense required.

7 It remains then to recognize all as relatives. Now ὃς ἵδων - when I saw (or as I saw) - the time of seeing (or the manner of seeing). So ὃς ἰμάνης, 'my fascination.' ὅσον αἴγες ἔμων φίλαι = how dear my goats are = the dearness of my goats. So ὅσον ἐπέσθης, 'the dearness of thee.' ὅ ν θεοὶ τιμῶσα, 'the man loved of heaven.' ut vidi = 'my seeing,' &c. Put these nouns equivalents in simple juxtaposition, and we get:

1 (Seeing, madness, fire of love.

2 The dearness of my goats, the dearness of thee.

3 The man loved of heaven, the man praised of others, i.e. the things identified are put alongside of one another.
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abruptly where logically we might have had τὸ ὡς ἰδὼν ἴσον ἴδωστο τῷ ὡς ἐμάνην.

83. τὸ . . . κάλλος, ‘my colour paled from me.’ Not as Seyffert would have it, ‘the beauty of the scene swam before my eyes.’

84. ὅπως, ‘how,’ for ὡς, ‘as often,’ Isocr. 74 ε ὡς ἀδήλου ὡς ἀν διατεθείην.

88. ὃμοιοι . . . θάψω: cf. Sappho, ii. 14 χλωροτέρα δὲ ποίας ἐμμός, τεθνακὴν δ’ ἄλγος ’παθής παίνομαι: Catullus, lxv. 100 θάψος:

Arist. Ῥας 1413 γνωρίσα κλητείν ἐώκας θαφίνη, where the Scholiast quoting Theocritus says ἄχρός γὰρ ὁ Χαρέφων καὶ ηθάψος τοιάυτη, pollalas seems here to lose its temporal meaning; cf. vi. 31; xxvii. 41; Meineke, ad loc.

89. ἔρρενν = ἔρρεν: cf. Οδυσσ. x. 393 τῶν ἐκ μὲν μελέων τρίχες ἔρρεν: Εὐρίπ. Μέδεα 1201.

αὐτά: only bones and skin. For the expression cf. Callim. Ep. 30 οὔτε οὐ καὶ μοῦν οὔ τρίχες: Ιβ. vi. 93:

ἐτάκετο μέσφ’ ἐπί νευράς δειλαίῳ ἵνα τε καὶ διστάμα μῶν ἔλειφθεν.

90. ἐς τίνος: sc. δομον, cf. xv. 22.

91. ὅπις ἐπίθεν, ‘who knew the use of spells.’

92. ἀλλ’ ἐς οὐδὲν ἐλαφρόν, ‘sensu transitivo: id quod levat.’

Wuestemann: compare Bacchyl. fr. 20:

τί γὰρ ἐλαφρῶν ἐτ’ ἐστ’ ἀπραξθ’ ἐδ’ ἐδυφρωμένον δονεῖν καρδίαν.

But there the sense must rather be ‘what gladness is there’ (cf. the use of ἐλαφρός = ‘gay spirited,’ l. 124). So here, ‘there was no gladness found’; and the adjective is no more transitive than κοῦφων in xi. 3.

96. πᾶσαιν, ‘wholly’; cf. ii. 40, iii. 33.

ὁ Μύνιδως, vid. preface to this idyll and Addenda.

101. κεῖφ’ ὅτι. This use of ὅτι, followed by direct quotation, is an Atticism; cf. Plato, Protag. 356 a eι γὰρ τιν ἐλέγει ὅτι Ἀλλὰ πῶς διαφέρει ὃ Σωκράτες.


103, 104. The rhythm of the lines is to be noted: the quick dactylic lines here—the sense interrupted by the refrain—then the heavier cadence of the next stanza.

106. The lines recall Sappho, fr. 2:

ὡς γὰρ εὐδόκοσ βροχέως σε, φώνας
ουδέν ἐτ’ εἰκείνει
ἄλλα καὶ μὲν γλῶσσα ἑανε λέπτον δ’
αὐτικὴ χρῆ πῦρ ὑπαδερίμακεν,
ὑππάτεσσα 8’ οὐδὲν ὑρημ’ ἐπιφρῶμ’-
βεσι 8’ ἀκονιαι.

ά δὲ μ’ ἰδὼν καιχέται τριψὸς δὲ
πάσαιν ἄγρει.
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Cf. Theognis, 1017:

autika mou kata mou xroin pei aiwatos iatros
ptoumai d' eporvon aiwos zoomia.

Persius, Sat. ii. 53:

‘Si dona feram sudes et pectore laevo
Exequat guttas laetari praetrepidum cor.’

110. epiagyn, ‘dame’; dynos, ‘a doll.’
112. otopyros (α' topyros), ‘he who loved me not.’ Simaetha applies the term to Delphis, not because he has now deserted her, but because he can never have cared for her

epi xhovos... pheas: not coordinate with eptos. ‘Seeing me, he dropped his gaze upon the ground and sate him down.’

The words expressed assumed bashfulness on D.’s part, preparatory to his confession. So Musaeus, 160 :

partheunik d' otopyros epi xhovis pheas upapnav
aidos embrwosan upokleptousa parein.


115. Philinus: see Addenda. epohas he me parthen. For the const. cf. Herod. vi. 108 fbaiothe an ekantrokadosinotes he tina pusesiav hevov. The comparative sense of the word is seen also in epfhi xhovis 5on he 5on 5on nev melainv, Odys. xi. 58.

118. yon... yon: vid. Introd. p. 41.

khyo (=kai 5yo) MSS., but the an or kev could not be omitted where there is no if-clause expressed: contra, v. 126.

119. he tritos he tepartos: for the omission of the usual avtov Hiller compares Plutarch, Pelop. 13 es oikon dokeiskos apelthon.

autika nektos, ‘at the first hour of night.’ The genitive depends on autika, as xi. 40, and such expressions as poiv xis, ovei the mes: cf. xxv. 18.

120. malo. The usual presents of lovers, cf. iii. 10 ff.

Diwvnsos. Dionysus ‘invented’ the apple and all fruit, as well as the vine. Athenaeus, iii. 23 (quoting this passage): Neostolemos d' o Parianos eiv t' Diowvisiada kai autov isoporei ws upo Diowvus eiwevstanton ton mialon kabaper kai ton allon akrodrion.

The Scholiast quotes Philetas:

τα οι ποτε Κύπρες ἱλοία
μήλα Διωνύσου δώκεν ἀπὸ κροτάφων.

121. krati: locative, ‘on my brows.’
124. ‘And had ye received me, t’is had been dear to both—;

for gay am I called and fair.

‘tade = ‘your receiving me.’ The plural is used as in Iliad xiv. 98:

δρα ετι μαλλων
Τρωι μν ευκτα γένησαι, &c.
The action is represented for the moment as actually happening: then this impression is corrected by the if-clause; cf. Theocr. xvi. 43.

eùdov. The sense is simply ‘I would have felt assured of your love, and therefore would have slept happily, instead of lying awake for love’ (ἀγρυπνήσας δὲ ἐρωτα, x. 10). It is not ‘nihil fecissem,’ as Wunder (on Soph. Ο. T. 65) and others explain, nor is there any need of alteration as εἰσὰδε, L. Schmidt.

εὶ κε: see last note; for sense cf. A. Pal. v. 296:

ην δ’ ἣρα μοι τὰ λάφυρα καλὸν στόμα, καὶ τὸ φίλημα σύμβολον... εἰχὼν.

128. ‘Axes and torches had been brought against you.’ The entrance would have been forced by these Mohocks. Cf. Horace, Odes iii. 26. 7; Arist. Eccles. 977:

Γ. καὶ τὴν θύραν γ’ ἥραττες. Ν. ἀποθάνομ‘ ἥρα.

Γ. τοῦ δὲ δεόμενος δὸδ’ ἔχων ἐκλήλυβας;

130. νῦν δὲ, ‘but now, as it is.’

ἐφην (ἐφῆν): cf. v. 120 ἦ οὖχ ἐπάρθεν. The aorist is used ‘referring to the moment just past where English uses the present’ (Sonnenschein, Syntax, 485); especially in referring to a judgement of one’s own or another’s. Iliad xvii. 173 νῦν δὲ σεν ὄμοιαμην πάγχυν φρένας οινώ εἰες: Arist. Peace 520 ἀπεστευν’ ἐχθροὶ φοιτὸς ἔχθιστον πλέκος. Elsewhere ἐφην or ἐφάμην is used = ‘I used to say—contrary to what has turned out’; Iliad xvii. 171; Odyssey, xi. 430. The connexion forbids us to take it so here. The form of expression is frequent, cf. Demosth. De Cor. 153, and a passage curiously like this in Julian Apost. καὶ πάλλην ὁμολογήσας χάριν τοῦ οὐράνιος θεοῦ ἐν δευτέρω τῇ σῇ μεγα-λαφυρίᾳ χάριν ἐσάχω.

133. αὖτως, ‘just’; cf. v. 40.

134. σέλας φλογερώτερον: cognate accusative, ‘burns with a fiercer flame.’ A. Pal. xii. 93:

τοῖον σέλας ὀμμασιν α’θει κόρος.

Of the rhetorical expression here, M. Legrand says well: ‘Ce n’est pas, je pense, fortuitement que ces fleurs de rhétorique
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galante sont réservées à l'homme sans amour (άστοργος): en les lui attribuant, Théocrite entendait démontrer par contraste combien le jargon sentimental diffère du langage de la passion vraie.

136. σῶν. The madness is regarded not as the means but as the accompaniment; cf. xxi. 251 note.

137. ἐφαθής: gnomic, 'drives headlong.' This reading is justified against the emendation ἐσοδής by Bacchyl. xi. 43:

ταῖς ἐς ἔρατῶν ἐφαθής
παγκρατής Ἡρα μελάθρων
Προίτου, παραπάγι ἤφεινας
καρπεραὶ ζεύγα άνάγκη.

138. οἱ. The dative is odd with ἐκλίνα following, and is hardly paralleled by vii. 25 (? ἔγω δέ τοι).

142. χῶς κα ... μὴ θρολίσμα, 'and not to tell all at length'; scilicet, 'I say only this.' For ὃς κεῖν + opt. in primary sequence, cf. Odys. ii. 52; xxiii. 134. μακρά λέγειν, usually to speak aloud; here, to speak at length: Callim. Ep. xi. 1 τὸ ὢν μακρὰ λέξιν (Soph. Antig. 146 ὃν δ' εἰπέ μοι μὴ μέρος ἀλλὰ σύντομα).

145. ὁ τὲ Φιλιστᾶς μάτηρ ... ὁ τὲ Μελιζωύς, 'the mother of Philista and Melixus.' One person is meant not two. The repetition of the article in this way with conjunction is classical but very rare. Xenoph. Anab. iii. 1. 17 τοῦ ὄμομπτριον καὶ τοῦ ὄμομπτριον ἄδελφον: Plato, Rep. 334 e τῶν δοκοῦτα τέ, ἡ δ' ὦ, καὶ τῶν όντα χρηστῶν φίλον: Antiphon, i. 21 τῷ τεθειότι καὶ τῷ ἱδική-μένῳ: Demosth. De Cor. 205 τῶν τῆς εἰμαρμένης καὶ τῶν αὐτόματον δάνατον.

146. The MSS. have ταῖς ἐμᾶς αλληληρίδος, κ, p; τὰς ἐμᾶς, s. Ameis keeps the latter = 'quae nobiscum in eodem loco habitat'; but this is hardly possible, and certainly not defended by xi. 4. Lobeck conjectured Σαμώς. What I have ventured on (άλλας) is nearer to the MSS.

149. ὃς ἄρα, 'that surely'; Plato, Soph. 230 d λεκτίων ὃς ἄρα μεγίστη καὶ κυριότάτη τῶν καθάρισις ἑστί, and constantly in quoting; often with ironical force, 'that as they said ...'

ἐράται: cf. i. 78.

151. Ἐρωτὸς ἄκρατῳ ἐπεχείτο. ἄκρατος is partitive genitive, 'poured unmixed wine,' οἶνος is always omitted in this phrase; cf. Arist. Acharm. 1229 ἄκρατον ἐγχέιας.

'Ἐρωτος, as of (l. 153) shows, must = 'his love' (amores), not 'love' (amor). The genitive is used to express the object of a 'toast,' cf. xiv. 19: Α. Pal. v. 109 ἐγχεί Μονοσίδης κυνάθοις δέκα: ib. v. 135 (Meleager) ἐγχεί και πάλιν εἰπὲ πάλιν πάλιν Ἑλεοδώρας: Horace, Odes iii. 19. 9 'da lunae propere novae.' The genitive depends on the noun expressed or suppressed which forms the object of the verb.

153. πυκάσειν. And he (Delphis) declared he would wreak the loved one's (αἱ) doors with wreathes. πυκάσειν (present) instead of πυκασσεῖν (future, which Paley reads) is most unusual after a verb like φηθ. But we find the aorist and present (rarely) after verbs of promising and hoping: ἐλπίζει δυνατὸς εἶμαι, Plato, Rep. 573 c. As Euripides (Alcest. 372) has
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λέγωντος μὴ (not oun) γαμεῖν ἄλλην, as if λέγω = ὃμως, we may be justified in keeping πυκνόσειν as if φάσο = ὁμοσέ or ὑπέσχετο. For the custom here alluded to, see Lucretius, iv. 1171:

'Laçrimans exclusus amator limina saepe Floribus'et sertis operit.'

A. Pol. v. 280:

φιλακρήτων μετὰ κώμοις
στέμμασιν αὐλειας ἄμφιπλέκοντι θύρας.

157 sqq. Cf. line 4. Simaetha comes back wearily to the thoughts wherewith she began, and her last utterances echo the first; cf. 158-71. Her plaint really ends with the sad heavy cadence of ἀμῶν δὲ λέλαστα. Then a long pause; at last she rouses herself fiercely once more to thoughts of magic, and revenge by magic, echoing grimly in the words ταὐτ' Ἀιδαο πῦλαν ἄρα ἔτι ηεροὶ θύρας ἄμφιπλέκοντι. Yet this is only for a moment. She has lost her faith in all means of help, and stands face to face again with the reality of her loneliness. 'And I must bear my load as I have borne it now'; οὖσώ τῶν ἐμὸν πόνον ὠσπερ ὑπέσταν. She ends not in wild words of revenge nor in rest, but in a calm despair, heightened by the pitiless calm of nature, the 'bright-faced Moon and stars that follow on the silent wheels of Night'; εὐκήλιοι κατ' ἄντυγα Νυκτός ὑπαθοί.

159. καταθύρωμα: not with reference to the intention expressed in 58. Still less is κατέθυρα νῦν (Meineke) to be read. The past spells are not thought of now, only a new effort of revenge.

160. ναι Μοῖρας: a well chosen expression in this passage. Herondas vulgarizes it, iv. 30 πρὸς Μοῖραν.

165. κατ’ ἄντυγα: secundum. Following after the chariot as in κατ’ ἵνος. The stars are the escort of Night. Wuestemann quotes well Tibullus, ii. 1. 87:

'I am Nox iungit equos currumque sequuntur
Matris laseivo sidera fulva choro.'

But the lascivo there is in quite a different spirit to the sad calm of these lines.

III.

This idyll is again pastoral. A nameless goatherd appeals for favour to his Love, who is hiding herself in a grotto shaded with fern, but in vain; then from direct appeal he turns to the indirect persuasion of a love song, but still without result. The poem falls into three parts:

(a) 1-5 are addressed by the goatherd to his companion Tityros, bidding him tend the herd while he is away.

(b) The scene changes to a spot before the grotto where Amaryllis hides. To her the goatherd appeals.

P 2
(c) Encouraged by a favourable sign, he makes a new attempt, and sings of legendary heroes and their success in love. Then, wearying of his appeal, again despairs.

The idyll has been generally brought into connexion with iv, as there (i. 38) the words, ὥς χαρίεσσα Ἀμαρυλλῆ, reoccur in the mouth of Battos. Hence critics, ancient and modern, would make the κωμαστής of this poem = Battus (εἰκόναι δ' ἂν τις τὸν ἐπικωμαίοντα Βάττον εἶπαι, Schol.). But Battus is very different from the love-lorn singer of this idyll. The scene of Id. iv is South Italy; of this Sicily or Cos (see Wilamowitz-Moellendorff, Aratos von Kos, p. 183, note). Theocritus frequently repeats half lines from idyll to idyll without any intention of uniting the one to the other; see i. 38–vii. 48; xviii. 46 = xxii. 76; ii. 19 = xi. 72; vi. 17 = xiv. 62.

The Scholium on line 8 is interesting: τυῆς διὰ τὸ σιμὸς τῶν Θεόκρτων κωμάζειν φαί, ἐπεί καὶ ἐν τοῖς Ἐαλυσίοις (Id. vii) Σιμιχίδας ἀνώμασταν πλὴν οὐκ ἀιτολοῦ ὁ Θεόκρτος οὐδὲ Σιμιχίδας ἀπὸ τοῦ σιμοῦ, ἀλλ' ἀπὸ Σιμίχου πατρονυμικῶν.

The meaning of the name Simichidas has been discussed in the Introduction, pp. 8, 9; while the idea that Theocritus is the κωμαστής is absurd, it is not possible to see in the σιμός of line 8 a hit at himself.

The date of the idyll must be sought in the Coan period, 290–280, vid. Introd. p. 23. In style it approximates to vii, vi and i: all Coan poems.

1. Κωμαστής: cf. Alcaeus, 56 (Bergk) δέξαι με κωμάζοντα δέξαι λίσσαμα σε λίσσαμαι: Callim. Ep. 42:

εἰ μὲν ἐκόν 'Αρχίν ἐπικώμασα, μνήμα μέμφουν
εὰ δ' ἄκων ἥκω τὴν προπέτειν ἵα:

and Bion, xi. 4:

ἐσπερε... καὶ μοι ποτὶ ποιμένα κώμον ἀγνοτι
ἀντὶ σεληνίας τὸ δίδου φάσι:

in both cases of a serenade. The word is Latinized as 'comisore,' Horace, Odes iv. 1, and has the sense of κώμον ἀγνευ, 'to lead a rout of revellers,'

ταὶ δὲ: deictic; vid. i. 31.

1, 2 must be spoken by the κωμαστής to himself, not to Tityros, as the change from nominative to vocative in line 3 shows.

3. τὸ καλὸν πεφλαμένε: cf. i. 41; iii. 18. This use of the neut. adj. and article, in place of an adverb of quality, seems hardly to occur before Theocritus. The use is imitated in A. Pal. vii. 219:

ἡ τὸ καλὸν καὶ πᾶσιν ἴπρασμον ἀνθῆσασα,
ἡ μοῦνη Χαρίτων λείρα δρεφαμένη:

by Herond. i. 51 πλούτων τὸ καλὸν: and by Callim. Ep. 52 τὸ καλὸν μελανεστὰ Θεόκρτων: but it is grammatically merely an extension of the cognate accusative (cf. Arist. Acharn. 1201:

ψιλῆσοντο με μαλακοῖς, ὅ χρυσοῦ,
τὸ περιπετεστῶν καρπομαυδαλωτῶν):
and differs from the common καλός or καλὰ just as τῆς καλῆς
φιλίαν πεφιλημένος differs from καλῆς φιλίαν πεφιλημένος, and
indicates therefore a definite standard.

[In i. 15, &c., τὸ μεταμθῆμαν as adv. of time is different. In
Soph. O. C. 1650 πλάσας τὸ γενναῖον φρενί. τὸ γενναῖον is object
to πλάσας.] These lines are reproduced in Verg. Ecl. ix. 23:

'Tityre, dum redeo—brevis est via—passe capellas,
Et potum pastas age, Tityre, et inter agendum
Occursare capro, cornu ferit ille, caveto.'

But it is noticeable that the untranslatable τὸ καλὸν πεφιλημένη
is omitted, a point which struck Au. Gellius (N. A. ix. 9)
'caute omissione quod est in graeco versus dulcedinim: quo
enim pacto diecebat τὸ καλὸν πεφιλημένη verba hercle non trans-
laticia, sed eundam nativae dulcedinis' (quoted by Meineke).

3. 4. On repetition of Tityros, Tityre, Tityre, see Introd. p. 43.

5. κάκωνα: a new formation, from κακῶς (Id. vii. 16).

Babrius has κνησίας, of a wolf (yellow boy), 122, 12; cf. pūrrias
(pūrrōs), Ξυδίας (fæthos), αἰώλιας (aiolos, the name of a fish).
κνάκων seems to be formed on analogy of such names as
Ἀγάθων, Τήνων, Φίλων. Libyan sheep were famous from
the time of the Odyssey (Odys. iv. 85).


tοῦτο κατ' ἄντρον to be joined with παρκύπτουσα, 'leaning
out through the entrance of your bower.' κατ' ἄντρον . . . καλεῖς
(= 'call to your bower') is not a use of the preposition
which can be supported [xvii. 112 ierōvs κατ' ἄγωνας = 'for'; cf. Thucyd.
vi. 31 κατὰ θεάν ἤσειν, 'to come for the spectacle'] except in very
late prose (vid. Jannaris, Hist. Gr. Grammar, § 1586). In
the sense given to κατὰ here, see Lyceurgus, § 80 ὑποδύτα κατὰ τὰς
πύλαις: Πιαδ. xii. 469.

7. ἐρωτύλων. τῶν ἐρωτικῶν ὑποκοριστικῶς καὶ ὅχῳ ὡς τών κύρων:
Schol. = 'the love lorn swain.' The word is used by Bion, v. 10
ἀλά μοι αὐτὸς ἀείδειν ἐρωτύλα = 'songs of love'; cf. ib. 13:

οὔσα δ' ἔρως μ' ἐδίδαξεν ἐρωτύλα πάντ' ἐδιάχθην.

We have a by-form, ἐρωτίς (fem.), iv. 59, which shows that
it is not formed immediately from ἔρως. For the diminutive
termination -όλος, cf. δρυμόλος, μικώλος, Moschus, Ἑρως δραπέτης
(8, 13).

8. ἐγγύδευ, 'at near view': not ἐγγύς, since Greek marks the
point from which we look; cf. xxii. 16: Mosch. Europa. 155 ζεῦς εἰμὶ
καὶ ἐγγύδευ εἰδομαί εἶναι ταύρος: Plato, Phædr. 255 b προσεμένου
dὲ καὶ λόγων δεξαμένου, ἐγγύδευ ἢ ἐνόια γηγομένη τοῦ ἐρωτοῦ
ἐκπλήττει τῶν ἐρωμένων.

9. προγόνειος: 'cui mentum prominet,' Kiessling; but Vergil
(Ecl. viii. 35 'Hirsutumque supercilium promissaque barba')
certainly took it to denote a scrubby projecting beard; that
this was the meaning of Theocritus is rendered certain by
Longus, i. 16 οὐτὸς δὲ πυρρός ὡς ἀλώπης καὶ προγόνειος ὡς τράγος ...
κάν δὲ σὲ φιλίες ἔμοι μὲν φιλήσεις τὸ στόμα, τούτον δὲ τὰς ἐπὶ τοῦ
γενέων τρίχας. Vergil, Ecl. iii. 7 ('mori me demique coges')
follows both sense and rhythm; cf. supra on 4 and 6. xi. 72—
ed. ii. 69; cf. Introd.

tουτόθεν, Id. iv. 48, which establish the form against the variant
τηνοθé. For the long vowel, cf. ἀμφότεροθεν, &c., but Theocritus
has also τουτόθε, iv. 10; τηνοθi, viii. 44; like αὐτίθεν, αὐτίθεν,
ἀλλοθεν.

11. ἀλλα: i.e. ἀλλα δέκα: Verg. Ed. iii. 70.

12. From here to l. 23 the lines drop naturally in groups of
three; as above they fell into couplets. This change and the
abruptness of some of the transitions from thought to thought
have led commentators to rearrange the lines, and by dint
of much shuffling and rejecting of lines to get a mathematical
symmetry into the poem. On the Theocritean symmetry of
verse, see Introd. p. 39. On the second point—the abrupt
transitions—the sequence of thought is not logical, but it
represents a natural change from sentiment to sentiment as
each is suggested by circumstance. At 11 an answer is
expected, and not given: so 12 proceeds, 'Yet regard my grief
if nothing else,' the thought is changed by the passing bee:
in 15 it returns to the complaint of cruelty: 18 is a more
piteous appeal, 'I do not ask much, only a little kiss': 21—an
expression of peevishness which works itself up to thoughts of
self-destruction.

12. ἐκάνε: cf. viii. 14: xxv. 203; and Index.
13. ἀ βορβεύσα, 'that bee'; cf. A. Pal. v. 83:

εἰδὲ βίδον γενόμην ὑποτόρφυν άφρα με χειριν
ἀραμένη χαραντ ἐσθέα χιονέων.

And a modern Greek song, Legrand, Chansons popul. grecques 41:

χιλιονάκι να γενώ την κλίνην σου να ἔλθω
να κτίσω την φωλίτσαν μου εσ τα προσκεφαλά σου,
να κηριάω, να σ' έζηρπω, πάντα να με θυμάσαι,
να με θυμάσαι, λυγκρην, ἐσε τε γρα και εἶσαι.

Cf. Anacreonta 22, Bergk.
14. η τυ πυκάσα, 'wherewith you shut yourself in,' i.e. the
bower is covered with ferns.

15. Verg. Ed. viii. 43; Catullus, lxiv. 154 'quaenan te gnuinit
sola sub rupe Ienaena?'; Iliad xvi. 34. Similar expressions are
common enough in Greek and Latin.

16. ἐθήλαξε: see on xiv. 15.
17. ὀρυμά: loc. dative; cf. ii. 121; Soph. O. T. 20 ἀγοραίσι δακτεί.
17. ἐς... ἀχρα. In the Classical period we find ἀχρα or μέχρα
is occasionally (Xen. Anab. v. 5. 4). The order used here seems
to be only Alexandrine, but becomes very frequent, e.g. ἐς γών
μέχρι, Callim. iii. 12; ἐς αἰθέρα δ' ἀχρα, Mosch. i. 19; ποτι των
θεών ἀχρα, Callim. vi. 129; ἐς ὄστοιν ἀχρα, Quint. Smyrn. ix. 376;
ἐς αἰθέρα μέχρα, Id. ix. 69. The other order appears, Theoer.
vii. 67 ἐστ' ἐπι πάχνων; cf. xxv. 31; Atratus 599 μίσοφα παρ' ; Id. 602
ἀχρα παρ': Theophrast. Char. xi. ἀχρα ἐπι πολὺ των πλευρών: and
often.
NOTES: III. LINES 10-21


τὸ καλὸν ποθορέύσα: see on xiii. 45.

τὸ πᾶν λίθος is difficult. The Scholiast gives a variety of explanations: (1) ἡ λευκὴ οἶον ἀγάλμα μαρμάρων: (2) ἡ σκληρὰ καὶ ἄτεγος: (3) ἡ μοῦν ὁμιλεῖσθαι τῶν ὄραντας τῷ κάλλει. The third is obviously ridiculous. The first would give a good sense, but it is doubtful if λίθος could be so used without further designation; cf. vi. 38 λευκοτέραν αὐτῶν Παρίας ὑπέφαυε λίθοι: Anacreont. 15:

ἐπὶ πορφυραίοις χάιται ἕλεφαντινον μέτωπον.

Nieet. Eugen. ii. 208 λαμπρὸν τὸ βλέμμα· χαῖρε λαμπρότης λίθων, although as description of beauty precedes and follows it would be natural to take λίθος as compliment rather than as upbraiding. This is, however, the sense most easily given to λίθος by itself; cf. A. Pal. v. 228:

αὐτάρ ἐμὲ στενάχοντα τόσης κατὰ νυκτὸς ὀμίχλην ἐμπνοοὶ Εὐίππης οὐκ ἐλέαρη λίθος.

Id. xii. 151:

εἶ δ' ἐπίδων ἡ κατέινε πυρφλέκτουι σόδοισιν οὐκ ἐδάμης, πάντως ἡ θεὸς ἡ λίθος ἐς.

In that case we have a sudden transition from praise of beauty to complaint of coldness; cf. A. Pal. xii. 12 ἄρτι γενειάσαν ὁ καλὸς καὶ στερρὸς ἐρασταῖς: and verse 39 of this idyll will refer back to the line. Herondas, vi. 4 μά, λίθως τῆς οὐ δούλη, of a person standing stock still. Calverley translates rightly, 'O thou whose glance is beauty and whose heart marble.' For the latter τὸ πᾶν attached to λίθος, cf. xv. 20 ἀπὸν ρόπον: Lucian, Deaum Judic. de Paride τὸ πᾶν βουκόλος. Usually we have attraction, Soph. Philoc. 622 ἡ πάσα βλάβη; ib. 927 πᾶν δείμα. λίθος is mentioned as v. i. in Scholiast, but is not justified by the use of λαπάρος, Bacchyl. v. 169 λαπάραν θείαν ἄκοιτον. J. A. Hartung reads λέπας. "Meg was deaf as Ailsa Craig."


τὸν αἰπόλον: (see on xiv. 56), me, your own herdsman.

20. ἐστι καὶ ἐν. The line is repeated by the author of xxvii. iv. and quoted by Eustath. Philos. § 105 τοι σοι κέρδος εἰπὲν ἐκ τοῦ φιλήματος. ἐγὼ δὲ πρὸς τὴν κόρην μεθ' ἥδων ἐστι καὶ ἐν κενεοῦσι φιλήμασιν ἀδέα τέρμης.

21. τὸν στέφανον τύλα με κατ' αὐτίκα λεπτὰ ποιήσεις (s. Junt. Call. καταντάμε p. k). There is no word καταντίκα, though we have καταντόθη, Iliad. x. 273; Theoc. xxv. 153, καθαίρας (Attic), &c. παρατύπω (xxv. 222) and new compounds are made by the Alexandrian writers with great freedom: εἴσετι, xxvii. 17; ἀνώμα, xxv. 126; κατεναντία, Ap. Rhod. ii. 1116; εἰσοπᾶσ, Quint. Smyrn. i. 243; ἐκσοβέν, Ap. Rhod. iii. 262. So διαίσθη: κατ' ἐκτοπί, Quint. Smyrn. ii. 413; εἰ τότεν, Ap. Rhod. ii. 553; κατ' ἀντίον, Quint. Smyrn. ii. 328; εἰς ἄλος, 25; ἀπ' ἐντεύθεν, Polyb. (Jannaris,
§ 1516. Ahrens reads here καὶ αὐτίκα, but we can keep κατά if we take it as tmesis with τίλαι: cf. Odyssey. x. 567 ἐξώμενοι δὲ κατ’ αὐτὶ γόνων: Moschus, Ἐνυρμ. 4:


The construction then is ποιησεὶς με κατατίλαι τῶν στέφανων λεπτά, 'to pluck the wreath in bits'; ἤτοι κατατίλαι τῶν στέφανων εἰς λεπτά, Schol. To a neuter plural thus used as predicate the preposition εἰς may be added, but is usually omitted; but then it is customary to make the adj. immediately dependent on a second verb; cf. Theoc. ix. 27; Odyssey. xii. 174:

καίροι μέγαν τροχόν... τυτθὰ διατμῆθα... πιέζων.

Similar to this passage are Aratos 1054:

... καὶ γὰρ τ' ἀροτὴσιον ὄρνυ τριπλάδα μείροντα...

Quint. Smyrn. xiv. 534:

... ἀφαρ δὲ μν ἄλλως ἄλλη ἵσκεδασαν διὰ τυτθά.

Cf. Demosth. 182 διελείπεν έκαστην πέντε μέρη.

24. ὁ δύσφοσ: vid. on ii. 138.

25. τυχώ: vid. on iii. 10.

26. The tunny fishery was practiced throughout Greek waters (Oppian, Hal. iii. 620 sqq.). Oppian, i. c. 637 describes a watcher for the school as here εἴθ ἦτοι πρῶτον μὲν εἴπ' ὄρθιν υψι κολανόν ἄνω ἐπαρμαίνει θυμοσκόμου, ὡστε κοινάς παυτοίς ἄγελας τεκμαίρεται, ἀεί καὶ ὄσαυ, πυφάνοικαι δ' ἐτέρουσι.

27. τῶν βαίταν ἀπόδοσ shows a delightful idea of economy: he may be drowned, but spoil his plaid—no fear!

28. The MSS. have καίκα μὴ ποθῶσω, keeping which Paley translates 'etiam si non moriar at saltatem tibi iucundum erit': so the Scholiast. The sense is feeble and the Greek dubious since γε μάν is not used to introduce an apodosis. Graefe read δῆ for μῆ (a not uncommon confusion): Meinecke and Hiller take this and translate 'si obiero tua tibi voluntas effecta est.' But τὸ τέων ἄδω in both these is very doubtful and could only mean 'your sweetness,' not 'what is pleasant to you'; cf. τῷ εἴμι αἰσχρῷ, Andocid. ii. § 9; τὸ σεμρὸν τὸ σῶν, Eurip. Hippol. 1064; τὸ αὐν γενναίον, Soph. Ο. 569; τὸ σφέτερον ἀηρεπίς, Thucyd. vi. 11; τὸ ψιτέρων εἰσαβδέ, Antiphon, 141. 2; τῷ συμφέροντι τῷ ψιτέρῳ, Aesch. Kles. § 8; ἢμετέρῳ μιδέοντι, Callim. i. 86; especially τὸ αὑτὸν γλυκν, Plato, Phaedr. 240. I take δῆ and mark an aposiopesis after ἀπόθανω, 'and if I die (well it will all be over), and yet (γε μάν) thou art sweet to me.'

δῆ is predicate. τὸ... τέων is little more than τὖ (= what thou art); cf. xxii. 67; Arist. Thesm. 1170 τὰ μὲν παρ’ ἡμῶν ἴσθι
NOTES: III. LINES 24–31 217


εὑπίστασις δὲ τούμων δαιμονιάς ἔχει σεβίσαι.

(Vergil may have taken the lines as Hiller, Ed. viii. 60; but probably he represented iii. 54 and xxiii. 20, not this line, when he writes 'extremum hoc munus morientis habeto,' vid. Conington, ad loc.).

28. The object of ἔγνων is not the following clause, δικα (vid. in vi. 21), but the clause supplied from the context, 'that thou care not for me': hence the καὶ in 31. 'I knew it of old, and the old witch too told me sooth.'

μεμναμένον εἰ φιλέεις με: thinking of thee and wondering if thou lovest me (Haupt). There is an exactly similar usage in Ap. Rhod. iii. 535:

τῆς μὲν ἀπὸ μεγάρων κατὰ στίβον ἐνθάδ' ἱόντες
μνησάμθη, εἰ κε δύνατο, καταγρήσῃ γεγαμέα,
μὴν ἡμετέρα πεπιθείν ἐπαρῆξαι ἄθλω:

cf. Mosch. Ερως δραπ. 2; Xen. Anab. vi. 1. 31 ἐθνόμην εἰ βέλτιον εἰγ.

29. οὔδε τὸ τηλόφιλον, κ.τ.λ. According to usual explanation we have here described a popular method of augury. A leaf (?) poppy, τηλόφιλον) was held between the fingers and slapped against the arm or hand. If a sharp cracking noise (πλατάγγημα) was made the sign was favourable; πληττόμενον εἰ ψόφον ἀπετέλει, ἐδίδον αὐτοῖς σημειώνας ὧτι ἀντερώτατα, Schol.; cf. Pollux, ὅπως. ix. 127. But ποτεμάζεται and ἰἐξεραυνθῇ are both very obscure with this explanation. Haupt translates 'impingit crepitum': a sense which can hardly be extracted from ποτεμάζεται = to press close, xii. 32; to press into, Nicander, Therm. 772, 181 ἀδια προμάσσεσθαι: so ἐνεμάζατο κίντρον, ib. 767; ἐμάζατα ὡργήν, Callim. Diat. 124; A. Pal. ix. 548; in all the original sense of 'smearing,' 'rubbing in,' is latent. Schol. k gives another rendering: φύταραν τι δ' τινές τῶν ἑρωτικῶν τιθέντες ἐπὶ τῶν ἄμμων ἢ τῶν καρπῶν ἐπικρούον, καί ἐκαὶ μὲν ἑρυθρῶν γένεται καλούντες αὐτοῦ ῥόδιον νομίζοντα ἀγαπάσθαι, τοῦ χρῶτος (χράματος MSS. quidam) δ' ἐμηρηθέντος ἢ ἐλκυθέντος μυείσθαι: ... πλατάγγημα: τὸ πλατάγγων ... μήκων φύλλων. This gives quite a new interpretation, and one which is free from objection. There is no authority for πλατάγγιμα = 'crack.' The word only occurs here and in a mistaken imitation, A. Pal. v. 296. Take τὸ τηλόφιλον and τὸ πλατάγγημα in apposition, and translate πλάταγγημα, 'leaf' or 'cracking leaf,' si habet.

30. ἀπαλὸς ποτὶ πάξεος MSS. optini: ἀπαλὸς ποτὶ πάξει τυχό: πάξει is not a Theoritean form. Read ἀπαλῶ ποτὶ πάξεος, 'on the soft part of the arm.' Tr., 'the love-in-absence, the leaf, did not make the (red) smear, but withered dead on the flesh of my arm.' ποτὶ in Doric does not put back its accent when it follows its case.

31. There is again considerable doubt as to the right reading (vid. note crit.). We want a proper name with the definite
reference to some particular witch (cf. ii. 145; vi. 40). Meineke's Παραμβάτης is therefore probable: it is a feminine form of the name Παραμβάτης (Herod. v. 46). The lectio vulgata is Αγρώς. k has ά γρώς, and Schol. k gives Γρώς ὄνομα κύριον. Hence Ziegler (Hiller) ά Γρώς: but the place of the article is hardly justified for Theocritus by the Homeric τόν Χρύσην ἀργύρα (which Hiller quotes). Greek says ά ρήτωρ Δημοσθένης or ά Δημοσθένης ρήτωρ ὄν, not ά Δημοσθένης ρήτωρ: see on xii. 19; xv. 97. ά γρώς is only conjecture and does not explain the MSS. reading. I adopt therefore Warton's conjecture ἄ γροιώτης ἀλαβέα, 'And a country-woman too divineing by the sieve told me sooth, Paraebatis who the other day was gathering her herbs, that I dote on thee.'

32. ποιολογεύσα: 'laev de spielega (gleaner) viri docti interpretantur messores subsequente ..., at neque ποιολογεύν idem est quod σταχάλογεύν neque Παραμβάτης dici potest quae messores sequitur' (Meineke). Paraebatis is therefore an old bag like Cotytarīs (cf. vi. 40) who was gathering her herbs to make into charms and simples.

35. έριδάσι: μοσθώτα υποκοριστικής, Schol.: cf. Eustath. ad Ilia., 1162. 23 έστι δὲ καὶ ὀρνέων ἄρ' οὗ τό ὄνομα. Again a double explanation: (1) έριδάσι is a diminutive formed from έρθος, 'a maid servant' (so Liddell and Scott, s. v.); (2) it is a proper name formed from έριδακος, 'the name of a bird.' But the diminutive of έρθος would be έριδις (fem.), vid, on v. 50. The majority of editors therefore take the word as proper name. Tr. 'Erithais, daughter of Mermon.' Theocritus often gives the parent's name, ii. 146; x. 15; Herondas, vi. 25 ἡ Βιτάτος εἰβούλει: v. 3 'Ἀμφυταίρῃ τῇ Μένωνος: i. 76 τήν Πεθέω δὲ Μητήρην.'

37. The twitching of the eyelid was a favourable omen. Plautus, Pseud. i. 1. 105 'ita supercilium salit'; Eustath. Philos. § 322 ἐπὶ δὴ τούτος πάσιν ὀφθαλμός ἦλατο μὲν ὁ δεξιός. Wuestemann quotes a fragment from a work by one Melampus addressed to Ptolemy Philad. ὀφθαλμός δεξιός ἐὰν ἄλληται, ἔθρως ὑποχεῖρως ἐξαι. The goatherd is encouraged by the sign to believe that he will see Amaryllis, and resolves to try to entice her by a song.

40. ἄγρω: a new future form; see Synopsis of Dialect, § 43.

38. ἀποκλινθεῖς, 'leaning back.'

39. ἐπὶ οὖν ἀδαμαντινα refers back to τὸ πᾶν ἄλθος, l. 18. Cf. the similar reference from ii. 157 to ii. 4; Stat. Silv. i. 2. 69 'duro nec enim ex adamante creati.'

40-51. The song consists of four groups of three verses each, touching briefly on country stories of love. The idea reappears in the Lamento of Hermesianax, and, pretty though this ballad is, it might be regarded as hardly in keeping with the character of a country swain. But Theocritus' shepherds are not all clowns, and, as shown in Introd. p. 37, Theocritus' realism is not particularly attentive to detail of style or expression. The idea is appropriate enough in the country lad, only the form is worked up by the author to give a more artistic setting. What is important is that Theocritus' country folk do not utter moral sentiments or criticisms of current events out of keeping with their station. We have similar appeals to legend in xx. 33; viii. 52.
NOTES: III. LINES 32-50 219

40, 41. For the story of Hippomenes and Atalanta see Ovid, Met. x. 560.
41. δρόμων ἀνυεν: not 'finished the course,' but 'sped on the course'; see i. 93.
42. See note on ii. 82; for hiatus see Index, s.v.
43. Neleus, king of Pylus, imposed on him who would wed Melampus undertook the quest for his brother Bias, and having rendered service to Iphiclus the herd as a present; cf. Odys. xi. 281; Propert. ii. 3. 51.

'Ὄθρυς, Mount Othrys in Thessaly.
44. ἄ δέ, 'and she' (Pero); μάτηρ ἄ χαρισσα follows in apposition. Cf. ὄ δέ etp 'Οδυσσεὺς, Soph.; and the frequent deictic use of the article in Theoc. i. 30; vii. 7, 80, &c.
45. Verg. Ed. x. 18 'et formosus oves ad flumina pavit Adonis'; cf. Theocr. i. 109 ἀραιός χάλκων, ἐπὶ καὶ μάλα νόμενες. 46. ἐπὶ πλέον ἀγατε λύσσας. For the genitive see on i. 20; Herond. iii. 8 συμφορής ὅ ἤδη ὅρμα ἐπὶ μέγινον; Aratus 147:

πρόναι μὲν θαμνῆς ἀκόλου κατὰ μέτρον ἐχονσαι χειμώνας κε λέγοιν επὶ πλέον ισχύσατος.

Thucyd. ii. 53 ἐπὶ πλέον ἀνομίας ἠρέθεν το νόσημα. The second limb of the comparison is with ἐπὶ πλέον only vaguely understood; and may be ' (more) than now is, ' or ' (more) than usual,' or ' (more) than previously.' So here ἐπὶ πλέον ἀγατε λύσσας = 'led her on in madness,' Oppian, Hal. iv. 147 σημαι αὐ δυσέρωτες ἐπὶ πλέον ἔδραμον ἀτης.
48. 'That not even in death does she cease to clasp him to her breast.' The Scholiast understood the line to be descriptive of a picture. It rather expresses the legend given by Bion, Epit. Adon.:

πάχεε δ' ἀμπετάσσασα κυνήρετο, μείνων 'Αδωνι
dύσσατε μείσον 'Αδωνι, πανύστατον ὎σι σε μειχεία,
ὡς σε περπτυζω και χείλεα χείλεια μίων.

49, 50. Ηαλωτός . . . Καλώ: Introd. p. 43. § ii.
50. ὁ τῶν ἀτρόπον ὑπὸν ιαίων: the accus. is cognate. Δάτρων
κνώσσεις, Herond. viii. 10. See Nairn ad loc.

ἀτρόπον: dist. xxiv. 7 εὐδετ ἐμα βρέφεα γλυκερόν και ἐγέρσιμον ὑπόν: Mosch. Epit. Bion. 117 (of sleep of death) εὐδομες εὑ μάλα
μακρόν ἀτέρμων νύμφητον ὑπόν. Endymion loved by Selénō was thrown by her into an endless sleep that she might ever look on him and kiss him sleeping; cf. A. Pal. v. 164 (Meleager):

ὑ δ' εν κάλποιαν ἐκείνης
μπτασθεὶς κείσαθω δεύτερος 'Ενδυμών.

50. Iasion, loved by Demeter; see Odys. v. 125: Hesiod, Theog. 970:

Δημήτηρ μὲν Πλούτον ἐγείνατο, διὰ θεῖων,
Ἰαίων ἡρώι μεγίστη ἐρατῇ φιλότητι.

See Paley, ad loc.
51. τοσσήν ἐκφύρσει. The accusative is used also by Oppian, Hal. i. 34 ἀτέρπτα δ' αἰών ἐκφύρσας; Λεσχ. Sept. 699 βίον εὗ κύρψας. τόσσων κ is therefore probably due to an emending copyist. Tasion is said to have been associated with Demeter in the mysteries of Eleusis (παρεμφαίνει δὲ μυστικῶν τὸν ἔρωτα Τασίωνος καὶ Δήμητρος, Schol.), but only on the authority of this passage.

The words οὐς οὖ πευευίσθε βιβαλοι (cf. xxvi. 14) can only mean 'which ye shall not learn who are unacquainted with love's mysteries.' To make them refer to any supposed religious rites involves the absurdity of making the singer himself one of the initiated. Catullus imitates the line lxiv. 260 'orgia quae frustra cupiunt audire profanī.'

52. τίν = σοί, Dialect. § 2.

ἀείων: for present cf. Aeschines ii. 183 μικρὰ εἰπὼν ἣδη μαραβαίνων: Krüger, liii. i. 8.

53. κεύεσθαι δὲ πεσόν: cf. Arist. Clouds 126 ἀλλ' οὖν ἐγὼ μενὸς πεσόν τε κεύεσθαι: Ecclesias. 963 (to fall and lie where one has fallen).

54. 'Let this be honey for thee in thy throat'; an expression of bitter vexation. The change of style in 52 from smooth running lines to jerky clauses suits the change of temper to cross disappointment.

IV

This and the following idyll, together with x, are realistic sketches of the rougher side of Greek country life, while in iii we had the sentimental side. Poetic ornament is less apparent here: in its place we have a genial humour in the presentation of character which makes Battus and Corydon, Milo and his companion, Lacon and Comatas stand out each an individual drawn in a few sharp strokes without elaboration of detail (cf. Introd. p. 32).

Battus is by way of being a wit in this idyll, and finds an easy butt for his jibes in Corydon, his master, and all his belongings; Corydon is quite unconscious that he is being made fun of, and preserves his naive vanity and sententiousness throughout.

The scene of the poem is fixed for South Italy by v. 17, 33. The date is uncertain, but probably before 282 (vid. on line 31.

Recent critics have found in Battus the poet Callimachus, starting from the fact that Callimachus called himself Βαττάδης, but vid. Introd. p. 28.

On the supposed connexion with Idyll iii see preface to that idyll.

1. Verg. Ec. iii. 1:

'M. Die mihi, Damoeta, cuium pecus? an Meliboci?
D. Non, verum Aegonis; nuper mihi tradidit Aegon.'
NOTES: III. LINES 51–54—IV. 1–6 221

Φλώνδας: the Boeotian patronymic form like Epaminondas, Herondas.

3. ψε = σφε by metathesis.

τὰ ποδέσπερα, ‘o’ evenings’; cf. v. 113 accus. of time. The singular is more usual cf. i. 15; τὸ μεσαμέριον, vii. 21; τὸ ἀφαῖον, Thucyd. ii. 99. 2; τὸ πάλαι, Ἰβ. i. 5. 1; τὰ αὐτίκα, Ἰβ. vi. 69. 4. But τὰ νῦν, τὰ πρῶτα are common in all periods, Krüger, l. 5. 13; and cf. Theocr. v. 13.

4. ἄφιητε, sc. τοῖς βασιλεῖς; cf. ix. 3 (= ἱφήσατε).

κἡμ., καὶ + ε gives in Ionic ἤ, in Attic ἤ: cf. ii. 100; xv. 74, &c. κῆμ, κῆς are attested by inscriptions (Ahrens. Dial. Dor. p. 221).

5. ἄφαντος: rather more than φροῦδος: cf. Soph. O. T. 360:

Ἀδίνω... ἄφαντος ἔρρει βασιλείᾳ χειρώματι;

‘was swept from men’s sight’ (Jebb); Aesch. Agam. 624:

ἄνηρ ἄφαντος ἐξ Ἀχαϊκοῦ στρατοῦ, ἀυτὸς τέ καὶ τῷ πλαίον.

Hence here we have a colloquial exaggeration of speech.

6. To Battus the prowess of his master should be famous καθ’ Ἑλλάδα καὶ μέσον Ἀργος.

οὐκ ἄκουσας; ‘you haven’t heard the great news?’

Ἀλφέον: the famous river of Elis.

Μίλων: the famous athlete, Milo of Croton, thirty-one times victor in the great games, lived in 510 B.C. In l. 31 of this idyll Theocritus mentions song writers of his own day. It is hardly likely then that the scene of the poem is imagined as taking place in Milo’s time; Shakespeare may allude to Elizabethan politics in King Lear, but he would not make his fool talk of Essex by name. The exploit of Aegon mentioned in l. 33 sqq. was according to the Scholiast recorded of a certain Astyanax of Miletus, but is transferred by Theocritus to Aegon. But a similar feat on the part of Milo is alluded to by Dorieus (Appendix to Anthologia 20: Brunck, Analecta, ii. p. 63):

τοῖος ἐνὶ Μίλων ὦτ ἀπὸ χθονὸς ἡράτο βρήσος
τετράνη δαμάλην, ἐν Δίως εἰλαπίναις
ἀραμὸς δὲ κτήνος τὸ πελάρμον ὡς μένον ἄρνα
ὁγγεκαν δὲ ἄλης κοῦφα παντγύρως
καὶ θάμβος μὲν· ὥστε τούτοι πλέον ἤρυσε ταῦτα
πρόθεν Πισαίον, ἤεινε, ὑποπολοῦ.

ὅν γὰρ ἐπομπευν βοῦν ἄμυγων εἰς κράτα τῶνδε
κοῦφα πάντα κατ’ ὅνοι μοῦν ἑδαίσατι νῦ.

It would seem then that Aegon was setting himself to break Milo’s record for a single meal. As therefore there is in that passage a reference to the famous Milo it is difficult to make the name here merely fictitious. I take this line to mean therefore ‘the fame of Milo has sent him to Elis’ to become
a second champion of Croton. There is no difficulty in applying
the words ὀξέον ὄγων to an abstaction (the memory of Milo)
cf. ii. 7; Theognis 1295:

ἐπιζήμων ἡμήν ἔν ἄλγεσι θυμόν ὀρίνης
μηδὲ εἰς φύλτης ὁμάταν Περσεφόνης
οἶχηται προφήρουσα.

The verb ὀξέομαι in all these expressions only emphasizes the
completion of the action, as in ὀξέον πειγών, οἴχηται βανῶν.

7. ὀξέον may be either pluperfect or a Doric tense from
ὀξέον (cf. i. 63, note), so far as form goes; ὀξέον = 'I know by
having seen,' not 'I see' nor 'I saw' (aorist); cf. Theocrit.
xxii. 55; Aesch. Eumenid. 57 τῷ φύλων οὐκ ὄξεσαι τῷ δυνάμενον
Arist. Lyrist. 1157 οὔτα γυναῖκες ὄξεσαι χαίτιπέραν. So the pluperf.
'I knew by experience,' τῷ μὴ ὄξεσαι θρύον. Herod. vii. 125.
ἐν ῥηθαλμοῖσι: Homeric, Odyssey, viii. 459; x. 385; also with-
out ἐν, Odyssey, iii. 373; x. 197, &c.
ἐλαίων: the oil used by the competitors.

'iuventus
Nudatos umeros oleo perfusa nitescit.'—Verg. Aen. v.

8. Ἡρακλῆς ἐκόνω καί κάρτος. The Homeric forms are used
intentionally (Odyssey, iv. 415 κάρτος τε βιή τε: v. 213 ἰδανάτριος
δέμας καὶ εἰδὸς ὤριέων). Corydon rises to the occasion and
eschews the vulgar Doric.

10. κύριε ἁγών, 'he took with him,' the emphasis being on
the participle; κατεγελῶν τῆς πόλεως ἄπεισα, Lysias, xv. 10.

σκαπάνων: δικέλλων ἢ ἀμπέρ γαρ γυμναστήν τούτου
ἐκράτων ὑπὲρ γυμνασίας (for exercise) τῇ σκαπάνῃ σκάπατον καὶ τά
ἀνώ μέρη τοῦ σώματος ἀναρρώνωτε, Schol. The athletes trained
for thirty days at Elis before going to Olympia (Frazer on
Pausanias, vi. 23. 1). The twenty sheep are of course pro-
visions for the month. Briggs quotes well from St. Chrysostom
αἰτετάτα τῆς πάλης καὶ φεύγει τῷ σκάμμα.

toutoúde: see on iii. 10.

11. πείσα τοῖς Μίλων. The reading is supported by all
MSS. except k, which has πείσαι κε. This gives a satisfactory
sense if we take the optative to express, not a wish, but a
'concession.' The sequence of thought is, Aegon has gone off
leaving his flocks and even devastating the fold to provide him
food. Milo might as well, says Battus, set the wolves on to
the flock at once (ἀντίκα) and make short work of it (καί,
the wolves as well as Aegon). For this use of the optative
to express indifference cf. Aesch. Prom. V. 1038:

χθόνα δ' ἐκ πυθμένων
αὐτάις βίζαις πνεύμα κραδαίναι·

πάντως ἐμὲ γ' οὖθενατώσει.

'Let the whirlwind shake the earth from her foundations if
it will.'

λυσσάμ: we should doubtless expect to have added some-
thing like ἐν τῇ ἀγάλη to define the verb; but the sense is
given by the ὠχὲτ ἔχων εἶκαν μάλα of the preceding line: moreover λυσθὴ expresses a much more active madness than μαίνεσθαι: cf. Psued. Phocyl. 215 πολλὰ γὰρ λυσθῶσι... πρὸς ἐρωτα: Eurip. H. F. 846 Λῦστα, personified, says of herself, οὐδ' ἥσσομαι φωτιῶν ἐπ' ἄθρωπων φώνων; cf. Plato, Rep. 329 ε ἀσμεναταί μέντοι αὐτῷ (sc. ἐρωτα) ἀπέφυγον ὦσπερ λυστῶντα τινα καὶ ἄγριον δεσπότην ἀποφυγὸν. Tr., therefore, not 'to be mad,' but 'to go raving.'

14. ἢ μὰν... γε: Arist. Frogs 104 ἢ μὴ καβαλά γ' ἔστιν ὡς καὶ σοὶ δοκεῖ. Corydon understands τὸν βουκόλον to refer to Aegon who has left his farm. Battus intended a double hit at Aegon and Corydon. The author of the Epid. Dion, imitates the line (v. 23):

καὶ αἱ βύει αἱ ποτὶ ταύρους
πλαζόμεναι γοῦντι καὶ οὐκ ἐθέλοντι νέμεσθαι.

λόντι: Doric 3rd pers. plur. from λάω.

15. Cf. ii. 89; A. Pal. vii. 31 Σμεράθυ ὦ ἐπὶ Θρηκί τακεῖ καὶ ἐπ' ἐσχατον ὡστευν.

αὐτά, 'only.'

16. The cicada fed according to popular belief on dew; Verg. Ed. v. 77:

'fluvios dum piscis amabilt,
Dumque thymo pascentur apes, dum rore cicadae.'

Anacreont. 42.

17. οὐ Δάν: cf. vii. 39. The accusative is used with no particle; cf. v. 17, iv. 29: Soph. O. T. 1087 οὐ τῶν 'Ολυμπον: Ant. 758 οὐ τῶν 'Ολυμπον. Δά is traditionally explained as Doric for γά (γά), and Δημήτηρ as Γημήτηρ. There is no evidence for an interchange of γ and δ in the dialects, and the word is rather to be connected with δός, Δώς, Ζήρα; see Ahrens, Dial. Dor. pp. 80, 81 (= by Gad).

Αἰσάρας: a river of Croton (cf. Lyceophron, 911; and note on 33). Latymnus, a hill near the same (Schol.).

20. πυρρίχος: a diminutive from the adj. πυρρός (cf. δρσίχος, iv. 55), expressing contempt. The termination is otherwise known only in nouns—ἀρτάλχος (Theocr. xiii. 12); especially in names—Ἄμφτιχος (vii. 132); Σίμιχος, 'Ἀσώτιχος (Pind. Ol. xiv. 15); Λεύτιχος (A. Pal. vi. 103); cf. Ahrens, Dial. i. 216.

20-22. 'I hope Lamprides' folk, the demesmen, may get, when they sacrifice to Hera, one like that. They are dirty blackguards all.'

The point may be (1) if they sacrifice a skinny beast, their offering will be rejected and they will suffer from Hera's wrath.

(2) If they offer this beast, there will not be a good feast afterwards and they will be paid out (cf. Schol. vii. 107 ὅπαν λεπτὸν ἑρεῖον θύσιον καὶ μὴ ἵππον ἢ τοὺς ἐοίνοις).

Beware of translating 'the demesmen of Lamprides.' The repetition of the article shows that the two phrases are in apposition (see note on l. 33). Who Lamprides was is wholly unknown; perhaps an eponymous hero of the deme.

 pensar: cf. Nossis, A. Pal. vi. 333 ἡ καλὸν ὠκκα πίλη τέκνα
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γονέαν ἵσα: Theocrit. i. 87 ὸκκε ἐσπορα (and often so elided): Epic. fr. 90 οὐκ ἐστὶ δειδράμος ὸκς οὖν πηγ. ὸκκα in Theocrit. viii. 68; Epic. fr. 115 is doubtful.

κά (= κεφ) is always long (Theocrit. i. 4, iii. 27, &c.). ὸκκα should therefore be regarded as ἀκία with double consonant (cf. ὁττι, ὅπωκα, &c.; contra, Ahrens, Dial. ii. p. 382) and ὸκκα θώστι = ὤτε θώστα: the ka or ἄν being omitted (cf. v. 98).

Hera was the special deity of Croton, and was worshipped with sacrifice of kine; Lib. xxiv. 3' sex millia aberat a Crotonate templum, ipsa urbe nobilius. Laciniae Iunonis: lucus ibi frequenti silva... laeta in medio pastua habuit ubi... saecrum Deae pacebatur pecus' (Hartung).

22. τοιοῦτο— the object of λάχυσεν is held over to the end—as a para prosodikia.

κακοχράσμων. So all MSS. except Q which has κακογράσμων. The word cannot be derived from χράσμα which preserves η throughout and would give χρήσμων: nor from χρήζω which would have -χρήσμων. Hiller reads κακοχράσμων (needy), but this does not give a good sense. Ahrens (ed. ii), κακοχράσμων = κακόφαγος from Χρηστής = gluttonous; formerly he suggested κακοχράσμων (hyper dorized for κακοχρήσμων) = ἀσχήμων. This would refer to the penalties imposed on 'unseemly conduct' at festivals (Inscr. Messenia, Collitz and Bechel, 469 ὁμων τοὺς θεοὺς ἐπιμελεῖαν ἐξειν ὅπως γίνῃ τὰ κατὰ τὰν τελετάν θεουργά καὶ μῆτε αὐτὸς μηθὲν ἀσχήμων... ποιήσει μηθὲ ἀλλὰ ἐπιτρέψειν), κακοδράσμων, Hermann, 'malus sacrorum administrato,' κακοχράσμων may, however, be right; it must be derived from χρᾶσιν, 'to defile' (cf. φάσμα from φαίνω), and is a new coinage meaning, as I have translated, 'dirty blackguards...'

23. καί μάν takes up and answers 20 λεπτὸς μάν.

Στομάλιμων: apparently the same marshy lake as is mentioned in v. 146 Συθῆρεμιδος ἐνδόθη λίμνη. The word occurs only here, but cf. Oppian, Hal. iv. 506: ἡμῶς ὑπὲ συμβάλλεται ἄλημη ἀγρόμεναι λιμναῖοι ὑπὸ στόμα.

23. τὰ φύσικα: cf. ii. 76.

24. Νηκάιον: cf. Lyceophon, 919:

Κρᾶδις (cf. Theocrit. v. 16) δὲ τύμβοι ὤμεται δεδυποτός εὗραξ Ἀλαίον Παταρέως ἀνακτῶρον Ναίαίος ἐθαν πρὸς κλώδων ἑρεύγεται.

Ovid, Met. xv. 51 'Præterit, et Sybarin, Salentinumque Neeathem' (Briggs).

φύντι (= φυνωνι), rarely intransitive; cf. vii. 75: (Moschus) Epit. Bion. 108 θυτεορον αὐτ' ἑστὶ καὶ εἰς ἄλλο φύντι: and the famous passage, Iliad vi. 149: cf. Mimnermos, fr. 2 ἡμείς δ' οἷα τε φύλα ψεις πολισθίες ὄρη ἔσω, οὕτ' αὐτ' ἀγγίστε τέλεον. In all these the sense might indeed be 'puts forth foliage': but the intrins. sense is fixed by Alcaeus, fr. 97 ἐλάφω δὲ βρύμος ἐν στήθεαι φυεῖ φοβερός.
Lysias, a conjectured Aeaios

29. ἐγὼ δὲ τις εἰμί μελωτάς: a singer of some note; ‘a minstrel

Some type of political renders name of 2TN song

Therefore, can, rd (Hiller).
30. Ἐπάξα: ἐπάξω, aor. middle.
31. Ἐπαξα: ἐπάξω, aor. middle.
32. Ἐπαξα: ἐπάξω, aor. middle.
33. Ἐπαξα: ἐπάξω, aor. middle.
34. Ἐπαξα: ἐπάξω, aor. middle.

Obviously a writer of popular songs.

Of Pyrrhos nothing is known; 'Ἑρμηθαίος Ἡ Δίσβησ μελῶν των ἑρμητικών, Schol. J. A. Hartung in his note here and Introd., p. xv, strangely makes τὰ Πύρρως: 'the deeds of King Pyrrhos.' Such a conjunction of τὰ Γλαύκας, 'the songs of Glauce,' with τὰ Πύρρως, 'the deeds of Pyrrhos,' is wholly impossible. We can, however, get a date for the idyll from the history of the king of Epirus. Pyrrhos entered Italy, 279; Croton was utterly destroyed at the same time. The scene of this poem should therefore be imagined as before 279, and the time of writing probably the same.

32. αὐνέω τῶν τῆς Κρότωνα: the sentence begins as if τῶν τῆς Ζάκυνθος followed. The interposition of καλὰ πόλις changes the latter to the nominative.

Kalá polís may possibly be the actual beginning of the song (?anaeometric in rhythm, καλὴ πόλις Ζάκυνθος), but is more probably to be taken as iii. 15 ἐγών τῶν Ἱερών Βαρύδ θεός (Hiller).

Ζάκυνθος: conjectured to be some place near or some part of Croton, the position of the words between Κρότωνα and Λακίνων making the commentators adverse to referring the name to the island Zacynthus. But that the island is meant is rendered almost certain by Holm (Hist. of Greece, iii. ch. 3, Appendix). He points out that Croton and Zacynthus (and no other town in Western Greece) in the fourth century adopted a coinage identical with that used by the commercial and political league of Rhodes, Ephesus, Cnidus, and Samos (the type is Hercules strangling the serpents), only omitting the ΣΤΝ (συμμαχία) which appears on the coins of the league. Some intimate relations must, therefore, have existed between Croton and Zacynthus, and to these Corydon refers.

NOTES: IV. LINES 22-32
The double article here is strange, and can only be explained by taking τὸ ποταῖον substantively and in apposition to τὸ Λακίνων, the eastward part, the temple of Lacinia (so Hermann), cf. iv. 21; Eurip. I. T. 250 τοῦ συνόγον δὲ τοῦ ἤκον τὶ τούτων ἦ; = his comrade, the stranger. For though the order art. adj. art. adj. noun is good Greek (see on xiii. 5), the supposed order art. adj. art. noun is not Greek at all. The Scholiast quotes a proverbial saying, μάταια τάκλα παρὰ Κρότωνα τάστα (τεταρά Κρότωνα γε οἱ παρὰ Κρότων' ἐστ' ἀστεα with Dueben). 33-36. Vid. note on iv. 6.

34. ὁγδώκοντα μόνος: with the verbal antithesis; cf. ix. 26; xvi. 87, &c.

36. ἀπλάσ: gen. with πάξας (πίεσας), catching it by the foot; cf. xxv. 145; V. 133.

37. Χω βουκόλος = Aegon’s laughing at the way in which he had frightened the women.

38. ὁ χαρίεσσ’ Ἀμαρυλλὴ. Battus is recalled by the mention of Amaryllis to the memory of his dead love, and for the moment drops his banter (σέθεν is only used here in the pastorals).

39. For the construction cf. note on ii. 82, but the sentence is here rendered more difficult by the elliptical form of the comparison, in which full would be ὅσον αἰγὲς ἐμὴν φίλαν, ὅσον φίλα τῷ ἄπεσθι, 'dear are my goats, so dear art thou in death'; cf. Thucyd. vii. 71 διὰ τὸ ἀνώμαλον καὶ τὴν ἐποίην ἤργαζοντο ἔχειν: Longus, iii. 21 τοσοῦτο ἐπαίνετο βραδίου ὅσον ἵρατο (Haupt. ὸμσκ. ii. 467).

40. τὸ σκλῆρο: genit. with exclamation, Herond. iv. 21 μὰ καλῶν ἄγαλμάτων, and often in Attic μαλά follows the adjective as in Arist. Ἀδρα. 851 ὁ ταχὺς ἄγαν.

41 ἱλιόχηρα: probably pluperf. not 'Syracusan' present perfect 'which then possessed me,' Plato, Phædo 107 d ὁ ἐκάστων δαιμόνι ζωτίς ζῶντα ἐλήκης (dist. Soph. O. C. 1337 τὸν αὐτὸν δαιμόνι ἕξειληχύτες). The form άλιόχηρα is archaic (Krüger, i. 40, p. 169).

42 On form of verse cf. Introd. p. 40 (b). The proverb is used by Lycurgus, Contra Leocr. § 60 ἀνθρώποι ἴστιν μὲν ἐλπὶς ἐκ τοῦ κακοῦ πράξαι μεταπεσείν τελευτήσαι δε συναρέται πάντα δι᾿ ὧν ἄν τις εὐδαμονησεῖν.

43. Zeus: in the original sense 'the sky god,' Theognis 25:

οὐδὲ γὰρ ὁ Ζεὺς
οὐδ’ ἦν τὸν πάντεσσ’ ἀλλάκει οὔτ’ ἀνέχαν.
NOTES: IV. LINES 33-49

Arist. Aves 1501:

ΠΡ. τί γὰρ ὁ Ζεὺς ποιεῖ; 

υπαθραίζει ταύς νεφέλας ἡ συννεφεί; 

Verz. Georg. i. 418 'Iuppiter uvidus austris,' 

44. καταθε, 'up to the hill.' 

45. τὰ δύσσωσα: cf. iii. 24. 

ὁ λέσαρχος: not a proper name. Suidas quotes a proverb ἀνά σοι τάδε πάντα λέσαρχε ἐπὶ τῶν οὐδὲ μετά τῶν κάματον ἄνιε- 

μέναν, ἐκ μεταφοράς τῶν θόνων. See Meineke, p. 455. 

46. See on i. 151. The article with a proper name in the singular is very unusual; cf. however Lucian, Deor. Dial. 20 σὺ 

δὲ πρῶιθη ἡ Ἀδηνά (k here has αὐτ' ὁ Κυμαίθα). 

48. εἰ μὴ ἀπει, 'if you won't go away'; cf. Arist. Aves 759 

καίρε πλὴκτρον εἰ μαγεί. εἰ with the fut. indic. has always this modal sense; see Sonnenschein, Greek Syntax, § 354 obs. 

49. εἰδ' ἦν μοι ῥοκόν τὸ λαγῳβόλον, ὡς τὸ πίπταξα MSS. (ῥ 

has ῥοκόν ττ). If Thoceritus wrote this and meant τὸ ῥοκόν 

λαγῳβόλον, as even Hiller thinks, then he learnt but little Greek from Philetas. Hermann reads ττ, cutting the knot. It 

is worth while to examine the passages where the article 

takes an abnormal position. 

(1) Homer has τῶν βασιλῆς ἀπρέοι, Iliad i. 340; τῶν ξεινο- 

dύστροφον, Odys. xvii. 10, &c. The order is always art. noun 

adj., never adj. art. noun. The article is probably merely a 

demonstr. pron. 'him, the hapless stranger.' This then is no 

support for the order here; so Bion, Ep. Ad. 34 εἰ δ' ὑπὸ μαζὶ 

χένων. 

(2) Soph. Ajax 572 ὁ λυμεών ἐμός: Athenaeus, vi. 126 τῇ Ἐκατη 

τργλαύνθην: Collitz and Bechtel, Inscr. 4427 τῷ Διὲ Ὀλυμπίῳ. 

In all these the article stands first, and the order may be 

explained by bracketing the two following words—τῷ [Διὲ 

'Ολυμπίῳ]—as a single notion. ὁ λυμεών ἐμός means then not 

'my destroyer,' opposed to 'some one's else,' but 'this destroyer 

of me.' Cf. such passages as Aesch. In Cles. 78 ὁ μούσικος 

καὶ πατὴρ πονηρὸς: Charito, B. iii. 7 θεὸν εἶναι νομίζων τὴν οὐδὲ 

ἄνθρωπον εὐτυχῆ. 

(3) τὰς ἄλλας ταῦτας πραγματείας προστεταγμένας κατὰ ψήφασμα, 

Aesch. In Cles. 13. Divided attribute, normal; Krüger, 

50. 9. 8. 

(4) Wide extensions of the predicative adjective, especially in 

Lucian, e.g. Quomodo Hist. Conscrib. § 4 εἰ γὲ καὶ συγγραφεῖς τοὺς 

τους ἄνέφωσε (ὁ πόλεμος) ὑπὸ μαῦ τῇ ὀρμῆ ('at one go'). The 

present passage the sense 'would that my staff were crooked 

that I might have struck thee' is barred by the sense. Since 

it is quite easy to hit a cow with a straight stick. If the 

text is sound we must translate 'Would that I had a crooked staff', 

(taking ῥοκόν as a loose predicate as in example (4), and laying 

the emphasis on ἐμό, not on ῥοκόν, as we might say ῥοκόν εἰς 

tὸ λαγῳβόλων): but I am not sure that we should not read ῥοκόν 

tὸ λαγῳβόλων, 'my staff, Crookie.' For the shepherd's staff, 

used for throwing, cf. vii. 21; A. Pal. vi. 37; Iliad xxiii. 845. 

ὡς το πάταξα must be attached to the preceding, 'that 

I might have struck thee.' To take it absolutely 'how I would
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have struck thee" (Hiller) is impossible Greek. For the
construction cf. Soph. O. T. 1392:

ti μ' ευ λαβών
éktinas εύθες ὡς ἐδεξα μῆποτε, κ.τ.λ.

52. = ταί ἄρακτυλλίδες.

κακῶς ἀ πόρτις ὄλοτο, 'dang the beast'; Lucian, i. 204
Prometheus says τῷ Καυκάσῳ προσηλωμένος τὸν κάκιστα ύπνεόν
ὑπολοίμενον αιετών τρίφων τῷ ἱππα.

53. ἐς ταῦταν ἐπόμενη χαμένειν.
For the order cf. i. 47;
ομιγ. xiii. 267 τὸν μὲν ἐγὼ κατιόντα βάλον χαλκήπεῖ δουρήσθην.

54. τε is unusually late in the sentence, but cf. Bacchyl. xviii. 53:

χιτώνα πορφύρεον
στέρνοις τ' ἄμφι καὶ οὖλοιν
Θεσσαλῶν χλαμύδας).

55. ὀσσιχον, 'a wee bit wound'; cf. πορρίγος, iv. 20.
Meineke quotes Boissonade's Anecd. ii. 424 διέζω ὄσσιχον τὸ τύμμα καὶ
λέωντα δαμάζον ἥλικον φαιν' γ' ἀν Θείκρατος.

58. μ' = μνο: elided according to Homeric usage, Iliad ix. 673;
x. 514; cf. on xv. 112.

59. ἐρωτίδα: see on iii. 7.

τὰς ποκ' ἐκνίψηθ', 'about whom he was excited.' In gen. as
in Lucian, Dial. Meret. x. 4 κέκνισται γὰρ κάκεισας τὸς Νεβρίδος.

62. εὑ γ': Lucian, i. 228 εὑ γε δ' γενναίος.

62, 63. γένος with ἐρίσθεσι as in the Homeric βίην καὶ κάρτος
ἐρίζων; cf. iv. 8. So k. ἐρίσθεν MSS. ceteri.

V.

This idyll like the fourth presents a living sketch of rough
country character, without idealization or mere ornament
of language. The characters are Comatas, a goatherd, and Lacon,
a shepherd. The idyll opens with badinage between the two,
with coarse rustic humour; then proceeds to a singing-match,
in which Comatas is adjudged the winner. The scene is South
Italian, vid. 16. 73. 124. 146. See further Introd. p. 37.

1. τήνον, 'the rascally shepherd.'

τόνδε, 'here.'

2. τὸ μὲν νάκος: for τὸ νάκος μὲν μοῦν, a post-classical order,
iii. 139 οἱ μὲν πάντες ἄθλοι.

3. οὐκ ... κράνας; se. άπτικ, cf. v. 102, and the Aristophanic
οὐκ ἐς κόρακας; cf. Frugs 185.

5. τάν ποιῶν: cf. Arist. Acharn. 63:

Κ. οἱ πρέσβεις οἱ παρὰ βασιλέως;
Δ. ποιῶν βασιλέως. ('King indeed!')
NOTES: IV. LINES 52-63—V. 1-24 229

πόσος is thus used with a word repeated from the previous speaker to express contempt. The article is generally omitted in this idiom; attached when information is really sought.

7. καλάμας αύλον, 'a pipe of straw'; cf. Verg. Ec/. iii. 27 'Stridenti miserum stipula disperdere carmen '; Milton, Lycidas 'Grate on their serannel pipes of wretched straw.'

10. ἐνεδέασ, 'even your master Eumæas had not a rag to sleep in'; cf. Odys. iii. 349:

ϕ' οὖτι χλαίναι καὶ ήγερα πάλλι ἐνι σώφες,
οὔτ' αὐτῷ μαλακοῦς οὐτε ξείνουσιν ἐνεδέαιν.

This use of the infin. of a verb compounded with ἐν-, dependent on a substantive, is common even in prose; cf. Herod. vi. 102 χωρίαν ἐπιτεθεὶς ἐνπεύσαν. Cf. also Hesiod, ΄Εργ. 761 'the thirteenth day is φυτά ἐνφέσασαι ἀρίστῃ': Eurip. Bacchae 508 ἐνδυστυχεῖσαν τῶνομ' ἐπιτεθεῖς εἰ.

13. τὰ λοιπά, 'now last of all.'

14. τὸν ἀκτίον—τὸν ἐπὶ ταῖς ἀκταίς ὑπὸ τῶν ἀλεών ἱδρυμένον (Ει. Μαγ.) ; cf. A. Pal. x. 10:

Πᾶνα με τὸν'[ερην ἐπὶ λισσάδος, αἰγαλίτην
Πάνα, τὸν ἐβόρωμν τὸν'[ ἑφορον λίμενών.

Aesch. Persæc 449:

νήσος . . . ήν ὁ φιλαρχοὺς
Πάν ἐμβατεῖει, ποντίας ἀκτῆς ἐπι.

15. ἦ . . . 'or, if I did, may I go mad'; cf. Arist. Knights 410:

οὖτι μὲ ὑπερβαλείσθ' ἀναδείᾳ μα τὸν Ποσειδῶ,
ἡ μῆ ποτ' ἀγοραίον Διὸς ὀπλαγχύσαοι παραγενομην.

Isocr. Dem. § 48 τῶν δὲ σπουδαίως οὖχ οὖν τε ἀμελείν τῆς ἀρετῆς,
ἡ πολλῶς ἔχειν τῶν ἐπιπλήττοντις.

16. Κράδων: a river flowing into the gulf of Tarentum near to Sybaris (Thuuri. vid. v. 74).

20. αἱ . . . πιστεύσαμι, 'if I believe you, may I earn the sufferings of Daphnis.' For construction cf. xiv. 50; vii. 108; v. 150, &c.

21. ' However, if you care (λῆσ) to stake a kid— it's no great thing, but still I'll sing against you till you cry enough.' The form of the sentence is broken, and altered by the parenthesis.

ἀλλὰ γε is an unusual combination of particles (cf. Plato, Ερ. 331 b ἄλλα γε ἐν ἄνθ' ἐνός οὖν ἐλάχιστον ἐγὼγε θείν αὐν : A. Pal. iii. 6 ἄλλα γε τόρω θῆρα καθαμάσαι φοῖβος ἀπο σκοτίας). A word usually intervenes, as Isocr. 95 διαμαρτών δὲ ἡς προσδοκίας ἀλλ' οὖν τὴν γε εὐσοιαν κτῆσαι.

οὐδὲν ἵλόν: παροιμία ἐπὶ τῶν μηδενῶς ᾳξίων. Schol.

24. τὸν . . . ἀμων: sc. θ' εσ, understood from αἰκα λῆσ. βέμερ.

ἐρισε, 'begin your challenge.' The command is repeated impatiently in l. 50; hence Lacon's answer there, μη σπείδε. The vulgata ledo ἄμων ἐρισε is not Greek: ἄμων ἐρισε (k corr. D7) is a very doubtful expression 'set your lamb against my kid'. Ahrens conj. ἐρισε.
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25. κίναδος το, 'you fox.'
26. εἰς τιν, 'how shall that be fair?'
27. δὴ λέγει = οὐδέλεγε.
28. The line forms an indirect answer to the question of Lacon: 'Why, such an one as trusts to beat his neighbour as you trust.'
29. σφάξ ('a hornet') is in apposition to the ὅστις clause.
30. τοῖς (τοῖς δήμοις) : the verb has to be supplied from subordinate to main clause; cf. Theognis, 541:

δεμαίνω μὴ τήρῇ πόλιν Πολιπαίδη ὑβρίς

ηπερ Κενταύρου ἂρωφάγους ὀλέσειν (sc. ὀλέση).

Megara, 45 σ' δ' ἤπει λείβεσαι ὑδρόρ (sc. λείβεσαι): Thucyd. i. 82; iii. 68.
31. ἀλλὰ γάρ, 'but since the kid is not enough see there's the goat. Begin.' (τυίδε = τύδε, Aeolic form Dial. § 59.)
32. στίβας: cf. vii. 67; Longus, ii. 31. ἐκ φυλλάδος στιβάδας ὑποστρέφωσ.
33. τοῖς ὁρθοῖς, 'if you dare look at me with such bold eyes.' The article has deictic force, cf. iii. 13 ἀ βομβεύσα μελίσσα: Soph. O. T. 1371:

ἄμμασίν πόλεις βλέπων

πατέρα πον' ἄν προσέδων:

ib. 1385 ὁρθός ἐμελλὼν ἄμμασίν τούτους ὑπάβ.
34. ἢ ἄχρις, 'see what becomes of kindness.' Cf. Theognis, 105 δελθῷς εὗ ἐρδοντι ματαιοτάτη χάρις ἵστιν.
35. θρέψαι, 'rear wolf cubs, and rear dogs—to be devoured by them.' We might expect either θρέψαι καὶ λυκαδές καὶ κύνας, or θρέψαι λυκαδές, θρέψαι κύνας (anaphora); but even when anaphora is used, an anticipatory καὶ (or τε) is occasionally found in the first clause; cf. Soph. Antig. 296:

τοῦτο καὶ πόλεις

πορθεί, τοὐδ' ἄνδρας ἔμφυτησιν δόμων:

cf. ib. 673:

ἀυτὴ πόλεις τ' ἄλλωσιν, ἢδ' ἀναστάτως ὀκνοὺς τίθησιν.

So in Vergil, 'Iam redit et Virgo, redeunt Saturnia regna,' (See M. W. Humphreys, in Class. Rev. April, 1897.)
36. κύνας: the dog in Greece was kept in a half wild state; cf. Odys. xxi. 303; Xenoph. Agesil. i. § 22 ὡς μήτε ἐνο κυνών μήτε ἐν κύνων διαφθείρωτο.
37. ἀνδρίον, contemptuous.
38. ἀυτωσ with an adjective bears the force of 'just' or 'as you are'; cf. ii. 133.
39. ὑστατα, 'and you shall sing for the last time'; Verg. Ec. iii. 51 'efficiam posthac ne quemquam voce lacesas.'
40. See note on i. 106. These lines of Comatas answer to Lacon's 31-34.
41. οὐδὲν ὑµοία: i.e., 'much better than'; Isocrr. 179 εὐτύνω τῷ δίναμιν οὐδὲν ὑµοίαν τῷ πρότερον ὑπαρχούσῃ.
49. κώνοις: a great recommendation, because these pine cones were used for food.

51. ὑπων μαλακώτερα: cf. xv. 125; Vergil, Ed. vii. 45 ‘somno mollior herba’; Herond. vi. 69:

τὰ βαλλὰ' ὑπως ἀνδρὲς ὀφθη ποιεῖσαι;
αὐτὰι γὰρ ἐγένετο, ὁρθά, καὶ κοῦ μῶνον τοῦτο
ἄλλα' ἢ μαλακώτης ὑπως, οἴδ' ἵππατισθον;
ἐρ' ὀφθη ἵππατισθέν.

57. τῶν... ἀρνών: brachylogical comparison; = τῶν παρὰ σοι δερμάτων τῶν ἀρνών, cf. ii. 15. The dialogue here shows strict correspondence between speaker and speaker even though this is before the match begins; cf. Id., viii. ad init.

60. αὐτόθε, ‘from where you stand.’ Comatas seems at last to have succeeded in making Lacen lose his temper, as a first preliminary to making him lose the match.


65. τὰς παρὰ τῶν, ‘over yonder near you.’

69. κρίνης: se. ἄρεια Βούκολιαστὰν εἶναι,
ἐν χάριτι, ‘as a favour’; cf. Plato, Phaedo 115 b τί δέ ἐπιστέλλει ἡ περὶ τῶν παίδων ἡ περὶ ἄλλου τῶν, ἦτι ἂν σοι ποιοῦστες ἡμέν εἰν χάριτι μαλατά ποιούμεν; Isocr. xviii. ε τάς κρίσεις ποιοῦν μὴ πρὸς χάριν μηδὲ ἐναντίας ἀλλήλαις: Pseudo-Phocyl. ix. πᾶς δικαία νέμειν μηδὲ κρίσιν εἰς χάριν ἔκει.

71. τὸ πλίον ἰθύνης: vid. Liddell and Scott under ἰθύνω: but the phrase is an intentional oxymoron, since ἰθύνων can only be used strictly of a right judgement (opp. to σκολία δέκη).

72, 73. Θουρίω, ‘the Thurian.’ Thurii was founded in 443 B.C., near the site of the once flourishing town, Sybaris, which had been destroyed in 510 B.C. If reliance is to be placed on this passage we must conclude either that the name Sybaris remained and that a new township had sprung up (so Meineke), or that such families as traced their descent from the ancient Sybarites retained this appellation to distinguish themselves from the newcomers.

76. βέντιστε (βελτιστε). This seems to be the only place where ὦτος is attached to a vocative case. The nominative in apposition is usual; Soph. ο. C. 1627 ὦ ὦτος ὦτος Οἰδέπος or ὦτος alone; Arist. Clouds 723 ὦτος, τί ποιεῖς;

78. εἰ τι λέγεις: Verg. Ecl. iii. 52 ‘quin age si quid habes’; Plautus, Stich. v. 4. 35; Herond. vii. 47 φέρ’ εἰ φέρεις τι.

79. ἡσθα: cf. xxx. 16. The imperfect is used to express what was always true but is only now recognized. Usually with ἄρα. Plato, Gorgias 478 e οὐ ταύτι ἦν εὐδαμονία, κακοῦ ἀπαλλαγὴ ἄλλη τῷ ἄρχῃ μηδὲ κτῆσι.

80. The match begins. Comatas, as challenger, opens with a coupot, to which Lacon has to respond in two lines similar in thought and expression, but better if possible than his rival’s. This goes on to l. 137, where Lacon apparently is unable to cap Comatas’ coupot and is ruled out.

82. καὶ γὰρ. ‘Aye, the Muses may love you, for a greater than the Muses loves me.’
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83. Kárpea : the great Dorian festival of Apollo.

kai ἃθ: temporal here. ‘Here’s the Feast just coming on.’

For position of the words—not at head of clause—cf. Arist. Wisps 1483; Frag. 504 ὣς ἰαόν ὧς ἐνίας καὶ ἀθ ᾑλὸν.

89. παρελάντα : accus., mase, particiç. παρέλαν = παρελαύνω. -άντα contrasts to -άντα as in i. 90 γελαντὶ = γελάοντι = γελάονται.

90. λεῖος : Cratidas meeting me in his fair beauty. λεῖος belongs of course to the predicate.

91. ἕκμαινε : A. Pal. vii. 99 ἕκμαινε χείλῃ μὲ ροδόχροα.

αὐτάρκη δ. κ.τ.λ. Eurip. Bacchae 456:

πλάκαμος τε γὰρ σου τανασ, ὦ πάλης ὑπό, γείτων παρ’ αὐτὴν κεχυμένοι, πέθων πλέως.

92, 93. ‘Dog-rose and anemone are not to be compared with roses; the rose-bed grows beside the garden wall.’

tερφίκει (τερφίκα) ἄνθηρα : cf. Odys. vii. 127 προσεὶ τερφάσαι:

ib. v. 72; Achill. Tat. i. 1. 5 αἱ δὲ προσεὶ τῶν ἀνθῶν ὑπὸ τὰ πέταλα τῶν φυτῶν σταυχηθοῦν ἐπερφίκασαι νάρκαςσας καὶ ρόδα καὶ μυρίνας.

94. ὅμομάλλη. Comatas had said ‘dog-roses are not to be compared with roses, because dog-roses are inferior.’

Lacan alters the order of comparison awkwardly and says, ‘medlars are not to be compared with acorns, because medlars are superior.’

αἱ μὲν : sc. ὄκυλοι.

95. Join ἀπὸ πρῶνοι λαπύρων, as εἰ κραθῶν μέθι. Aesch. Suppl. 331, &c. The comparison in both cases refers of course to Clearista and Cratidas, in the first couplet to appearance of Nonnus, viii. 210 καὶ ρόδα τις μετάμεθεν εἰς ὄκυλοροι αὐτοψίας : in the second to disposition.

96. εἰ χλαϊναν. ‘for a cloak’ : cf. i. 40; Arist. Clouds 612:

ὠφελοῦσ᾿ ἐμᾶς ἀπαντας . . .

πρώτα μὲν τοῦ μηροῦ ἐς δαῖ ὡς ἐλαττὸν ἡ δραχμὴν.

100. σίττ᾿ ἀπό : cf. iv. 45.

101. The verse is repeated from i. 13, but there is absolutely no ground for rejecting it as spurious in either place.

103. ποτ᾿ ἀντολᾶς, ‘to the eastward’ (ἀντολάς, acc. plural); Thucyd. vi. 2. 5 τὰ πρὸς ἀντολᾶν τῆς νῆσου. Tr. ὃς, ‘where,’ as in 101.

105. Πραξιτέλεως : ‘Si Praxiteles nomen et fama ad pastorum illos pervenerat, poterat ille bonorum suorum factator cratere quem habebat pro illustriissimi illius sculptoris opere habere. Cf. i. 32. Minime igitur cogitandum de iunior aliqo Praxitele neque credendum nobilissimi illius artificis euis statuae maximi aestimabantur opus aliqo pene hos pastorum fugisse.’—Wnestemann. The existence of a ‘junior aliquis Praxitellea’ is stated circumstantially by the Scholiast. Praxiteles’ fame was vigorous throughout Greece in Theocritus’ day, and his sons also were noted as sculptors; Herond. iv. 23.


NOTES: V. LINES 83–133

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dē μυδὲν τῶν ἵμων δεδομένων: Aesch. S. c. T. 250 οὐ πίγα; μυδὲν 
tῶδ’ ἐρεὶς κατὰ πτόλιν. In the last case to print οὐ πίγα τῶδε 
makes πίγα very awkward and only defers the explanation. 
In the first two the aorist subj. is often read against the MSS. 
Others keep the indicative and make the sentences questions, 
weakening the command unnaturally. In favour of taking 
all as emphatic negative proclamations (μη̣ repudiantis) we 
have the similar οὐ μή construction, and most of all an example 
in Xen. Hell. ii. 1. 22 προείπεν ὡς μηδεὶς κινήσασθο. This can only 
represent μηδεὶς κινήσασθαι, or μη κινήσασθε, in direct speech: and 
cannot represent an interrogative clause (μηδεὶς κινήσασθαι).

ἀβα: the abstract noun is used attributively, as δρόσα, 
Aesch. Agam. 141, for ‘lion-cubs’; ἔραι—‘young lambs’—Odys., 
ix. 222; cf. Theocr. x. 37. So Odys. v. 69 ἡμεῖς ἡβῶμεν. The 
reading of k, αἴα, makes no sense, and is a mere misreading. 
β in minuscule is written n.

239 οὐδ’ ἤρικ’ ἥλιας ἤλιων κατάσκοπος; Πιλιὰν κατάσκοπος; Πλατ. xiv. 71, &c. 

119. ἐκάθισε: a slang term; ‘dusted you down.’

121. τίλλειν: infin. for imperative; cf. x. 48.

γραῖαι: gen. sing, ‘from an old wife’s tomb.’

σκίλλας, ‘squills’; a remedy for melancholy madness.

Herbs plucked from a tomb have double efficacy; especially if 
the tomb be that of a person who has died unnaturally.
Similarly in Brit. Mus. Papyrus (see on Idyll ii) a lead tablet is 
to be suitably inscribed and buried. εἰς ἄρων μυῆμα.

122. πινά: as above, referring to a definite person; cf. Arist. 
Frogs 606 ἥκει τῷ κακῷν, ‘there’s trouble for some one.’ Note 
how the following line corresponds in Chiasmus with 121.

σκίλλας... κωκλάμυνον: τίλλειν... ὀρνησε: 

ἰών... ἱθῶν: ἀπὸ σάματος... ἐν τοῖς Ἀλευτ.

Join ἱθῶν ἐσ τοῖς Ἀλευτα. The Aleis here is a river of the 
Sybaris district; contrast vii. i, note.

124. Ἰμέρα: another unknown stream.

γάλα is cognate accusative; cf. v. 126: Lucian, V. Hist. 
i. 7 ποταμῷ οἴνον βρέωνι: Theoc. xxv. 15. The dative is less 
commonly used, Ap. Rhod. iii. 223 ἡ μὲν (ἐρημὴ) ἀναβέβλεοκε 
γάλακτι: Eurip. Bacchae 142:

μεί ἐν γάλακτι πέδων, μει β’ οἴνῳ, μει δὲ μελισσῶν νεκταρι.

126. ἀ Συμβαρίτης: sc. πηγή, 
tὸ πότορθρον, ‘at dawn.’

127. βάψαι. ‘draw honey in place of water.’ On this sense 
of βάπτω see Dr. Rutherford on Babrius, lxxi, and cf. Nicand. 
Alex. 514 τὴν ἀλα βάπτε. 

131. πολλὸς δε, ‘and dog-roses flourish here like any rose.’ 
(The Vulg. βοσκεσσός is apparently a vox nulli.)

ἐπάνθει affords a good example of the fondness of the 
Alexandrian poets for compound verbs instead of simple;
Theocritus has, e.g. εἰσάω, κατασμύχω, ἀγκέλπω, ἐιδαθρύπτωμαι 
(Legrand). Attic would use ἄνθει or have a dative with ἐπάνθει.

133. τῶν ὦτων: Tibullus, ii. 5. 92 ‘oscula comprensis auribus 
cripit.’
138. παῦσανθα. Lacon apparently hesitates over his capping verse; is beginning tardily, but is at once stopped by the umpire and declared beaten.

143. ὠτί πόκ' ἠδη, 'since now at last I have won the lamb' (cf. l. 24).

144. συμμω, 'you shall see me leap sky high.'

145. κερυτίδες: a word recovered by Ahrens; it is feminine of κεροτής, a noun formed from the verb κερυτίζω (κερυτιά = γαρφί, Hesych.), 'wanton.' So in 147 κερυτίδος = κοριτσάς as ναυτίδος = ναύτας. Ahrens in Philolog, vii. p. 146).

148. πρὶν ἡ γ' ὑμί: the emphatic form of the pronoun is required, not µε which has been 'restored' by recent editors. The clause belongs as the use of the accus. and infin. shows to εἰ τιν' ὀχείσεις not to φλάσσω τε.

VI.

On the Aratus of this poem see Introd. pp. 16, 17 sqq. The date of the piece must be placed in the Coan period of Theocritus' life (Introd. p. 24). The poem is a companion to Ἰδyll xi (see Preface there), but shows the Cyclops in a more delicate and refined character.

In form the poem is a singing-match between Daphnis and Damoetas, though rather irregular in form since the songs do not correspond in length, and there is no adjudication of prize. It is probable that the legendary Daphnis is here intended as he appears in Ἰδyll viii, and not contemporary shepherds of Theocritus' own day; cf. xi (Preface).

1. χω Δάφνις ὁ Βουκέλος. This order of words with article is common in Theocritus; cf. iv. 20 χω ταῦρος ὁ πύρριχος: v. 62: vii. 98: ii. 74, &c. (see Ameis' note); and vi. xv. 58.

2. ταν ἀγιάλαν: the singular is used distributively, 'each his flock'; cf. xxii. 191; Hiat. x. 153:

ἔγγεια δ' σφω
ἐρ' ἐπι σαυρωτῆρος ἀλήτατο.

Ap. Rhod. i. 528:

οἳ δ' ἀνά σέλματα βάντες ἐπισχέρω ἀλῆλοισι,
ὡς ἑδάαντο πάροδον ἐρεοστέμεν ὡ ἐνί χώρα
(each in his place); cf. Verg. Ed. vii. 2.


4. θέρος, 'in summer'; gen. of time.

5. πράτος for πρῶτος; cf. ἀλλος for ἔτερος, vi. 46; vii. 36, &c. Daphnis addresses Polyphemus in his song, calling him to mark how Galatea tempts him, pelting his flock or his dog with apples, mocking him, and coquetting with him. Damoetas answers, in the person of Polyphemus, that he has noted Galatea's wiles, but turns a deaf ear and affects not to care, for he will move her by jealousy.

7. μάλασιν: cf. ii. 120; Verg. Ed. iii. 64: A. Pal. v. 79
NOTES: V. LINES 138-148—VI. 1-18 235

(Plato) μῆλον ἔγρω βάλλει με φιλών σε τις, and a modern Greek folk-song (Legrand, Chansons popul. 15):

εἴχα μίαν ἠμέρα σκόλη καὶ ἐμπέσα στὸ περβάλι (into the garden) κ’ήμα μια γλυκοῦσα κόρη’ κ’ εἴπα τὴν νά ζήσῃ κόρη’ ποτε με κ’ ἐμένα φίλον ἦ με μήλο ἦ μ’ αἰπών ἦ με τὰ γλυκὰ σου χείλη.

(Make me your lover with an apple or a pear, or with your sweet lips.)

δυσέρωτα: vid. i. 85, and note on l. 82. τὸν αἰπόλον ἀνδρὰ: predicative: ‘calling him a laggard in love, the goatherd.’ For the article cf. xxii. 69, note. αἰπόλον is used contemptuously as in i. 86. The conjecture (Jacobs and Meineke καὶ αἰπόλον) should be rejected. Paley’s order καλέσα τὸν αἰπόλον δυσέρωτα ἀνδρὰ does not commend itself.

8. ποθήρσθα: vid. Dial. § 3.

11. νυν: sc. τὸν κόνα, not Galatea; ‘the fair waves lightly plashing show the dog’s reflection as she runs on the sand.’ The edge of the sand where the dog runs is just covered with the water. Most editors read καχλάζοντος from the Juntine, but this is only ‘emendation’ to avoid hiatus, and has no MS. support. For hiatus cf. vii. 8 and Index.

12. καχλάζοντος αἰγαλαίοι is in itself unobjectionable, cf. Pind. O. vii. i φάλαν αμπέλον ἐνδον καχλάζοντος δρόσων: Propert. iv. 18. 4 ‘et sonat Herculæo structa laboræ via.’

13. φράξε μή: cf. iii. 5.

15. αὐτὸθε: cf. v. 60; iii. 8, note. διαθρυπτεται, ‘coquets.’

ὡς ἄπ’ ἀκάνθας, κ.τ.λ., ‘like the dry thistle-down in hot summer’s days.’ Galatea is as fickle and restless as the thistle-down is tossed this way and that never settling; cf. Odyssey. v. 328:

ὡς δ’ ὡτ’ ὑπωρεύσες Βορέης φορέσαν ἀκάνθας ἀμ πέδιον, πωκανά δὲ πρὸς ἀλλήλης ἑχονται, ἦ τὴν ἀμ πέλαγος ἀνεμοί φέρον ἐνθα καὶ ἐνθα.

17. καὶ φεύγει, κ.τ.λ.: cf. Terence, Eun. iv. 7. 43:

‘Novi ingenium mulierum; nolunt ubi velis, Ubi nolis cupiunt ulter’ (Hiller).

The sentence should probably be taken universally, connecting it with διαθρυπτεται: she plays the coquette; shuns when one loves, and follows when one loves not. For the form of the line cf. xiv. 62; Nonnus, xvi. 297 κτείνεις γὰρ ποθέστα καὶ οὐ γαμώστα διὰκες: Nicet. Euen. iii. 11 μισεῖς στέργοντα καὶ οὐ ποθέστα ποθεῖς με.

18. τὸν ἄπο γραμμᾶς λίθου, ‘and moves out the piece on the centre line.’ The metaphor is taken from the game of pēsōt. This was a kind of draughts played on a board divided into thirty-six squares (6×6). The central subdividing line was called ἵπτα γραμμῆς, and the piece (βασιλείου) placed thereon was
only moved as a last resource. With γραμμάτια here sc. ἰεράν. ἀπό, cf. οἱ ἐκ τοῦ πεδίου ἔθνος, Xen. Anab. ἰv. 6. 25, &c.

19. καλὰ καλὰ: cf. viii. 19 ἵσον ἵσον: A. Pal. vii. 726 ἡ καλὰ καλ ὀλίγων Πλατόθις ὄφηραμένην; Ἰππ. α. 4. 31 Ἁρεσ. Αρέσ: Martial, ἰx. 12:

'Sed Gracchi quibus est nihil negatum
Et quos Ἁρεσ. Ἁρεσ decet sonare.'

22. τὸν ἐμὸν ἐν τὸν γλυκὸν: for the use of the article see iv. 33, note. The ellipse of ὄμοθαλῶν is strange, but is softened by the following words. In Herond. vi. 23 μᾶ τοῦτον τοῖσ γλυκὰς, and Ἰd. v. 59 μᾶ τοῦτος τοῖσ δίος, which can now be quoted in support of this line, a gesture would complete the meaning. ἐμὸν, cf. viii. 65; i. 115. I have transposed τὸν (vid. not. crit.) for two reasons. (i) τὸν ἐμὸν is not in itself sufficient to balance τὸν ἐν γλυκῶν as co-ordinate attribute. (2) Eustathius refers to the phrase (Ὀμος. 346. 20) ἐποίδ οὖ Θεόκριτος τὸν ἐν τῶν γλυκῶν τοῦτον.

ποθόρρμαι. The compound verb is justified by v. 8, 'with which I look at her (if I please). The present is used with self-assurance for the future, μικρὰ εἰπὼν ἤδη καταθάναι, Aesch. ii. 183. The middle of the -μι form is found Odysse. xiv. 343 (and person), cf. δίημαi (see Hiller's note). [Monro, Hom. Gr. Ν§ 378 writes: 'The form ὄρρμα for ὄρα-εια should possibly be ὄρααι: if the ending is in its original form it belongs to the non-Thematic conjugation. If ὄρμα is wrong, ὄραμαi must give place to ὄρμα here. The same question arises in v. 25].

23. Τὸλεμος: see Odysse. ix. 507 sqq. Telemus had prophesied the coming of Odysseus and the blinding of Cyclops.

24. φυλάσσω: a final clause depending on an optative of wish takes the optative, Aesch. Εἰνενειδ. 297 ἐθάνα ὑπὲρ γένους τῶν ἐμοι λυτήροι: Soph. Αἰξ. 1222, &c.

27. ὦ Παῦλι, 'Polyphemus gloats.'

29. The sense of the line is obviously that Polyphemus set his dog on to bark at Galatea, but there is considerable doubt as to the reading. The imperative ἄλκτρα is mentioned as a variant in Schol. k. If this is right we might read σίτα for σίγα (so Fritzsch.): or keeping σίγα and ἄλκτρα explain the infinitive by a gesture or nod (σιγὴ νεωσάντες ἄλκτρα ὀλλάλησαι, Oppian. Ἀδ. v. 155). Ruhnken's conjecture given in the text seems however the best solution; the aorist as in 21 εἶδον.

 Размер: keeping up the pretence that he no longer cares for her.

35. πᾶν, 'the other day'; cf. iv. 60; xv. 15; Verg. Ed. ii. 25; Ovid, Met. xiii. 840:

'Certe ego me noci; liquidaeque in imagine vidi
Nuper aquae placuitque mihi mea forma videnti.'

γὰς δὲ γαλάνα. Parataxis: instead of ὁτε ἢ γαλανῇ.

37. παρ' ἐμιν: παρά with dative of the person judging; cf. παρὰ τοῖσ εὐ φρονοῦσι κρατιτῶν ἵστι ἢ παρὰ τοῖσ ἄλλοις ἀπαίσι εὐδοκαμεῖν, Isoc. ἰx. 74.

38. ὑπεταίνει, 'reflected. sc. πῶντος.'
NOTES: VI. LINES 19-46

Parías lýðou, 'Parian marble,' Pind. N. iv. 132 στάλον Paríou lýðou lewoštirá. With the whole passage cf. Lucian, i. 290 ἐπεὶ τά γε ἄλλα ὅπως ἔθλης μοιχέων οἷα τυχάκαις οὖσα τῇ ὁμί, ἀπὸ πέτρας τυφόν, εἰ ποτε γαλήνη εἰη, ἐπικύψασα ἐς τὸ ὕδαρ ὧν σαυτὴν ὁδὸ ἢ χρών λευκὴν ἄκρους.

39. ἐπτυσά: cf. xx, 11; Tibullus, i. 2, 96 'despuit in molles et sibi quisque sinus.'

46. νίκη = νίκω, 'neither was victor'; so νικᾶω is used in perfect sense, 'I am victorious.'

οὐδάλλος for οὐδέτερος: this use is constant in Alexandrian writers; Ap. Rhod. i. 10 ἄλλο... ἄλλο, of two; cf. Theocr. xxiv. 61; conversely έτερος for ἄλλος, xxv. 174; so έκαστος for έκάτερος, A. Pal. ix. 13. ἀνήσαστοι, 'invincible.'

VII.

See Introd. p. 12 sqq. for a general discussion of the circumstances and character of this famous poem; ib. 13, 14 for the identification of the persons mentioned. The scene of the poem is definitely fixed as Csean by the researches of Messrs. Hicks and Paton (Inscriptions of Cos). The subjoined map shows the district.

MAP OF THE ISLAND OF COS

The dotted lines show the divisions of the Demes. A. Καύ: B. Φυκζωτοῦς, with chief town Φύκα or Πύκα (vii, 130); C. Δήμος 'Αλευτίων, with chief towns Ρυλί (Πέλη) and Αλίκη ('Αλέις); so Hicks and Paton, Inscr. 344 τοι κατοικεῖντες εν τῷ δάμῳ τῶν 'Αλευτίων καὶ τοῖς ἐνεκτημένοι καὶ τοῖς γεωργοῦντες εν 'Αλευτί καὶ Πέλη.
The fountain Βούρινα (viii. 6) still bears the name Vourina, and is shown south-west of the town of Cos. *Πάλης* of line 2 is the town of Cos. "*Αλεαν* may be either the deme, or the river which runs down to the sea at Alike. Hicks and Paton take it as the former, but the context suits a large district less well than a more definite spot.

1. Ἐὐκρίτως. This name and those of Phrasydamus and Antigenes are doubtless real, and not pseudonyms.

2. εἰρήμες, 'walked.'

3. τὰ Δηρία, 'a harvest home.' *Pind. ix. 534:*

"Ἀρεμέως ὄρσεν ἔως οὗ ὑπειράνθη θαλάσσα γονατὶ ἤλωσιν Οὐκίν ρέιτε.

4. εἰ τὶ περ: cf. ii. 31; Xen. Hel. v. 3. 6 οὗ περ ὦφελος ἦν τοῦ στρατηγοῦς. Περ is usually added in this idiom but can be omitted; cf. *Epig. xvii. 4; A. Pal. vii. 472* (Leonidas):

τίς μοῦρα ψωψ υπολείπεται, ἢ ὡσον ωσόν στιγμή καὶ στιγμῆς εἰ τι χαμηλώτερον;

Arist. *Frags 70:

ποτερον εἰς Λίδου κάτω;

καὶ νῆ Δ' εἰ τὶ γ' ἔστιν ἐτὶ κατωτέρω.

The construction is ἐσθλόι εἰ τὶ περ ἑσθλὸν τῶν χαϊν ἐστίν: cf. *Epig. xvii.* For the neuter cf. *Callim. i. 70 εἶλεο δ' αἰγόν ἄτι φέρατον: Χενοφ. Περία i. 26.

5. χαϊν τῶν ἐπάνωθεν, 'of the good fellows of old time.' χαϊν (leg. χαϊν) το εὐγενείς καὶ ἀρχαῖοι, Schol. k. The word is elsewhere only known in the longer form χαϊος, *Ar. Lys. 91.*

ἐπάνωθεν: ep. *Epig. xxii.* 3 πρᾶτος τῶν ἐπάνωθεν μουσώπων. Commoner ἀνώθεν, *Theocr. xv. 91; xxii. 164; Plato, *Timaeus 18 d* τῶν ἐπάνωθεν καὶ ἀνώθεν.* Chalceon was son of Eurypylus, a legendary king of Cos, and Clytia his wife, daughter of Merops.

6. ὃς εκ ποδός ἄνυσε, 'who made the fount Burina (Vourina) with his foot pressing his knee upon the rock.'

ἐκ: cf. ii. 10; *Pind. P. iv. 359 εἰρεσία δ' ὑπεχώρθην ταχέας εἰκ παλαμάν ἄκρος ('by the might of'): i.e. he created the fountain by the pressure of his foot, while he drove his knee against the upright wall of rock. A statue of Chalceon was erected over the fountain; ἔστατα ἐν Κῷ ἀνδρίας καὶ εἰκ τοῦ ποδός αὐτοῦ ἑκέπει πηγῇ, Schol. The fountain is mentioned also by *Philetas, ἐν προχόρισι μελαμπέτρου Βυρίνης.*

7. ταῖ δὲ: deictic, 'and there hard by.'


"The roof
Of thickest covert was inwoven shade
Laurel and myrtle, and what higher grew
Of firm and fragrant leaf . . ."
NOTES: VII. LINES 1-21

11. Brasīla. This place is not identified, nor is it known who this Brasīlas was. K. Tümpe! (Rhein. Mus. 46) suggests that it is another name for Poseidon; and that the σαίμα—monument—was the same as that described by Pausanias, as standing near the Peiraicus Gate, near a temple of Demeter. This monument represented Poseidon vanquishing the Coan Polybotes, and was assigned not to Poseidon but to another; 'to Brasīlas' (Kynaston). Poseidon was certainly connected with Cos in mythology, but the derivation proposed by Tümpe! βράσις-λαος = ἐνοτι-λαον, is monstrous. Stone-thrower is not a fair substitute for earth-shaker.


12. σύν Μοῖσαυσι: construe with εὐρόμες: cf. ii. 28, note. 'By the grace of the Muses we found our traveller, a noble fellow of Crete.'


14. αἰτόλος . . . ἕοξε: Introd. p. 13, where I have explained my view that this means, 'was dressed up as a goatherd.'

15. 16. 'For he had on his shoulders a yellow skin from a shaggy thick-haired goat.'

κνακόν: vid. iii. 5.

είκ is superfluous, as in ix. 10.


ὑώσι ἐστι is locative dative, cf. ii. 121.

With the whole cf. the description of Paris in Coluthus, 107:
καὶ τις ὀρεσσαίλοις δορῆ μετόπισθέ χαμάρης
ἐκκερέμες γύρητο καὶ αὐτῶν ἡπτετο μηρῶν' ποιμενίδι θ' ὑπείσετο βοῶν ἐλάτειρα καλαύρου.

17. γέρων: cf. xxii. 12, note.

18. πλακερός: πλατεῖ· πλακόν γὰρ το πλακó γράφεται δὲ καὶ πλοκέρω παρὰ τὴν πλοκὴν καὶ τὴν ψήφι, Schol.


σεσαρώς (σαίρω): the word loses its classical sense of 'grinning' in later authors, and is used of the lips half opened in a smile. Lucian, Anores, § 13 σεσηρώτι γέλωτι μικρόν ὑπομειδίωσα.

20. εἴχετο, 'a smile played about his lip.'


τό μεσαμύριον: in the noontide; cf. i. 15.

πόδας ἔλκεις: either (1) 'toil along,' or (2) simply 'walk.' The latter is supported by Herond. vii. 125:

ἡν ἔχητε χίτερων χείριν ἢ σαμβαλίσκων ἢ κατ' οἴκιν ἔλκειν εἴθισθε.

The former by Eurip. Medea 1181:

ἡδ' δ' ἀν ἔλκων κόλων ἐκπλέθον δρόμου ταχὺς βαδοστής τερμών ἄνθηπτετο.
22. έν αἴμασαίσι (έν, κ ; ἐφ’, vulg.): cf. Herod. ii. 69 οἱ κροκό-δυστοι (lizards) οἱ ἐν τῷρ αἴμασάσι. The αἴμασαί was a rough wall of stones built without mortar and affording plenty of holes for lizards to lie in. For the picture of noonday quiet cf. l. 15 sqq., and Tennyson’s òινόνε:  

“For now the noonday quiet holds the hill:  
The grasshopper is silent in the grass:  
The lizard, with his shadow on the stone,  
Rests like a shadow; and the winds are dead.’  

(Callim. vii. 72 μεταμβούνα δ’ εἰς’ ὀρος ἁσύχία.)  
24. μέτα δαίτα. Cobet would alter to κατά δαίτα, but μετά in such phrases as this means, ‘to go to join.’ Cf. Iliad xix. 346 οἱ δὲ δὴ ἄλλοι οὖσαν μετὰ δεῖτων: Theocr. xxv. 87; Αρ. Rhod. ii. 460:  

στύλον ἄνδρων  
Ελλάδος ἐξανίώτα μετὰ πτώλων Ἀἴγας.  

It is only when used with a noun denoting a moveable thing that it means ‘to fetch’; cf. xiii. 16; xxix. 38; Iliad xiii. 248; Arist. Acharn. 728.  
25. τοι... κασσόμενοι. τοι—σα, and the construction passes from the dative (of person concerned) to gen. abs.; cf. Iliad xvi. 531 ὅτι οἱ ἰὸν ἤρωοι: ... εὐφρενόνοι: Αρ. Rhod. iii. 371 ἐκ δὲ οἱ ὦματ’ ἐλαμφεν ὑπ’ ὑφρανσι ιεμένων: Theocr. xxv. 67.  
26. ἀείθει, ‘rings.’  
27. ἀμείβθην: first in Pindar, P. iv. 180; see New Phrynichus, p. 187; Babrius, xii. 19 (Rutherford, ad loc.).  
31. θαλυσιάς, ‘this journey leads to a harvest-home.’ The adj. is used freely for πρὸς τὰ θαλύσια. Cf. Καρνειάδες ὄραι, Callim. Apoll. 87; οἴχετ’ ἀπαλλάσσονοι ἀπὸ τῆς αὐλῆς, Leonidas.  
A. Pal. vi. 221.  
34. εὐκραθὸν: predicatively. ‘Filled up with wealth of grain.’  
35. ἕωνά γάρ, ‘the way is ours together, ours together the day.’  
ἀδεισ bears this sense frequently in Alex. writers; cf. Bien. iii. (Hermann) 18 γά νῦν ἄθρωποισιν ἑα καὶ ὁμοίοις ἂν. For the style of the line, see Introd. p. 41, and Ap. Rhod. iii. 173 ἕων δὲ τε μῦθω ἔσαι.  
36. ἀλλον: cf. vi. 47, note.  
37. κατιρον: orig. ‘dry’; then of sound, ‘clear ringing.’ Cf. the Latin argus.  
Lucian, i. 271 μονοκόν εἴμι καὶ σφίξω πάνω κατιρον: Longus, ii. 5. 1 παν κατιρον γελάσαι.  
40. Σικελίδαιαν: vid. Introd. p. 15. There is no indication of the origin of this name for Asclepiades. Hiller’s notion that we have to deal with an anagram, ‘since the consonants of the name Sicelidas are all found and in the same order in Asclepiades,’ is most unlikely. On Philetas, see Introd. pp. 10 and 20.  
41. βάτραχες, ‘I am matched like a frog against cicadae.’
NOTES: VII. LINES 22-53

42. ἐπίταδες, 'to suit my purpose'; Lucian, i. 255 φησί δ' ὅν τι ἄλλως ἐπέλθων οὐκ ἐξέπνιηδε ἤρετο ('she asked with no particular object but just at random'): Lysias, i. 11 τὸ παῦδον ὑπὸ τῆς θεραπείας ἐπιπροσέλθει λυπούμενον ὑπαίτα ποτή. 44. πεπλασμένον, κ. τ. λ., 'thou art an olive branch moulded in truth by Zeus.'

ἐρφος: after the Homeric ὁ δ' ἀνέδραμεν ἐρφεὶ ἴσος (IIiad xviii. 50).


ἐπ' ἀλαθεία: not I think 'for truth'—ἐπ' expressing the object aimed at, but keeping the metaphor of πεπλασμένον, 'made in the mould of truth.' Cf. Pindar, P. i. 167 ἀφευδεὶ δὲ πρὸς ἀκμοὶ χάλκευε γλώσσαν.

46. 'Who strives to raise a house as high as the crest of a lordly mountain.'

εὐρυμέδοντος: a fine epithet for a hill whose domain is as wide as the prospect from its summit. So Pindar, N. ii. 29 ἀσύμεδοντι Παρνασῷ. Empedocles has the same epithet of αἴθρη. [The v. l. 'Ευρυμέδοντος, though better supported by MSS., is certainly inferior in itself.]

48. ἑτώσια μονχηθοῦντι: cf. i. 38; Pindar, Ol. ii. 156:

λάθροι

παγγλωσσία, κύρακε ὡς, ἀκραντα γαρνίμεν

Δῶν πρὸς ὁρίχα θείω:

vid. Introd. p. 20. As this idyll belongs to the first Com period there can be no reference as so often supposed to Apollo-
nius. The same sentiment is expressed by Callim. ii. 105:

Ὁ φθόνος Ἀπόλλωνος ἐς ὀπατὰ λάθρως εἰπεν

οὐκ ἀγαμάτι τὸν ἀοίδον ὃς οὐδ' ὧσα πῶςος ὑείδει, κ. τ. λ.

50. κῆγγ' μέν. The sentence is not finished, but passes naturally into a new construction and turn of expression.

51. ἐξεπόνασα: the song, therefore, is not an impromptu, but one already elaborated like the Daphnis-egy of Id. i. See Introd. p. 21.

53. Χώταν, 'when the Kids are in the western sky and the south wind chases the waves, and Orion stands upon the seas,' ἐφ' ἐσπερίως ἐρφος. ἐπί is used here of simultaneous time, or circumstances; cf. Ap. Rhod. i. 329:

ἴλλομένοις ἐπὶ λαῖφεσιν, ἤδη καὶ ἵστῳ

κεκλιμένης, μᾶλα πάντες ἐπισχέρω ἐδρωντὸ (while the sails were furling)—an equivalent of gen. absol.; cf. Id. i. 514 ὀρθοῖν ἐν' ὀδοῖν ἑρρεύοντες κηληθρῷ ('arrestis auribus'); Id. i. 1013 ἐπὶ πνεύμι ἄνεμου. In Ἀττικ ἐπὶ so used signifies conclusion, 'after.' ἐπὶ χοῦν πεσοῦσῃ, Herodot. ii. 22; ἐπὶ ἀσφάκτους μίλοις, Eur. Iou 226. The Kids—a cluster of stars in Auriga—are low down in the north-west sky about one hour before sunrise on Nov. 28. Orion is at the same time just touching the horizon, so that he may be said to stand on the
sea. Theocritus here speaks of the 'cosmical' setting. Cf. Aratus, 308 τῆμος (at end of November) ὅμεται ἵμωθι πρὸ ἀδρόμου Ἀρατοις.

51: ἐσπερίως: Aratus, 1065 καὶ ἑσπερίων προσάραθεν Πλαταίαν, i.e. early autumn. Cf. further, Theoc. xxiv. 10; Hesiod, Ξ. 619.

54. ιδίχη (ἰδίχη k) is required here as we have two coordinate time clauses, χώταν... χώριον ὅτε. Most editors read ἱδία, v. xvi. 96, note.

57. ἀλκυόνες. The belief was current that while the halcyon was sitting calm weather prevailed. Simonides 12:

ὡς ὄφταν χειμέρων κατὰ μῆνα τινίσκη
ζεὺς ἄρατα τέσσαρα καὶ δέκα
λαδανίμων τε μὲν όραν καλέσανεν ἐπιθύμως
ἰραν πανδοτρόφων ποικίλας ἀλκυόνες.

58. ἐσχάτα, 'from the bottom of the sea.' Fritzsche, quoting A. Pol. xiii. 27 μὴ νότου πρήσατος ἐσχάτην ἄλα, which does not prove this meaning for ἐσχάτος: cf. xvi. 52, note. Others translate 'from the furthest shore.'

60. ἐφιλήθην. For aerist cf. xv. 100; Arist., Frogs 229:

ἐμὲ γὰρ ἑσπερίων εὐλυρό τε Μοῦσαι
καὶ κεροβάταν Πάν.

62. άφρα, 'seasonable.'


65. τὸν Πτελεατικὸν οἶνον, 'our wine of Ptelea.' There were numerous places of this name, one being in Cos according to the Scholiast. Lycidas means doubtless some local vintage. The regular Coan wine was noted for its medicinal properties chiefly. The idea that Πτελεατικὸν is to be derived from πτελέα, 'an elm-tree' (wine from vines trained on elms or wine flavoured with elm) is barred by the form of the word. We should have then πτελείτης νίκος: cf. σταφυλίτης, βοδίτης, κελατής, βοῖτης, &c., and among the many plants used to flavour wine among the Greeks elm is—happily—not mentioned.

68. Form for ὄλυσαν cf. iv. 25—three nouns joined by τε, the last with epithet. So xiii. 45; Odys. v. 64, 60; iii. 434, 451; ix. 24; xxii. 10, &c.

69. μάλακας, 'at my ease.'

70. μεμημένος: I will drink to the memory of Ageanax; cf. A. Pol. vii. 452 (Leouidas):

μήμης Εὐθύβουλοι σαορόνοιν ὥ παρὰντες πινωμεν.

70. αὐτάτων. This has been variously explained: (1) with ἐρείδων, 'pressing my lips right into the cups' (Hartung); (2) 'exhauriens calicem ut solus relietus sit calix' (Fritzsche). This is impossible; the first is not good sense. Others emend γλυπταῖς ἐν (Jacobs, αἰών ἐν Graece (so Hiller) proleptically,
NOTES: VII. LINES 54-8ε

‘draining the cup.’ If any alteration is required I should prefer αὐτὸς εἰς κυκλίσσον, ‘idly,’ but αὐτὰδιον may possibly be kept in the sense of ‘merus,’ ‘unmixed’; cf. αὐτοκρήφη and αὐτοκρέατος, Nic. Alex. 162 δέεις ἐμπλεον ὑπὲρ Πραμνίου αὐτοκρήφης.

71, 72. See Introd.

εἰς μὲν ό μὲν, ό δέ, Callim. Ep. i. 3 ὡς μιὰ μιὰ δὴ νύμφη καὶ πλούτῳ καὶ γυνεῇ κατ’ ἐμὲ ἀ προβεβήκεν.

73. Ζενέας: see note on i. 65.

74. ὄρος ἀμφ’ ἐπονεῖτο, ‘how the hills round about sorrowed for him, and how the oaks mourned.’ Inanimate nature weeps as the beasts do in i. 71 sqq. Cf. Bion, Epit. Adon. 31 τὰν Κύρμαν αἱ ἄρεαι πάντα λέγοντι καὶ αἱ ὄρεις αἱ Αἰδωνὶ: Epit. Bion. 1:

αἰλινάμα μαι στοναχεῖτε νάπαι καὶ Δάφρων ἔνεφρι καὶ ποταμοὶ κλαίοντε ὑπὸν ἰμερόντα Βίωσα.

Milton, Lycidas:

‘Thee, shepherd, thee the woods, and desert caves And all their echoes mourn.’

75. φύστιν: cf. iv. 24, note.

76. For construction cf. v. 28, note, ‘when he faded as fades a streak of snow under the ridge of Haemus.’

77. τις is unusual with χύων. For the simile cf. Odys. xix. 203:

ὡς δὲ χύων κατατηκε’ εἰς ἀκροπόλιοις ὄρεσιν, ἤρτ’ Ἐφρος κατέτηκεν ἐπὶν Ζέφυρος καταχείγ’

ὡς τῆς τήκετο καλὰ παρήμα δάκρυν χευσθῆς.’

Callim. vi. 91:

ὡς δὲ Μῆμαντι χύων ὡς ἀεισύ’ εἰς πλαγγών καὶ τούτων ἐτι μᾶλλον ἐτάκετο.

78. λάρναξ. The shepherd Comatas was shut in a chest by his master because he sacrificed cattle to the Muses. After a year the chest was opened and it was found that Comatas had been miraculously fed by bees and his life preserved. The fable was told by Lycus of Rhegium, an elder contemporary of Theocritus, father by adoption of the poet Lycophron.

80, 81. αἱ σμαί... μελίσσαι. For order cf. xvi. 34, 35.

ἀβέσσα, ‘honey’; cf. xv. 116; Verg. Geor. iv. 39, 250 

*floribus* = pollen.

82. νίκταρ: Hesiod, Theog. 83:

τῷ μὲν εἰς γλώσσῃ γλυκαρὴν χεισον εἰρήνῃ τοῦ δ’ ἐπε’ εἰκ στόματος μειλιχα.

83. πεπόνθεις: pluperf. τερπνὰ πεπόνθεις; cf. Isocr. 199 ἀνανεῖ θάρ ραυτῷ διὰ τὴν ἄρπην τὴν εἰς Κύρμον καὶ θυγαί καὶ παθεῖν πλείστη άγαθά.

85. ἔτος ὄριον: apparently = ‘the year in all its seasons,’ i.e. a whole year.
THEOCRITUS

... we toil laid may loves, and after his nature perhaps happy and lucky, is reckoned amongst the gods divine. (of the nightingale’s song).

94. γεραιρεῖν: cf. Epit. Bion. 103:

... μάλα γεραιρέων ἀλλαϊ μὲν τεϊν ἄλθων ἐμοί δ᾿ ἀπέλειπες ἀοιδάν.

95. ὑπάκουσον, ‘give ear’; vid. Liddell and Scott, s. v. In Attic usage ἑπάκουσ α is generally ‘to listen to,’ ἑπάκουσ α to ‘answer when called’; cf. iii. 24; xi. 78.

96. ἐπέπταρον. Sneezing has been at all times and in all countries regarded as a lucky omen; cf. xviii. 16; ὄδησ. xvii. 545; Catullus, xlv. 8:

‘Hoc ut dixit Amor sinistra ut ante
Dextram sternuit approbationem.’

97. εἰαυς: Dial. § 1 εἶα δ. . . . εἶαν, Introd. p. 43. The point of the comparison lies in the gay carelessness of all nature in spring.

98. Ἀρατὸς: Introd. p. 16. The general idea of the song is ‘I am happy and careless in my love: but my friend Aratus loves too, and Aristis knows about it. I know not whom he loves, perhaps Philinus, perhaps another. Whosoever it is may Aratus be lucky, and Pan help him, and be requited for his help.’ So far ironically; then the pretended ignorance is laid aside. ‘It is Philinus and he shall be made to care. Yet after all Aratus he is but an over ripe pear and not worth our toil; we can find better things to do than wearing shoe leather and wearing ourselves; let another torture himself and let us have peace.’ A different version is given by Wilamowitz-Moellendorf (Aratos von Kos, p. 187 sqq.). See notes on 118, 123.

ἄνερι τῆρα = Σιμιγίδα.

99. Ἀριστῖς . . . ἑριστός. The play on words (cf. xxvi. 26)
shows that the name Ἀρσῆς is either genuine or but slightly changed. Among Coan names preserved in inscriptions we have Ἀρσός, Ἀρσιός, Ἀρσίων, and a large number with Ἀρσό- for prefix (Hicks and Paton, Inscriptions of Cos, Appendix, Ἀρσόθωδολος, &c.). No actual identification is possible.

101. σὺν φόρμιγγι: join with ᾰείδεν. τοῦτον δὲ τῶν Ἀρσίων οὖδὲ ὁ Ἀπόλλων ἐν Πυθών παρὰ τοῖς ιδίοις τρίποις αὐθενθούντα ιδὼν ἀποστροφήσεται οὖδὲ φθονήσει αὐτῷ ἀδειν ἵκει, Schol.

103. Ὄμβλας: a mountain in Thessaly, not otherwise known as a centre of Pan worship.

104. ἀκλητον . . . ἐρείσατι, 'lay him uncalled in my friend's arms.'

105. ἄρα: for ἄρα cf. Plutarch, Lys. 20 οὖκ ἄρα Ὁθοσσεύς ἐστὶν αἰμβόλος μύον, A. Pal. vi. 147. More often with interrogative words, Herond. iv. 21:

τίς ἦρα τὴν λίθων ταύτην
tέκτων ἐποίει;

ἄρα added to ei or εἰν = possibly. Plato, Rep. 433 κ ἄκουε εἰ τι ἄρα λέγω (see Ast, Lex. Plat. s. r.). The Philinus in question may be the same as that of ii. 115 (vid. note there). If so we must lower the date of this idyll as much as possible; but there is no necessity for the identification. If the theory, proposed by Knaack, that Φιλίνος is a pet name for Φιλοκλής be accepted, then the Philoclus might well be the same as one mentioned by Leonidas, A. Pal. vi. 309. [See Addenda to Id. ii.]

108. παρεία: general time clause; optative by assimilation to μαστίσθοιες, cf. vi. 24; Μιμνέρνοις ἐπιναίρην ὅτε μου μηκέτι ταύτα μέλοι. On the custom the Scholiast writes Μοῦνατός φήσιν ἐορτήν Ἀρκαδίκην εἶναι ἐν ἥ οἱ παῖδες τῶν Πάνα σκάλλαις βάλλοντες γίνεται δὲ τοῦτο ὅταν οἱ χορηγοὶ λεπτὸν ἱερεῖον ὑδάωσαν καὶ μη ἱκανὸν ὅ ταῦτα ἐσώσαι.

110. κνάσασο (κνήθω), 'scratch yourself.' Mark the alliteration κ, χ, κι, κυ, κυ, κ, κυ, κ.

111 sqq. ᾳδονῶν: i.e. in wintry Thrace, Verg. Ec. x. 65. τετραμέμονος, better joined with πάρ ποταμόν than with ἔγγυθεν ἄρκτω, 'turning in the way by the riverside'; cf. Iliad xxi. 603:

ὁ τῶν πεδίων δίωκετο πυροφόροιο
τρέφας πάρ ποταμών.

ἄρκτω: the 'Great Bear.' Βλεμνεῖς ἔδωκαν Αἰθιοπικῶν μελανόχρους Schol. Theocritus places them beyond the sources of the Nile. The town Aenus at the mouth of the river Hebrus has a figure of Pan on its coins. The god of the Nubians (Aethiopians) was identified by the Greeks with Pan. We have therefore two pieces of curious learning in this passage (Wilamowitz). Such recondite allusions are remarkably rare in Theocritus.

115. Hyetis and Byblis are hills and fountains in the district of Miletus. Oceus, a spot sacred to Aphrodite in the same neighbourhood; see xxviii. 4.

Δίωνας = Ἀφροδίτης, not as in xvii. 36.
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119. βάλλετε, κ.τ.λ.: cf. A. Pal., v. 86:

ἀλλὰ Πάῦλοι πρὸς μητρὸς ἐνστεφάνῳ Κυθηρείης,
φλέξατε τὴν ὑπίθη, μέχρις ἑρέι, "Θέλωρα." 

See note on 98. Wilamowitz interprets the line, 'make Philinus love another and suffer what Aratus suffers loving him.' The antithesis of I. 120 seems to suit the other version better.

121. ἄνθος, 'the bloom of thy beauty.'

122. μηκέτι τοι, 'then let us no longer watch at his door, Aratus'; cf. Charito, A. ii. 3 ἤμεις δὲ παρετάθημεν αὐλείας θύραις προσαγμουνόντες, κ.τ.λ.: Propert. i. 16. 17:

'Ianua vel domina penitus crudelier ipsa,

Quid mihi tam duris clausa taces foribus?

Me mediae noctes, me sidera plena (v. l. prona) iacentem,

Frigidaque Eoo me dolet aura gelu.'

φρονεῖμεν. Wilamowitz - Moellendorf (Aratos von Kos, p. 186) regards the 1st person as due merely to an identification on Theocritus' part of himself with his friend, 'Theocritus,' he maintains, 'does not paint an actual scene—the two standing together through the night at the door—μηδὲ πόδας τριβωμες refers to running after Philinus all day.' With due respect to so high an authority I cannot but think that this is the very reverse of the truth. τριβωμες is to be taken literally, Aratus is accompanied by his friend for the ignorance of the object of Aratus' care was only assumed (cf. ii. 119), and ορθριος ἀλέκτωρ, κ.τ.λ., loses all its force if we refer it merely to the reminder that morning has come after a sleepless night in one's own bed!

123. δὲ ορθριος, 'and let the morning cockerow resign another to cruel numb despair.'

124. νάρκαῖον might also be the chill of morning (cf. Propert. loc. cit.), but the word is commonly used of mental rather than physical torpor.


125. έίς: almost = εἰς though rather more definite. Plato, Laws iv. 716 c πραίσις μια καὶ ἕνα λόγον ἔχουσα ἀρχαῖον. Ast. Lex. Plat. s. v. έίς, παλαιόστατος is used metaphorically of the fruitless effort; cf. i. 97.

άγχοςτο: also a metaphor from wrestling. 'Let one—Melon—be grappled hard in this toil.'


ἐπιφοβοῦσα: cf. ii. 62.

ἀντι . . . ἐρύσκει: a relative sentence dependent on an optative of wish, and defining its subject takes the optative without ἄν: cf. xv. 94: Soph. Trach. 954:

Εἴθ' ἄνεμόσιλόν τις
γένοτ', . . . αὔρα,

ὅτι μ' ἀποκάσετεν ἵκ τόπων.
NOTES: VII. LINES 119-142

This dependent clause is not final but **consecutive**, and the optative is due to assimilation, i.e. such a sentence as οὖν ἕστι θυητῶν ὅτι εἰς πίσταν becomes μὴ εἰς θυητῶν ὅτι εἰς εἰσεῖσταιν. But such a **consecutive** relative, dependent on an optative with ἐν, takes normally the optative with ἐν. Plato, *Rep.* 360 b εὐθὺς ἐν γένοιτο οὕτως ἀδαμάστως ὅς ἐν μείναιε. Examples to the contrary are doubtless or capable of another explanation. [Lysias], i. 1 οὖν ἐν εἴη ὅτις οὖν ἀγανακτισίν: Arist. *Frogs* 98:

> γόνυμον δὲ ποιήτην ἄν οὐχ εἴροι ἢτι
> ζητῶν ἄν ὅτις ῥήμα γεναίον λάκοι.

λάκοι may either be deliberative, dependent on ζητῶν, or conditional (= γόνυμος ἄν εἴη οἳς λάκοι): cf. viii. 11, note.

130. τὰν ἐπὶ Πίδας: see sketch-map in Preface. The road taken by Theocritus and his friends must therefore have lain to the north of Pyrrha. For ἐπὶ Πίδας cf. Xen. *Hell.* v. 1. 26 ἔδικον αὐτῶν τὴν ἐπὶ Προκοπνήσου.

132. Αμύντιχος: a diminutive of Αμύντας (v. 2); cf. iv. 20. note.

134. οἰναρίοις: adj. used substantivally, 'vine leaves. *Vit.* Index, Adjectives.

135. κατὰ κρατός, 'and many a branch of poplar and elm swayed and dipped above our heads,' κατὰ not ἐπὶ (τινασσομένων γὰρ ὑπέρθεν καρπὸς ἐπὶ κεφαλῆς αὐτῶν ἐφυγε τυφών, Α. *Pal.* ix. 377) because downward motion is intended.

136. ιέρον: cf. viii. 33.


138. αἰδαλίωνς, 'dusky.' A. *Pal.* vii. 196 (Meleager):

> ἀκρα δ’ ἐφεξόμενος πετάλοις προνύθεσκι κάσιοι
> αἰθίοπι κλάζεις χρωτὶ μέλισμα λύπας.

The word is a diminutive form of αἰδαλος (also αἰδαλόεις, αἰδαλόεις); cf. *Ap. Gryph.,* xv. 13 ζῴφιος: κάσικος, κάσικος. 139. ἔχον πόνον: cf. xxi. 187; Hesiod. *Scil.* 305:

> παρ’ δ’ αὐτοὶς ἰπηνὲς ἔχον πόνον ἄμφι δ’ ἐέλθοις
> δὴν έχον καὶ πόχόν.

δολολυγων, 'the tree-frog.' Ὅ Αραστοράνης φηναίν ὃτι πάνυ ὀλαλύζει τὸ ἔχον μάλιστα ἐν τοῖς ἑλάδες τοῖς κατὰ νύκτα, Schol. A. *Pal.* v. 291:

> καὶ λεγοῦν Βομβέανιν (!) ἀκανθίδες ὃ δ’ ἄλολυγων
> τρίμποι τρηχαλαία ἐνδιάοισα βάτος.

Aratus, 948 (among signs of rain) ὁ τρίζε οὐρανὸν ἐρημαίη ὄλολυγων; where the Scholiast interprets the word to mean ὀρέσσεν κατὰ τὴν τρηχώνα. 142. ἔφουαι: a frequent epithet of bees, of the nightingale (Aeschyl. *Agam.* 1142; of wings (h. hymn *Diosc.* xiii); of wind (Chaeremon in Athen. 608 D). ἔφουαι ἰππαλεκτροφι, Arist. *Birds* 800 (parody of Aeschyl.). In all passages but the last the word is best taken of sound—*shril*—only so can we give it a consistent meaning. With ἰππαλεκτρών it may be used of colour; φωνακά πτερα ἔχον, Schol. Ar. *Pax* 1177. Dr. Ruther-
ford (on Babrius, 118) writes. 'Originally possessing a precise
signification it afterwards dropped out of use till it was taken
up by the higher poetry to which the indefiniteness of meaning
produced by time had a afterwards value... and the late literary
schools ended by assigning to the word the meaning which they
fancied best suited the two or three classical passages, but to
which the word may or may not originally have had any claim.'

'When I use a word,' Humpty-Dumpty said in rather a scornful
tone, 'it means just what I choose it to mean—neither more
nor less... They've a temper some of them, particularly
verbs—they're the proudest—adjectives you can do anything with
but not verbs.' With the whole description, cf. Plato,
Phaedr. 230 b.

περι... ἀμφί: cf. Hiod ii. 305 ἀμφί περι κρήνην: Theocr.
xxv. 103. 256: νάσαν ἀτέρ φαλότητος. Hesiod, Scul. 15.

147. ἀλεποφορ: Horace, Odes iii. 8, 10 'corticem adstrictum
pice dimovebit amphorae.'

κρατός, 'neck of the wine jar.'

148. Ὕμφαι Κασταλίδες. The Nymphs as well as the Muses
are patronesses of song; cf. Verg. Ecl. vii. 21 'Nymphae noster
amor Libethrides' (Conington, ad loc.): Theoc. vii. 91.

149. Φόλω. According to one tradition Pholus, one of the
Centaurs, according to the present Chiron entertained Heracles
with a famous old wine given by Dionysus.

150. ἰστήσατο: cf. v. 58.

151. Ἀνάπου: cf. i. 68.

152. νάσα ἐβαλλε: Odyssey, ix. 481.

153. ποσι: superfluous as in βαίνει, ποσί, viii. 43; Odys.
xvii. 27 κρατινά ποσί προβιβάς: A. Pal. vi. 268 κατ' εἰνοικελιόν
ὑπο ποσί πότνια βαίνει, &c.

ἐπεισε... χορεύσα, 'set a dancing:' cf. iv. 11; Herond.
i. 8 τις σε μοιρ' ἐπεισ' ἐλθεῖν. So iubco, Propert. ii. 6. 17:

'Centauros eadem dementia iussit
Frangere in adversum pocula Piritoum.'

154. διεκρανάσατε, 'poured from your spring.'

Νύμφαι: in v. 148 the Nymphs are not the Muses, but the
Nymphs of the fountain Castalia, queen of all fountains, and
therefore the source of all fountains. Hence the Nymphs of
Castalia are deities of all springs and may be invoked by the
waterside in Cos (Wilamowitz-Moellendorf, loc. cit. p. 103).
According to the Greek custom the wine (v. 147) would be
mixed with water from the spring; hence the Nymphs are
said to be the givers of the draught.

Recently J. Schmidt (Rhein. Mus. 45) has offered a new
explanation, taking πώμα metaphorically = a draught of song.
This would be very obscure in this context among κρατήρα,
nέκταρ, διεκρανάσατε, with no mention of song, although
the metaphorical use of πώμα can be easily supported. Pind. Is.
vi. 1:

θάλλοντος ἀνόρός ὅς ὑπὲ συμποσίουν
deuteron κρατήρα Μονασάν μελέαν κύραμεν
A. Pal. ix. 364 ὅσαι γὰρ προχέουσιν ἀοιδοτέκου πώμα πηγῆς.
NOTES: VII. LINES 147-155—VIII. 1-10

155 sqq. ἀλωάδος, 'of the threshing-floor.'
πτιον, 'winnowing-fan.'

ἀ δὲ γελάσσαι (opt.), parataxis for 'while she smiles holding the sheaves and poppies in either hand.' The words seem obviously to refer to a statue—or rough figure of Demeter—decked with corn and poppies.

VIII.

The idyll is a simple singing-match between Daphnis and Menalcaes, divided into two portions: (a) 33-60 in alternate quatrains of elegiac verse; (b) 62-80 in hexameter verse. Daphnis and Menalcaes are the legendary characters of that name (cf. Id. vi). Both were the subject of a poem by Hermesianax (see Introd. p. 11), and of one by Sositheus in which Menalcaes was represented as vanquished in song by Daphnis. It is impossible to hold that Daphnis and Menalcaes are merely names applied to contemporary shepherds, in face of 91, of the total absence of character drawing, and especially of ὡς φαντι in v. 2. Various critics have regarded as spurious either portions of the idyll, or the whole, but only on internal evidence of very weak character. So far as the idyll contains verbal peculiarities they are confined to the elegiac part, and the change of metre brings with it change of forms (so αἱ ὑπερφως, 43, 47, instead of αἱ κε: ὧρ, 52, for ὧρ, on which M. Legrand lays stress, op. cit. pp. 16, 17). The inconsistencies found by Hermann between the first and second songs are utterly trivial, and to an unprejudiced reader unapparent. Wilamowitz argues that 'each idyll is a separate picture (εἴδος); each therefore had a separate title; recurrence of title is therefore as good as forbidden; therefore viii and ix (bearing same title as vi) are not genuine.' Could dogmatism and pedantry go further? See further Buecheler in N. Jahrbücher f. Cl. Philol. 1860.

1. Compare the setting of Id. vi.
2. ὡς φαντι: this shows that the idyll deals with the legendary Daphnis; see Preface.
3. πυρροτριχο: here of the hair of the head, not of the face, as Daphnis and Menalcaes are represented as mere lads.

4. ἀμφος συρισθεν: Verg. Ed. vii. 4:

'Ambo florentes acatatibus, Arcades ambo,
Et cantare pares et respondere parati.'

6. μοι: cf. i. 136, note; not an ethic dative.
7. I have followed Boissonade's punctuation, which connects ὅσων θέλω with νικασέων. 'I say I will vanquish you as much as I like in song'; cf. Arist. Equil. 713 ἐγὼ δ' ἐκίνων καταγελώ γ' ὅσων θέλω.
10. εἰ τι πάθοις, 'not if you hurt yourself in the singing.'
THEOCRITUS

A pretty use of this well known euphemism is given by Isaeus, i. § 4 εἰ τι πάθος Κλήσσωμος ἄψας. The rhythm of the line is not an exception to the rule of the trochaic caesura in fourth foot (see xviii. 15) since εἰ τι πάθος almost form a single word.

11. ένδεικνύνται = δεροντο, 'to stake.'

12. τίνα. άθλος, masc. in the sense of άθλον, neut. = prize, is known only from the grammarians. Bekker, Anecd. xxi. 14 άθλος ἀρσενικός το έργον και το άγανημα και το έπαθλον διαφέρει τ τούτο το έπεδετέρον ήτο το μὲν έπεδετέρον δηλοὶ κυρώς το έπαθλον, τούτο δι των άγώνων. For the optat. εἰθ cf. Theognis 84:

τόσοις δ' οὐ δήσεις διζήμενος, οὐδ' εἰπί πάντας άνθρώποις, οὐδ' ναίς μή μια πάντας άγοι.

Arist. Theon. 871 (parody) τίς έχει κράτος οὕτως δέσιτο; Plato, Lephyll. 292 ε τίς ποτ' ἑστιν ἣν έπιστήμη έκεῖνή λί ήμις εὐδαιμονίας ποιόνει (ποιήσει Stallbaum). We should expect έν in the relative clause in all these, since the sense required is final or consecutive ('of such a kind as to satisfy us'), cf. Demosth. xx. 161 νομοθετεῖν οἷς μηδεὶς άν νεμέσσαται, and there is no preceding optative whereeto the following is assimilated (see vii. 125). It is hardly possible to regard the optative as one 'of pure generality,' like Soph. Antig. 660 άν πάλις στήσεις τούτες χρή κλαίειν, since this is only a variant from έν άν στήριξα, a form not applicable in the above cases. It is noticeable however that these three optatives occur in a relative sentence dependent on an interrogative or quasi-interrogative. The construction would therefore seem to be parallel to the thorny έσθον οὖν ὡς άληθείας έσ γέρας μόλοι (Eur. Alc. 52) &c. See Sonnenschein, Syntax, p. 343 and p. 293, note.

In θρησκευόμενα the middle has reciprocal force, 'stake for each other.'

14. θέσ: lengthened in arsis in fourth foot, cf. xxxv. 203; Hlud. vii. 164 θυρίν επειρέων ἀλλήν. The second metrical anomaly—the hiatus before άμφιν—cannot be justified. άμφιν has not the έ, nor was it supposed to have it by Theocritus; see v. 24, 144, 148. Hiatus in the fifth thesis is not legitimate even in Homer; see Monro, Hom. Gram. § 382, άμφιν has probably displaced the true word both here and in v. 15. ἐπισαν Fritzsche; ἐπίμ ηρα, a word used by Ap. Rhod, and later poets, vid. Liddell and Scott. The hiatus ήρα ἐπιέ in 15 would be unobjectionable.

15. χαλεπος δ' πατήρ: cf. xv. 100. μοχερων άφων άχον, Aratus 579 (so p. k. χαλεπόν θ' Vulg. & vid. Amois).

16. ποδίσσερα: adverbial; cf. v. 44; ii. 100; ταρρεί άμεθομένων, Odyss. viii. 379; καλά μὲν ήφει, Callim. i. 55. But επινυκτία μηλά νορμέων, A. Pal. vi. 262 (Leoniadas) is adjective.

17. δ' νικόω, 'the victor': cf. i. 109.

το πλεον, 'what is the advantage the victor will have?' (not 'the prize'), cf. Thucyd. i. 42. 4 το γαρ μη αδικει τοις άμφοις ένυρωτέρα δύναμις ή τω αύτικα φανερώ έπαρθένας δια κινδύνων το πλεον έχειν: A. Pal. xii. 245 των άλλων εσόν τουτ' ἐνομέν το πλεον.
NOTES: VIII. LINES 11-48

18. ἄνδραφων: with nine reeds; seven was the more usual number. Tibullus, ii. 5. 31 describes its shape:

‘Fistula cui semper decrescit arundinis ordo
Nam calamus era iungitur usque minor.’

Reeds of diminishing length were fastened together with wax; cf. i. 129.

καλάδα: the epithet is used by Theocritus with remarkable frequency. ‘Every commendation on every subject is comprised in that one word,’ as Henry Tilney says of the much abused ‘nice’; cf. xv. 62; xvii. 26; vi. 14; ix. 25; ii. 73; i. 52; iv. 18; iv. 32; xv. 99, 73; i. 149; ii. 86, &c. Does Theocritus do this in imitation of popular speech?

20. καθείρην, ‘I would willingly stake’; see xvi. 67, note.

24. διετραβέν μὲ: scil. τῶν δακτυλων, the verb taking two accusatives of the person and the part affected; Iliad xxii. 181 τῶν δὲ σκοτος ὑσε καλύφεν: Aesch. Eumenid. 88 μὴ φύσις αἰτικάτο φιλίας, &c.

26. πῶς... ἣν καλέσωμες; ‘how will it be if we call?’ cf. Odys. xviii. 223:

πῶς νῦν ἐὰν τί ξείνος ἐν ἡμετέρουι δύσομαι
ἡμεῖς ὤντε πάθοι;

The usual reading τῆν πῶς would be explicable by an ellipse τῆς πώς ἢ αἰτπόλος ἢ καλέσωμες; but while ἐὰν πῶς is good Greek is πῶς... ἐὰν?

27. φάλαρος, ‘with white face’; see Buttmann, Lexil. p. 528.

28. ἐπακούει: vid. vii. 95; v. l. ἐπακούεσ: Cobet ἐπακούεσ.


ἐν... λαχὼν: cf. ll. 5. 18, 61; xxv. 1; xxii. 114, 180, 87. &c.; Introd. p. 44. This use of rhyme on second and fourth arsis is fairly common in hexameter verse both in Greek and Latin; Odys. x. 145; viii. 230; v. 296; vi. 240; Verg. Ed. viii. 32 ‘o digno cominuntu viero.’ See Fritzsche, Latin edition on viii. 5. For this introductory line cf. vi. 5; ix. 14.

34. τηπόχ = τῆποκα = πῶποτ, Dial. § 58 (c).

35. βόσκοιτ = βάσκοιτε, not -o; cf. l. 30 παύνετε.

ἐκ ψυχᾶς: sc. ἡμετέρας, the dells and rivers being regarded as living persons; cf. xxix. 4; Nicet. Eugen. σοῦ μὴ φιλεῖν ἀλοιπότο ἐκ ψυχῆς μέσης: Theophrast. Ch. 21 οὐκ ἀπὸ ψυχῆς με φιλεῖς.

36. μηδέν ἐλασσὸν: ‘no less grace’ (‘non minus pulbi,’ Hiller prosaic); cf. xi. 42.


νέροι: cf. τὰ ὄρη νέρειν. Xen. Cyrop. iii. 2. 20 (= to graze the hills with cattle). Kynaston’s translation—‘all his sheep ungrudgingly’—is nonsense.

41-48. In the MSS. ll. 41-43 and 45-47 are transposed each into the other’s place. This is hardly tolerable. ἐνθ’ ὀς ἐνθ’ αἴγες
suits Menalcas the shepherd, not Daphnis the neatherd. In line 51 Milo is the subject of Menalcas' verse; therefore l. 43 also referring to him must be given to Menalcas. [The order in the text was proposed by an anonymous critic in a review of Jacobs' edition, *Allgem. Literat. Zeitung*, Oct. 27, 1803, and is now generally adopted.]

41. ὄνομα: collective singular.

43. ποσίν: see vii. 153, note.

Μήλων: Daphnis and Menalcas are represented in this idyll as mere children (ii. 3, 64). The following verses therefore are not to be understood as expressions of the singer's own feelings and experience; see Hiller's note. This understood, the supposed inconsistencies of the idyll disappear.

45. For the rhythm cf. xx. 6.

46. τὰ νῦν: its younglings.

πληθοῦσαν can hardly be considered the right reading. k and other good MSS. have πηδῶσα, 'throb,' which yields no sense. πληθοῦσαν is feeble after πληροῦσιν in 42, and the conjunction of singular and plural verb with neuter subject is awkward. πληθυσίν (Meineke) is not much better. ποδῶν Ahrens.


49. ἀνέρ, 'lord of the flock'; τῶν τριμηθη κράων τῶν μέγαν ὡς ἧγεται πρὸς τὴν νομήν, Lucian, i. 210; Verg. Ecl. vii. 7 'vir gregis ipse caper.'

Strictly ὁ = ὅθεν, cf. iii. 26 ὄπερ: iii. 10 ὁ (Ahrens, *Dial. Dor.*, p. 374); but no sense can then be made, and we must take it = ἄν, allowing a false form for the Doric ὁ. 'Go, lord of the flock, where the wood is deepest—and come ye to the water, kids;—for there is he; go stump-horn and say:—,' i.e. the goat is sent with a message to Milo.

53. Most editors give this verse to Menalcas, marking a lacuna of four lines in which Daphnis should have replied in lines closely resembling 49–52, just as hitherto the quatrains have answered one another phrase for phrase. But that a verbal correspondence was not always required is shown by Verg. Ecl. vii. 41–44 compared with 37–40. The correspondence of sense is sufficiently obvious, and it is hard to conceive the singer of this perfect verse returned defeated (l. 82).

53. χρύσεια. Κροίσεια is read (by conjecture) by Ahrens and subsequent editors, except Paley. But the mixture of historical names with legendary in a poem of which the scene is legendary is not in place. χρύσεια is abundantly supported by Pind. *Nem.* viii. 37, which Paley quotes, χρυσὸν ἐχομννεῖ πεδίου δ' ἐτεραν ἀπέραντον: and Odys. iv. 129 χρυσοῦ τάλαντα. With the whole compare Tyrtaeus, xii. 3–8:

οὐδ' εἰ Κυνόποιον μὲν ἔχων μέγεθος τε βίην τε

κυκλή δὲ θεὸν Θρήσκοι βορέης,

οὐδ' εἰ Τιμωρίῳ φωνῆν χαράεστερον εἰπή

πλαντώνι δὲ Μίθεω καὶ Καύχως μάλιν,

οὐδ' εἰ Τανταλίδων Πέλαγους βασιλεύτεροι εἰπή

γλώσαν δ' Ἀδρίστου μειλιχύγημαν ἐχοῖ.
56. Σικελάν ες άλα: most easily construed with άπομα. To join it to ἐσορᾶν involves an awkward change of construction. Note the exquisite sound of these lines produced by the recurrence of the open α; cf. xi. 43. With the picture cf. Horace, Epist. i. 11. 10:

'ille vivere vellem
Oblitusque meorum obliviscendus et illis
Neptunum procul e terra spectare furentem.'

And Marlowe's:

'We will sit upon the rocks,
And see the shepherds feed their flocks.'

57-60. This stanza obviously belongs to Daphnis (cf. 59 παρθενίκας and 47), but this gives Daphnis a stanza too much. Either then four lines of Menalca's are lost after 56, or we must divide the quatrain between the two singers, giving the first couplet to Menalca, the second to Daphnis, who then finishes his rival's stanza for him. This latter is not very probable, though not impossible. Vergil paraphrases the verse, Ec. iii. 80.

58. ἀγροτείροις: substantival, 'to wild things.'

59, 60. Cf. Callim. Epig. 52:

τὸν τὸ καλὸν μελανεύτα Θεόκρητον, εἰ μὴ ἐμ' ἔχθει,
tetrapa μισοῖρ, εἰ δὲ φιλεῖ, φιλέωσ.
ναίχι πρὸς εὐγάιτεω Γαυμήδεος, οὐράνιε ῥευν.
καὶ ἄν ποτ' ἡράσθης: οὐκέτι μακρά λέγω.

It is hardly possible in this epigram to refuse to see a reference to Theocritus the poet. Besides the coincidence of phrase in the last line we have the use of τὸ καλὸν (see iii. 3, note), and the Doric form μελανεύτα, and the not common name Θεόκρητος. The theory has been advanced, that the epigram is to be interpreted as referring to Callimachus' and Theocritus' friendship and community of view in regard to literary questions (vid. Introd. pp. 26, 27). The plausibility of this is in no way weakened by the fact that the epigram is an expansion of the line ἦ καλὸς Θεόκρητος: οὗ μὲνος ἄνθρώπων ἔρης, Bacchyl. fr. 25.

61. δῆ ἀμοιβαίων = alternis; cf. διὰ βραχίων, Isocr. 122 b, &c.
64. μικρός = μικρός.
65. Λάμπουρι: ἦ λαμπρὰν οὐράν ἔχων ἦ ... παρὰ τῷ λάμπουρι

κῦν: the syllable is lengthened in arsis; cf. i. 115.
67. ταῖ δ' ώις: cf. i. 151, note.
68. οὕτι καμεθοθ', 'ye will not be weary—or famished—when it grows again'; Verg. Georg. ii. 201:

'Et quantum longis carpent armenta diebus
Exigua tantum gelidus ros nocte reponet.'

70. ἀποθώμα, 'that I may set me some aside in cheese baskets'; cf. Odysse. ix. 246.
Note that the songs of the two rivals here correspond in nothing, save length. Daphnis' is the more fanciful.

73. oú māν οὐδέ... 'and yet I answered her not a word to tease her.' τῶμπικρόν (see crit. note) is accusative in apposition to the sentence (τὸ ἐμπικρόν).

 векθυν ἀπο: a post-classical use for ἀπεκρινάμην.

76. τὸ τυπώμα: the breeze. [Hiller says 'seilieet ταῖς πόρτιοι.]

79. 80. Cf. xviii. 29; Verg. Ecl. v. 32:

'Vitis ut arboribus decori est, ut vitibus uvae, Ut gregibus tauri, segetes ut pingibus arvis.'

The form of couplet is somewhat common; cf. A. Pal. ix. 65:

72. γὰρ: cf. v. 82, 90.

τὸ μεσόφρυνον δὲ μὴ μοι
dιάκοπτε μήτε μουγέ
ἐγέτω δ', ὅπως κείνη,
tὸ λεληθώτος σύνοφρυν,
βλεφαρῖν ἵτον κελανήν.

Note that the songs of the two rivals here correspond in nothing, save length. Daphnis' is the more fanciful.

73. παρέλαντα: cf. v. 89, note.

καλὸν καλὸν: cf. vi. 8 τάλαν τάλαν: A. Pal. xii. 130 εἶπα καὶ
ἀδ τάλαι εἶπα καλὸς καλὸς.

74. οὐ μᾶν οὐδέ... 'and yet I answered her not a word to tease her.' τῶμπικρόν (see crit. note) is accusative in apposition to the sentence (τὸ ἐμπικρόν).

76. τὸ τυπώμα: the breeze. [Hiller says 'seilieet ταῖς πόρτιοι.]

Auctor, Epigramm. Homer. 13:

ἀνδρόν μὲν στέφανος παῖδες, πύργοι δὲ πολέμος,
᾿ίπποι δὲ ἐν πεδίῳ κόσμος, νῆς δὲ θαλάσσης.

82. ἀδύ τι: cf. i. i, note.

84. τὰς σφυγγὰς: each had staked a pipe (ll. 18, 21); the victor therefore takes both.

85. ἀμα with αἰπόλεντα: cf. Xen. Anab. iii. 3. 10 ὁ βάρβαρος καὶ φεύγοντες ἀμα ἐτίτρωσον.

λῆς is subjunctive.

86. 'I will give you that stump-horned goat for thy wage.'

τὰς μετάλαν, τὰ διδάκτρα are in apposition. Both nouns have the article since the sentence represents an 'identical proposition,' τὰ διδάκτρα ἦσαν ἡ μιτώλη: Plato, Gorg. 489 e τοὺς βελτίους πετέρας τῶν φρονιμιστέρων λύγες ἢ ἄλλους τελάς;

87. ἀμολυγε (the milk-pail). For scansion cf. Διοκλεία, xii. 29; φοιλα, Enirp. Hcc. 882; ὕπερ κεφαλᾶς, 'brim full.'

89. ἀλοιπό. For the simile cf. ὅλυσσ. x. 410:

αὐδ ὑγιεινον πορές πέρι βοῦς ἀγελάιας,
ἔλθυσας ἐς κόρην, ἐπὶ τὴν βοτάνης κοπέσωται,
πάσοι ἀμα σκούρανθυ παντείας... . . . ἀν ἐμε κέινα, ἐπί τοῦ ὀφθαλμοῦ,
ἀκρατεῖς ἐχαντο.

The optative is used without ἄν as in ii. 34; Ap. Rhod. i. 767 ὁ καὶ ἄρρων περ ἐπ' ἐλπίδοι δηήσατο.
NOTES: VIII. LINES 72—93—IX. 

91. γαμεθείσα: a new form for γαμήθείσα. So έωρμα for έώρμα (Hedynhs), σύνθεμα for σύνθεμα (1d.), άνθέμα for άνθέμα, φονέσθη (A. Pol. v. 303). The simile is strange and not fully justified by such expressions of the hardships of married women’s lot as Euripides in Stobaeus, lxviii. 19:

> ωθούμεθ’ έξω καὶ διεμπολώμεθα
> θεών πατρῴων τών τε φονατών ἀπο
> αἱ μὲν ξενοὶ πρὸς ἄνδρας αἱ δὲ βαρβάρους

(quoted by Hiller); or Tibullus, iii. 4. 31:

> 'Ut inveni primum virgo deducta marito
> Inficitur teneras ore rubente genas’;

since here we required an expression of disappointment. There is no enumeration at all satisfactory. Dahl’s νίφωμα γαμηθῶν οὐκάχοστο gives a good sense, but has no palaeographical probability. I suggest νίφωμα γα μεθίς, so would one grieve relinquishing his bride (τις omitted, cf. xvii. 40, note).


93. Ναίδα γάμων. It is useless to attempt to reconcile this with the Daphnis legend, cf. 1d. i and vii. The story appears in many forms; we have here to deal with another version.

άκρηβος: cf. πρώθηβος, Odys. i. 431.

IX.

On the interpretation of this poem, see Introd. pp. 22, 23. I have there set forth the view which alone seems to explain the poem, that it is merely a specimen poem written merely to afford an opportunity for the personal references of II. 22—31. Hence the slight nature of the two introductory songs. The whole idyll has been rejected as spurious by Weise, and the majority of editors reject all except 7—27. The theory which I have defended accounts for all but the introductory six lines; they are to all appearance spurious and added by an editor who wished to introduce in some fashion the person who speaks in I. 22. The hand of the unskilful interpolator is betrayed by the otiose repetitions: 1. Βουκολάζηεο = 5. Βουκολάζηεο; by the clause τίν ὁδὸς ἄρχεο repeated in l. 2 (not a Theocritean touch but found, e.g. Callim. v. 13—15; Epig. 63; Epit. Adon. 51, 54, 58); by the sense of ὀφειντες in 3; by the extraordinary number of variants in the MSS.; by the rhythm of line 1. Βουκολάζηεο and the heavy τίν ὁδὸς; and by the monotony of rhythm throughout; each of the first five lines has the weak caesura followed by a comma or colon; none has ‘bucolic caesura.’ The poem began, therefore, without introduction. There is no internal evidence of any weight against the rest of the poem (vid. notes on 21, 28, 29). See further Legrand, Étude sur Théocrite, p. 9 (following Brücker he rejects the whole); Buecheler, Jahrbücher für Class. Philol. 1860.
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1. 2. Vergil, Ed. iii. 58 'Incipe Damoeta: tu deinde sequere Menalea.' The resemblance cannot be accidental, and Ahrens' opinion that the writer of these lines imitated Vergil has nothing to commend it. Therefore these lines, though spurious, were regarded as part of the poem in Vergil's time.

3. ὑφέντες ταῖς βουσί: cf. iv. 4; Odyss. ix. 245 ἵππο δ' ἐμβρων ἤκεν ἕκαστῃ.

ὑπό. Instead of repeating the verb ὑφέντες only the preposition is repeated, cf. Odyss. viii. 70; but in ὑφέντες στείραι ταῖρος the verb has not the same sense as at the beginning of the line, and must = duncatum multites (Fritzsch) unless we impute a curious ignorance to the author of the line.

4. φύλλοισι, 'in the leaves strewn on the ground.' Odyss. vii. 287:

ἔθα μὲν ἐν φύλλοισι φίλον τετηρένος ἤτορ εἴδων παρνάξιος.

Longus, ii. 31. 3 τὰ κρέα ἐθηκαν ἐν τῷ λέιματι ἐν τοῖς φύλλοισ.

6. ἐκ τῶν: cf. Ap. Rhod. ii. 533 ἐκ δὲ τόθεν. I have taken this in preference to ἐκ ποθὲν (Ahrens after Briggs) or ἐκποθὲν (Briggs) as giving a better antithesis to ἄλλωθεν ('from that side').

7. The names are the same as in viii. Daphnis also in vi, but here are applied to actual shepherds of Theocritus' own day, though not perhaps without an intention of marking the poem as somewhat conventional.

8. κῆνων: cf. i. 65 θαυρός δ' ὥς Αἰτνας, καὶ θερασίδος ἄδεια φανά. Daphnis sketches the comfort of his retreat in summer: Menalca's answers with a picture of winter cosiness.

παρ' ὕδωρ: cf. viii. 78.

νίνασται, 'piled high.' Arist. Eccl. 840 κλίνατε τε σιντρών καὶ δαπέδων νεφασμέναι.

10. ἐκ δαμαλῶν δίφραστα, 'skins from my goats.' For the adverbial equivalent ἐκ δαμαλῶν added to a noun (here instead of genitive alone), cf. Aesch. Eum. 183 μέλαν ἀπ' ἀνθρώπων ἄρφον: Batrachom. 37 τὸμος ἐκ πτέρυγ. Cf. note on ix. 34.

'ἀπάσοις videtur corruptum, ἀπ' ἀπασ quod in p legitur est sine dubio glossa ad ἀπὸ ἀκοπίας adscripta et a libris in textum illata.'—Ziegler. ἀπάσας, Meineke (so Buecheler and Hiller), but this is a weak word to attach to λύς and ἐτίναξε.

13. 'I care for summer's heat as much as two lovers care to heed their parents' words.'

μύδων is used somewhat contemptuously. Contrast Aesch. P. V. 40:

ἀνηκουστεῖν ἐδὲ τῶν Πατρὸς λόγων
οἶν τε πῶς; οὐ τοῦτο δειμαίνεις πλέον;

15. Αἴτνα μάτερ ἐμά. This fixes the scene of the poem as Sicilian. Pindar, P. viii. 140 Ἀίγνα φίλα μάτερ: Isth. i. 1 μάτερ ἐμά χρυσασάνθε θήβα.

NOTES: IX. LINES 1–28

20, 21. 'And I respect not winter more than old Toothless cares for nuts with cream cheese by him'; a quaint simile. For the ἔμωλος, see Philoxenus, Δείπνον (Bergk, Anth. Lyr.), iii. 5.

οὐδ' ὅσον, 'not a whit.' A common expression in the Alexandrian writers. Ap. Rhod. i. 290 οὐδ' ὅσον οὐδ' ἐν ὑπερφω ὕδαμνην, I never thought, no not in dreams': id. ii. 190 ἄλλοτε ἔρρησι οὐδ' ὅσον ἄλλοτε τυττόν: Callim. ii. 37 οὔποτε Φαῖδον θηλείροιο οὐδ' ὅσον ἔπλαχον ἥπερ παρειαῖς, &c. It is probably in origin elliptical; 'Not so much as a snap of the fingers.' Arist. Wasp 213 τί ὄνωκτεικωμήθημεν ὅσον οὐδ' στήλην;

ἡ νοῦς. The omission of the comparative (before ἦ) is strange here, though an idea of preference is slightly implied in ἄραν ἐχει. But cf. Pseudo-Phoel. 82 καλὸν ἔνειδέν τάξις λαται τραπέζαις ἥ πλείσταις δίναις διαδέουσας παρά καρόν. So οὐδὲν is used for οὐδὲν ἄλλο: Aeschines, i. 51 οὐκ ἄν ἄραν ἄνθρωπον οὐδὲν αἰτιάσαθα ἡ ὀπὶ: Plutarch, T. Gracch. vi. οὐδὲν ἦ τῶν ἱλιμπανωτῶν.

26. Τκαρίας: this—the reading of the best MSS.—may now be kept. We have seen that Theocritus was in Cos for some years, and visited among other places Miletus, where his friend Nicias lived. Why should we not allow him a fishing excursion further afield as far as Icaros, where he found this splendid shell, so large that it provided a bite for each of the party of five? The shell he kept as a curio, and now gave it away on his return to his Sicilian home. Bergk's Τκαρίας (Τκαρίας, Meineke, et alii) would place the fishing expedition at Hycara in Sicily (Thucyd. vi. 62).

28. 'Muses of the country side farewell, and make known to the world the songs which once I sang to those my shepherd friends' (vid. Introd. l. c.). νομεύσα is Theocritus' pseudo-shepherd friends in Cos, to whom he sends some of his work.
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\[\text{μάλα χαίρετε; cf. i. 144; xv. 149.}\]

\[\text{φαίνετε δ' ωδάς: Odyssey. viii. 499 ὧ δ' ἄρμηθεις θεοῦ ἣρχετο, φαίνε δ' ἀοίδην: Plato, Phaedr. 259 b γενομένων δὲ Μουσῶν καὶ φανείσις φῶθη. The Muses must give their sanction, and 'imprimatur' to the poet's work. No exception need be taken to the form ωδή for ἀοίδη here since it appears not in the bucolic song itself but in an envoie of the poet's own.}\]

\[29. \text{παρών: when in Cos.}\]

\[30. \text{The general connexion as explained, Introd. p. 23, is 'Give to the world my song lest I be accused of dishonesty,' ὀλοφυγῶν is explained by Hesych. as φλοικτή ('a blister') ἐπὶ τῆς γλώσσης, and Schol. k says ὅταν αὕτη γένηται ἐπὶ τῇ γλώσσῃ εἴδθαιν αἱ γνωσίαι λέγειν ἐς ἀποτεθείσαι σοι μερίδα εὐκ ἀπέδωκας, 'that you have not paid back honestly what was given into your keeping.' Theocritus is the servant of the Muses (ὑπακοῦσ Περίδων, Ap. Rhod. iv. 1379), and has accepted as a charge upon him the inspiration which they give. Therefore he prays them to be with him and give their authority to the songs he publishes, vouching for the fair payment of the debt. φῶθη then cannot be right, and we must take the conj. φως (Briggs and Graefe). \(\text{μηνήτι}, \text{however, is right (μὴνω, Ziegler). The debt has long been unsatisfied, but shall be so no longer.}\]

\[34. \text{'Neither sleep, nor the sudden burst of spring sweeter,' διατίνας is used in place of adjective, cf. xxiv. 111 'Ἄργυθον ἀίδρες: Aratus 1094 ἡπειρόθεν ἀνήρ: Pind. vi. 450 ἄλγεις ὀπίσω: Demosth. 835 ἄρον ὀλέθρων: Arist. Clouds 1120 ἄγαν ἐπομβρία. When so used the noun cannot have the article, unless the adverb is placed in the attributive position, i.e. ἡ ἐπομβρία ἄγαν is not Greek.}\]

\[35. \text{It is better to take τόσσων as demonstrative, and regard the sentence as irregular in construction, cf. xii. 3-8, than to take it as relative (as), vid. note on xxii. 199. The sentence gains considerably in energy.}\]

\[36. \text{Cf. Horace, Od. iv. 3. 1:}\]

\[\text{'Quem tu Melpomene semel Nascentem placido lumine videris'; but the resemblance of the rest is slight. The thought is rather like that of Propertius, iii. 16. 11:}\]

\[\text{'Nec tamen est quisquam sacros qui laedat amantes; Scironis media sic licet ire via, Quisquis amator erit Scythicis licet ambulet oris; Nemo adeo, ut noceat, barbarus esse volet.'}\]

The lover and the favoured of the Muses bear alike a sacred inviolable life.

\[X.\]

\[\text{There is very little evidence for the date or place of composition of this idyll. The scene is, however, probably Coan. Polybotes (l. 16) is a Coan name; and the use of Στῆρα (l. 26), and the mention of Litycrses (l. 41) are more appropriate to}\]
the eastern islands than to Sicily. On the other hand Theophrastus states that the cactus (vid. l. 4) was only found in Sicily. It is one of the more realistic poems, and consists of a dialogue between two reapers, Milo and another (Battus ace. to Scholiasf). Battus is in love and cannot work; urged by his companion he relieves himself by singing a sentimental love song to his Bombyca; but meets with small sympathy from Milo, who shows him what a labourer's song should be—a string of rustic maxims in the style of Hesiod, on crops and weather and overseers.

1. **boukaïe.** Fritzche makes this a proper name, and **boûkos** (l. 38) a shortened form of the same. Nicander, however, certainly uses **boukaïes** as a common noun. *Theriaca*, v. 5 πολύεργος ἄρτοµεις **boukaĩes** τε... καὶ ἄρτοτύτωs. Eustathius on *Iliad* xiii. 824 explains both **boukaïos** and **boûkos** as = ἄγρακος. Schol. k on 37 says Nicander used **boûkos** = **boukalos**, and the false reading **boukalos** in that verse is obviously a gloss (Nicander, fr. 35 **boukaïos** ξενγεσιν ἀμφετέων ὑφην). It is impossible in face of this evidence to make **boukaïos** a proper name; and we must regard **boukaïos** and **boûkos** as a doublet like διόλος διίλαιος, ἐφυρός ἐφυραῖος, and probably as adjectives = ἄγρακος.

**πεπόνθεσι:** from πεπόνθω. These forms are said to be Sicilian, but are found in Greek of all ages and districts. *dédoukâ*, Theocr. xv. 58; *pepókoi*, xi. 1; ὠστήρωs, Anthol. Append. 65. In participle—ἀνώφους, Herond. vii. 101; κεκλήγοντες, Quint. Smyr. xii. 58, &c. (cf. *Iliad* xvi. 430); ἔργησαν ἐκώς, Hesiod, *Sent.* 227; τετυποῦσες, Callim. iii. 61. Cf. ἔμμερον, *Odys.* ix. 438; ἐπίφωκον, Hesiod, Theog. 152; *Sent.* 76.


**ἀγρακός, 'swathe'; cf. *Iliad* xi. 68:

οἶ δ' ὦς ἀμητήρες ἐναντίον ἀλλήλους ὠγνον ἐλάσωσιν ἄνθρωπος μάκαρος κατ' ἀρουραν πυρῶν ἣ κριθέων τὰ δὲ δράγματα ταρφέα πίπτει.


3. **ἀμα γατομείς:** Quint. Smyrn. viii. 279:

ὡς δ' ὀπότ' αἰγοὶ μεγάλης ἀνὰ γωνίαν ἀλώς ὀρχατον ἀπελεύντα διατμήσει σιδηρὶς σπερχύμινων, τῶν δ' ἵσον ἀέτεται εἰς ἔριν ἔργον.

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4. κάκτος ἐτυψε: cf. Philetas, fr. (quoted Introd. p. 11); Theophrastus, H. R. vi. 4. 10 states that the cactus was peculiar to Sicily, ἐν δὲ Ἑλλάδι οὐκ ἔστι. Does he include the islands in Ἑλλάδι; vid. preface to this idyll.

5. δεῖλαν τι καὶ έκ μισῶ αἵματος. 'cai, se corrigentis est; "vesperi et a meridie eris" non significat "atque adeo," Hermann, Ompsc. v. τι is rather contemptuous, 'what will you be like?'

ἐκ = 'after.' ἐκ ἕως λείβειν οἴνον, Hesiod, Ἑρην. 724.

7. ὅψαμάτα, 'who can reap till late.'

8. ποθέσαν τινά τῶν ἀπεόντων: masc. not neuter. Battus tries to break the subject delicately; 'have you never longed for some absent—friend?'

11. μηδέ γε συμβαίν, 'no, and may it never'; Arist. Frogs 1045 η. μά Δί οὐδὲ γὰρ ἡν τῆς Ἀφροδίτης οὐδὲν σοι. Αὶ μηδὲ γ' ἐπείπῃ.

γεύσαι, 'to give a taste of.' χαλεπόν, 'a bad business.'

The phrase is either a recognized proverb or modelled on such. It is noticeable that a large proportion of Greek proverbs form οὐ—οὐ—οὐ—οὐοὐοὐοὐοὐοὐοὐοὐοὐοὐοὐοὐοὐοὐοὐοὐοὐοὐοὐοὐοὐοὐοὐοὐοὐοὐοὐο@js

12. ἔραμαι ἑνδεκαταιος, 'I have been in love for ten days.'

The present is used as with πάλαι, Herond. iii. 38 ἑ τριταῖον οὐκ οίδε τῆς οἰκής τῶν οὐδῶν.


δῆλον, 'it is clear'; cf. δῆλον ὅτι in orators.

ἀλίς ἀλὰς. The accus. with ἀλίς occurs rarely in Classical period, always in Alexandrian, e. g. ἀλίς ἀλβον, Callim. i. 84.

14. ἀσκάλα πάντα, 'all is unhoed before my doors.' ἀπὸ σπάρα, 'from seed-time.' Harvest began in May (see Hesiod, Ἑρην. 383), so this must refer to the spring sowing, when the sun enters Taurus (April 20 now); cf. Verg. Georg. i. 215:

'Vere fabis (beans) satio; tum te quoque, Medica (lucerne), putres Accipunt sulae, et milio (millet) venit annua cura:

Candidus auratis aperit cum cornibus annum Taurus.'

15. λυμαίνεται, 'tortures'; Arist. Frogs 59 τουοῦτος ἐμερὸς μὲ διαλυμαίνεται.

ά Πολυβώτα: sc. παῖς. The slave girl of Polybotes, not the daughter.


17. Solon, xiii. 27:

τοιοῦτο ΄Ηρων πέλεται τίσι, . . .

ἀιτὶ δ' οὐ ἐ λέληθε διαμπερέ, ύστεσ ἀλτρῶν θυμὸν ἤχη.

Schol, k παραρμῶδες ἐπὶ τῶν διδότων δικρν τῆς ἀμαρτίαν, 'your sin has found you out.' πάλαι is to be joined with ἐπεθύμεις, what
NOTES: X. LINES 4–29

you desired before, πάλα can refer to comparatively recent events; see Soph. O. T., εἶτον ὑς δόῃν πάλα. Milo regards Battus’ attainment of his desire as a heaven sent punishment for his sins.

18. μάνις καλαμαία: a grasshopper (cf. use of σεφίδος, Liddell and Scott, s.v.). So Milo calls Bombyca from her bony leanness.

τάν γύπτα: accus. of time.

χροιζεῖται = ἀναγκαμήθητα, vid. Hiller and Paley, ad loc.


22. καὶ τι κόρας, ‘and strike up a love song to your girl.’ The gen. κόρας depends on μέλος: cf. Pind. Isth. i. 21 ἢθλόν ὑμν.: Demosth. De Cor. § 100 στρατεύεις ἃς ἀπίστας τῆς τῶν Ἐλλήνων σωτηρίας πεποίητα ἡ πόλις where τῆς σωτηρίας depends on στρατεύεις.

άδιον οὖσώ ἐργαζῆ: song will relieve your thought and you will work the better; so Propert. i. 9, ad fin. ‘dicere quoe perceas saepe in amore levat.’

24–37. The song falls naturally into couplets, as that in Idyll iii into groups of three lines, Introd. p. 39.

24. συναίσθητε: vid. on ix. 28.

25. στράτευε (k): Theocritus has the first syllable short, viii. 18; x. 38; iiii. 9, 21; xxix. 24; xiv. 70. The MSS. vary in each case between ποιεῖν and ποιεῖν.

27 sqq. Cf. Lucretius, iv. 1151 sqq.; Longus, i. 16 μίλας εἰμί· καὶ γὰρ ὧ νάκινθος ἀλλὰ κριτταίν: Nonnus, xxxiv. 118:

Χαλκομιδὴν μὲν ἄπαντες· ἐγὼ δὲ σε μοῦνος ἐνίσθων
Χρυσομιδὴν ὦ τί κάλλος ἔχεις χρυσής Ἀφροδίτης.

28. ἄ γραττᾶ ὑάκινθος. The iris sprang from the blood of the dead Hyacinthus, slain by Apollo, and bore on its edge the letter Τ: Verg. Ed. iii. 106; Milton, Lycidas:

‘His bonnet sedge,
Inwrought with figures dim, and on the edge
Like to that sanguine flower inscribed with woe.

A second legend made the flower spring from the blood of Ajax, and interpreted the writing as αἱ αἵ. Euphorion, fr. 36:

πορφυρή νάκινθη, σὲ μὲν μία φῆμες ἀοίδων
Ῥωτῆσι ἀμάθουσι διδονύτω τοῖς Αἰακίδαο
ἐἵρεσι ἀπτέλλειν γιγαμμένα κοιλόσσαν.

29. τὰ πρῶτα λίγονται, ‘they are chosen to be the first in the garlands.’ The subject is τὸ ἱον καὶ ἄ βάκινθος. For τὰ πρῶτα cf. Arist. Frogs 421:

νυε δὲ δημαγωγεῖ
ἐν τοῖς ἀνω νεκραῖς,
kατὰ τὰ πρῶτα τῆς ἑκαὶ μοχθηρίας.

= the pick of the rascals.
32, 33. "Would that I had the fabled wealth of Croesus: our statues would be standing in gold to Aphrodite." ἀνακείσθαι used for passive of ἀνατίθημα (middle). For the use with the person whose statue is dedicated as the subject cf. Lycurgus, In Leocr. § 51 ἐν ταῖς ἀφραίας ἀθητάς ἀνακείμενοι: Plato, Phaedr. 236 b πλεῖόν αὐτα εἰπὼν τῶν Λυσίου παρὰ τὸ Κυθηλίδων ἀνάθημα αποφήγματος ἐν Ὄλυμπια στάθητε. The protasis of the condition is supplied by a wish; cf. Odys. i. 265, &c.; Theocr. v. 44. The form of wish must of course be assimilated to the form of clause which would have been used. Hence Paley's εἰς ὁσα is ungrammatical.

34. 'You with your flute and a rose or apple; I with fine dress and new shoes on my feet.'

η μάλων το: so Ahrens with the best MSS. The Vulgata η τύχε μάλων gives a better rhythm, but does not give a sufficiently prominent place to the pronoun.

τῶς αὐλῶς: cf. l. 16. In the second line καῦν is usually supplied to σχῆμα from καυνάς, but σχῆμα by itself means a fine dress. Aleiph. i. 34 εἰ δυ ϕιλοσοφεῖν ἐπενύορας σεμῶς τις ἤγενον . . . ἔτα σχῆμα ἐλάν καὶ βιβλίδων μετὰ χιήρας εἰς τὴν Ἀκαδημίαν σοβεῖς (Wuestemann). The Scholiast (and some modern editors) take σχῆμα of a dancer's poise; it could not mean this without further definition. It is probably merely confusion on the Scholiast's part that makes him write ἐγὼ δὲ καῦν ἄθος ἐξον ἄν. If anything were lost it would have to be two lines, and the symmetry of sense and style would not allow of this.

35. ἀμύκλας: Amylean shoes. Things are constantly called from the place of their origin, e.g. 'Αχαιάς (letters), Herond. v. 61, in English, 'Hollands,' 'Newfoundlands,' 'Skyes,' 'St. Bernards,' 'Havannas.'

36. ἀστράγαλοι: 'instar talorum eburneorum,' Fritzche; cf. xxviii. 13.

37. τρύχος. Photius, Lex. τρύχον καὶ παρὰ τὴν παρομίαν ἀπολυτέρως τρύχον παρῳδών ὁ Καυκός φορά εἰρι μοισικάτερος τρύχων: Theophrastus, II. Pl. ix. 11 calls it τρύχος ἐπανά, and says that mixed with wine it formed a narcotic (Hiller). The point of the comparison lies in the soft soothing tone of the voice: 'Her voice was ever so soft, Gentle and low' (King Lear).

38. ἐλελήθε. This pluperfect form becomes common in place of the aorist, Lucian, Νεκνομ. 486 ἐλελήθη Μένυππος ἡμᾶς ἀποθανὼν. So with other verbs: ἐπεὶ παρελλιθέμεν, Lucian, V. Ι. ii. 29; ὥστε αὐτίκα ἐπετύχε, Id. Tox. 16; ἔθα καταστερέμεν, κατελεύσατε τὸν ἱππόν, ib. 49; ἐπεὶ ἐδεδινητη, ib. 25.

βουκός: see note on line 1. Hiller objects to the absence of the article if the word is taken as a common noun, but unnecessarily. Milo means 'a labourer,' not 'the labourer.'

39. τῶν ἰδιάν . . . ἐμετρήσει, 'he measured off the tune'; Lucian, Imag. 14 τὸ γὰρ τῆς τῆς ἀρμονίας ἀκριβοτάτου διαφυλάττεσθε, ὡς μὴ παραβιάσειν τὸν μῦθον ἂλλ' εὐκαίριον τῇ ἀρετῆ καὶ θέσια διαμετρήσθαι τὸ ἀρχα (Fr. Jacobs); cf. Plato, Theoet. 175 ad fin.

40. τῶν πώγωνος: gen. after exclamation; cf. iv. 40.
NOTES: X. LINES 31-50

ἀνέφυσα. Greek of the Classical period would have said ἐφύσα, ἀναφύσω is common from 300 B.C., Ap. Rhod. ii. 1212 ὄφις... οὔσιν αὐτῇ τῇ ἀνεφύσῃ ἱεράκιδον ἐν κνημοίσι. The sense of the line is 'Alas that I am a bearded man, and so inferior to him!' in mockery, as his whole behaviour shows.

41. Λυτυέρσα. Lyiterses was son of Midas, king of Celaenae in Phrygia. After hospitably entertaining strangers he made them reap with him, and such as could not equal him in work he slew. Hercules finally ended him. Athenaeus 619 a says merely that the harvesters' song was called the Lyiterses; and Photius, i. 54 speaks of Λυτυέρσαν φίλη τινα ἄνδρονν οἱ θερίοντες ὁπίσημον τινα γεγονοῦσα τῶν παλαιῶν τῶν Λυτυέρσαν. It seems then that according to the popular version Lyiterses was merely a hero of agriculture, and barbarity was not ascribed to him (see Wuestemann's note). Milo's song is intended as a representation of the traditional popular songs of Theocritus' day; it is not to be regarded as Milo's own invention.

42 55. The lines form seven couples of maxims strung together without any close connexion as in Hesiod, Εργ. 706-764.


45. σύκνιν ἄνδρες, 'useless fellows.' The fig-tree was useless for timber, Hor. Sat. i. 8, i 'inutilis lignum.'

ἀπόλεστο χοῦτος ὁ μίθος, 'that hire is a dead loss'; Theophrast. Char. ix. καὶ φίλω δὲ ἔρανον κελέυσαντι εἰσενεκεῖν εἰςείν ὅτι οὐκ ἄν δοι, ύπερον ἥκειν φέρων, καὶ λέγειν ὅτι ἀπόλλυσιν καὶ τοσοῦ τῶν ἄργυρων,

ἴπτω. The optative in final sentence in primary sequence becomes very common in Alexandrian and later writers, especially Lucian (Madvig, Adr. i. 682); Ap. Rhod. i. 660, 1005, 490 εἰ δὲ ἄγε δὴ... δώρα πόρωμεν ἵν... ἐκτοθι πύρην μῦνοιν: cf. Theoc. xxiv. 100.

46. 47. ἀ τομᾶ. The sheaf is to be turned with the cut end of the stalk to the west wind, in order that the grain may be dried and fattened. Cf. A. Pol. 6. 53:

Εὐδημος τῶν νην ἅπ' ἀγροῦ τῶν τίνη ἀνέθηκα τῶν πάντων ἄνεμαν πιοτάτω ζεβφίρῳ.

εὐφαλεν γὰρ ὡ ἐλθε βιασθὸ υφρά τάξιστα λυκήγορα πεπόνων καρπῶν ἀπ' ἀστιχῶν.

48. 'When winnowing avoid sleep in the noontide.'

τὸ μεσαμβρόν: cf. i. 15. The precept is given generally, not addressed to the winnowers; hence absence of article, and the use of the accusative, Hesiod, Εργ. 753 μοδὲ γυναικεῖον λουτρῷ χρόνο φαῦλνεσθαι ἄνεσα: then 755 μοδ' ἰεροῖσιν ἐπ' αἰδομενοίσι κυρήσασι μακέινειν ἁδῆλα (addressed to Perses, hence nominative). Hermann alters the text to φεύγοι... ἦπνοι (so Hiller, Ziegler) without any need.

49. τέλθει. πέτεται (C. Hartung) possibly right.

50. ἀρχεσθαι δ' ἀμώντας. The δ' is justified here since this
precept attaches closely to the preceding couplet, and is in contrast to it. Hermann Ziegler, Meineke, Hiller, Fritzsche) reject it and read ἀρχεῖσθ' ἀμάκνητος.

52. οὐ μελέδαινεν, 'he does not trouble about the filler of the glass, for he has to spare,' μελέδαινον with accus. here, as Archiloch. 8 ἐπίρρησιν μελέδαινον, with gen. in ix. 12; vid. Index, Accusative.

53. τὸν προπείν ἐγχεύτα: Herond. vi. 77 γλυκὸν πείν ἐγχεύτα: Herod. iv. 172 ἐκ τῆς χειρὸς διδοὶ πείν. The MSS. have τὸν τὸ πείν ἐγχεύτα. Fritzsche supports this by A. Pal. xii. 34 εἰς ἐφερεῖν τὸ πείν (his drink), but both are to be emended. The infinitive with the article cannot stand for a concrete noun and be = τὸ ποτὸν. In Plato, Rep. 439 b ἀγεῖν ὤσπερ θηρίον ἐπὶ τὸ πείν it = a verbal noun 'drinking': Soph. Ἀγας 555 ἐός τὸ χαίρειν καὶ τὸ λυπεῖσθαι μίθη = rejoicing and sorrowing; cf. Aesch. Agam. 498 τὸ χαίρειν μάλλον ἔκβαζε λέγων: Isocr. 85 ε ἐφεστηκὼς τοῦ φρονεῖν. It can be used freely in consecutive sense when negatived, Aesch. Agam. 15 τὸ μὴ βεβαιός βλέφαρα συμβαλλεῖν ὑπω, so that though we could say καλήτευ τὸ μὴ πείν ἐμέ we could not say ἐγχεῖ τὸ πείν ἐμε, 'so that I drink.' Lastly it can be used dependent on nouns, as Lucian, i. 457 ὀδερμα μηχανὴ τὸ διαφραγεῖν αὐτῶς. None of these uses in the least justifies τὸ πείν ἐγχεύτα. προπείν is nearer MSS. than πείν Ηερμ. or τι πείν: vid. also Jannaris, Hist. Greek Gram. p. 560.

57. λιμηρόν, 'starveling, A. Pal. vi. 287:

κακὰν λιμηρὰ γνωακών ἔργα, νίοι τῆς ευλόθρου ἐπιστάμενα.

XI.

We have seen in Ἰδylli vi and viii that Theocritus imagined to himself a legendary past of the country side and country character. The heroes Daphnis, Menalces, and Damoetas sang in rivalry, as did the shepherds of Cos and Sicily in the year 280, and their times were not far different from the modern in tone. Here the heroic mask is stripped away completely. The giant Polyphemus is no more the cannibal brute of the Odyssey, but an uncouth boor; huge and ugly still, above the mortals in loving a nymph, but at the last only a Brockenshadow of Comatus.

The theme of the 'Cyclops and Galatea' was a favourite, and was treated in verse by Philoxenus (Bergk. fr. 8), Hermesianax, Theocritus, Callimachus, and Bion, besides whom the author of the Ept. Bionis alludes to the story (see Rohde, Der Griech. Roman. p. 74). We do not know how Philoxenus and Hermesianax dealt with the story. In Theocritus it forms, like Ἰδyll xiii. the illustration of a text, 'There is no remedy in science against the plague of love'; even heroes like Heracles were subject to it: nay, even that old
hero of Sicily, the Cyclops Polyphemus, was as love-sick as any one of us, and found solace in song alone. The object of the poem is therefore not to present to us a burlesque pastoral, but to combine with certain grotesque features a pathos and feeling of pity.

Like Id. xiii the poem is addressed to Nicias, whose profession is gently satirized. The doctor answered the poem with one of which the opening lines are preserved:

\[ \text{ἡν ἄρ' ἀληθίς τοῦτο Θεόκριτε' οἱ γὰρ ἔρωτες} \\
\text{πολλοὺς ποιητὰς θεῖδαμ' τοὺς πρὶν ἄμουσους.} \]

Bion would seem to have softened down the rougher features of the sketch and to have made his Cyclops sing more daintily, if we may judge from the four lines left of his poem:

\[ \text{αὐτὰρ ἐγὼ βασεῦμαι ἵμαν ὠδὸν ἐσ' ἕκαταντες} \\
\text{τῦρο ποτὶ ψάμαθον τε καὶ ἀμαθὴς ὁ Κύκλαφ' } \\
\text{λισόσύμειος Γαλάταμιν ἄνθρωπ' τὰς δὲ γυναικὰς} \\
\text{ἐλπίδας ὀστατῶν μέχρι γῆρας οὐκ ἀπολείψω.} \]

Callimachus' work is an epigram less on Polyphemus' than on Theocritus' poem (Epig. xlvi):

\[ \text{ὡς ἀγαθὸν Πολύφραμος ἀνεύρετο τὰν ἐπαὐδὸν} \\
\text{τάραμέων' καὶ Γαν ὀνκ ἀμαθὴς ὁ Κύκλαφ' } \\
\text{αἱ Μοῦσαι τὸν ἔρωτα καταχραίνοντι, Φίλιππε.} \\
\text{ἡ παναίκις πάντων φάρμακον ἁ σοφία,} \\
\text{τοῦτο δοκεῖν, χά λιμός ἤχει μίμον ἐσ' τὰ ποιηρά} \\
\text{τῶ γαθὸν ἐκκύπτει τὰν φιλόπαιδα νόσον, &c.} \]

Besides these poets Ovid (Metam, xiii. 789) has imitated the poem (vid. notes on this idyll) ; but according to his wont has expanded all the phraseology to very weariness.

On date, &c., see Introd. p. 23.

1, 2. πεφίκες ; see on x. 1.

The words φάρμακον ... ἔχχριστον ... ἐπίπαστον are chosen in view of Nicias' profession (cf. 5 and 80).

ἐπίπαστον is explained by Illad xi. 515 ἐπὶ τ' ἡπια φάρμακα πᾶσεν.

For ἐγχριστον cf. Aesch. P. V. 480; Eurip. Hippol. 516. The metaphor of φάρμακον is common; Bion, xiv;

\[ \text{μολὼν ταὶ Μοῦσαι μοι ἀεὶ ποιέοντι δίδομεν} \\
\text{τὰν γλυκερὰν μολὼν ταῖς φάρμακον ἀδιόν οὖδεν} \]

Isocr. 167 c ταῖς ψυχαῖς ταῖς ἀγγούσιαι καὶ γεμοῦσις ποηρῶν ἐπιθυμῶν οὖδεν ἐστὶν ἄλλο φάρμακον πλὴν λόγος.

3. κούφων ... 'but light it is and sweet among men.' κούφων is not = κοφιζήν ; but = gentle and painless. Cf. Pind. P. iii. 6 τέκτων νοθιόνιν ἄμφος (cf. Aesclusapius); Horace, Odes i. 32. 15 'dulce lenimen'; Pind. P. iii. 91:

\[ \text{τοὺς μὲν μαλακᾶς ἐπαυδαῖς} \\
\text{ἔμφυτων, τοὺς δὲ προσαια πίνοντας, &c.} \]
4. *epi* here = *among, not 'in power of.' Cf. *Odyssey* xiii. 59:

γύρας
ελθῃ καί βάνατος, τά τέ *ἐπ* ἀνθρώπωσι πέλονται:

Bacchyl. vii. 8:

ὁ δὲ οὐ πρεσβύτατον νείμης γύρας
νικας, ἐπ' ἀνθρώπωσιν ἐνδαφος κέκληται.


7. *οὖν* γοῦν, 'Twas thus at least that Ipolyphemus eased his pain.'

μᾶστα: cf. v. 81; Timo, fr. 41 (Brunck) τῶς ποτ' ἄνηρ ἔτ' ἁγεῖς μᾶστα μὲθ' ἀνάγχης.

*δ* παρ' ἄμιν. These words cannot be taken as evidence that the poem was written in Sicily. In Xenoph. *Hellen.* iii. 4. 5 Agesilas when in *Asia* says, ἐν τῇ παρ' ἡμῖν Ἑλλάδι, i.e. in the Greece from which we come. But the words obviously do imply that Theocritus was a native of Sicily.


10. ἤπατο δὲ, &c. He loved not with apples nor roses, nor locks of hair, but with real fits of madness, i.e. not with what men call a wild passion, but with a fiercer madness.

*μάλοις: cf. v. 7.*

*ῥόδα: collective singular; vid. note on xiv. 17.*


12. The lines are imitated in a pretty epigram; *A. Pal.* vii. 173 (? Leonidas):

αὐτόμαται δεῖλα ποτὶ ταύλιον αἱ βόες ἥλθον
ἐξ ὀρεος πολλῆς νειφόμεναι χιονὶ.
οιαί, οἰρίμαχος δὲ παρὰ δρῆ τῶν μακρῶν εὐδεί
ὑπὸν' ἐκοιμήθη δ' ἐκ πυρὸς οὐρανίου.


14. *αἰέδων αὐτοῦ ἐπ' αἰῶνος, 'singing his Galatea there on the weed-strewn shore.' Cf. the picture of Odysseus on the desolate coast of Calypso’s island:

Ḥματα δ' ἀμ ἄρτρησκαν ἢμόνεσαι καθίζων
πόντον ἐπ' ἀτρύγετον δερκάκετο.—*Odyssey* x. 156.

αὐτόβ' is for αὐτοῦ ὑποθελείς as in *Odyssey* x. 132, &c. The MSS. have αὐτόν, αὐτώ, or αὐτός, but αὐτῶ in Doric = αὐτόθεν, thence not *there.* Hence Ahrens, αὐτόν ὑπύ (Diad. *Dor.* 375), but this gives an awkward order, or αὐτάι ἐπί, introducing a new dialect form. αὐτόθεν explains the variant. αὐτῶ was written as gloss and altered to αὐτόν or αὐτώ.

NOTES: XI. LINES 4–28

19 sqq. The opening of this song has found many imitators. Verg. Ecl. vii. 37:

'Nerine Galatea, thymo mihi dulcior Hyblae, Candidior eyenis, hedera formosior alba'

(following as usual even the rhythm of Theocritus' lines). Ovid, Met. loc. cit. 'Candidior folio nivei, Galatea, ligustri, &c.' the comparison running through nineteen lines. Gay, in Acis and Galatea:

'O’ruddier than the cherry,
O sweeter than the berry,
O nymph more bright than moonshine night
Than kidlings blithe and merry.'

On the balance and symmetry of the lines, vid. Introd. p. 39.

20. πακτάς: 'Mollior lacte conacto' (Ovid, loc. cit.); Lucian, Εὐδ. Διαλ. Doris to Galatea, καιτοι τι άλλο έν σοι έπαινέοι είχεν (the Cyclops) ή τό λευκών μόνων; και τούτο ούμα ήτε ένυθησε έστι τορφ και γάλακτη. Diodorus says that Tyro was so called διά τήν λευκότητα καί τήν τού σώματος μαλακότητα (Renier).

21. σφριγανουτέρα, 'more plump than ripening grape'; vid. note on xxvii. 9, and J. A. Hartung on this line.

22. αὖθ = αὔθ. αὖθ in Homer = ἐνθάδε (Odys. v. 208), but in Alexandrine poets is used for αὔθις or αὖ, with the meaning 'again,' 'in turn' (not 'a second time'); Callim. iii. 241:

υφρόσαντο
πρώτα μίν ἐν σακέσσιν ἐνόπλιον, αὖθι δὲ κύκλῳ
στησάμεναι χορὸν εὔρον,

(Homer uses αὖτε in this sense, Odys. xxii. 5; Iliad i. 237); cf. i. 112. The ητε is elided as in Iliad xii. 85, &c. 'The couplet then connects with 19, 'Why dost thou reject thy lover... but come in turn when sleep possesses me, but straight art gone when sleep doth disenchain me.'


25. τεύση: Dialect, 50 c.


27. ἐγώ δ' ὄδον: Odys. vii. 30 ἐγώ δ' οὔδον ἡγεμονεύων.

ἐξ ὀρεος, 'on the hills.' Vergil adapts and makes a pretty picture, Ec. viii. 38:

'Saepibus in nostris parvam te roseida mala—
Dux ego vester eram—vidi cum matre legentem.
Alter ab undeimeo tum me iam aceperat annus;
Iam fragilis poteram a terra contingero ramos.'

28. παῦσασθα: sc. ἐρών. Beware of joining παῦσασθα έσιδὼν. Verbs of ceasing and beginning take the present participle, never the aorist. Tr. 'Having seen thee, from that time onward I cannot even yet cease to love.'
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πα = πω. For the conjunction of οὖν Πα πών, cf. Isocr. 94 b οὗτε μηδὲ πα νώ νέων ἐξιτήλους εἶναι ταῖς συμφοράς.

29. τιν 6 ὤ μήλα: cf. iii. 52.

33. εἰς δ' ὀφθαλμος ἐπεστί: cf. Hesiod, Theog. 142 μοῦνος δ' ὀφθαλμος μέσος ἐνεκτε ῶν τετούρ: Lucian, Ἐνάλ. Διαλ. 1 (i. 288) ὁ ὀφθαλμος ἐπιπέπει τῷ μετάφῳ οὖνιν ενδείκτερον ὡρῶν ἤ εἰ δῦ ἥσαν. These passages show that ἐπις τῷ μετάφῳ is to be supplied with ἐπεστί, and support that word against ἕπεστι (Warton's conject. adopted by Ziegler). Callim. iii. 52 πᾶσι δ' ὦμιν ὀφεῖ πάσαν μουνόγλην σάκει ἵα τετραβδεῖω.

34. οὕτως τοιοῦτος ἑών, 'but this Cyclops, though he be such, keeps a thousand cattle.'

οὕτως (MSS. αὐτί, ὁμτός) is contemptuous. 'This fellow whom you despise.'

τοιοῦτος ἑών, 'such as I have described.' Demosth. xxv. 64 ἀλλ' ὁμοσ τοιαύτα πράττων καὶ τοιοῦτο ἵν ἐν ἀπάσαις δεί βιοῦ ταῖς ἐκκλησίαις.

36. οὔτ' ἐν θέρει, κ. τ. λ. Another Homeric ending, of which Theocritus has several in this idyll. Odys. xii. 75:

οὖν ποι' αἴθρη κεῖνον ἄχει κορσφην οὔτ' ἐν θέρει οὔτ' ἐν ὀπάρνη.

37. χειμῶνος ἀκρω: in the depth of winter. Cf. Soph. Ajax 285:

ἀκρας νυκτός, ἡρίχ' ἐσπεροὶ λαμπτῆρες σκιεῖτ' ἱδον.

Jebb's note ad loc., ἄκρα νύξ, ἄκρα ἑσπέρα, &c., usually mean 'at the fringe of night, evening.' Cf. the adjectives ἀκρῶνεχος, ἀκρέσπερος (Theoc. xxiv. 77); cf. Aratus 775:

ἀλλα δ' ἀνερχόμενοι, τοτε δ' ἀκρη νυκτὶ κελεύων ἡλίος ((ἐρεί)]

τάρσοι: Odyss. ix. 219:

τάρσοι μὲν τυρών βράζον στείνοντο δε σηκοὶ ἀμοὺν ὧν ὦν ἐρίζων.

Verg. Ed. ii. 21.

38. ὡς οὕτως, 'as none else.' Ar. Plutus 901:

Χ. ὦν φιλόπολις καὶ χρηστός; Σ. ὡς οὔδεις γ' ἀνήρ.

39. τιν ... ἱείθων, 'singing thee, my dear sweet-apple, and myself together.'

τιν, cf. 69, is accusative; vid. Dial. § 2.


γλυκύμαλον: Sappho, fr. 93:

ὅδον τό γλυκύμαλον ἐρείθεται ἀκρὶ ἐπ' ὕσθι ἀκρόν ἐπ' ἀκρωτάτω λελάθωτο δε μαλαθρόπιτες οὗ μάν ἐκκλαδωτ' ἀλλ' ὀπι 'ἴδωντ' ἐπικέβασι.

40. νυκτὸς ἀωρί: cf. xxiv. 38. For the genit. cf. ii. 119; Xen. Hellen. ii. 1. 23 ἡμέρας ὅπ' ἥρ.
NOTES: XI. LINES 29–51

τρέψω δὲ τοι.: Ovid, Met. xiii. 834:

‘Inveni geminos qui tecum ludere possint
Inter se similes, vix ut dignoscere possis,
Villosae catulos in summis montibus ursae:
Inveni et dixi “dominae servabimus istos.”’

41. μυνοφόρος, ‘crescent-marked,’ i.e. with a white crescent mark on the forehead, as Horace describes a stag (Odes iv. 2. 57):

‘Fronte curvatos imitatus ignes
Tertium Lunae referentis ortum,
Qua notam dixit, niveus ruder,
Cetera fulus.’

Iliad xxiii. 455; Moschus, Europa 86:

tοῦ δ’ ἦτοι τῷ μὲν ἄλλο δέμας ἐμβότριχον ἄσκεν κόκλος δ’ ἀργύρους μέσαν μάρμαρε μετώπως.

The MSS. μυνοφόρος would mean ‘wearing collars,’ but a rare natural beauty is obviously required.

42. ἀφίκευσω = ἀφίκευ. The form is stated by the Scholiast to be Syracusan, but is not known beyond this passage, and cannot be considered certain. This idyll contains a rougher form of dialect than the others: τεσσ’, l. 25; τί, l. 39.

43. τὸν γλαυκὰν δὲ βάλλασαν ἡμ.’ note the expressive vowel alliteration on the broad open -a-, giving the dull roar of the sea. (‘The league long roller thundering on the reef.’) Vergil translates the line, but less well than usually: ‘Huc ades; insani feriant sine litora fluctus.’—Ed. ix. 43.

ὄρεχθεῖν: probably of sound = ὀρχθεῖν (Odyssey, v. 402 ὀρχθεῖ γὰρ μέγα κόμα ποτὶ ξερῶν ψηφίου), but if so Theocritus has given the word a new sense. In Iliad xxiii. 30 it = to gasp, βοης ὀρχθεῖν όμι χορή: Eustath. ad loc. μίμημα ἐστὶ τραχεὸς ὤχου ἐν τῷ σφαξευθα βουων. Θεϊκρος δὲ ἐπὶ τὴν βάλλασαν τίθη σῖνα λέξι καθ’ ὁμοιότητα τοῦ ροξθεῖ γὰρ κυμα: Arist. Clouds 1368 πῶς οὐσθεί μοι τὴν παρθαν ὀρεχθεῖ; and Oppian, Hal. ii. 583 ένδον ὀρεχθεῖ κραδὴ ἦμε in sense of ‘gasping’; vid. Liddell and Scott, s. v.

47. πολυδένδρος Αἴτνα: Pind. P. i. 53 Άιτνας έν μελαμφύλλοις κορυφαῖς: ib. 38 ναύσασι’ Άιτνα πανετε χῶνοι οξέιας τίθηνα.

49. τίς καὶ τῶνδε ... ὦλοτο; ‘who would prefer the sea and waves to this for his possession?’ Verg. Ecl. ix. 39 ‘Hec ades, o Galatea; quis est nam ludus in undis?’

موظف takes the gen. τῶνδε from the idea of preference contained in the verb, Soph. Philoct. 1100:

εὐτέ γε παρὸν φρονῆσαι τοῦ λόφον (rel τοῦ πλέων) δαίμονος εἶλο τὸ κάκιον αἰνεῖν.

Cf. Βούλωμαι ἦ.


ὑπὸ σπόδη: cf. Callim. Ep. 44 πῦρ ὑπὸ τῇ σπόδη: Odyssey, v. 488:

ὡς δ’ ὦτε τις δαίλων σποδῆ ενέκρυψε μελανήν ἄργον ἐπὶ ἐσχατίς, ὥ μὴ πάρα γεῖτονε ἄλλοι σπέρμα πυρὸς σώζων, ἵνα μὴ ποθεῖ ἄλλοθεν αἵρ.
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52, 53. καύμενος δε... ἀνεχοίμαν. ‘and fain would I endure that thou shouldst burn my very soul and that one eye.’ There is a quaint confusion of the ideas of literal burning and of the fire of love.

τεύς = σώ, Dialect, § 2.

ἀνεχοίμαν: vid. on xvi. 67.

54. ὁμι, β τ' οὖν ἔτεκεν, ‘alas that I was not born with fins that I might have dived down to thee.’ β τ' is for β τε not β τι: cf. xvi. 9; xviii. 11; xi. 79. This is shown by the fact that whereas there is no certain example of στι elided, we have ο, τ, τε, στι used indifferently in Epic, Iliad xvi. 433:

ομι ἤγων, β τε μοι Σαρπηδώνα, ...
μοίρα ... ... δαμήναι.

Odys. xix. 543 ὀλοφρομένη δ και αιετός ἐκτανε χήρας. With elision Odys. vii. 299 γίγνομαι, β τ' οὐκέτι φυκτά πέλαντο: cf. ib. 78. Similarly Iliad xvi. 35:

γλαυκή δὲ σε τίκτη βάλασσα ...
... ... οἳ τοι νύσσ εὔστα ἀπρήδι.

Odys. xxi. 254:

tουσώνθε βίνι ἐπιδεινες εἰμὲν
ἀντιδέου Ὀμανῆς, β τ' οὐ δυνάμεσα τανύσσαι
tόγων.

Cf. Theoc. xviii. 11: Odys. xviii. 332:

ἤ η πά σε οἴνος ἐχει φρένας, ...
... ... ο καὶ μεταμινια βαζες.

In Arist. Frogs 22 ὁτε is used as often causally:

οὐχ ὑβριν ταύτ' ἐστι ...
οτ εγὼ μὲν ὡν Διόνυσος ...
αὐτός βαδίζω.

55. ὡς κατίδυν, ‟that I might have dived,’ Soph. O. T. 1392:

τί μ' οὐ λαβῶν
ἐκτεινας εὐθύς, ὥσ ἐδείξα μηποτε;

Goodwin, M. and T.

56. κρίνα: not the lily but the snowdrop, as the naive admission of 58 shows.

60. υν μαν, ‟but now,’ i.e. as things now are, since I cannot live in the water like a fish I will do the best I can and learn to swim, if I can get any one to teach me. Line 61 seems to be a reminiscence of Odys. ix. 125:

οὐ γὰρ Κυκλώπεσσι νέες πάρα μιλτοπάρροι,
οὐδ' ἀνδρες νηών ἐνὶ τέκτονες, οἱ κε κάμοιεν
νηὰς εὐσοδίλμους.

The Cyclops had no knowledge of life in or on the sea. A touch of humour is added when we remember that the stranger who
NOTES: XI. LINES 52-73

came sailing with his ship to the Cyclops' island after this was Odysseus who found other work than to teach Polyphemus swimming. The reading of 60 is hopelessly uncertain; vid. note crit. μεθαύωμαι for μεθάσωμαι is defended by Meineke who quotes Α. Ρα. xii. 120 μαχήσωμαι ὑδ' ἀπερώμαι (=ἀπερήσωμαι). But ἀπερώμαι seems only to be a barbarous middle for ἀπέρω, and in any case would not be a parallel for this 'second future'; μαθαύωμαι might be taken for μαθήσωμαι through a hypothetical form μαθήσωμαι (vid. on vii. 91) but then γε is intolerable. None of the proposed conjectures is convincing (μασεύων Ahrens; με μαθαύν χρή Hartung; μεμάθωμα Kreussler). I have written κε μάθομι in order to have some translatable word; but did the line end μέγα σοφία; This is palaeographically nearer to MSS. Then αὐτό τό γα must be altered; αὐτικά Paley; αὐτόθι ed. Αντ.

64. ἔσσωθι . . . καὶ ἔξενθοίσα: cf. ii. 113; xxi. 50. The repetition of the verb in the participle expresses a close conjunction of the true action, 'come, and coming straightforward forget,' Soph. Elect. 1.487 ὥσ τάχιστα κτείνη καὶ κτανίων πρόδες ταφέως: Eurip. Supp. 743 ὑβρίστι, ὑβρίζων τ' ἄδεις ἀνταπάλετο. 67. ἓ μάτηρ, κ.τ.λ., 'it is my mother only does me wrong, who never said a kind word to you on my behalf.' The words are rather an aside than addressed to Galatea in spite of ποτι τίν. μάτηρ: vid. Odys. i. 71.

68. 'ἡποκ' = πῶποτε. ποτι τίν: λέγειν πρός τινα differs from λέγειν τινι as 'to address oneself to some one' differs from to 'say to some one'; cf. Odys. xvi. 151; Theoc. ii. 109; xxx. 25; Isocr. 27 ἰδήνων πρός ἤµι. 69. ἂμαρ ἐπ' ἂμαρ, 'day after day,' A. Ρα. ix. 499:

ἀρ ὡ σφής ἀσφάλεις ἐν ἀσφάλειοι τελευτή ἂμαρ ἐπ' ἂμαρ ἤεί πρὸς ὕµιν ἐρχοµένων.

Cf. xvii. 96; Oppian, Hal. v. 472: πολλαὶ δ' ἡµῶν ἀγοραὶ πέλας ἂµαρ ἐπ' ἂµαρ ἠµένων.

Soph. Antig. 340 ἐτός εἰς ἐτος. 70. φασόω . . . 'I will say that my head and feet are throbbing, that she may be sorry.' Fritzsche evolves a wonderful reading out of the variant φασω: φασω . . . νῦν ἀφώσειν, 'I will break her head and feet, and make them throb.' The Greek and the conduct would be equally barbarous, φασω φώσαν being impossible for φασω ἀφώσαιται or ὡστε ἀφώσαιεν. 72. ὦ Κύκλωψ Κύκλωψ: Introdt. p. 45; Verg. Ed. ii. 69 'Ah Corydon! Corydon! quae te dementia cepit!' Like the singer in Idyll iii Polyphemus wears of singing and receiving no answer; but does not as there cease in mere mortification but turns to practical politics, adding at the same time a hint of successful rivals—as he fancies them in his conceit—to Galatea, hoping thereby to find some weak spot of jealousy; cf. vi. 26.

73. αἰκ'. . . πλίκοις: αἰκ with optative, Iliad v. 273; vi. 50,
&c. This is not to be confused with the rare Attic use of ei with opt. + ἄν where the verb and ἄν = the apodosis of a suppressed condition, and the whole of this condition is in turn made subject to the ei, Demosth. De Cor. 190; Isocr. 220 e; Aesch. Agam. 930 ei πόντα δ' ἄσ πράσσωμι' ἄν εὐθαρσῆς ἐγώ.

75. τάν παρεόιασαν, κ.τ.λ.: cf. vi. 17; xi. 19 τί τῶν φεύγοντα διάκεισ; There is no reference to any particular object of pursuit, but the words are proverbial and a current form of expression; cf. Aesch. Agam. 394 ἔπει διώκει παῖς ποτανῶν ὅρειν: Hesiod. fr. 209 νῆπιος ὦ τά ἐτοίμα λυπῶν ἄνετοιμα διάκει: Callim. Epig. 31:

οὗμός ἐρας τοιόοιδ' τά γάρ φεύγοντα διάκεια
οἴδε τά δ' ἐν μέσας κείμενα παρπετέται.

76. Verg. Eccl. ii 73 'invenies alium, si te hic fastidīt, Alexin.' 78. ὑπακούσω, 'when I answer them'; cf. iii. 24 (vii. 95, note); Odys. x. 83:

εἴοι ποιμένα ποιμήν
ηπνεύς εἰσελάων, ὦ δέ τ' εξελάων ὑπακούει.

Arist. Acham. 405.

79. δῆλον δ' τε; see note on 54.

80, 81. 'Thus then it was that Polyphemus tended his love, and got him ease better than by giving gold—to doctors.' The hit at Nicias is obvious, and is clearly enough expressed.

ἐποίμαινεν: cf. Pind. Ol. xi. 9 τά μὲν ἄμετα πάλαι σωφροσ σα ποιμαίνειν

ἐδέλει: Cf. the use of βουκολεῖν.

ῥαῦν δέ διάγ' : cf. l. 7. The end of the idyll returns to the expressions of the beginning; cf. notes on ii. 157. ῥαῦν διάγει is the regular expression for 'feeling better,' Xen. Sympos. vii. 5 πολύ ἄν οἴμαι ῥαῦν αὐτῶν διάγει; Aeschin. Epist. i. 5 πολὺ ῥαῶν ἐγενομην.

οὖντα τοῦ. A demonstrative pronoun with τοῦ is used retrospectively at the end of a narrative, with the force of 'such then is the tale you asked for'; cf. Aesch. Agam. 312 τοιοῦτον τοῦ μοι λαμπαδηφόρον νόμον τα το τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτον τοῦτο

XII.

This poem is more akin to xxix, xxx than the others in the collection, though it is written in hexameter measure and a soft Doric, not in lyric metre and Aeolic dialect. Like those it is purely personal, addressed to some nameless boy friend; and while it does not attain to their grace of form and expression exhibits still a delicate fancy and restraint of feeling, a revelation of personal sentiment not unworthy of the poet whose image we saw disguised in Idyl vii and whose songs have an enduring charm. On date, &c. vid. Introd. p. 35.
The dialect is partly Doric, partly Ionic. The superscription in certain MSS. states that it is written in κόινη Ιαδή, whence most of the editors have substituted Ionic forms for Doric throughout. This is not warranted by the MSS. I have therefore followed Ziegler, Paley, and Ameis in retaining the Dorisms, as they appear in κ and in D2 (a MS. not used by Ziegler), on the value of which see Introd. p. 48.

1. ἥλυθεν, 'hast thou come dear lad with the third night and morn? thou hast come.' Catullus, ix. 3:

'Venistine domum ad tuos Penates
Fratresque unamimos, anunque matrem?
Venisti. o mihi nuntii beati.'

Hiller prints the sentence with a colon, instead of as a question, and writes that 'it is out of place here to take the line as a question, both on account of the δε following and because the surprised delight of first meeting is now over.' This is just what I imagine is not the case. I picture Theocritus holding the lad before him, hand on either shoulder, looking him in the eyes, and take the whole poem as a first utterance of a delighted friend.

σὺν νυκτὶ καὶ ἀοί = τρειαῖος in plain prose. νής καὶ ἄσω being simply = 'a full day'; cf. Hesiod, 'Ἐρυ. 612 δεῖξαι δ' ἥλιων δέκα τ' ἡματα καὶ δέκα νύκτας. Cf. Theocr. ii. 86.

2. ἐν ἡματι, 'in a day'; Hesiod, 'Ἐρυ. 43:

ῥηθὼς γάρ κεν καὶ εἰπ' ἡματι ἐργάσσαι
ὡστε σὲ κ' εἰς ἐναυτόν ἔχειν καὶ δεργον ἔόντα.

Odyssey. ii. 284 ἐπ' ἡματι πάντας ὀλέσθαι.

8. τόσον εῦφρανας. The comparison is not logically carried out, but loses thereby nothing in clearness or naturalness. Such difference hast thou made to me by coming as the difference between spring and winter, between the song of nightingale and other birds.

σκερνὰ δ' ὑπὸ φαγόν, 'I have run under thy shadow like some traveller in summer’s heat'; cf. Anacreont. xvii. 10:

parā τὴν σκιήν Βαβύλλουν
καθίσω· καλῶν τὸ δείνδρον
ἀπαλᾶς δ' ἐσείσε χαίτας
μαλακωτάτων κλαδισκῶν
παρὰ δ' αὐτὸ ψηφρίζει
πηγή δένουσα πεθοῦν
τίς ἂν οὖν ὄρων παρέλθοι
καταγώγιον τοιοῦτο;

ταυτ. ὡμάλων Πνεύσειαν, 'may the loves breathe on us with even breath.' Tibullus. ii. 1. 80 'felix cui placidus leniter adflat Amor'; Ap. Rhod. iii. 936:

οὐδὲ σὲ Κύπροι
οὔτ' ἄγανοι φιλέστες ἐκπνεύουσιν Ἕρωτες.

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11. ὁδάδα: a theme of song. Theognis, 251:

πάσι γὰρ οἴσι μέμηλε καὶ ἐσσωμένωσιν ὁδὴ
έσσα ὄρμος ὄφφ' ἀν ἦ γῆ τε καὶ ἑλίους.

Juvenal, x. 167: 'ut declamatio fias'; Propert. i. 15. 24: 'Tu quoque uti fieres nobilis historia,' Cf. Theocr. xxiv. 78; Íliad vi. 358:

ὡς καὶ ὁδάδοι ἀνθρώπους πελάμεθ᾽ ἀυτίμοι ἐσσωμένοι.

12. θεῖῳ... γενέσθαι, 'more than men were these twain in days gone by, the one a knight as the Amlycan tongue would say, the other the squire in the speech of Thessaly.' I have taken Meineke's θείῳ in preference to Ahrens διῶ, since the latter is a merely complimentary term; θεῖος is used for one dead who has passed in the ranks of exalted heroes, Cf. vii. 89; x. 41; Arist. Eth. vii. 1. 3 ἐπεὶ δὲ σπάνιων καὶ τοῦ θείου ἄνδρα έίναι κατάπερ οἱ Λάκωνες εἴσωσαν προσαγωγένει, οἱ ὥσπερ ἄγασθωσι σφόδρα του, στίγοι ἄφηρας: Epictet. xv. οὗτω ποιῶν Διογένης καὶ Ηρακλῆτος ἄξιος θεῖοι τε ἡμαν καὶ ἥλεγονtau.

Ἀμυκλαίδους. Speaking the dialect of Amyclea (ὁ δ' εἶπε δωράξων, Anaeroent. x. 6).

13. εἰσπνῆλος... ἀίτας: Schol. κ ἐτέρος μὲν ὑπὸ τῶν Δαλκάων λεγόμενοι εἰσπνῆλος, τούτεστιν ἐραστῆς, ἐτέρος δὲ ὑπὸ τῶν Θεσσαλῶν ἀίτας, τούτεστιν ἐραμένος. εἰσπνῆλος would seem to be therefore a local word, brought into use by the Alexandrian poets. (Callimachus in El. M. s.v. μέμβλετο δ' εἰσπνήλαις ὑπότε καώρος έγν.) Amyclea is a city of Lacoitia some six miles south of Sparta in the Eurotas valley. Its dialect was Doric (Collitz and Bechtel, Griech. Dial. Inschriften, 4508 sqq.).

14. τὸν δ' ἐτέρον... ἀίταν. The word ἀίτας (deriv. ἀίω, τι, to hear,' Vanier, Elym. Wörterb. i. p. 66) must be taken as a local Thessalian use, though it was brought into literary use by Aleman. A branch of Aeolic was spoken in Thessaly, see Ahrens, Dial. i. § 50. The construction of the line presents a curious example of attraction; we should expect ὃ δ' ἐτέρος... ἀίτας or τὸν δ'... without ὃς. The nominative is changed to the accusative under the influence both of ἐπαί and the preceding φαι. There is no instance exactly like this, but we have frequent instances of a parenthetical clause drawing what follows out of its own construction into dependence on the parenthetical words. Aesch. Persae. 187:

tοῦτον στάσει τιν' ὃς ἐγὼ ὅδοικών ὁρᾶν
τεύχειν ἐν ἀλήλαις.

(for ἐτευχον, or for τοῦτον ἐδοκοῦν τεύχειν; Soph. Trach. 1238 ἀνὴρ ὃς ὃσικαν αὖ νῦταιν ἐμοὶ μοιρᾶν: Herodotus, i. 65 (Stein, ad loc.). Here not only what follows but what precedes is drawn into the construction of the parenthesis.

15. ἐν τις γυνῇ: cf. xiii. 15, note; Suidas, s. v. φιληθεῖς το λεγόμενον ἴδω γυνῇ.

16. χρύσεως πάλιν, 'then was an age of gold again, for love was returned.'
NOTES: X. LINES 11-30

5. 'in that,' see on xi. 54. This seems to have been the reading known to Nicetas Eugen. vi. 451:

χρυσοῦν γένος πρῶς φιλτρον ἦν τὸ προφθάσαν·
οὐ γὰρ φιλθεὶς ἀντεφίλει μεῖζων,
οὐχ οἷον ἐστι τοῦτο χάλκειον γένος·
φιλουμένον γὰρ ἀντεφίλειν οὐ θέλει.

Whether so or not, a causal rather than a temporal sentence is required. 'where could only be temporal after τοῦτε, and ὥσκα (MSS.) could hardly be used immediately after τοῦτε (not τόκα).

Cf. Bion, xi. 1 ὀλβιοί οἱ φιλέοντες ἐπὶ ἴδον ἀντεραώτατα.
18. γενεάς δὲ . . . ἔπειτα, 'two hundred generations hence.'
19. ἀνέξοδον εἰς Ἀχέροντα: cf. xvii. 120; Vergil, Aen. vi. 425
'irremeabilis unda'; Philetas:

ἀπαθῶν ἂνεώ
ἡμοσα τὴν ὀνοῦν τις ἱνατίον ἠλθεν υἱότης,

The dead know the fame of the living.  Pind. Ol. xiv. 28:

μελανοτειχεία νῦν δόμον
Φερεκέφωνα ἵδι, 'Ἀχιν πατρὶ κλητάν φέροις' ἀγγελιαν.

Cf. Theognis, 243 sqq.
21. διὰ στόματος, 'per oris virom.'  Cf. xiv. 27.
22. υπέρτεροι, 'but the Heavenly Ones shall order this as they will'; as Sophocles, fr. 515:

οὖκ ἐστιν
πλὴν Δίος οὔδεις τῶν μελαντῶν ταμίας ὡ τι
χρῆ τετελέσθαι.

The usual sense of υπέρτεροι ('victorious over') is slightly changed here, and becomes = κύριος, 'controlling.'  There is an approximation to this in Pindar, Pyth. viii. 4 Ἀσνίδια βουλάν τε καὶ πολέμων ἔχωσα κλαδίας υπερτάτας, where the genit. is partly dependent on the adjective; cf. the use of υπερθέν: Solon, iv. 4

Ἀθροϊα χεῖρας υπερθέν ἔχει (sc. τῆς πύλου).

24. ψεῦδα: cf. ix. 30.  Pimples on the forehead were a sign of mendacity.  The sense is therefore, 'Praise thee as I will I shall never go beyond the truth.'  The word ψεῦδα is almost certainly corrupt; one Scholium would seem to indicate ψεύσιμα— an equally uncertain word—as the original.  Another runs ψεῦδα: τοῦ εἰπ τῆς πνεύμ ψυμένου ἵναι ξεκιλώσας ψεύσας ἔλεγον τοῦς ψεύσας διελέγχοτεί; whence Buecheler, ψευσάς (ψευστῇ) ἄραις.  But we might keep ψεύσας.  They called the pimples 'liars.'

25. ἐθνας, 'thou makest all well.'  By a general condition the aorist appears not uncommonly for the present to express that the action is done at once; Goodwin, M. and T. § 466; Thucyd. i. 70 ἢ ἄρα σφαλάσας ἀντεπιπάσατε ἄλλα ἐπελήρωσαν τῷν χρέαν.

27 sqq. The Dioecia was a feast celebrated in Megara to the honour of one Dioecles (Arist. Ach. 774), who saved the life of a youth in battle, but fell in saving him.

30. εἰάρι: cf. vii. 97.
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31. ἵππομαίνωντι = ἵππομαίνουσι. The verb is only here construed with infinitive.

32. προσμαζει, 'who presses close lip to lip.' Cf. Mattius, Minianth. fr. 4 'labra consorae labris.'

33. ἄπήθεν: for aorist, cf. l. 25 ἔθησα. Alexis:

34. ὁλθοιο. An exclamatory nominative, used without verb;


35. ἵππομαίνωντι, 'calls aloud to Ganymede, that he may have lips as fine as the Lydian stone.' ἵππομαίνωντι = ἵππομαίνει, a form attested by Eustathius (ἀπὸ τοῦ βοῶ εἴνεται βοητῷ καὶ κατὰ κράσιν βατᾶ). Ahrens writes ἵππομαίνωντι = ἵππομαίνει, ἵππομαίνει: but the contraction in the present is not supported by the future and aorist forms in -οι (βάσομαι, βῶσαι, Herod. iv. 41).

36, 37. χρυσοῦ ὀποίῃ: the Lydian stone wherewith money-changers investigate the gold whether it be true or false. The Λυδία λίθος is the Βάσανος, 'the touchstone.' Cf. Bacchyl. fr. 22 Λυδία μὲν γὰρ λίθοι μανύει χρυσῶν.

μὴ φανον ἐγγύμως. The word ἀργυραμοβοῖς gives an idea of exchange, which accounts for the genitive in ἐγγύμως (cf. χρυσά ἀλακείων ἐκατομβοῖς ἐνεβαθοῦσαν ἀμείβε).

πεύθονται μὴ: sc. ἀμείβοντο. Cf. Eurip. Her. 483:

θέλω πυθέσαι μὴ 'πι τοὺς πάλαι κακοῖς προσκείμενον τῷ πῆμα σήν δίκαιει φρένα.

Id. Phoeciss. 93:

ὡς ἂν προδισαμφήνων στίβων

μὴ τις πολιτῶν ἐν τρίβῳ φαντάζεται.

Plato, Theaet. 145 b ὑπὰ μὴ παίκων ἐλεγε. The construction is simply the same as a direct question with μὴ: hence the use of μὴ + indie. after verbs of fearing (see Krüger, i. 54. 8. 12).
On Theocritus' narrative poems, see Introd. pp. 27 sqq. On the date of this (before 280) ib. p. 14; on Nicias, to whom it is dedicated, ib. p. 13.

This idyll differs from the other narratives in being written (like xi, vid. Preface to that idyll) in illustration of a text. 'Not for us alone, poor creatures of a day, was Love born; the heroes knew his power, and even the staunch Heracles loved a lad.' So Propertius, who follows the design of this poem closely (i. 20), addresses it as a warning to his friend Gallus:

' 
Hoc pro continuo te, Galle, monemus amore, 
Id tibi ne vacuo defluat ex animo. 
Saepe imprudenti fortuna occurrit amanti: 
Cruedelis Minuis dixerit Aesanius.'

The story of Hylas was a favourite among poets of the Alexandrian time (vid. Hiller's note here), so much that Vergil exclaims, 'Cui non dictus Hylas' (Georg. iii. 6), and can recall the story by brief allusion, Ecl. vi. 43:

'His adiungit, Hylan nautae quo fonte relictum 
Clamasset ut litus Hyla! Hyla! omne sonaret.'

The fable forms an episode in Apollonius Rhodius (i. 1207 sqq.), but is there treated somewhat differently in detail. Yet the resemblances in phrase are such that we cannot deny imitation in one poet of the other. That Theocritus was the earlier will be clear from what has been said in the Introduction.

In style the poem has much of the symmetry which marks the pastorals (vid. Introd. pp. 39 sqq.). Thus lines 1-4 fall naturally into two antithetical couplets, and l. 4 falls into two balanced divisions; ll. 10-12 are made parallel in form by the anaphora of οὖτ' ει, οὖτ' ἄρ', &c.; ll. 43, 44 are made dainty by the analepsis of Νύμφαι: 58 and 59 another antithetical couplet. Catullus has caught the melody in his Marriage of Peleus (64), though with a certain monotony:

'Saxea ut effigies bacchantis, prospicit, chen. 
Prospicit et magnis curarum fluctuat undis, 
Non flavo retinens subtilem vertice mitram, 
Non contecta levi velatum pectus amictu, 
Non tereti strophio lactentis vineta papillas.'

The reminiscences or suggestions of Homer become as is natural more pronounced in this poem; cf. l. 32—IIiad. xvi. 558 δαίτα πένοτο: l. 47—Odys. xiv. 410 ἐν χειρεσι τύφνετο; ll. 20, 44 a Homeric ending: l. 58—Iliad ii. 462. Homeric epithets are used, l. 36 ἐλάθει: 49 μῖλαν ὑδῷρ: 56 εἰκαμπία τόα: 13 αἰδαλόου. Yet here as always Theocritus assimilates the old with the new. There is never any mere slavish following,
or mere patchwork (cf. G. Futh, De Theocriti Studiis Homericis, Halle, Saxony, 1876).

1. 'Not for us only, Nicias, was Love born, as we once thought, whose son soever of the gods he was.'

Δοκεῖμε: we used to tell one another that only we knew what love really was.

2. ἔγεντο: cf. i. 88.

ὠ τιν: Plato, Symposium, 178 b γονεῖς γὰρ Ἐρωτός οὖτ' εἰσίν, οὐτὲ λέγονται ὑπ' οὗτοι οὖτε ιδιώτων, οὐτὲ Ποιητῶν, ἄλλις Ἱσόδοις πρώτων μὲν χαὸς φροί γενισθαι,

οὕτω ἔσται

γαὶ εὐφύστερον, πάντων ἔδος ἀσφαλές αἰεί:


cf. XIV, vi.

Παρμενίδης: ἡ τῶν γένεσιν λέγει ὁτι

πρώτιστον μὲν Ἐρωτα θεῶν μητίστο πάντων.

3. ἐσοφόμε = 'do not see the morrow,' not 'do not foresee' as Pind. Nem. vi. 10:

καὶ περ ἐφαμερίαν οὖκ εἰδότες οὐν-

δὲ μετὰ νυκτός ἀμμε πύρμοι

οἶαν τιν' ἐγραφε δραμεῖν ποτὶ στάθμαι.

τὸ αὖρον: Attic of the best period says ἡ αὖρον, Eurip. Alc. 783 (adverbially εἰς αὖρον), and with a preposition omits the article altogether, μέχρι ἐξῆς ἡ πρῶπ. Demosth. xix. 260; εἰς νῦν, Plato, Tim. 20 b, &c.; Krüger, i. 66. 1. But with less definite designations of time the neuter article is common, τὸ νῦν, τὸ μετὰ ταύτα, &c. For this cf. ii. 144 τὸ ἐξῆς: Anacreont. ix:

τὸ σήμερον μὲλεί μοι

τὸ δ' αὖρον τις οἴδεν;

5. ὡμφιτρύωνος, ὁ χαλκεοκάρδιος υἱός (ὁ Ἀμφιτρύωνος). For the repetition of the article when two attributes stand together before the noun cf. τῶν ἐκ Σκαπητῆς ὠης τῶν χρυσίων μετάλλων, Herod. vi. 46; ἐν τῇ τοῦ Δίως τῇ μεγάλῃ ἠρήτῃ, Thucid. i. 126; ἐν τῇ ἥραρῃ τῇ ἡμετέρᾳ φωνῇ, Plato, Crat. 398 b. Each attribute is hereby brought more into prominence. After the noun the repetition is normal and emphatic, Lysias, x. 15 τῶν νόμων τοῦ Ζωλώνος τοῦ παλαιοῦ. With ἀλλος the repetition is usual, Plato, Rep. i. 328 d αἱ ἅλλαι αἱ κατὰ τὸ σῶμα χρονία: Lysias, xxiv. 5 τῶν ἀλλῶν τῶν ἐμῶν βίων, &c.

7. πλοκαμίδα: the singular is used collectively; cf. Pseudo-Phocyl. 210 τρέφειν πλοκαμίδα χαίταρ: cf. Theocer. vii. 66; xi. 10; viii. 45; xiv. 17; x. 54. The Scholium is delightful, ἵσως γὰρ ἄν ἀπολακρίνων ἢν περιεβέβλητο δὲ ἀλλοτρίας τρίχας τῇ κεφαλῇ. ।

τὸ ἀνέλει 

τὸ δὲ αὖρον τίς οἴδεν;

10. 'And never was parted from him; neither when Day leapt to the zenith, nor when the white team of Dawn rushed upward to the Heaven, nor when the shrill brood of chicken looked to their roost.' The homely picture is characteristic of Theocritus, cf. xvi. 93.

οὐδέποκα. The negative with -δε is very frequent in
NOTES: XIII. LINES 1-18

Theocritus (cf. ii. 4, 82 kouδé τι: xxv. 215; ii. 157). Callimachus seems to have the lines in mind when he writes v. 59:

οὐπόκα χαρᾶς ἐγενεῖ
άλλα καὶ ἄρχαίαν εὑρ’ ἐπὶ Θετείαν
ἡ τι Κορωνείας ἢ εἰς ’Αλαιμον ἔλαθνον

πολλάκις α’ δαίμονιν ἣν ἐφ’ ἐπεβήσατο δῆφρος.

ὁροῖο μέσον, ’ rose to its midstmost course.’ The verb here keeps its true sense (Odys. iii. 1 ἤλεος δ’ ἀνύροσθε: Ap. Rhod. ii. 475 ἐπ’ ἣματι δ’ ἦμαρ ὑώραι κύντερον): but we find it from this period weakened in meaning so as to be almost = τίτυκται οἱ ἐγένετο, Ap. Rhod. iii. 203; ii. 312 ὡσα δ’ ὑώραι θεοὶς φίλον ὑπὸ ἐπικεφάλων: Quint. Smyrn. xiv. 518 πόνος δ’ ἄπροκτος ὑώραι.

11. ὃραμεν: optative; see Sommenschin, Syntax, 347. 2.

14. πεποναμένοι: Dial. § 38; Eurip. Iph. Ant. 208:

τὸν ἂ Θεῖα τήκε καὶ
Χείρων ἐξεπόναςεν.

κατὰ θυμόν, ’after his own heart,’ not ‘in heart.’

15. αὐτῷ δ’ εὖ ἔλκαιν. The αὐτῷ corresponds in position to αὑτῷ in 14—an argument for the soundness of the reading.

εὖ ἔλκαιν, 'well yoked in fellowship.' The metaphor is of frequent occurrence, cf. xii. 15; Herond. vi. 12 ταύτῳ μοι ζυγων τριβεῖται: Propert. i. 5. 2 ‘sine nos cursu quo sumus ire pares’; Iliad. xiii. 703; Eurip. Medea 242.

αὐτῷ is ‘dativus commodi’: not ‘with him.’ Kayser ὁν δὲ οἱ εὖ ἔλκαιν from a misunderstanding of this. The line has been much ‘emended,’ but never without deterioration of the sense, and never with good reason. Dr. Kynaston’s interpretation ‘drawing well the scale’ is not possible. Greek says ἵσον ἔλκεων or the like in this sense, not εὖ ἔλκεω.

εἰς ἀλαθύον ἀνδρ’ ἀποβαίνει: cf. xiv. 28; Mosch. Εὐρομά 27 ἀλλὰ μοι εἰς ἀγαθὸν μάραθες κρητειν ὄνειροι: Isocr. 147 οἱ ἐπείδη δ’ εἰς ἀνδρας δοκιμασθέντων.

16. μετὰ κώας, ‘to fetch the fleece’: cf. xxix. 42, xxiv. 42; Iliad xiii. 247:

μετὰ γὰρ δόρυ χάλκεων ἤμη
οἰδώμενος.

Ap. Rhod. i. ad init.:

Πώντιοι κατὰ στόμα καὶ διὰ πέτρας
Καυνέας Βασιλῆος ἐφημοσύνη Πελίο
χρύσειον μετὰ κώας εὐγυγον ἡλάταν Ἀργώ.

18. Catullus, lxiv. 4:

‘Cum lecti iuvenes, Argivae robora pubis,
Auratum optantes Colehis avertere pellem
Ausi sunt vada salsa cita decurrere puppi.’

δῶν ὤφελος τι: cf. Arist. Eel. 52:

ὁρὸς προσοιούσας χάτερας πολλὰς πάνυ
γυναικάς ὄ τι πέρ ἐστ’ ὤφελοι ἐν τῇ πόλει,

Xen. Hell. v. 3. 6 ὃ τι πέρ ὤφελος ἐν τῷ οὐστατεύματος.
20. **Mideáptidós**: from the town Midea; cf. Pind. Ῥ. vii. 29; Theocr. xxiv. 1; Eurip. *Age. 838 ἧ Τιμοθία Ἀλκήρης.*

21. Cf. Pind. Ῥ. ii. 435 ἐδ' Ἰαωλκίων ἐπεί κατέβα ναυτῶν ἄρως (cf. v. 27) λέξατο πάντας ἐπανήσας ῾Ηάσαν. *κατέβαινε = 'came down to the coast,' not 'embarked.'*

εὐεδρὼν. Most of MSS. (= εὐφράγον according to Eustathius, but ἐφαρ is not so used). The original seems to have been εὐ...ον with lacuna; hence εὐφράγον m, εὐεδρὼν b, εὐεδρὸν Vulg., εὐεδρὼν k, Ahrens εὐεδρόν.

22. ἄτις: simply for ἕ as in Hellenistic Greek; cf. xv. 98; *Herond. ii. 26:*

κάφ' ὅτι σεμωνύσατε τὴν αὐτονομίαν ἵμενων Θαλῆς λύσει.

Callim. ii. 23 πέτρος ὡς εἰς Φυγήρη διερός λίθος ἐστήρικται.

23. 24. The hiatus in 24 is free from objection; cf. vii. 8, &c. and Index. Hence Jacobs' transposition of the latter half of each line (with διεξάχειν) is unnecessary.

βαθὺν δ' εἰσόδραμε Φάσιν is parenthetical; cf. xxv. 97; Hesiod, *Theog. 157:*

πάντας ἀποκρύπτασε (καί ἐς φῶς οὐκ ἀνίστεικε), Ἑαῦτη ἐν κενθμώνι.

*Ap. Rhod. iii. 130:*

ἡμ' μὲν αὐτός ἡμαφες (ὁ δ' εὕτυχε), νὴν ἐνωτα.

Eurip. *Jon 700:*


The MSS. text presents two difficulties:

1. *aιετός ῃς μέγα λαίτμα διεξάχει must refer to the passage of the Symplegades, but μέγα λαίτμα cannot denote this narrow strait, being a regular phrase for the open expanse of sea (Ῥήγ. iv. 534 ὕφηγεν μέγα λαίτμα θαλάσσης), and is therefore not the immediate object of διεξάχει. We are forced therefore to take it with aιετός ῃς, and to translate 'which touched not the Dark Rocks but sped through — and won to Phasis — as the eagle speeds o'er the deep' (Rannow). This is not satisfactory. I believe that ῃς is a mere intruder and has displaced ἕς (cf. xiv. 51). Tr. 'but sped through — and won to Phasis — like an eagle into the wide sea: from which time then they stood a hog's back in the strait,' ῃς is frequently omitted in brief comparisons, Theognis 1361 ναίς πέτρη προσέκισας ἐμῆς φιλότητος ἀμαρτῶν: *Herond. i. 8 τι σὺ θεὸς πρὸς ἀνθρώπος* (see Holden on Plutarch, *Perides* 4). The alteration finds support in the parallel in *Ap. Rhod. ii. 330:*


2. *ἄφι ὁ τότε is an awkward combination of words ('ex quo tempore iam tum'), and without any exact parallel (ἄφι ὁ τ ἔτι,
Kiessling; καὶ ἔκτοτε, Hermann; ἀφ' ὅς δὲ τε, Meineke). It was fated that the rocks should be fixed immovably if any ship should pass unscathed.

πέτραι δ' εἰς ἕνα χώρον ἐπισχέδων ἀλλήλωςν ρωλέμεσ ἔρριζον,

Ap. Rhod. ii. 606. The rocks were at the entrance of the Euxine; the scene of the adventure was on the coasts of the Kiani (l. 30) in Bithynia. The description of Argo in these lines is therefore only ornamental.

25, 26. 'The rising of the Pleiads' when spoken of without further designation means always their heliacal rising, i.e. the season when they first begin to be visible before sunrise after their total disappearance for forty days in early spring. This takes place at the beginning of May, and was reckoned as the commencement of summer (and therefore of the shipping season); cf. Jebb, Oed. Tyr. Appendix, note xv; Hesiod, Works and Days, 383.

29. 'Came to Hellespont with a three days' wind' (a wind blowing for three days).

νότα: for dative cf. Soph. Antig. 335:

πολιοῦ πέραν
πῶντον χαμεραφ νότιο
χαρεῖ.

Aesch. Agam. 691 ἐπλεοῦσε ζεφύρου γήγαντος αὐρά. The dative is merely instrumental not temporal as Hiller makes it, but the addition of τρίτον ἄμαρ ἄντι makes the phrase express succinctly the means by which they came and how long the means was employed. A participle is similarly added to a dative of instrument in Xen. Hell. v. 2. 4 τάφρον ἀρμττε... τοῖς μὲν ἠμόσι τῶν στρατιῶν προκαθήμενοι σὺν τοῖς ὀπλοῖς τῶν ταφρεύσσων: cf. Thucyd. ii. 90 δεξίον κέρα ἴχνουμένῳ. Cf. note on xvii. 127.


31. αὐλακας εὐφνοντι, 'drive a wide furrow.'

τριβόντες ἀρτότα: Verg. Georg. i. 46 'incipiat sulco attritus splendescere vomer'; Eurip. Ion 1, 2:

"Ἀτλας δ νάτως χαλκέωσιν ὄφραν θέων παλαιῶν οἶκον ἐκτρίβων.

32. κατὰ ζυγά: 'imago non a iugo cui bina armenta iungetur, sed a transtris navis in quibus bini sedebant, petita est' (Wuestemann); cf. Ap. Rhod. i. 391:

κληρος μὲν πρώτα πάλῳ διεμορήσατο, ἀνδρὶ εὐτυμομένῳ δοῖο μιᾶν.

Tr. 'bench by bench' (thwart by thwart), not 'in pairs.'

33. δεισελοί: for the adjective of time used personally cf. xxv. 223, note.

πολλοὶ δὲ μίαν, 'many made one common bivouac,' not 'many made each a single'; Ap. Rhod. iii. 1193:

τοῖ δὲ χαμεύναις
ἐντυνον ἡρως παρὰ πείσμασιν.
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36 sqq. Cf. Ap. Rhod. i. 1207:

τόπφα δ' "Τας χαλκής σεν κάλπηδι νύσιν όμιλον
dίενεμο κρήνης ιέρον ους, άς κέ οί άυσοι
φοβαί άνασάγμενοι ποτιόδροιν.

37. ἀστεμφαι: in Homer an epithet of things only. It is
used of ἔρως, A. Pol. v. 267 ἀστεμφάς ἀδύνητος ἐνέκεται, οὐδὲ μετέστη.

39. Ap. Rhod. i. 1221:

αἶσα δ' ὧ γε κρήνην μετεκάθαν ἧν καλέουσιν
Πηγάς ἀγχήνιν περιπειτά.

Propert. i. 20. 23:

'At comes invicti iuvenis processerat ultra
Raram sepositi quaerere fontis aquam.'

40. ἡμένῳ ἐν χώρῳ, 'in a low-lying spot'; 'depressa loca
καθήμενα vel καθείμενα dieuntur: fluctuat enim scriptura; ἡμένος
vereor ut recte dicitur χώρος,' Hermann apud Meineke, p. 289;
Achill. Tat. i. 15 εἰς τοῦ τῶν ὄρφαν οὐτοφανέστατο ὁ λεμφών
ἐκάθιστο. Briggs compares in Latin 'et sedet ingentem pascens
Mevania taurum,' Silius Ital. vi. 617.

43. 44. Νύμφαι . . . Νύμφαι: cf. i. 31; Introd. p. 43; Ap.
Rhod. i. 1223:

'oii dé που ἀρτί
Νυμφάων ἵσταντο χοροὶ μέλε γαρ σφαι πάσαις,
όσαι κείσα' ἔρατην Νύμφαι μίνον ἄμφερεντο
'Αρτεμί καλυχθίσαν ἵει μέλπεσαθί αὐδαίσ.

And with the whole passage compare the charming description in
Propertius, loc. cit.:

'Hic erat Arganthi Pege sub vertice montis
Grata domus Nymphis umida Thyniasin.
Quam supra nullae pendebant debita curae
Roscida desertis poma sub arboribus,
Et circum irriguo surgebant lilia prato
Candida purpureis mixta papaveribus.'

44. δειναί θεαί ὕφρωταις. The line suggests by its rhythm
and expression, Odys. x. 136, of Circe, δεινὴ θεος αὐδήσασα.

45. Ἠρ θ' ὄροωσα: cf. iii. 18; xviii. 27 (note). 'Spring's sun-
shine in her eyes.' Tennyson, In Mem. 39, has:

'And hopes and light regrets that come
Make April of her tender eyes.'

But the English poet takes his image from an English April,
the Greek from the Mediterranean skies of spring; for the
other image, cf. A. Pol. xii. 156.

46. Propert. i. 20. 43; Ap. Rhod. i. 1234:

ἀυτὰρ ὡτ' ὡς τὰ πρῶτα ῥῶ ἐν κάλπην ἐρείσεν
λέχρις ἐπιχρισμέθεις

... ἀυτίκα δ' ἡγε
λαῖν ἅν καθύπερθεν ἐπ' αἴχνοις ἀνθέο τήχων
κόσμου ἐπιθύουσα τερίν στόμα, δεξιετρή δὲ
ἀγαών' ἐσπασε χειρί, μέση δ' ἐνικαβαλε δίνη.


47. ἐν ξερῷ: a Homeric expression; Odysseus, xxiv. 410 ἐν χειρεσὶ φύστο. Cf. Soph. O. C. 1113. Then in common use, Plutarch, 
T. Gracch. vi. 2 ἐνεφύστο ταῖς χεραῖ.

50. ἡρίστεν, 'as when falls a star.' The aorist is used in 
similes, as in gnomic phrases, expressing that which has 
habitually happened. Odysseus, xi. 411:

ἐκτα σιν οὐλομένη ἀλόχω, οἰκονε καλέσσας, 
διεπίσσασ, ὡς τίς τε κατέκτας βοῶν ἐπὶ фάνη.

52. Shooting stars are regarded as a sign of coming wind. 
Verg. Georg. i. 365:

'Saepe etiam stellas ventr inhendente videbis 
Præcipites caelo labi.'

Aratus, 926:

καὶ διὰ νύκτα μέλαιναν ὅτ' ἀστέρες ἀίσσωσιν 
ταρέφα, τοι δ' ὅπιθεν μυροὶ ὑπολυκαίνωσιν 
δειδέχθαι κείσοις αὐτήν ὅδον ἐρχομένῳ 
πνεύματο. ἣν δὲ καὶ ἁλλοὶ ἑναντίον ἄλοψωσιν 
ἀλλοι δ' ἐξ ἁλλων μερῶν, τότε δὴ πεφύλαξα 
παντοῖον ἀνίμων, οἱ τ' ἁκραίοι εἰσὶ μάλιστα 
ἀκραὶ δὲ πνείουσιν ἐπ' ἀνδράσι τεκμαίρεσθαι.

And, as appears from the last passage, of stormy wind. What 
then is the meaning of κοφότερα ποιεῖσθε? The editors mostly 
take it = μετεωρίζετε (κοφίζειν) τὰ ἑσπία, a sense which would 
seem to be supported by Odysseus, ii. 420:

Τηλέμαχος δ' ἐτάροισιν ἐποτρύνασ εκέλευσεν 
ὄψων ἀπεσθαί, κ.τ.λ.

'of spreading sail.' But the comparative is against this: and 
Schol. k interprets εὐλυτα, εὐτρεπὴ ποιεῖ τὰ ὀπλα. So Aratus, 
418:

οἱ δ' εἰ μὲν τε πίθωνται ἐνεαίσμα σμαγουλόση (νυκτί) 
αἱά τε κοφά τε πάντα καὶ ἄρτια ποιῆσανται 
ἀυτίκ' ἐλαφρότερος πέλεται πύνος' εἰ δὲ κε νη 
ὑφόθεν ἐμπλήξῃ δεινῆ ἀνέμωο θύελλα 
ἀυτος ἀρῷματος τὸ δὲ λαῖφρα πάντα ταράξῃ 
ἀλλοτε μὲν καὶ πάμπιν ὑπόβρυχα γαυτίλλονται.

i.e. 'If they shorten sail and make all snug aloft.' Cf. Germ. 
Caesar's trans.:

'Tum mihi spissentur substricto cornua velo 
et rigidi emittant flatus per inane rudentes.'

Cicero more loosely, 'omnia caute armamenta locans.' On the 
evidence of these passages and Schol. k κοφότερα ποιεῖσθε must 
mean 'ease' or 'lighten sail,' i.e. prepare not for a good sailing 
wind but for rough weather. Hence I have rejected πλεονακτός 
for πνευστικός (k and Callierges) in the sense of 'gusty.'
ofros is indeed usually a fair wind; but is used of a squall. Pind. Isid. ii. 59:

'où dé note xenián oîros èmpneúsais
úpéstel' i'stión àmpfi trápezan.

54. parakúxontó, 'calmed.' The middle does not occur elsewhere.

55. peri: Iliad x. 240 edesaev ì peri ëanwó Ménélaós: and in Attic, peri tò xaríw dédotes, Thucyd. i. 67. 1 ; though the genitive is usually used (Krüger, i. 68. 32).

56. maçonti: to be joined with éukímpía. Cf. ii. 137; xvi. 22 (Hiller).

58. Iliad xi. 462:

'tris mèn ἐπειτ ἠὕσεν ὅσον κεφαλῇ χάδε φωτός,
'tris d' àiecn lúxontos ãrēphilos Ménélaos.

Ap. Rhod. i. 1248:

'megál' éstevn àmphi dì xhíron
φοιτά κεκληγώς. μελή δὲ οἱ ἐπέλευ φωνή.

Propert. i. 20. 48:

'Tum sonitum rapto corpore fecit Hylas.
Cui proeunt Aleides iterat responsa, sed illi
Nomen ab extremis fontibus aura referit.'

58. baîóus: Odys. ix. 257 φθόγγον baîóus, 'loude-voiced.' Cf. Soph. Philoct. 208 (so Améis from k, D against baîóus, MSS. ecterì.

61-63. I have left the MSS. reading undisturbed, but it is hardly what Theocritus wrote, and certainly not what Schol. k commented on, writing nebíou phugxaména óuk ër̄γ̄t̮̄t̮̄ã̄ kal' ëan̄t̮̄ȭ (i.e. is not genit. absol.) ... nebíou phugxaména léaν tιs kat' àroν
γῑsthμίνοι kαtατηλν̄ tων εινύ̄ν ὡξ̄ων αν ἐπ̄δράμω. Only the most recent Scholiasts have any note on ἐρ̄γ̄νεον. Hence Ziegler ejects 61 and reads nebíou phugxaména tis ἐν ύφρει, λείς ἐπακούς ... σπεύσαι κεν. (éspévan is right, the aorist being used in gnomic sense: the Scholiasts are not particular to maintain a construction in their paraphrases.) 61 is altogether omitted by k. This is the best of many attempts at alteration; cf. Ap. Rhod. i. 1246:

βή δε μεταίχας Πηγλόν σχέδων ἱπτε τις θήρ
ἀγρος, εἰν ἔφε τε γῆρος ἀπορροθὲν ἐκεντο μήλων
λεμφ 5' αἰθώμενοι μεταφύςεται.

61. Ἡρακλής τούτον. After a simile the direct narrative is usually resumed by a demonstrative ὁς, τοῖοι, &c., standing at the head of the clause. Fritzscbe compares Aen. xii. 689:

'Disiecta per agmina Turnus
Sic urbis ruit ad muros.'

In both passages the proper name is placed in a prominent position, as indicating that the characteristics noted are summed
up in the person. Callimachus departs from the rule without due reason, iv. 141:
    ἄς ὅποι' Ἀιτναίου ὅρεος πυρὶ τυφομέριον
    σέιόνται μουχά πάντα κατουδαίῳ γίγαντος
    εἰς ἔτερην Βραχης ἐπομίδα κανομένοιο, ... 
    τῆς μος ἐγέντ’ ἄραβος σάκεος τόσος εὐκάκιον.

For the normal order, see Iliad xvii. 679; xvi. 635, 644, &c.
66. σχέτλιον: see on xii. 34.

67. τά δ’ Ἰήσωνος ύστερα πάντ’ ἡς. Soph. O. C. 351:
    δεύτερ’ ήγείται τά τῆς
    οίκου διαίτης εἰς πατὴρ τροφήν ἔχοι.

68. ναύς γέμεν, κ.τ.λ. So Hermann for the meaningless ναύς
    μὲν of the MSS. Fritzsche with this reading interprets 'navis
    armamenta habens sublata plena erat sociis navalis excepto
    Hercole praesentibus,' But γέμω and γεμίζω are apparently
    only used of filling with stores and cargo. I take τῶν παρεόντων
    therefore as neuter = her stores (cf. Homeric χαρακτείνας παρέόντων),
    and translate 'The ship was waiting with tackle ready raised
    (ἀρμενα =sails, mast, and running-gear) and was filled with her stores':
    cf. Odyssey. xv. 446 ἀλλ’ ὅτε κεν ὅν γῆς πλεῖς βίοτοι γένηται. So
    Schol. Κ ἡ μὲν ναῦς τά σιτία καὶ τά προσήκοντα φέρουσα, μετέωρα
    τῶν ἐνότων. [The last three words should be separated from
    the rest of the Scholium: μετέωρα is a gloss on μετάρσα τῶν
    ἐνότων a gloss on τῶν παρεόντων.]

69. 'But the heroes at midnight cleared away the sails waiting
    for Heracles.' The sense of the two lines is—the ship was ready
    for departure with mast and yard-arm raised, and sails clewed
    up to the yard, all stores on board. But at midnight the crew
    unbent the sails and postponed their sailing. Cf. Odyssey. iii. 10:
    τοῖ δ’ ἰδοι κατάγοντο, ἵδι ιστία νηός ἐσογι
    στειλὼν δέηρας, τὴν δ’ ἀρμισαν ἐκ δ’ ἐβαν αὐτοῖ.

Putting into shore for a short time they left the ship anchored
in the surf, and furled the sails to the yard (cf. Odyssey. iv. 785).
Disembarking for a long time they would take down sail and
mast altogether.

ἐξεκάθαρην does not occur in this sense elsewhere, but there
is no objection to so taking it. (Lucian, Tov. xix, has ἄρα
φιλής τῆς κεραίας πλέωτες.) No emendation explains the origin
of the corruption if such there be (ἄνευ καθήμων, Cobet; ἐξεκα-
θάρων, Ziegler, = 'unbolted'), μεσονύκτων (μεσονύκτων, Cobet, Ziegler, Meineke). The use
of the neut. adj. without article in a temporal sense, though rare
enough, is proved by Arist. Eccl. 377:

Β. ἀπὸ πόθεν ἤκεις ἔτεον; Χ. ἐξ ἐκκηριάς.

Β. ἢδι λέλυται γάρ; Χ. νη Δ’, ὄρθιον μέν οὖν.

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70. 'Went whither his steps led him,' i.e. went at random.
Ap. Rhod. i. 1263:
   εἰ δὲ κάλεσθαι
   τὴν θέειν ὢ πόδες αὐτῶν ὑπέκφερον ἀπόσοντα.

But Odys. xv. 555 τὸν ὅ ἀκα προσβάντα πόδες φέρων, it is used simply of walking.

Theocritus' account differs here and onwards from that of Ap. Rhod. The latter makes Heracles' companions leave him unwittingly, and not discover their loss till out at sea. Was it merely from desire to give a different version that Apolloius conceived this fatuous idea? (Ap. Rhod. i. 1273 sqq.) The journey of Heracles on foot to Colchis is not mentioned elsewhere than in Theocritus.

72. 'Thus Hylas was numbered among the gods.' For the partitive genit. used predicatively, cf. Soph. ο. C. 38 τίς δ' ἔσθ' ὁ χῶρος; τοῦ θεῶν νομίζεται; Demosth. xl. 34 τοῦ αὐτοῦ ὄψιν ἐμοὶ προσαγορεύεται. ἀμφιβαίνει = ἀριθμεύει.

73. ἢρως ... ἢρωρυς. The jingle seems intentional; and is little better than a pun, and that on the wrong word. It cannot be compared with the superstitious connexion of names with significant words, vid. on xxvi. 26.

Ἡσαλλίει. The same form is used by Ap. Rhod. ii. 709 and elsewhere for Ἡρακλεία (but -κλέί MS. k).

XIV.

For circumstances of this poem, see Introd. pp. 30, 31 where the date is placed after 269. The scene is undoubtedly Cos—not Alexandria, since Aeschines is setting out for Egypt (l. 68), nor Sicily, since Hiero would then be the captain under whom he would take service; only in Cos can we find a reasonable meeting-place for a philosopher from Athens (l. 6), an Argive, and a Thessalian horse-dealer.

Aeschines waiting impatiently: to him enter Thyonichus.

1. χαίρειν τὸν ἄνδρα Θυώνιχον. The use of the infinitive and the phrase τὸν ἄνδρα Θυώνιχον makes the sentence somewhat formal and stiff. For the construction cf. Plato, Ion 530 a Τὸν Ἰωνα χαίρειν: πώειν τὰ τῶν ἡμῶν ἐπιθείμηκας; the accus. and infin. forms a wish. So in official announcements, Arist. Acharn. 172 τοὺς Ἐράκας ἀπάνω παρεῖναι δ' εἰς ἔγρ. [Distinguish this from the use of the infinitive for imperative, to which the nominative is attached when the command is addressed to a person present; Thucyd. v. 9. 5 τὰς πίλας ἀνοίξας ἐπεκθένει; Aesch. P. V. 712.]
   τὸν ἄνδρα Θυώνιχον: simply a formal address. For use of article, i. 105 τῶν Κύπρων, and note, ad loc.; not as Hermann says, 'ecceum quem expectabant.' For ἄνδρα attached to proper name (in apposition), Soph. O. C. 109 ὁκτείπατρ' ἄνδρος Οἰδίπου τὸν ἄθλον ἐδαφον: Lucret. v. 621 'Democriti quod saneta viri sentientia poseit.' Cf. Lobeck on Ajax, 817.

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άλλα τοιαύτα: i.e. πολλὰ χαίρειν, Reiske, and Aïschi, modern editors. ἐτέρα τοιαύτα and άλλα τοιαύτα = the same thing over again. Plato, Gorgias 481 ε πρός τῶν νεανία τοιαύτα ἐτέρα πέπονθά: ib. 501 b τοιαύτα άλλαι πραγματείαι; but it is doubtful if we could say, (1) καί χαίρε πολλά: (2) σῦ δε καί ἐτέρα τοιαύτα χαίρων. Further the dative Aïschi is only conjectural. άλλα not άλλα is given by all MSS., and though after άλλα there is great divergence, τῦ is well established, and αὐτά is given by almost all MSS.

2. ώς χρόνος: cf. xv. 2. For the use of the adjective of time, cf. Eurip. Ion 403 μῶν χρόνιον ἔδειχεν α' ἐξέπλησ' ὑποφία; Alexis in Lucian, 732 ὡ δέσποθ' ύγιαν': ώς χρόνιον ἐλήλυθα: and note on xxv. 223.

3. ταύτ' ἀρα λεπτός, 'that's why you're so thin.' Cf. Aesch. Pers. 165 ταύτα μοι διπλῆ μέρων' ἀφραστός ἔστων ἐν φρεσί. But this accusative is commonest with verbs of motion; Plato, Prot. 310 ε άλλα' αὐτά ταύτα καὶ νῦν ἦκα: Soph. O. T. 1005 τοῦτ' ἀφωκαμένη: ib. O. C. 1291 ά' ἦλθον: Babrius, xev. 26 ταύτ' ἦλθον: examples which show the construction to be originally a cognate accusative; cf. Theoc. xv. 8.

4. Aeschines has ceased to take any care of his appearance; his hair and moustache are long and unkempt; cf. v. 46.


7. 'He too I think was in love—with a mess of pottage.' Thyonichus knows that Aeschines' trouble is that he is in love, but does not know what the latest developments have been (cf. I. 11), nor why Aeschines has now summoned him. There is a similar turn of expression in Herond. ii. 80:

ιράς σὺ μὲν ἰσως Μυρτάλης' οὐδέν δεινόν.

ἐγὼ δὲ πυρῶν.

8. παίσδεις ... έχων, 'you keep on jesting.' Arist. Frogs 202 οὐ μη ψυκτροχείς εχων.

9. λασώ ... μανεῖς, 'I shall slip into madness.' Aesch. Clowis. § 5 προλέγαμεν ὑμῖν ότι λήσετε κατὰ μικρόν τῆς πολιτείας τοῖς παραχωρησάτες: Herond. ii. 80 κατ' οὖν λήσεις τακεία.

θρίξ ἀνά μέσον, 'a hair divides me from it now.' For θρίξ, as smallest measure of division, cf. Xen. Symp. vi. 2 μεταξὺ τοῦ υἱάς λέγειν οὖν' ἀν τίξης μη ότι λέγειν ἀν τις παρέρειε.

ἀνά μέσον: cf. xxii. 21.

10. ἀσυχα δέξις, 'a little hasty'; cf. ἑσυχὴ γυνώς, Aelian, Ν. L. i. 38; ἡμα μέλαν, 'slightly black,' Oppian, C. iii. 39. So Ahrens. The old reading ἀσυχος δέξις (kept by Fritzsché) = indolent or hasty (by turns), but this suits τοιαύτος badly.

11. 'Desiring that things turn out well,' κατὰ καρφὸν = favourably as πρᾶσοντας ἐν καρφ, Bacchyl. fr. 3; but there is no parallel to the omission of the infinitive (γενέσθαι) here, even though ἐδέλω in late Greek can take a direct accus. after it (cf. xxiii. 22), and the text is almost certainly corrupt (παρὰ καρφ, Meineke; κατ᾽ ἀκαρφον, Grever). ? παῦτ' ἐθέλεις κατὰ καρφὸν, as command, 'consent to everything in due season.'

τῇ τῷ καρφῶν, 'what is the new development in due season?' Lucian,
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Neceviom. 457 καυνόν οὐδὲν ἄλλα οἷα καὶ πρὸ τοῦ: Soph. O. C. 722 τι δ’ ἐστίν ὃ παί καυνόν;

15. θηλάζοντα : cf. iii. 16. This reversal of the usual meaning occurs first in Aristotle, H. A. vi. 23. 7; cf. superscrip. of A. Pal. vii. 623 eis παίδα . . . μαστῶν θηλάζοντα.

16. τετράων ἄτων, ‘four years old.’ For the genitive cf. Plato, Lais 721 a γαμεῖν δεὶ ἐπειδὰν ἄτων ἰτις πράκοντα μεχρὶ ἄτων λέ’. Krüger, i. 47. 8.

σχέδων ὡς ἀπὸ λανθή, ‘fresh as from the press’ (Paley): Nonnus, xix. 131 ἀγνῳ νῦν ἐτι πνείοντα: ‘ferme tam copiose praebens quam si vindemiae tempus esset’ (Briggs).

17. βολβὸς κτῆς κοχλίας. The singular is used collectively when speaking of natural products; cf. vii. 66; x. 54; Odys. xiii. 409 αἱ δὲ ἐνέργοισαν βαλάνων μενοαίκα: Ib. x. 241 τοῖς δὲ Κύκει πάρ’ ἣ ἀκουλθὶ βαλάνων τ’ ἐβαλέν. So Callim. vi. 27 ἐν πίτυς, ἐν μεγίλαι πτελεί ἑσὼν. Βολβός τ’ κοχλία, best MSS., which Hermann once defended—‘τις dicit ut aliquam multos significet.’ Six (inferior) MSS. omit the τι altogether. A possible conjecture would be βολβίσκοι, dimin. of βολβός. The text is Wordsworth’s correction now generally adopted; cf. Alexis in Athenaeus, 63 f πίνας κάραβον βολβοὺς κοχλίας: id. Athenaeus, 356 f:

φέρων πάρειμι κήρυκας κτένας

Βολβοῦς μέγαν τε πουλίστων, ἵθυς θ’ ἀδροῦς.

[A menu in A. Pal. xi. 35 includes κράμβη, τάρχοις, βολβίσκοι, ἡπίταιον, χορεῖοιν, φών.]

ἐξήρηθα, ‘were served,’ ‘prompta sunt.’ Cf. Arist. Pax 1145 τῶν τε σῦκων ἐξέλε (Fritzsche).

18. προϊόντος: sc. τοῦ πῦτον.

ἐπιχείρειά: cf. ii. 152.

19. ὤνυνος: cf. ii. 151 ἑιροτος, ‘to drink to each one’s fancy.’

ἐδει μονὸν ὤνυνοι ἐπείνει: sc. ἐθέλο. For eclipse of verb in dependent question cf. xii. 37; xxv. 64; A. Pal. v. 130:

.offsetWidth: 0 0 0 0 .

20 ψυχῇ πλέξει σε: τῷ δ’ ἐκ τίνος ἢ πότε καὶ πῶς οὖν οἶδα: γνῶσῃ, δύσμορε, τυφομένῃ.

21. δ’ οὐδὲν: sc. ἐφήξετο. δ’ is Cynica.

22. ‘Can’t you speak; you saw the wolf,’ cried one in jest, ‘how clever,’ she said, and blushed red. According to a well known superstition if a wolf saw a man before the man saw the wolf, the man became dumb. It is not related what happened to the wolf in the opposite case. Verg. Ecl. ix. 53:

IAM fugit ipsa: lupi Moerim videre priores.

Hence λύκον εἶδες cannot be taken as a question; ‘Have you seen a wolf?’ since to be seen, not to see, caused dumbness, but—‘you saw the wolf you know, so you can still speak.’ (Cf. Plato, Rep. 336 1 καὶ μοι δοκῶ εἰ μὴ πρώτερος ἐκφάκη συντόν [sc. Θρασυμαχοῦ] ἢ ἐκεῖνος εἰμὲ, ἀφανὸς ἄν γενέςαι.)
24. ἐστὶ Λύκος. The words are to be assigned to Aeschines speaking to Thynichus: not to the companion who made the unlucky jest at the drinking-bout (Hermann, Opusc. v. 96).

Λύκος, Λύκος: the repetition gives bitterness to the utterance; cf. 47. It is Wolf, Wolf if you please.


κατετάκετο: cf. xi. 14. ἐρωτα is cognate accus.

τοῦτο depends on ἐρωτα.

27. ‘And this came once whispered (ἀσυχά) in my ears, but I sought not out the truth.

δ' ἠτός: cf. xii. 20 διὰ στόματος: Eurip. Androm. 95 διὰ γλώσσης ἔχειν: Soph. 0. T. 1386:

ei τής ἁκονύνης ἐτ' ἦν πηγῆς δ' ἠτόν φρεγμός.

οὔτως: not ‘to this effect’; but with ἀσυχά, ‘just softly whispered.’ οὔτω(s) with an adjective or adverb gives a sense of indifference and carelessness, ‘just.’ Vid. Rehdantz, New Philipp. Reden, Index, s. v.; and cf. ἐν διατριβῇ οὕτως ἴδια, Demos. xxi. 71; Plato, Symp. 176 e ἀλλ' οὕτω πίνοντας πρὸς ἡδονήν: Gorgias 503 d ἰδομέν ἤ ὀυτοσιν ἀτρέμα σκοποῦμενοι.

28. μᾶταν εἰς ἄνδρα γενεών: cf. x. 40 ὄμοι τῷ πάγωνοι ὅν ἀλλόθρος ἁφάρισα. For εἰς ἄνδρα see note on xiii. 15.

30. ‘Then he of Larisa began to sing “My Wolf,” from the beginning, some Thessalian song, the clumsy fool.’ τὸν ἐμὸν Λύκον is to be taken as the beginning of the song, whether the actual words of a popular ditty, or parodied and suited to an old tune (μέλισμα). (So Ziegler, after GRAFE.)

31. Θεσσαλικόν ... μέλισμα is then accus., in apposition to ἂδεν τῶν ἐμὸν Λύκον. Others make μέλισμα direct accus. after ἂδεν and Λύκον as accus., governed by the verbal equivalent ἂδε μέλισμα: as Soph. Elect. 122 τίν 'αδε τάκεις οἰμαγὼν Ἀγαμέμνωνα; &c.; but τὸν ἐμὸν has then to be awkwardly interpreted ‘meum Lyceum’ = ‘infestissimum mihi.’

κακαὶ φρένες: in apposition to ὅ Λαρισαῖος. Cf. Aeschro (Bergk) λόγων τι παπάλημα καὶ κακῆ γλώσσα.

33. ἐπιθυμήσασα ... ἐκλαίει. Although the action of the two verbs is really contemporaneous, the aorist participle is used as expressing the reason and motive felt before the ‘weeping’ began. Similarly τῶδε μοι χάρισα ἀποκρινόμενος, Plato, Gorg. 516 b. The answer must be given before it can be said that the speaker has done the favour, although the granting of the favour and giving of the answer are one and the same action.

34. ἰσαίας. The Attic 3rd plural of ἰδα—ἰσαίας.—(Doric ἰσαντι, Theocr. xv. 64) is from a 1st person singular, ἰσαμι. See Dial. § 43, and Ahrens, Dial. i. p. 138; ii. p. 312.

35. For the sake of Aeschines’ gallantry it would be pleasant to take Paley’s view that Thynichus struck the Thessalian, not Cynisca: but this leads to a hopeless change of persons.

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35. ἄλλων: sc. πληγήν. A common ellipse; Aesch. Agam. 1384:
πιάω δὲ νῦν δίσ... .
. . . καὶ πεπτωκότι
τρίτην ἐπενδίδωμι.

Herond. iii. 77:
κόσας, κόσας (=πόσας)
Λάμπρισκε, λίσσομαι μέλλεις εἰ μὲν φορήσαι.

Cf. xv. 95; xviii. 11. We may distinguish three classes of this
eclipse of noun.

(a) The adjective has completely passed into substantival use,
so that it can be used in any context, e.g. ἄκρατος (sc. οἶνος),
ἐπι' ἀμφοτέρους (sc. ποσεῖ), τραφερὴ (γῇ), ἵγη (θάλασσα), τὴν αὐλεῖαν
(θύραν), xv. 43.

(b) The noun is suggested by the verb and would usually be
cognate accus.: καταχθεῖ, ἄλλην πλῆσσα (πληγήν), πολὺν ἐπινοῦν
(οἴνον), ὡς θανὸν ἐκομίζῃς (ὕπνον) Lucian. i. 293; Arist. Fr. 191.

(c) No definite noun could be supplied; the adjective (usually
feminine) has become a fixed adverbial expression, ἄλλην καὶ
ἄλλην ἀποβλέπουσος εἰς ἡμᾶς, Plato, Encl. 273 b κατὰ πρῶτα, εἰ
πρῶτης, εἰ κανῆς (anew): IIiad ii. 379 εἰ γε μᾶν βουλεύσιμον.

36. θάσον: cf. xv. 29, ἐμὸν κακόν. So in xv. 10 Praxineus
dubs her husband φθορεὺρ κακῶν.

37. A. Pal. v. 274 οἰχύμενος 'ἐς ἄλλην ὑποκόλλητος εὐθὺς ἱλίεις.
For ὑποκόλλητος (an Alexandrian word) = ὑπὸ κόλπῳ, cf. διαπόστιον
(xiv. 55), ὑπερόφρον (xxiv. 95), προδείελος (xxv. 223), ὑποδείελος
(Aratus, 118), ὑποκάρθειαν (xii. 15), ὑπομορφίσια (xiv. 39), ἀπαλλό-
σων, A. Pal. vi. 221 (Leonidas) = ἀπὸ τής αὐλῆς: παραστιδίος
- παρὰ τὸν ἵστον, A. Pal. vii. 726.

ίοτα θάλπη, 'go and cherish'; cf. i. 113.

38. 'For him thy tears fall large as apples.'
ῥέοντι = ῥέουσι; for plural cf. ii. 109; iv. 23, &c. Schol. k
τῷ Δίκεφ τὰ ῥέοντα σου δάκρυα μῆλα πίστει, τουστὶ ἐρος καὶ ἐπι-
θυμία, apparently taking μῆλα as = tokens of love. This is in
the highest degree artificial, and we can only understand it to
mean large round drops of tears; cf. Megara, 56:

τὰ δὲ οἱ θαλερωτέρα δάκρυα μῆλων
κόλπων ἐς ῥεομένα κατὰ βλεφάρων ἐχέοντο.

The clause τὴν... . ῥέοντι, put without conjunction para-
tactically with preceding, is really causal; 'go and cherish
another; since it is for him that thy tears flow.' Hence we
can dispense with the conjectures τῷ τῶν... . ῥέοντι, Hiller, and
τὴν... . ῥέοντον, C. Hartung.

40. βίον = βιοτον, Aratus 111 καὶ βίον ὑπὸν νῆς ἀπὸ προθεν
ήγινεσκον.

41. ὑκυτέρα. The sentence follows irregularly on the simile,
but with greater liveliness and vividness than would be given
by ὡς τὴν: cf. the structure of x. 31; xii. 8; ix. 35.

43. 'A fable runs: the bull dashed through the forest'; vid.
not.eit. The Scholiast tries to explain Κίνταφρος, saying παραμία
ἐστὶ διὰ τὸ τοὺς Κίνταφρον ύλης ἐπιλαμβανομένους ἀλῆτους εἶναι,
but αἷος is particularly used of animal fables. Hesiod, Works and Days, 200; Archiloch. 89. The image of a bull breaking away through the forest is graphic; cf. Soph. O. T. 476:

φοιτᾷ γὰρ ἐν’ ἀγρίαν
ἵλαι ἀνὰ τ’ ἁντρα καὶ
πέτρας ἑσταῖρος,
μέλεος μελέω ποτὶ χηρεύων.

cf. A. Pale. vi. 255 ταῖρον . . . ἀτιμαγέλου: ib. vi. 217 ἀν’ ἱλήν ὁ
ϊκῆς ἑθυνεν ὅρος: Babrius 95:

τὴν δὲ φύξα δειλαίην
θῆρης κατιθάν ἴηρεν εἰς μέσας ἱλᾶς.

[ἔβα τάχα is palaeographically more probable than Meineke's ἔβα ποκά. Some copyist took τάχα in its late sense=ἀκ, and wrote ἔβα τάχα (κεφ.). But καὶ ταῖρος, 23 M, may be right.]

44. εἰκας: sc. ἤμερα as is shown by σάμερον in 45. Aeschines counts the days by groups marked by subsequent events: 'twenty days up to then—then eight till I,—' and so on.

45. ποιτίθεν δύο = πρώτας δύο ἠμέρας: so xxiv. 36 ἀνάστα for ἀνάστηθα, but vid. Ahrens, Dial. ii. p. 314. ποιτίθεν, 2 MSS.

46. 'And she knows not even if I be shorn like any Thracian'; cf. 1. 4. The Thracians as a barbarian tribe wore their hair long and ragged, Lucian, Top. 51 ἀλλὰ καὶ τούτο εἰκαστο αὐτοῖς καὶ ἀπεκάρκει τὸς κόμης ὀπίσω εἰκὸς ἂν ἐλάττω κομὴν τὸν Ἀλανὸν τοῦ Σκυθοῦ. (This with Ziegler's text keeping oὐδ' εἰ and οὐδε of the MSS, and deleting stop at κέκαρμα.) Ahrens takes oὐδ' εἰ =οὐδὲ, but it is only so used after a preceding negative, vid. Arist. Vesp. 352 κοῖν ἢστιν ὅπης οὐδ' εἰ σέρφω διαδίνω.

ἀπ' ἀλλαίων (ἐσμέν'), 'since we are parted,'

47. Λύκος νῦν πάντα, 'Lyceus is everything to her'; Demosth. De Cor. § 43 Φίλιππην ἐνεργήτην σαφῆρα τὸν Φίλιππον ἄγοντο πάντ' εἰκεῖνος ἂν αὐτοῖς.

ἀνώκται, sc. τὸ δῶμα.

48. The Megarians, sending to Delphi to inquire which was the most noble city in Greece, received the answer, Argos was the best soil, Thrace was supreme for its horses, Sparta for her women, Syracuse for men; but

ἵπτερς ὁ Μεγαρῖς οὐτὲ τρίτοι οὐτὲ τέταρτοι,
οὐτὲ διωδέκατοι, οὐτ' ἐν πάλιν οὐτ' ἐν ἀριθμῷ.

Hence the expression became a proverb, Callim. Ep. xxv:

τὴς δὲ παλαίης
νύμφης ὡς Μεγαρέων οὐ λάγος οὐδ' ἄριθμος.

51. νῦν δὲ πόθεν; sc. ἀποστέρω: 'but now how I am to,' Demosth. De Cor. 47 ἀλλ' οὐκ ἐστι ταῦτα' πόθεν; πολλοὺ γε καὶ δεῖ: Id. De Fals. Leg. 34.

μῖς, φαντὶ Ὀδώνει, γεύμεθα πίσσας, 'we have tasted pitch like the mouse in the adage'; cf. Herond. πέπονθα πρὶς θαλῆτος ὄσσα κῆλι πίσση μῖς: Nicet. Eugen. iv. 409:

ἀλλάκται γὰρ τοῖς ἔρωτος δίκτιοι
ὡς μῦς πρὸς ἵππαις ἐμπεσών πίσσης χύτρων.

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For omission of ὦς cf. note on xiii. 24. For the parenthetic use of φασὶ (φασὶ, Lucian, Νεκυμ. § 4 ἐλεύθερον δ’ ἐμαυτόν εἰς αὐτό, φασὶ, τὸ γὰρ ἐκ τοῦ καπνοῦ βιαζόμενον and often.

γεώμεθα. Meineke makes this a perfect without reduplication, but none of his examples are above suspicion. On such perfects as they are without reduplication vid. Mono. Hom. Gram. § 23. 4. Still less probable is the view that it is present contracted for γεώμεθα: vid. on xxx. 32. Paley regards it as an Epic aorist from ἐγεύμη, the only objection to which is that the syncopated aorist seems to be used only in 3rd person or participle (λέων, ἀργό, πλῆξ, χῦντο, χῦντο, Idad iv. 526: ἀμπινυτο, ἐρινυτο, ἐλεύπτο, Ἀρ. Ph. 45: ἁμπείπτο, Νόνν. λέκτο, βλήμπτο, κλῆμεν). If this cannot be admitted read μής φαντι θύωμε γευμά τι πίσις (Briggs γευμ’ ἐτί πίσις), omitting the verb, as not uncommonly in proverbs, e. g. γαλακ’ εἰς Ἀθήνας.

55. ἀπαντώντοις: see on 37. For the adj. instead of an adverbial expression of space cf. v. 115; xxiv. 93; ἐπαθ’ ὑπογηνίαγ, Aratus, 134.

56. ὁμάλος δὲ τίς: ‘unnus e grege.’

ὁ στρατιώτας, ‘1, the trooper.’ ‘Aliquotiens Theoc. cum quis de se ipso atque officio suo praedicat ita ponit articulum ut aut cum conscientia quaedam dignitatis suae et persona quae verba facit loqui videatur, aut id quod redit codem officium ipsius notum significetur’ (Fritzsche); cf. iii. 19. So xv. 129.


58. δοκεὶ ὃστε. The ὃστε is redundant; cf. Isoer. 36 β λαβὼν ἐξουσίαν ὃστε ποιεῖν.

59. οὖς ἄριστος, ‘the best that could be’; Plato, Apol. 23 a πολλai . . . ἀπέχθειαι μοι γεγοναί καὶ οὐα χαλεπώταται. So with attraction Plato, Συμμ. 222 b ὄντος πάγον οὐα δινοτάτων, e. g. τοιοῦτον οὖς δεινοτάτος ἐστι.

60. The division of the line is very uncertain. I assign it all to Aeschines and translate ‘and what must a man be like in other ways to be the best master to a free man?’ It would be more usual to have the article in this construction, but cf. Plato, Thead. 149 d ποιαν χρῆ ποιών ἄνδρι συννοέσθαι ὧν ἄριστον ποιᾶς τίτκων. With article Plato, Ἑρ. 332 d ή τίσι τι ἀποδιδὸσα τέχνη δημιουργῆ ἀν καλαίτη; (Ast, Lex. Plat. ii. p. 394).

62. τὸν οὖν φιλόντος: not μή, although the participle is generic, since οὖ φιλόντος = τὸν μισούντα, and the οὖ connects closely with the verb, but vid. Introd. p. 35.

64. βασιλῆ. For the elision cf. βασιλε(α), Pind. P. iv. 110; ὁδοιποτ(α), Οἰδ. v. 336.

αἴτιον δὲ δεὶ οὐκ ἐπὶ παντί, ‘but you must not ask on every occasion’; Theog. 325 εἰ τίς . . . ἐπὶ παντὶ χολῶτο. Another reservation of praise as in 1. 62.

66. λάτος, ‘a military cloak.’

ἐπ’ ἅρποτιρίους: se. ποιῇ, vid. 1. 35. Tyrtaeus, x. 31:

ἀλλὰ τις εὖ διαβὰς μενεῖτο ποιῶν ἀμφότεροι στρατικῆσι ἐπὶ γαῖας, χῦνοι ὀδοίς διακόνωσαν.

68. ἀ τάχος, ‘with all speed’; cf. ii. 36; Pind. ο. vi. 23. For ellipse of verb cf. xv. 147.

ἀπὸ κροτάφων: cf. xvi. 49. ἀπὸ expresses properly ‘looked at from,’ ‘judging from.’ Theophrastus, Char. xxxi. (xxxviii.) καὶ
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gam eidekhēs tis āpō tōu probōvou ēstī: Lucian, Dial. Mort. x. 8 sexum āpō tōu schōmatos. Not 'from the brows down,' since pelēmēsēa = ēsmēn not γαρέμεa.


70. ēs=τῶν.

χλωρόν: Statins, Silvae i. 2. 276 'Lunge viridis sic flore adventae perdurent vultus'; Horace, Ep. xiii. 4 'virent genua.'

XV.

See Introduction, pp. 30, 31. Two Syracusan ladies—Gorgo and Praxinoa—resident in Alexandria go out to see the Adonis festival, and hear the dirge over Adonis sung. The greater part of the idyll is a racy sketch of their conversation, and their adventures by the way: the Adonis song affords the occasion of the piece, but is not to be regarded as its essential part.

Matthew Arnold's essay on the poem and excellent translation should be read (Essays on Criticism, 1st series).

According to the Scholiasts, Theocritus founded the sketch on a mime of Sophron—tā 'Isthmās thāmēnai (thēmēnai) or 'Isthmās- cουσα (Ahrens, Dial. Dor. p. 469). Among the fragments preserved are a few which show resemblance to Theocritus—φέρ' ā ton drīfōn (cf. v. 2); φέρε το βαύματ' kās' ithēs ēamies (cf. v. 39, &c.); ēst miēthen ā karidā pādē (v. 4); cf. Preface to xviii. 2. There are sundry parallels between the idyll and the first and fourth mimes of Herondas. In style and prosody the poem approaches more nearly than the other idylls to common speech. Note especially the large number of cases in which, as in Attic comedy, a vowel is left short before a mute and liquid; ll. 2, 3, 14, 16, 19, 40, 43, 53, 78, &c.

1. ēnōu Praxinōa, 'Is Praxinoa at home?' Arist. Acharn. 395 nai pai' tis ēutos; ēnōu ēst' Eφριδής; The words may be taken as addressed to the servant; then Praxinoa, overhearing, answers herself; or Gorgo, not standing on ceremony, opens the door and looks in without knocking.

atos xronos, 'what an age since you have been here'; Eurip. Phoeniss. 305 xronos συν ὀμμα μονίας εν ἀμέας προσέιδων.

2. òpē dēfrou, 'see to a chair for her.' Cf. Soph. Ajax 1165.

3. potikēranv, a cushion = προσκεφάλαινον.

4. ò tās ēlēmatō, 'this gadabout spirit' (Mat. Arnold); cf. iv. 40. ēlēmatō = 'vain,' 'trifling'; almost = ἐλάθος: cf. Time, xv (Brunck):

οἱ δὲ μν ἢμε γαλαύκα πέρι σχίσαι τερατώτητο
εἰμέτατω διεκνύντες ὑθονέκεν ὦχλοαρέσκης.

οὗ μέγα πρήγμα τάλας: τί πλατύνει ἡλίθος ὦς;

'ad me certe quod attinet non video quid aptius reponi possit et minori cum mutatione quam ēlēmatō ut illa quae haec dicit
stultitiae seipsam accusat quod, dum pompace nihil ad se pertinentis spectatrix esse vult, sulta curiositate inducta in discrimen vitae venerit' (Stephannus); the emendation was made before this by Scaliger.

5. 'I've scarcely got here alive from all the crowd and all the carriages.' The genitives depend on ἐσώθην, cf. Eurip. Ἀθ. 770 κακῶν γὰρ μυρῶν ἐρρέετο.

6. κρηκίδες . . . χλαμύδες, 'riding boots and uniforms' ('gentlemen in khaki').

7. ἐκαστάτω δόσου, 'and you live such a dreadful way off.' The construction is explained by such phrases as θανατεύτων ὅσον, &c.; the superlative being found also in Lucian, Ἱσ. xii. φιλος πλείατον ὅσον ἀποδίωντας: cf. i. 45. οὐκ and ὅ can be easily confused both in uncial and minuscule, ὃ, ὅ : ὁ, Ὅ : ἤμ = ἐμ: and ὅρ = ὅρ are distinguished only by one small stroke. ἐκαστάτερον is read by Hermann, but is equally a τοι ὕππη. Greek forms double superlative as κυδίστατος: more commonly double comparatives, ἄσσοστέρω, χειρότερος, ἄμεινότερος; but a comparative termination added to a superlative, as ἐκαστάτερον would be, is unparalleled. Meineke read ἐκαστέρω ὧ μέλι(σ). The first mime of Herondas opens in much the same way; see especially ν. 10 sqq. :

8. ταύτα: vid. xiv. 3, note; where the quoted examples show that Meineke is incorrect in stating that ταύτα, used to mean 'properea,' is always accompanied by a particle ἀρα, δή, τοι, &c. ἦν. 'That is why that intractable creature came to the ends of the earth and took this rat-hole—house indeed!—to prevent us being neighbours.'

See Liddell and Scott on παρήπορος.

9. ὠπος, k.τ.λ., explains the ταύτα. Meineke puts a colon at τήνος and explains, 'that's the fault of that fellow—'; a construction by no means justified by Eurip. Ἀπ. 168 οὐκ ἐσθ' ἐκτὸς τάδε: Menand. 354 τοῦθ' ἐταίρος ἵστων οὕτως. (In Soph. ο. Τ. 1329 a comma not a full stop stands at ἦν: see Jebb.)

10. ποτ' ἔριν, 'out of spite.'

φθονερον κακόν, 'the jealous brute.'

ἀιὲν ὁμοίοις, 'always the same.'

14. τὰν πότνιαν: Persephone. μά τήν "Αἰδεω κοίρην, Herond. i. 32.

15. ἀπέφος μάν τήνος, 'well that daddy the other day—we call everything "the other day"—was a-buying soap and rouge in the bazaar, and came back with salt, the overgrown blunderer.'

λέγεμες δὲ πρόαν θην, k.τ.λ., is to be taken as a comment of the constant use of the word πρόαν (πράω) in common speech. Theocritus himself uses it thirteen times (cf. use of κακός, note on viii. 187). πάντα is awkward; but it should probably be
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taken as direct object with πρόαν as 'tertiary predicate,' not as an ellipse of εἶναι (λέγομεν δὲ προάθρειν πάντα, Seidler, is ingenious but not necessary; 'we told him to be very careful').


ἀγοράσων: probably represents ἴγοραζε 'tried to buy.' Herod. i. 69 πίπαντες ἐς Σάρδις χρυσὸν ὑλέοντο, κ. τ. λ.

19. κυνάδος (κυνᾶς): dog's hair, substantival; τιδ. Index, Adjectives.

20. ἀπαν ῥύπον, 'mere filth.' ἀπαρ, adverbial; cf. iii. 18. note.

ἐργον ἐπ' ἐργῷ: in apposition to sentence; 'trouble on trouble.' Cf. xxv. 94; Quint. Smyr. v. 602 ἐπὶ πένθει πένθος.

22. βάμες = βάμεν, through the form βάμεν.

ἐς... Πολεμαίοις: sc. αὐλὰν: cf. xiii. 11.

23. τὸν "Ἀδώνι." The festival commemorated the untimely death of Adonis and the grief of Aphrodite. Figures of the two were exhibited in costly work, and a dirge sung by the popular singer of the day. How far any religious significance which the festival may once have had gave way to mere holiday making, and courtly flattery can best be judged by this idyll. Nor is there more depth in Bion's Epit. Adon., written to suit a similar occasion. The admission of Musaeus is frank, that the festival of Adonis and Cypris was an opportunity eagerly seized not for worship but for flirting. Hero and Leander, 52 (see Addenda, note on xv. 100):

οὐ τόσον ἀθανάτους ἄγεν σπεύδουσι βυθῶς

25. ὄν ἰδεῖ, κ. τ. λ.: see note on ii. 82. The aerists are to be taken as gnomic. The expression is obviously proverbially from the use of the masculine and the generic μή in τῷ μῆ ιδοντι.

 שאת. The first ἄν is genit. by attraction; the second depends on εἰς (‘tell off’), cf. Odyss. xi. 174 εἰς δὲ μοι πατρός τε καὶ ιόντας. Tr. "The sights you see are tales to tell another."

26. ὧρα: cf. Arist. Excl. 30 ὧρα βαδίζειν: Herodas, vi. 97. (The distribution of the verses between the two speakers is here very uncertain. I have followed Hiller, Ziegler, and Paley.)

ἀγαμήτεις, 'idle folks have always holiday.' Praxinoxia does not fall in at once with Gorgo's invitation, and puts her off with excuses embodied in proverbial wisdom; in l. 27 she suddenly changes her mind and agrees to go.

27. Ἐνοα, take up the spinning and put it down again out there if you dare—a nice soft bed for the cats—you lazy good-for-nothing.' So Hermann (Opusc. v), giving a capital sense. It is, however, also possible to make γαλάζω a term of reproach addressed to Eunoa: 'these lazy cats are always asleep.' Cf. Herond. vii. 4:

ταῖς γυναικῖς αὐτ ὠςεῖς τὴν μέλων' ἔως σανίδα

Δρμύλα: αὐ φωνέω πάλιν καθεύθεις;
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The former explanation is preferable. ράμα (MSS.) is merely a false Doric form of ράμα: it could not be taken as = water for washing.

30. σμάμα, 'soap' (not in a cake but in some kind of paste).

μή δέ πολύ ἀπλήστε: I have left this—the reading of k (μή δι', p)—believing that the exceedingly harsh scansion is intended to bring the verse near to the level of common speech. Herodas affords parallels, e.g. v. 7 τό μεν αἴμα; ib. 9 μοι αὐτῶν (?) ; vi. 29 πρόθεν ῥη αὐτή: ii. 53 ἦ ὤροι (spohvex). Cf. next note.

32. παύε, ὀκοία. The hiatus is justified by the pause; and is perhaps in imitation of colloquial speech; but cf. Odyssey, xxiv. 351 ζεὺ πάτερ ἦ ὡς εἴτε ἐστί; ib. x. 536 μηδὲ εἰὼν: A. Ívf. ix. 70 παύε 'εστί σε μένει καὶ κατόπιν δάκρυα.

'That's as good a wash as the gods allow.'

tοιαυτά is cognate accusative.

33. κλάξ (= κλέις), 'where's the key of the big chest? ' For the ellipse cf. Herond. iii. 60 κοῦ Κόκκαλος κοῦ Φάλλος; Throughout this idyll the conversation is seldom uninterrupted for more than a few lines: there are frequent intervals to be filled up by action, as here where Praxinoa dresses herself; l. 43 change of scene; 51-77, a long struggle through the crowd; and so on.

34. ἐμπερόναμα: the same as περόνατος of l. 21; see Liddell and Scott under latter word.

35. πόσσῳ . . . , 'how much did it cost you off the loom? ' πόσσῳ is genit. of price. 'Ad usum verbiκατίβα perspicendum opus est teneamus telam apud veteres in altum erectam sustesse, ita ut opus perfectum de tela deorsum deproemeretur' (Wuestemann).

36. μη μνάσης, 'don't make me think of it,' i.e. I don't like to think of it. Beware of the active and do no not translate 'don't mention it.'

πλέον, κ.τ.λ.: construe κατίβα μνάν πλέον ή δύο καθαρῷ ἄργυρῳ, so that μνάν and δύο are genit. of price. δύο as genit. is correctly used with the genit. plural (μνάν; with genit. dual δύο is always found; Krüger, i. 24; Íb. 3; Thucyd. i. 74 δύο μπάζων.

ἄργυρῳ καθαρῷ, 'hard cash'; 'aridum argentum' (Plautus, Rudens, 726). Cf. the Irish expression 'dry money' ('£700 of dry money'—Spectator, Nov. 8, 1890); and the similar expressions, "ἀργυρίῳ καθαρῷ,' 'Blankes Geld,' aridus, 'without moisture,' easily suggests the meaning 'nothing but.' Sonnenstein on Plautus, loc. cit.

37. ποτεθήκα (προσέθηκα), 'I gave my soul to the work on it.' Bion, vii. 8 ψυχάν ποτὶ κύκλιν καὶ ποτὶ πέτας βάλλομεν.

38. κατά γνώμαν, 'it has turned out all you could wish'; cf. xiv. 57 κατά νοῦν τέλω: xiii. 14 κατά θυρίων.

40. μορρώ, 'Bogey!' Cf. Callim. iii. 66 ;

"All' ʿstē koumān ʿtw αἰσθήτα μήτηρ τεῦχος
μήτηρ μὲν Κύκλωπας ἐγ ἐπὶ παιδι καλλιτρεί
. . . δε δώματο ἐκ μυχάτῳ
ἐρχεται . . . αὐτίκα τὴν κούρην μορμᾶσσεται."
45. τὸ κακόν, ‘this nuisance,’ i.e. ‘the crowd’; not ‘this difficulty,’ as Lang seems to take it. Cf. Arist. Birds 294 ὅπων συνειλέχται κακὸν ὑφέων, ‘what a plaguey lot of birds.’

μύρμικες, ‘they are thick as ants’; cf. Aesch. (Bergk)—

στενῶν καθ’ Ἑλλήσποντον ἐπιπάνω χώρην ναῦται θαλάσσης ἐστριφώντο μύρμηκες.

46. Πτολεμαῖος, i.e. Ptolemy II, the reigning king, son of Ptolemy Soter; see Introduction.

47. ἦς ἐν ἀδαινάτοις, ‘since your father was defied.’ Herondas (i. 26) speaks similarly of the prosperity of Egypt under the Ptolemies:

τὰ γὰρ πάντα

ου' ἐστὶ καὶ γίνετ' ἐστ' ἐν Ἀιγύπτῳ,

πλοῦτος παλαιότρη τόναμες εὐδίη δοξα

θεῖα φιλόσωφοι χρυσών νεφώσκοι.

θεῶν ἀδελφῶν τέμνειν ὁ βασιλεὺς χρηστός:

Μουσῶν οἶνοι ἀγαθὰ πάνθ' οὐ' ἂν χρῆσθ.'

(This was written later than Theoc. xv; see Introd. p. 31.) Professor Mahaffy writes (Emp. of Ptol. p. 148), ‘It is remarkable that among the many complaints of injustice found in the Petrie and Serapeum papyri made by poor people who seek redress from the law, there is not a single tale of horror. . . . The effect which these papers produce upon a careful student is that they belong to an orderly and well-managed society where there is but little actual want and but little lawlessness.’

48. Ἀιγύπτιοι, ‘in old Egyptian fashion,’ ἀπατηλοὶ γὰρ οἱ Ἀιγύπτιοι ἦς καὶ Ἀἰγύπτιος ἦς δεινοὶ πλέκειν τοι μηχανὰς Ἀιγύπτιοι.

49. ἦς ἀπάτας κεκροτημένοι, ‘a mass of deceit’ (‘welded together of deceit’). ἦς. cf. xvii. 21.

50. κακὰ παίγνια: it is easier to make this cognate accusative to ἐπαιξὸν and in apposition to oίο, than to take in apposition to the subject as a term of reproach. The latter way is however favoured by the parallel lines, Hesiod, Thes. 26 πομένεις ἄγαροι, κάκ' ἐλέγχεια, γαστέρες ὀλόν, and Epimenides’ Κρῆτες ἄρει φεύσαται, κακὰ θηρία, γαστέρες ἄργαι.

ἐρεῖ (k) or ἔρει (other MSS.) is an unknown word; it may be right, but though Theocritus has many ἀπὸ λεγομένας they are all simple new formations: he does not go out of his way to find strange words. Convincing emendation is impossible. Meineke’s ἐρεῖ is perhaps the best (e conj. Spohn). To add one more to the existing many, I suggest ἔρται: cf. Herond. vi. 17:

ἐκποδῶν ἡμῖν

ϕειρεσθὲ νῦβυστρ' ὡτα μοῦνον καὶ γλάσσαι (ἐγαλώσαι)

τὰ δ' ἄλλ' ἔρται:

‘idle good-for-naughts.’

51. τί γενοίμεθα; ‘what is to become of me?’ Aesch. S. c. T. 297 τί γένοιμαι; For the optative cf. Soph. Philoct. 895 τί δὴ τα ὄφει 'έγω; and Mr. Sidgwick’s Appendix to his edition of the Agamemnon. In Alexandrian writers the use of the bare optative in questions becomes frequent; Herond. v. 76 τίς νῦκ ἐπιπτῶ; A. Pal. v. 243 καὶ τίς ἐπιτλαιή;
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POLYMESTRIS. POLEMIOTHEIS ÍPPOS ÓN CHYMAR FÁRÔN ON CD MAKJÀMÁPÀMOS ÆPÔMÉNOS' HY ÆPÔMÉNOS ÆPÔMÉNOS (PHIATIUS). THESE DAILY CARPAISONED HORSES WERE LED, NOT RIDDEN, AS APPEARS FROM L. 53.

53. ÆPÔMÉNOS ÆPÔMÉNOS. 'HAS REARED.'

56. KAI ÆPÔMÉNOS, 'I AM BEGINNING TO COLLECT MY NERVES.' CF. AP. RHED. I. 1233:

78. ἦς δὲ φρένασ ἐπτοι
Κύρμε, ἀμφανιή δὲ μόνος συναγείρατο θημών.

PLATO, PROTAG. 338 έλ μόνος ἔσαι υπάρει συναγείρασ ἐπτοι. 58. ἐπτοι καὶ τὸν ἴππου δόμον. FOR THE ARTICLE WITH SECOND ONLY OF TWO NOUNS CF. VI. 1; XXII. 149; VII. 132; XXII. 34; EPIG. III. 3. THE SECOND HAS ALWAYS AN ATTRIBUTE. WITHOUT ATTRIBUTE, PIND. F. IV. 118 ἈΠΟΛΛΩΝ ἃ τε ΠΘΩΣ: MOSCHUS, V. 5:

ἐλλα' ὡταν ἄχθης τολῶς βυθὸς ἃ δέ βάλασσα κυρτῶν ἐπαρμέν.

DEDEIE: SEE I. 63.

64. PLAUTUS, TRINNIANUS, I. 2. 72 'SCIENT QUOD IUNO FABULATA EST EAM LOVE.'

65. ταὶς θυραῖς: sc. τῆς αὔλης, at which they have now arrived.

67. ΕΥΤΥΧΙΩΔΟΣ: sc. χέρα, not 'take hold of Eutychis,' as this would require λαβοῦ. Eutychis is presumably Gorgo's maid as Eunoa is Praxinoa's.

PÓTEC (PÓSTECE), ATTEND TO HER LEST YOU LOSE YOURSELF.

68. ἔχειν ἄμων, 'hold on to us with your teeth'; see ἅπρις in Liddell and Scott; THEOGNIS 31:

κακοῖς δὲ μὴ προσομίλει
ἀυθάρασίν ἄλλα αἰὲ τῶν ἄγαθῶν ἔχει.

70. εἰπτί γένοσ, 'as you wish to be saved' (M. Arnold); a neat representation of the sense. FOR THE CONSTRUCTION CF. HEROND. III. 56:

ἀλλ' εἰ τι σοι ΛΑΜΠΡΙΚΕ ΚΑΙ ΒΙΟΝ ΠΡΟΜΕΝ
ἔπιθην τελοίτες αἴδε (SC. ΜΟΙΣΙΑ) καγαθῶν κυρπαις.

(SE. 'THRASH THIS BOY.') IB. 70 εἰ τι σοι ζῇρην παῦσαι. BUT IN ALL THREE EXAMPLES WE HAVE MERELY AN EXTENSION OF THE USE OF AN 'IF CLAUSE' TO EXPRESS AN OBJECT AIMED AT, 'IF HAPLY.' THE OPTATIVE IS USED IN PRIMARY SEQUENCE AS IN EURIP. RHESUS 3 ΒΙάθε ές ἐξαιτο: LURIAN, I. 221 ΒΑΔΙΟΟΜΑΙ ές ΠΟΝ ΕΦΡΕΙΕΙ.

71. φυλάσσει, 'MIND MY SHAWL,' I.E. NOT 'TAKE CHARGE OF,' BUT 'MIND NOT TO TEAR.'

72. άθρος: DORIC FOR άθρος, THE CONTRACTED FORM OF άθρος.

73. ἐν καλώ, 'in a good place,' 'ALL RIGHT;' EUN. II. F. 201:

τὸ σῶμα ἐγὼ δ' ὅδε δίδασκον τοῖς ἑναντίοις ἐν εὐφιλάκτῳ δ' ἐστι.

74. 'AND MAY YOU BE 'ALL RIGHT' YEAR IN, YEAR OUT, AND AFTER-

75. χρηστόν: genit. of exclamation; ‘a dear kind man.’

76. βαίξεν, ‘shove your way in.’ [Zieglers here reads ἄγε ὥθησεν καὶ because the Scholiast has ἄγε βαίξεν καὶ ὥθησε, but the Scholiast constantly paraphrases one verb by two.]

77. κάλλιστα, ‘that’s all right’—they get through the crush into the court—‘all inside’ as the man said when he shut the door on his bride. The point of the joke in the last phrase is lost; and its recovery is rendered doubly difficult by the uncertainty whether ἀποκλήξας means ‘shut out’ or ‘shut up.’

(1) The former is the better attested, Lucian, 473 ad fin. of clients at the door, ἀθυμοῦναι καὶ ἀποκλείομενοι πρὸς τῶν οἰκετῶν; cf. Epictet. xxxiii. 14 ὅταν φοιτήσῃ πρὸς τινα τῶν μέγα δυνάμεων πρόβαλε ὁτι ... ἀποκλείσθησαι, ὅτι ἐνταχθήσονται σου αἰ θύρας. Haupt takes this meaning and adds the phrase to the number of those in which a ridiculous action is described introduced by ‘as the man said who’ (e.g. ‘not such a bad shot after all, as the man said, who missed the dog and killed his mother-in-law’).

(2) ‘Shut up,’ i.e. ‘shut up alone’; not as Lang translates ‘when he had shut himself in with his bride,’ Charito, Λ. x. 2 τὴν ἐνδον ἀποκλείειμένην. In this case understand a man shutting up his wife alone for ‘safety,’ cp. Ap. Rhod. i. 775 νηστήσῃ ἐφημόρευμα καταβίβα ἐκφάσα: ‘all safe at home, as the man said, when he locked his bride in.’ The ‘paraprosdokian’ would then lie in νῦν: it was unmarried girls who were generally so securely watched, Callim. frag. 118 ἥ εἰσὶν ἡ κατάκλειστος τὴν οἱ φασὶν τεκόντες εἴναιοις ὑπόγειοι ἔχειν ἰσον ὀλθρή.

(3) We could take ἐνδόν = εἰσώ, and make the sentence a command: ‘Come in all of you, as the man said, when he had shut his wife out of the way.’ This gives far the best sense if this meaning of ἐνδόν can be allowed in Theocritus; vid. Liddell and Scott (ἔνδον).

79. λεπτά καὶ ὃς χαρίεντα: after Odys. x. 222:

οῖα θεάν

λεπτά τε καὶ χαρίεντα καὶ ἀγαλά ἐργα πέλονται.

Cf. Odys. v. 231.

περονάματα, ‘embroidered robes.’ See Iliad xiv. 178:

ἀμφὶ δ’ ἄρ’ ἀμβρώσιον ἐανὸν ἐσαθ’, ὅν οἱ ‘Ἀθήρη ἔζον ἀκήρασα, τίθει δ’ εἵνε δαίδαλα πολλά:

χρυσής δ’ ἐνετήσα κατὰ στῆθος περονάτο.


81. ἵκωγράφοι. The tapestries represented scenes in the story of Adonis and Venus. So Achill. Tat. lili. 4 describes a πέπλον wrought by ἵκωγράφοι representing the story of Tereus and Philomela.
82. 'How true to life they stand, how true they move.

εἴνδεινητι is here intransitive; cf. 'animosa signa,' Propert. iv. 9. The whole passage resembles Herondas iv—a visit to the temple of Asclepius in Cos. See v. 33: μᾶ, χρώμω κατ' αἵθρωποι ἐκή τοὺς λίθους ἐξώα τῷ ζῷον θείαν. v. 56: οὐχ ὁράσ χάλα Κυννοι σε ἐργά κατ' άρειν Ἀθηναΐν | γάλαυτά τά καλά ... τῶν πάσα δή τῶν γυμνῶν ἢν κνίσα τούτων | οὐχ ἔλκουσ έξει. This mine of Herondas is probably earlier than Theocritus.

84. ἄργυρις. There is no other example of κλασμός in feminine, but all the good MSS. give ἄργυρις here, and it is hard to explain the introduction of the form if it is erroneous.

85. καταβάλλων: for the use of the active cf. ii. 26; x. 40; Xen. Symp. iv. 23 πάρα τά ἵπτα ἄρτι εὐσκός καθέρσει.

87. The ceaseless chatter and broad provincial accent of the women raises the wrath of a testy by-stander. It is curious that the offended person should speak equally broad Doric, but so does even the singer of the dirge.

88. τρυγόνες: cf. Alexis in Athenaeus iv, 133 b:

ου δ' ἐγὼ λαλιστέραν
οὐ πάσοτ' εἶδον οὔτε κερκάπην γυναί
οὐ κίτταν οὐ χελεδών οὔτε τρυγόνα.

But not only the ceaselessness but the monotony of the ring-dove's note is meant.

ἐκκαταστένυς: of the bore, cf. Theophr. Char. 7 ὅταν γε τοὺς καθ' ἐνα ἀποκναίει.

πλατηοϊόδοσα, 'with their ā, ā, ā.'

89. μᾶ: simply an exclamation, common in Herondas, 'my word!' [See Nairn on Her. i. 85.]

90. πασάμενος, 'buy your slaves before you order them about'; cf. Soph. O. C. 839 μῇ 'πίασα' ἢ μῇ κρατεῖ.

91. Κορίνθιαί . . . ἀνώθεν, 'an old Corinthian family.' Syracuse was founded from Corinth.

93. Ἰωρίδαν, 'I suppose Dorian folk may speak in Dorian.'

94, 95. On construction see vii. 126.

Μελιτόδες = Persephone.

άμων καρτέρος, 'master over us,'

πλαν ἴνος, 'save only one': sc. 'the king.'

κεναίαν: sc. χῶνικα (Herond. iii. 33 ἐκ τετρημενής ῥθεί),

'I am not afraid of you cutting down my rations,' Wuestemann's explanation is the only one available; 'that the daily rations of a slave—_modus_ or _χοικές_—was measured out and levelled down with a scraper.' (ἀποφραστυν, Herond. vi. 30: ἀπομάκρυς τὰς σκυτάλας αἱς ἀποφαία τὰ μέτρα, Hesych.) A lingly bailiff would 'level it down' till the measure was almost empty, and so could be said κεναίαν ἀπομαίωτε: cf. Theophr. Char. 17 (30) φειδωμεν μέτρω τῶν πλυμάκων ἐγκεκορυσμένῳ μετρείν αὐτοῦ τοῦ ἐνδον 

95. ἀ τοῦ Ἰατρίας. For order of words cf. vii. 11; xiii. 19; Plato, Epit. 9 τὸν Νυμβαίον θεράποντα φιλόμμβριον ἵγρων ἀοίδων: Herond. iii. 38 ἑν οἴκου μήνη γήρων γνωικά.

100. Catullus, lxiv. 96 'quaerque regis Golgos quaeque Idalium frondosum.'
NOTES: XV. LINES 82-128

εφύλασας: cf. vii. 95.

101. ἔρυκαν: the same as Eryx (in Sicily).
χρυσός παῖζον, "toung with gold"; a curious expression and hardly what Theocritus wrote (we should expect παίζοντα), but not improved by such conjectures as χρυσώπις δ' "(Bergk), ἔρυκαν ἄν Ἐρυξίῳ παῖζον (or παίζεις) Ἀφροδίτη (Ahrens), χρυσός στίλβουσε (Stadtmüller), or what is open to any one to suggest, χρυσός παί δ'. [χρυσωπώοισι' Ludwig.]

106, 107. ἄνανταν . . . Ἑβερνίκαν. cf. xvii. 34 sqq. and Introduction.

ἀπὸ θνατός: Isoc. 119 b ἔπαιδη Ἡπακλή: μετήλλαξε τὸν βίον 


111. πάντεστι καλοῖς. A neuter adjective used substantively without article can have πάντα attached as attribute; cf. viii. 

40; Demosth. viii. 9 ἐτί πᾶσι δικαίωσε συμβουλεύειν.

112. 'Beside him lie all the fruits of the season, all the fruits of the trees.'


233. παρ μὲν οἷ. We may either scan as a dactyl adding this to the 

passages when the ы of ο𝐢 is neglected, (cf. Piæid. vi. 101 οἴδε 

τίς οἰ: 1b, 90 πῖκλών ἐς οἰ δοκείει. Add Piæid. ii. 665; xi. 339; 

xiii. 865; xxiv. 72, in all of which γάρ precedes); or (2) we 

may scan as spondees μὴ μὲν ы and elide the οἰ. See Monro, 

Hom. Gram. 376; Odyss. ix. 360 ὧς ἑφαρ' αὐτὰρ ἀντὶς ἀντίς.

119. βρίθοντι: see crit. note. βρίθοντι is impossible after 

χλαραῖ σκαίδαι, even if δρόσαι . . . τιθέντες is allowed in Aesch. 

Agam. 545, where the words are far separated. Nicander (Ther. 

329) has καταφέρχειντος ἀκάνθης, but on false analogy to adjectives 

in -εις (Odyss. xvi. 123 ἄρσιν Ζακύνθω: Nicand. Alex. 48 ποιητὸς 

χαμελάιν). Nor can the occasional use of dual masculine forms 

be quoted in support of this: see Soph. 0. C. 1678. Given 

βρίθοντι as the original the corruption is easily explained 

through the confusion of the sign for ε (?) with ы. For hiatus 

cf. v. 10. Tr., 'and green bowerers are built with weight of dill.' 

For construction cf. xiii. 20; Xen. Cyrop. i. 4. 25 ἵκειν ἱδρούντι τῷ ἑπερ. 

Fritzsche and Hartung mark a lacuna at σκάδαι, so that 

βρίθοντες ἄνθηθοι is end of the following line.

122. ὁξον ἀπ' ὡξω, 'flying from branch to branch'; cf. Arist. 

Acharm. 235 δύοκεν γὰρ πρὸ γῆς.

123. ἐκ: made of; cf. xxi. 11: A. Pal. v. 157 ζώνοι εξ ἀνθεῶν, 

125, 126. ἀ Μήλατος ἐρεί. This seems by the rhythm and 

absence of conjunction to go with the preceding not the 

following line. What Miletus—the great wool-growing district 

—says is therefore 'μαλακότεροι ὑπνω' (cf. v. 51), a commendation of the 

quality.

127. ἅλλα. ‘another’ for this year’s festival. Theocritus 

looks back to the previous year as Bion (Epit. Adm. ad fin.) 

looks forward to the next, ἠγε γὰρ Κυθήρα, τῷ σάμερον ἠχεω 

κομμαν. ἦς εἰς πάλιν κλαίοντα, πάλιν εἰς ἔτος ἄλλο δικαρώντα.

128. τὰν μὲν . . . τὰν δέ. The passage suffers clearly by being
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over condensed; this line proceeds as if we had had already men- tion of a second κλής for Cypris.

120. ἐννεακάδεκα: for ἐννεακαδεκετης, ἔτων or the termination -στης being easily understood from the preceding, cf. xxvi. 29; Ἰλιὰδ xxii. 349 δεκάς τε καὶ εἰκοσισεκτης ἀπάνω.

130. πυρρά: fem. sing.; sc. θηῖς. Cf. Epit. Adon. 12:

καὶ τῷ ὀδόντω γρίφει τῷ χείλεσιν ἀμφὶ δὶ τῆς
θύμασε καὶ τῷ φίλαμα τῷ μήποτε Κύρις ἀφήσεις.
Κύριοι μὲν τὸ φίλαμα καὶ οὐ ζωοτος ἀφέσεις
ἀλλ' οὐκ οὐδεν 'Ἄδωνις ὃ νῦν θνάσκουσιν ἑφάλασιν.

132. ἀμα δρόσῳ, 'when the dew is fresh on the ground.'

134. ἐπὶ σφυρᾶ, 'ut deflat vestis superior pars ad talos zona, sc. retenta. Parmant so mutieres ad κομμῷ quality deinceps canitur,' Paley; cf. Ἰλιὰδ xxii. 80. But κολπον does not necessarily mean the folds about the breast; cf. Ap. Rhod. iv. 947:

παρθενικά δέχα κολπόν ἐπ' ἔξωις εἰλήθαισα
σφαῖρη οὐθέρον θεραπεύει.

'Gathering the folds about the waist'; cf. Theoc. xxxvi. 17.

139. γεραίτερος: cf. xxv. 48; Οἰδυς. vii. 156 ὁς δὴ θαλήκων ἀνδρῶν προγενέστερος ἦν: Ἰλιὰδ v. 898 καὶ κεν δὴ πάλαι ἡ ὅθα εὑρέτερος Ὀδρανάκων, where the comparative seems equally to be used for the superlative.

141. Δευκαλίωνες, 'Dedalian and his sons' (Hiller), or 'such men as were Dedalians' as Greek says, 'Ἡρακλεῖς τε καὶ θηῖες (Plato, Theact. 169 b).


ἀκρα: neut. for mase, 'the pride of Argos'; cf. xx. 31; x. 29, note; Aesch. Eumenid. 489 κράνας δ' ἀστῶν τῶν ἐμών τὰ βίλλατα: Il. Persae 1 πάδε μὲν Περσῶν ... πιὰτα καλεῖτα.


ἐς νέωτα, 'next year.'

144. ἄνθες: sc. φίλαις.

145. τὸ χρῆμα: in apposition to ἀ δήλως. τὸ χρῆμα is something colloquial; 'ain't she wonderful! the woman's happy for her learning, most happy for her voice.'

147. κείς οἴκον: sc. αἰώνα, Arist. Fros. 1279 ἐγὼ μὲν ὦν ἐστὶ τὸ βαλκανέων βοῦλομαι, So in Shakespearian English 'he shall with speed to England' (Hamlet). Note how here as in ἤλθε i and elsewhere Theocritus brings us back at the close to the commonplace of daily life. 'So with the song still in her ears ends the incorrigible Gorgo' (M. Arnold).

149. χαῖρε ᾬδων: the hiatus is allowed on the analogy (though false) of χαῖρε ἁναε. xvii. 135.

"Ἤδων: a colloquial form of the name; cf. Ἀρτεμίς = Ἀρτεμίσια (Herond.); Ἀὐτοκλῆς = Ἀὐτοκλῆς (Inscr.).
NOTES: XV. LINES 129-148—XVI

XVI.

The circumstances of the poem have been dealt with fully, Introd. p. 5 sq. It is an ungenerous money-making age, in which the arts are scorned, the claims of friendship and hospitality neglected, all the true uses of wealth forgotten; men care no longer for the great deeds nor the song in which alone great deeds shall live, remembering not that but for the singers of old the heroes had been lost to memory, and from the Muses glory comes to men. Yet is it labour spent in vain to address oneself to the covetous; gold they have and ever shall desire, but I will choose men's honour and men's love, and with the help of the Muse will yet find a friend. Some one will arise who yet in this age will do a deed of fame; for now war is upon the land; Carthage and Syracuse are putting on their armour, and Hiero stands in our midst like one of the old heroes. Gods of the land cast our enemies out over the sea, all that is left of them, and let our towns and countrysides have peace from the long agony of battle; and let Hiero's fame be carried wide to the uttermost east by song. For many there are whom the Muses love; and may all tell of Sicily her folk, and Hiero. Daughter of Eteocles, ye Graces, let one call me and I will come with my muse, and will not leave you, for all that is fairest among men ye give.

Such is the argument of this fine poem, which starting with a tirade against a selfish time ever exalts the power of song, and turns at the last gracefully to praise of Hiero and outburst of prayer for Sicily's deliverance. The theme is complex, but the leading motif of the whole is the honour of poetry and vindication of the poet's place, as is shown by the key-words: ἐν οἷς (2), Χάριται (6), ἐὰν εἰπότα (13), ἄλογα (24), Μωσίων ἑποφήνα (29), ἄλογα δ' Κήρος (44), ἄλογα (50), ἄλογα (57), τημήν καὶ ἄθρωπον φαλάγγα (66), ἄλογα (73), ἐν οἷς (103), Χάριται (108). Indirectly the poem is an appeal on the poet's own behalf, but the claim is pressed rather by suggestion than immediate request. As the first Hiero had honoured the poets of his age—Pindar, Simonides, Bacchylides—as the heroes of Thessaly, and Troy had found their singer, so the latter Hiero is addressed in a poem which by direct mention or constant reminiscence of phrase calls to mind the lyrics of the fifth century. The title Χάριτες, the use of the word Χάριτες in l. 6, the last announcement of attachment to the Χάριτες in l. 104 are full of memories of Pindar and Bacchylides, Pind. Pyth. ix. ad inf.:

εἶθελο χαλκάσποδα Πιθονίκαν
σὺν βαθυξώμοσιν ἄγγελλοιν
Τελεσικράτη Χαρίτεσσι γεγονεῖν.

Bacchylides, v. 9:

σὺν Χαρίτεσσι βαθυξώμοσιν ὑφήνας
μνημὸν ἀπὸ ζαθέας
νάουν ἔνοι όρετέρον πέμ−
πει κλειναὶ ἐς πόλιν
χρυσόμπυκος Οὐρανίας κλεινὸς θεράπων.
Bacchyl. xix. (rid. on l. 69) The outburst against the wrong use of wealth (Theoc. v. 22-28) echoes Pindar and Bacchylides alike (rid. ad loc.), as does the passage 40-58, of which the motif is 'carent quia vate sacro.'

1. II. hymn Apoll. 189:

Μοῦσαι μὲν ὅμοια πᾶσαι ἀμεμβόμεναι ὑπὶ καλὴ
ὑμνεῖν ἄνθρωπον ὅρῳ ἀμβροτα ὡς ἀνθρώπων
tρημοσίνας.

Hesiod, Theog. 43:

οἱ δ’ ἀμβροτον ὅπποῖν ἱέσαι
θεῶν γένος αἰδοίοιν πρῶτον κλείουσιν ἰόδη.

Matthew Arnold, Empedocles:

'First hymn they the Father
Of all things; and then
The rest of immortals
The action of men.'

2. ὑμνεῖν... ὑμνεῖν: rid. Introd. p. 41.
κλεά ἀνδρῶν: Iliad ix. 524 τῶν πρῶθεν ἐπενθόμεθα κλέει ἀνδρῶν.
4. 'We are mortals here on earth; let man sing fellow-man.'

The careful antithesis of these things is noticeable. Each line falls into two balanced halves: 1-2 = 3-4; 1 and 2 correspond in alternating order, Διὸς κοῦρας... ὑμνεῖν ἄθανάτους: ὁμοίας... κλέει ἀνδρῶν.

5. τίς γὰρ, 'then who of all who dwell beneath the grey dawn.' γὰρ is used (in Homeric Greek) to introduce a question with a tone of impatience or surprise, Iliad i. 122: 

'Aπρείδη κύδατε, φιλοκτενώτατε πάντων,
pῶς γὰρ τοι δώσουσι γέρας μεγάθυμοι Ἀχαιοί;'

Monro, Hom. Gram. § 348. 4. Here Theocritus after his introductory quatrain plunges abruptly into his complaint against greed.

6. Χάριται: Pind. Isth. v. 26:

σὺν Χάρισιν ὁ ἐμολον Λάμπανος νιῶσ
ταῦτ’ ἐσενομον πόλιν.

πετάσας: sc. ὡκε. The accus. and dative both being required in the construction, only the latter is actually introduced, Isocr. 31 a συμβολοῖς χρόνηται, οἱ μὲν τῶν ἀστῶν τοῖς τολμηράτασι οἱ δὲ ἐξ ἀπάντων ἐκλεξάμενοι τοῖς φρονιμωτάτοις: cf. Odys. iv. 597.

9. ὅ τε: see on xi. 79; Odyssey. v. 356:

ὡμοί ἐγώ, μή τίς μοι ἄμφιργον δόλον αὕτη
ἀθανάτων, ὦτε με σχεδιᾷς ἀποβηγήναι ἀώγημα.

Homer uses ὅ, ὦτε, ὦτε indifferently = 'in that' or 'because,' Odyssey. viii. 78; xx. 269; v. 340.
11. 'And hide on their chill knees once more their patient head' (Calv.). The poems are personified and represented as begging from house to house, returning empty-handed and blaming their master for their fruitless journey, and sitting dejected, head on hand, till they are sent forth again.

γιονίτεσσα is an unexampled form. Homer uses γιονίσσα or γιώνα (Hartung ἕχωρας ἐν κοφίσῃ). For the imagery cf. Ceses, Tabula 9 Λύπη . . . τὴν κεφαλήν ἐν τῶι γόνασιν έχωσα (Renier).

14. 'Men care not as of old to be praised for noble deeds.' The statement is compressed, but means obviously 'care not for noble deeds nor yet for noble fame.'

ἐπὶ, 'on the ground of,' Isoc. 44 d ἐφ' ἐκάστῳ τιμᾶσθαι τῶν ἔργων.

15. ὑπὸ κερδείων: not quite equivalent to κέρδει, but 'under the influence of gain,' Demosth. p. 107. 71 οὐδὲ προήχθην οὐδ' ὑπὸ κέρδους οὐδ' ὑπὸ φιλοτιμίας. The use is commoner with adjectives (cf. xxiv. 60. note) and verbs that are only virtually passive, Plato, Laws 695 b ὑπὸ μέθδης μαίνεσθαι: Thucyd. ii. 85 ad fin. ἐπ' ἀπλοῖας ἐνδειρήσεοι οὐκ ὀλίγων χρόνων.


18. ἀπόστερῷ ἦ γόνυ κνάμα, 'the knee is nearer than the shin,' Plaut. Trinun. v. 2. 30 'tunica pallio propior': Arist. Eth. ix. 8. 2 καὶ αἱ παρομοίαι δὲ πάσαι ὑμογυμνομοναί, οὖν τῷ 'μιᾷ ψυχῇ' καὶ 'κοινά τὰ φίλαν,' καὶ 'ίδιόστερ φιλάτης' καὶ 'γόνω κνήμης ἔγγον.' The equivalent of 'charity begins at home.'

21. ὑπὸ εἰς ἐμέ οἴσεται οὐδέν. The future must bear a modal sense, 'who will have nought from me,' 'who intends to get nothing,' Eurip. frag. 33:

γυναῖκα δ' ὥστε παύσεται λέγων κακῶς δυστυρος ἃρα κοῦ σοφὸς κεκλήσθεται.

'He who gets' (or 'shall get') would of course be ὅς ἀν φέρηται: cf. εἰ μακερεῖ with ἐὰν μαχη.

22 sqq. The true use of wealth. The retort to churlish greed is given courteously in "δαιμόνιον": 'Blenda est appellatio qua utitur etiam is qui alterum leniter incipat vel amice admonet' (Ast, Lex. Plat.); Plato, Rep. 344 b ὃ δ δαιμόνιε Ὀρασίμαχε, οὖν ἐμβαλὼν λόγον ἐν ψ' ἐχεις ἀπείναι; With the whole passage following cf. Theoc. xvii. 106 sqq.; Bacchylides, iii. 13 (addressed to Hiero):

οἴδε πυρηνωδέα πλουτόν μή μελαμφρεί κρύπτειν σκότῳ.

βρύσε μὴ κεφ οὐκ θαυμάτους ἐφορτάς,

βρύσεις φιλοξενίας ἀγναί

λάμπει δ' ὑπὸ μαρμαροχαῖς ὁ χρυσὸν

ἐξαιδιάλλων τριπόδων σταθέντων

παροικε ναοῦ.

Pind. Nem. i. 44:

οὐκ ἔρημοι πολίν ἐν μεγάρῳ πλουτὸν κατακρύβαις ἔχειν,

αλλ' ἐσοντο εὖ τε παθεῖν καὶ ἀκούσαι, φίλοις ἐξαρκεῶν.

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24. ἡμιλα ὑποτά μαθῶν βιώτου ποτὶ τέρμα
ψυχὴ τῶν ἄγαθῶν τέλθι χαρίζομεν.

άουδὼν: repeated again in 29 Μουσάων τίεν ὑποφήτας, but
this is no tautology, since it is for new emphasis and with
a new turn of phrase that the duty of granting somewhat to
the arts is insisted on.

27. τραπεζή, 'hospitality.' The passage seems suggested by
Odysse. xv. 69:


29. ὑποφήτας, 'the interpreters'; cf. xxii. 116. The poet is
the servant by whose mouth the Muses speak. So Vergil
'Musae quorum sacra fero': Ap. Rhod. iv. 1379 Μουσάων ὅδε
μάθος· ἐγὼ δ' ὑπακοισίς Περίδων: Horace 'Musarum sacerdos.'

30. ἐκθῆς ἀκόουσις, 'may win a noble name'; cf. xxix. 21.
ἀκονω being used as for the passive of καλέω.

31. Pind. Isth. i. ad fin.:

εἰ δὲ τις ἐνδυν νῦμει πλοῦτων κρυφαῖν,
ἄλλοισι δ' ἐμπιπτῶν γελα, ψυχ—
ἄν Ἀίδα τελέων ὅδε
φραίζεται βάζας ἀνευθεν.

32. ὡς ἐς μακῆλα, 'as one whose hands are hardened with
the mattock's toil, poor of poor line bewailing hapless poverty';
Shirley (though in very different context):

'Sceptre and crown
Must tumble down,
And in the dust be equal made
With the poor crooked scythe and spade.'

33. ἄχριν: Hesych. ἄχρινες, πέντες.
ἐκ πατέρων: cf. xvii. 13; xxv. 117; xxiv. 108 ἐκ πατέρων
ἀφειεῖ: the preposition expressing inherited characteristics,
'poor by descent,'

34 sqq. Theocritus illustrates his text by the example of the old
heroes who but for song would have been lost to memory,
but now, doing great deeds and finding a bard, live in the
songs of men. Antiochus and Aleuas were kings of Thessaly, con-
temporaries and patrons of Simonides. The Scopaeae were feudal
lords of the territory of Crannon in Thessaly; the head of
the house, Scopas, son of Creon, was addressed by Simonides
in a song of which Plato (Protag. 339 b) preserves the famous
fragment: ἀνθρὰ ἄγαθων μὲν ἀλαθίων γενόθαι χαλεπῶν χερόι τε καὶ
ποιο ρετράγωνον ἐκεὶ ξύλου τετυμμένον.

35. πενόσταται, 'serfs.'
NOTES: XVI. LINES 24-44

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Áρμαλιτί, 'the portions of food assigned month by month to each dependent'; cf. on xv. 95. The word is used by Hesiod; then revived, as were many obsolete words, by the Alexandrians. Ap. Rhod. i. 393; Leonidas, 95 (Geffck.).

ἐμετρήσαντο, 'had measured to them'; cf. Hesiod, W. and D. 349 εὐ μὲν μετρεῖταν παρὰ γείτονος εὗ δ' ἀπόδοινα.

34-39. Note the careful antithetical arrangement of these lines: 34, 35 = 36, 37 = 38, 39; πολλαὶ = πολλοὶ = μπριά.

38. ἐνδιάσκον, 'drove afield'; but the word is not elsewhere used transitively; vid. Liddell and Scott. [Hence ἐνδὶ ἀγεσκοῦν, Graeco; ἐνδὶ ἐλασκοῦν, Meineke; most unlikely after ἐλαυνομενοὶ in 36. Or if change is necessary we might read ἐνδίοι ἐσχοῦν, cf. l. 95. ἐνδίοι and ἐνδίοι are both used. ποιμαίας for ποιμένες, Voss.]

39. ποιμένες ἐκκριτα: for rhythm cf. xxii. 49.

40. ἀλλ' οὐ σφῖν τῶν ἴδιον. There is a Homeric ring in the line; Odyssey, xxiv. 95 αὐτάρ ἡμοί τί τοῦ ἴδιον ἐπεί πόλεμον πολύπευσα; cf. Iliad xviii. 80; A. Pal. v. 291.

41. ἐφείσαν σχεδίαν: Leonidas, 94 (A. Pal. vii. 67):

ei καὶ σοι μέγα βρίθεται ὄκρουσσα
βάρις ἀποφθημένων.

Both expressions are chosen in order to call to the mind a picture of a vast throng of spirits embarking (see Geffcken on Leonidas, loc. cit.).

42. τὰ πολλὰ καὶ ὀλβὰ, 'the wealth they had on earth.' A. Pal. vii. 326:

τὸσον ἐχω ὅσον ἐφάθον καὶ ἐφρόντισα καὶ μετὰ Μονατῶν
σέμνῳ ἐδαπν' τὰ δὲ πολλὰ καὶ ὀλβαὶ τύριν ἐμαρφέν.

43. ἐκεντο: see on ii. 124. The sentiment is repeated by Horace, Od. iv. 9. 25:

'Vixere fortes ante Agaminmona
Multi, sed omnes illacrimabiles
Urgentur ignotique longa
Noete carent quia vate sacro.'

Pind. Nem. vii. 17; Od. x. 109:

καὶ ὅταν καλὰ ἔρρησ, ὠδίδας ἄτρερ
'Αγησίδαμ', εἰς Ἀδία σταθμῶν
ἀνήρ ἱκητα, κενεά πενίσσαις
ἐπορε μοῦχῳ βραχω τι τερπνῶν
τιν δ' ἀδύετης τε λύρα
γυναῖκος τ' αὐλὸς ἀναπάσσαι χάριν.

44. ὁ Κήρας: Simonides, 556-468 B.C., the first of the great writers of 'epinicia'; author also of Paeans, Dithyrambs, Hymns, and other forms of Lyric poetry of which fragments remain.

ἄδολα: not 'in varied style,' i.e. different forms of lyrics, but a song of varied mood and rhythm, as Pind. N. iv. 24 ποικίλον κυθάριζ: A. Pal. ix. 584 αἰώλον ἐν κύθαρα νόμον ἐκρεκον. Dryden's 'Alexander's Feast' is an αὐλὸν μέλος.
46. ὀπλοτέρως, 'posteris.' In Homer = younger: as here, A. Pal. iv. 2. 6, where παλαιότερως and ὀπλοτέρως are opposed. In A. Pal. ii. 362 ὀπλοτέρως κώμος = New Comedy.

48. Λυκίων. Sarpedon and Glauceus; Iliad xv.

49. Κύκνον. The story of Cycnus was related in the 'Cypria.' See Herod. ii. 116; Proclus, Chrestom. i ἑπετα 'Ἄχιλλεως αὐτοῦς τρέπεται ἄνελὼν Κύκνον τῶν Ποσειδώνων: Quint. Smyrn. iv. 153.

50. ἐγκαταν: not 'lowest' (as Fritzsche), but furthest; 'at the limit of the world.' Odysseus, in ὄδης. xi, sails beyond the sunset to the world of the dead. Cf. Soph. Ο. Τ. 177; Hesiod, Theog. 621:

ἐνθ' ὕτ' ἄλγε' ἔχουσ' ὑπὸ χθονι νεαπάντες εἰσ' ἐπ' ἐγκαταν μέγαλὴς ἐν πεύραι γαῖας.

52. βουσί . . . ἄμφ' ἄγελαίας: cf. Bacchyl. Χ. 43 οὐ δὲ ἐπ' ἐγκαταν τε καὶ ἄμφ' βουσὶ ἄγελαίας θῦμον ἀδύναν.

55. βουσί . . . ἄμφ' ἄγελαίας: cf. Bacchyl. Χ. 43 οὐ δὲ ἐπ' ἐγκαταν τε καὶ ἄμφ' βουσὶ ἄγελαίας θῦμον ἀδύναν.

57. ὁφαί: as monosyll. ὁφαῖ. For the sense cf. Spenser, Faerie Queene.

60. κύματα μετρεῖν. 'to count the waves.' Expressions of size and number are constantly confused in Greek; Soph. Αἰξ. 130 μαρός πλάτος: Herod. i. 203 ὄρος πληθὺ μέγαστον: vid. Lobeck, Λίβ. loc. cit.

61. ὀσσό ἀνέμος, 'which the wind drives shoreward with the grey sea.' It seems better to take μετά as coupling γλαυκάς ἀλός to ὁσσα, than to join ἀνέμος μετὰ γλαυκάς ἀλός. The whole surface of the sea seems to be driving coastwards; cf. Catullus' 'Sea-picture' (lxiv. 274):

'Post, vento crescente, magis magis increbrescunt, Purpuraque, procul nantes, a luce refugent.'


62. ὅθατι νίξειν. The i is lengthened before a liquid; cf. xxii. 121: xi. 45; Iliad xii. 459: see Monro, Η. G. $ 371.

63. παρεπείν. 'to win to better things': see Iliad vi. 237. I have taken this— the reading of three MSS.— as yielding the best sense. The νικατα λειτω is παρεπεί = 'to get the better of,' but usually 'to get the better of by craft,' not suitable here.
NOTES: XVI. LINES 46–77

παρέλευρ (Hemsterh.) παραστάν (Briggs) means 'to draw away from the right path,' παρανεῖν, Warton (Bergk, Hiller), does not take an accusative. C. Hartung's παρέρευν ('subdole aceedere') is bad. Cf. generally Theognis, 105:

διαλοῦς εὐ ἔρθωντι ματαιοτάτη χάρις ἔστιν,

| ίσον καὶ σπειρεὶν πόντον ἀλῶς πολίθης.

64. χαιρέτο, 'farewell to him'; cf. xxvii. 15; Herond. vi. 31 χαιρετός φῶς πολλά ὀύσα τοῖς. Often in Attic, Eurip. Medea 1014 χαιρέτῳ βουλεύματα τὰ πρῶσθεν (= χαίρειν εὖ).

65. ήχοι ἱμεροσ: cf. on ii. 45; Callim. vi. 68 σχέτλων ὄσσα πᾶσατο τύσων ἔχειν ἱμεροσ αὐτῖς: cf. Pind. Nem. viii. 64:

χρυσών εὔχονται, πεδίων δ' ἑτεροι

ἀπεραντον· ἔγω δ' ἀσταῖς ἄδων καὶ χρονὶ γυμνα καλύφαιμ' αἰνέων αἰνητά.

67. ἠλοίμαν. The opt. without ὁ in 1st person expresses not unfrequently willingness; Odysse. vii. 314 οἶκων ἐν τ' ἑγώ καὶ κτήματα δοῦν = dare velim not dederim: Iliax xv. 45; Theoc. xxix. 38 κῆπε τά χρύσα μίλα . . . Βαίνη, 'I should like to go': Pind. Pyth. iv. 118 (210) ὑπὲρ ἠλοίμαν, 'I would not go'—'nolim venire' (Opinio cum voluntatis quadam significatione, Hermann).

69. ὅδοι: here, literally, 'journeyings.' Others read ὄφαν with majority of MSS.; ὅδος is then metaphorical. Cf. Bacchyl. 19 αἰτ ἰητι, πάρεστι μιρία κέλευθος ἀμβροσίαν μελέων: and after ὅδος κέλευθος, ὅδος, in Pindar.

71. Here Theocritus passes to the address to Hiero. Yet even in this age there is hope for heroic song. The world has not yet run its course; and great deeds will once more be done: there is the stir of war throughout the land, and a new champion of Hellenic freedom has arisen—Hiero: and my song will find a worthy subject of praise.

μῆνας ἄγων: cf. Aratus, 551:

ἐν τοῖς ἡλίων φέρεται δυσκαίδεκα πάσιν

πάντ' ἐναντών ἄγων.

Verg. Georg. i. 5:

'Vos, o clarissima mundi

Lumina! labentem caelo quae ducitis annum.'

72. ἵπποι: the horses of the Sun (not a reference to Olympia as Vahlen would have it). Minnemus, ἴπποι. 12:

ἡλίου μὲν γὰρ πῶνον ἐλλαχεὶν ἡματα πάντα,

οὐδὲ ποτ' ἀμπαγας γίνεται οὐδεμία

ἵπποσιν τε καὶ αὐτῷ.

75. Ἰλοι: cf. Iliad x. 415 θείων παρὰ σήματι Ἰλοι.

76. Φοίνικες: the Carthaginians; see Introd. loc. cit.

77. ἀκρον σφυρόν: the extreme spur; Musaeus, 45 ὅσοι ναιεταέσεσθον ἄλτετεφέων σφυρὰ νῆσον. The phrase is merely a geographical description of the Carthaginian city, and does not
 imply that Sicily was not occupied by the invader. Kuiper's ΔΑΛΩΒΡΗΣ is not needed.

ἐρρίγασθι, 'shudder'; excitement of preparation, rather than fear, seems to be meant. The word can hardly without further designation mean 'horrent armis' (as Rumpel, Lex. Theocr.).

78. βαστάζοντι ... μίσα δούρα, 'grip by the middle.' Cf. Aesch. Enn. 118 ἐπιθεῖν δίκαιον διψαθάτον μεσολαβεῖ κέντρον, 'gripped by the middle to give the blow force.'—Sidgwick. For μέσα cf. ἐμεί μέσος, Arist. The threatening war is graphically described in the image of troops preparing for instant battle.

82. αἱ γὰρ ... Another Homeric echo; Πολ. 371 αἱ γὰρ Ζεῦ τε πάτερ καὶ Ἀθηναίη καὶ Ἀπόλλων. With this fine prayer for blessing on the arms of Syracuse, and expulsion of her enemies from the island, cf. Pind. Pyth. 1. (to Ηερ. I) 134:

Ζεὺς τίλεις ... σῶν τοι τίν κεῖν ἄγητῷ ἄνήρ, νῦσα τε ἐπιτελλόμενος δάμους γεραί-ρων τρίασον σύμφωνον ἔφι ἀσυχίαν. λίσσομαι, νεόνιον, Κρονίων, ἕμερον ὀφρα κατ' ὁ ὁ θόντας; δ' ἤτοι τοι ἐκαταλείπο ἐχει γενιάσασθαι ὑθριά τὰν πρὸ Κύμας: οἰα Συρακοσίων ἀρχέ δαμαθέντες πάθον, ὄφωπόρων ἀπο ναών, ὅς σφαι ἐν πόντῳ βάλεθ' ἀλικάιαν, 'Ελλαδ' ἐξέκκοι βαρέιας δουλίαι.

83. Ἐφυραῖων. Ephyra is the old name of Corinth; of which city Syracuse was a colony: cf. xiv. 91.

κούρνη: Persephone. ματρί: Demeter; the special divinities of Sicily. Bacchyl. iii. 1:

ἀμιστοκάρπου Σικελίας κρέουσαν
Δάματρα ιοστέφανον τε κούραν ὑμεί.

 Cf. Pind. Ὁ. vi. 160 where Ζεῦς Αἰτναῖος is added as a third to the gods of Syracuse.

84. Λυσιμέλειας: Thucyd. vii. 53.

86. ἀγγίλλωντας, 'with news of disaster.' For the present cf. Demosth. Ἀρρ. 169 ἑσπερὰ μὲν γὰρ ἦν ἥπι ὥς ἡ ἀγγίλλων τίς ὦς ... ἡ Ἑλλάτων κατείληφτα. The sense differs from that of the future ('that they may tell'), and conveys an idea of hurried flight and confused telling of the news, without discrimination of time.

87. Cf. Herod. vi. 27 ἀπὸ ἰκατῶν καὶ ὑκοσι ἐς μῦρος ἅπεργα. 

89. Vind. Introd. p. 6. Theocritus refers not only to the impending war with Syracuse but to the years of struggle under Pyrrhus, when the land was laid waste, and the subsequent return of the Carthaginians.

91. A charming picture of peaceful country sides, the more effective by contrast with the heroic tone of the preceding lines.
92. **βληχώιντο.** From a Doric form **βληχώμαι**; *vid. Dialect, § 37.*
93. **σκυφαίοιον:** ἀτ. λεγ. from **σκύφος,** ‘twilight.’ The adjective is used as in 95, &c.

**έμπυσενδοεν:** tersely put for ‘warn him to hasten.’
95. ‘What time the cicada in the thicket, watching the shepherds at their noontide toil, makes its loud music in the boughs.’ The summer ploughing is obviously meant; see Hesiod, Ἔργ. 450, where Paley points out that there were three seasons for ploughing: (1) late autumn; (2) in spring, after the land had been benefited by the frost (πολέμι), (3) in summer, for a second crop (νεώσα). _neōs_ is land thus ploughed three times (dist. _novalia_). Cf. generally Alceus, 39:

> τὸ γὰρ ἀστρον (dog-star) περσίλλεται
> ἀδικέων ὑπὸ καῦματος
> ἀδεία ἐκ πέταλων ἀδέα τέτις,
> περνών ἄποι, κακεῖει λεύραν πούκον ᾧδαν.

96. 97. ‘And the spiders spin out their webs on the armour.’
Bacchyl. Ἀνι. 13 (Bergk = 46 Kenyon):

> ἐν δὲ σιδαρόντος πώρασιν αἰθῶν
> ἀραχνῶν ἵκτοι πέλονται.

**ἀχεῖ:** indicative, because **ἀνικά** is here a relative time-adverb (not a conjunction)—see Sonnenschein, *Syntaxis*—defining further the implied thought ‘in the summer time.’

**διαστήραιντο,** ‘weave loosely.’ Plato (Plaedrus 268 a) calls a loosely woven work ἡτρον διαστήμως. [W. Schulze, _Hermes_ xxviii, p. 30, assumes a word διαστέωμα = to weave, from which this aorist is to be derived, not from διάστημα: διαστήμη is given = a spider’s web, and Hesych. has ἐνδιάστρα = κλωσμα. J. A. Hartung as usual emends, διοστουργῶντο: but the usual derivation is not impossible.]

97. **ἐτε μηδέ:** ‘no more, no longer.’ Cf. Soph. _O. T._ 24 ἀνάς ἀπό... ἐν' αὐξ ὁδι τε.

99. Hiero’s fame is to be carried far east to the Euphrates, and northward into Thrace—far away from his own land. Cf. Propert. ii. 7. 18 ‘gloria ad hibernos lata Borysthenidas.’

104. See _Intro._ The mention of Orchomenus is led up to by the reminiscences of Pindar, and is introduced to represent the _Χάριτε_ as ἀρχαῖα θείαι (Holzinger, Philolog. li. p. 193). Eteocles, son of Cephus, king of Orchomenus, was (according to the Scholiast) the first to sacrifice to the _Χάριτες_ as divine.

105. **Ὀρχομενών Μίνιων:** cf. _Odys._ xi. 284. The feud between Thebes and Orchomenus dated from prehistoric times. In 364 Orchomenus was destroyed by her rival.

106. ‘If none call me I will abide here; but if any call, boldly will I go forth with my song;’ i.e. if anywhere I can gain recognition I will go there and try my fortune boldly.

108. **ὑμεῖ—Χάριτες.** For the conception of _Χάριτες_ here, cf. Theognis, _1138_:  

> ὧχετο μὲν Πατίνες μεγάλῆ θεός, ὧχετο δ' ἄνδρων 
> νωρροσίνην Χάριτες τ', ὡ φίλε, γῆν ἐλειπον.
THEOCRITUS

"The Graces are the representatives of a civilizing moral law. Where they are, there are rules, manners, harmony, and that ineffable magic power from which spring the charm and grace of spiritual life." Buchholz on Theog. loc. cit. Pind. Ol. xiv. 3:

οὐοῖσαῖ ταῦτα ᾠάλλοις βασίλειαι
Χάριτες Ὄρχομενοι, παλαγώνων Μοιρῶν ἐπίσκοποι,
κλέους ἐπεί ἔχομαι, σὺν ὑμῖν γὰρ τε τερπνά καὶ
τὰ γλυκὰ γίνεται πάντα βροτῶν,
εἰ σοφὸς εἶ καλὸς, εἶ τις ἅγιος ὅηρ.

XVII.

Vid. Introd. p. 2 sqq. and 1b. 27 sqq.; date 273-271; place of composition Alexandria.

1. ἐκ Δίας ἀρχύμεσθα. The same words form the opening line of the Phaenomena of Aratus. That poem is probably to be dated 275 n. c., and as it at once became famous the phrase is frequently set down as Aratus' (A. Pal. xii, 1 ἐκ Δίας ἀρχύμεσθα καθὼς ἔρθηκεν Ἅρατος); we can hardly refuse to believe that Theocritus intentionally used the other poet's words, although the phrase is little more than a formula; cf. Hesiod, Theog. 48 (ἡρά) ἀρχύμεναι θ' γυνευτά τ' ἀοίδης: Theognis i:

οὖν ζητεῖ Δίας νῦν, Δίος τίκος, οὕσποτε σείο
κήρυμα ἀρχύμενος οὖθ' ἀσπαζόμενος;
ἀλλ' αἰεὶ πρῶτον σέ καὶ ύστατον ἐν τε μέσοιςν
ἀείοιο.

ἐσ Δία λήγετε, 'cease with Zeus'; cf. xiii. 15; xiv. 28; but Pind. ix. 97 ἐν σοί μὴν λήγω σείο δ' ἀρχύμεναι.

2. αὐάδεμεν, 'sing of.' (Pind. Ol. i. 12).

3, 4. ἤρωστοι, κ.τ.λ.: cf. Theognis (quoted above). Aratus, 14 τῷ μν ἡ αἰεί πρῶτον τε καὶ ύστατον ἤλλοκοται: Demosth. xxv. 8 τὰ τοιαύτα θηρία ἀν μέσος καὶ τελευταῖος καὶ πρῶτος οὕτωσι: Milton, Paradise Lost, v. 165 'Him first, Him last, Him midst and without end.'

4. προφερέστατος άλλων: cf. Ap. Rhod. i. 180 ποδοκηστάτον άλλων: cf. l. 121 μοῦνον προτέραν. Thucyd. i. πόλεμος ἀξιολογώ-
τατος τῶν προγεγεννημένων.

8. ἄνμησαμ', 'I am fain to sing'; cf. xvi. 67, note.

9. ἀμμησάμεν' ἄμνοι: cf. Introd. p. 112 sqq. The whole of this introductory paragraph 1-12 affords a good example of Theocritean symmetry, the whole dividing into six couplets, each complete in itself, and forming an antithesis with the following.

13 sqq. The encomium deals first with Ptolemy Lageides, the father of Ptolemy II, and with the divine rights paid to the house (13-26); then with Berenice, the mother of the king (27-52). On these persons and on their deification see Introd. p. 3 sqq.
NOTES: XVII. LINES 1-24

13. έκ πατέρων οίς μὲν ἐγν, 'how great was Ptolemy in virtue of his race in doing mighty deeds.'

14. πατήρ: see note on xvi. 33 (not 'ut a parentibus ordiari' as Wuestemann).

οίς ἐγν is exclamatory ('qualis erat ad opus perficiendum,' Aneis), and the infinitive is epexegetic as in xxii. 2 οφθησίων πτέρν ἐφθησειν: cf. Odyssey, ii. 272 οίς κείνοις ἐγν τελεσά ἐργον τε ἐργον τε. Beware of confounding this construction with the wholly different consecutive use of οίς with infinitive, Xen. Amab. ii. 3. 13 ὥς γὰρ ᾗρα οἷοι τὸ πεῖδον ἀρδεύειν (ὁρῷ τωαύτῃ ὡστε ἐν αὐτῇ ἄρδευεν). cf. note on xxx. 6. In this latter use the οίς must be joined immediately with the infinitive, and the copula, if expressed, must stand before the οίς. The usages are quite wrongly given in Liddell and Scott, who apparently treat οίς as a demonstrative, but Arist. Vespae 970 ὡς ἔτερος οίς ἐστιν οἰκουρός μόνον = the other is more as a watch-dog is, i.e. ἐστιν οίς οἰκουρός ἐστιν. In Plato, Phaedr. 256a οίς ἐστιν μὴ ἄν ἀπαρφηθῇ· read ἐστίν οίς μὴ ἄπαρφηθῇ· Harpoeract's note (οίς εἰ καί οίς τε εἰ τὸ μὲν χαρᾶς τοῦ τε σημαίνει τὸ βουλεῖ τὸ δὲ σὺν τῷ τῇ ζωήσαι) has no support in fact.

15. Αἰαγέδας = Ptolemy I (Soter), who was either the son of Lagos and Arsinoë, or son of Philip and Arsinoë, and stepson to Lagos, who afterwards had Arsinoë to wife. We should expect Αἰαγέδας, but this form is attested by inscriptions, C. f. G. 2613.

φρεσίν ἐγκατάθισε: Simon, Ixxxv. 5 στέρνοις ἐγκατέθιντο. For the whole passage cf. Callim. i. 87 ἐπίτερον κείνοις τε τελει τά κερ ἦμι νοση. Verg. Aen. vi.


17. δόμος . . . οίκος: 'hoc nomine totum significat illo partem,' Lobeck (Ajax 65); Pind. N. i. 112. Teiresias prophesies of Hercules that δεξάμενον ταλεράν Ἄθαν (l. 32) ἄκωτι καὶ γάμον δαισαντα πόρ Δι Κρωπίδα σεμρών αιήσειν δόμον.


20. 'Ἡρακλῆς: vid. note on 14. Whichever genealogy is adopted the Ptolemies were connected with the house of Macedon, and therefore claimed descent from Hercules.


22. θαλίας έχοι: sc. Hercules, who

ῥεῖ τερπετα ἐν θαλίας καὶ έχει καλλίσθερον Ἡμην, .

Odyssey, xi. 603.

23. ύλων . . ύλοιον: cf. Tyrtaeus, xii. 30 καὶ παῖδων παιδε καὶ γένος έξοπίσο: Eurip. H. F. 7 οἱ Καθύμων πόλιν τεκνοῦσιν παιδών παίδι, by which 'significatur ex una cademque generis propagatione paulatim prolem prognavat esse' (Klotz). Here the phrase expresses all the line of the house of Hercules, not only Ptolemy and Alexander (the ἄμφω of l. 26); Scholiast χαίρων ἐπι τούτων ευγόνων υἱόι καὶ ἀπογόνοις ἀπαθανασθείσιν.

THEOCRITUS


25. νέποδες: see Liddell and Scott, s.r.; Eustath. at Odyss. iv. 404 νέποις κατὰ γλώσσαν τυχα ἴσογοιν. This is doubtless the meaning in Homer and the Alexandrian writers, the word being connected with ἄνεψως, ‘nephos,’ Sansk. ‘nápat’ (Vaníček, p. 428). In late writers it is used as ἴχθυς (Oppian, passim), whether from a false derivation or by specialization of the Homeric use.


πρόγονος could hardly be applied to Philip, so we must understand the founder of the Macedonian dynasty, either Ceranos, brother of Phileon of Argos, or Perdices an exile from Argos : Herod. viii. 137. The native Macedonian legend accepted the latter. Through this Perdices the Macedonian kings traced their line through the Temenidae of Argos up to Heracles (see Grote, Hist. of Greece, vol. iii. p. 432).

27. ἐς ἐχαστον Ἱρακλῆς, ‘count back their time to Heracles at last.’ This descent was claimed officially by the Ptolemies, C. I. G. 5127 (a document of Ptolemy III Euergetes) βασιλεὺς μέγας Πτολεμαίον υἱὸς βασιλέως Πτολεμαίου καὶ βασιλίσσης Ἀριστώτης, θεῶν ἄδελφων, τῶν βασιλέων Πτολεμαίου καὶ βασιλίσσης Βερενίκης θεῶν Σωτῆρας ἰσογόνως τα μέν ἀπὸ πατρὸς Ἱρακλέους τοῦ Δίως το δὲ ἀπὸ μητρὸς Διονύσου τοῦ Δίως.

34. οἷα δὲ . . . Βερενίκα = the wife of Ptolemy Soter, mother of the ruling Ptolemy, who now like Soter was deified (Introdr. p. 4).

οἷα δὲ takes up the οἰσ μην ἕνη of 13.

35. θηλυτέρας: substantive here and often in Alexandrian poets. In Homer only adjective, θηλυτέραι γυναικῶν: vid. Index, subject Adjective.


38, 39. τῷ, ‘therefore.’ With the whole passage cf. Hesiod, Scutum 7 sqq.:

τῆς καὶ ἀπὸ κρήθην βλεφάρων τ’ ἀπὸ κυναιῶν τῶν ἀνδ’ οἶν τε πολυχρῶσον „Ἀφροδίτης“ ἡ δὲ καὶ ὡς κατὰ θυμὸν ἐὼν τίσκειν ἥκετην ὡς οὐρὸς τις ἐντεια γυναικῶν θηλυτερῶν.

40. δοὺς κε πασίν, ‘thus might one entrust, secure in mind, all his house to his children when love is truly given and returned’ (hoc poeta dicit qui ex tali coniugio castae et amantis uxoris liberos suscipiat tuto is domum totam committere posse utpote veris et genuinis,’ Malvig). The words are to be taken as a general reflection, though hinting at Ptolemy Soter. τὶς is omitted as often; vid. Liddell and Scott, τὶς sub famu. ἐπιτρέπειν οἷον πασίν may be taken in two senses:

(1) ‘Leave during absence’; cf. Odyss. ii. 226:

καὶ οἱ ἰὼν ἐν γυμνὶ ἐπιτρέπειν οἷον ἀπάντα, πεθεσθαί τε γέροντι καὶ ἐμιδά πάντα φιλάσσειν.
NOTES: XVII. LINES 25–53

Xen. Héro, i. 12 οὐ τὰ οἰκον κέκτηται ἔχον ὡστε ἄλλως παρακατθεμένους ἀποθημεῖν.

(2) 'Leave at death'; Odys. vii. 150:

τοὺς θεοῖς θεῖα ὁμιλία δοῖεν
ζωέμενα, καὶ πασίν ἐπιτρέψειν ἕκαστοι
ντήματ' ἐνι μεγάρωσι γέρας θ' ὦ τι δήμος ἔδωκεν.

The Scholiast and many of the editors see a reference to Soter's abdication in favour of his son (285 B.C.). πασίν is then awkward. It seems better to take ἐπιτρέψειν in the second sense (leave at death), and regard the plural πασίν as referring to the two children of Soter, Ptolemy II and his queen, Arsinoe. Philadelphus, son and daughter of Soter and Berenice. It is no objection to this that this marriage did not take place till after Soter's death.

43. ἀστόργος ἔρη γυναῖκός: again a general sentiment, though some covert reference may be intended. If so it must remain covert. The words have been referred to almost every unfaithful woman known in the years 320–270 (and they were many). No one critic has convinced another as to who is meant. All that is certain is that Arsinoe I cannot be intended. On other claimants see Hiller.

44. ποτεοκότα: Hesiod, Ἕρω 235 τίκτοναι δὲ γυναικὲς ἑοκότα τέκνα γονέωσι: Catullus, lxi. 226.

46. μεμλήπτο: a late Epic form used instead of μέμβληπτο; cf. xxvi. 36 and note on i. 50. For deification of Berenike see Introd. p. 4.

49. κυνέαν: Leonidas 94 (L. Pal. vii. 67) τοῦτ' Ἀχέροντες ὡδρι δὲ πλαίσι πορθμία κυνέα: Verg. Aen. vi. 303 'ferruginea ... cumba.' So Theognis, 709 κυνέας τε πίλας πορθμέασται, στυγνόν πορθμήα: Propert. iii. 18. 24 'Scandenda est torvi publica cumba senis.'

50. ἐνὸς = σης. For genit. cf. Callim. iv. 9 Δῆλω νῦν οἷμης ἀποδόσσορα.

51. Ἐθονὶ Berenike, who receiving her divinity from Aphrodite receives the special cares and powers of that goddess.


53. Ἀργεία = Deipyle, daughter of Adrastus, king of Argos, wife of Tydeus. The cruel Diomed is contrasted with the perfect knight Achilles; Achilles in turn is contrasted with Ptolemy, warrior son of warrior father, who is greater and better than either. Such is the simplest explanation of the three adversative clauses, σὺ, ἄλλα, αἵ δέ. Others interpret 'as Achilles is above Diomed, so is Ptolemy above Ἀργεία; and Ἀργεία = Antigonos, son of Demetrius (so Droysen); cf. Legrand, Étude, p. 60.
57. Ἀριστάρχος: Callim. Ep. 51:

εἰών ἐν πᾶσιν ἀρίσταρχος Βερενίκα
ας ἄτερ οὖθε αὕτη ταῖς Χάριτες Χάριτες.

58. Κόμος: Ptolemy was born in Cos in 308 (Mahaaffy, Empire of the Ptolemies, p. 54). This is made occasion for a piece of laboured flattery by Callimachus, iv. 160 (Leto in her wandering):

'It seems that mother Cos gave birth to Agamemnon, that mother Agamemnon gave birth to the unbom Apollo' (Theocritus, xv. 19).

59. It is instructive to compare the methods of Callimachus and Theocritus in dealing with the event.

61. Ἀντιγόνας: Schol. ἢ γὰρ Βερενίκη ἐστὶν ἡ θυγατὴρ Ἀντιγόνης τῆς Κασανδρᾶς τοῦ Ἀρτέμιδρου.

64 sqq. Κόμος δὲ ἀλλούειν: cf. Callimachus' description of Delos at the birth of Apollo (h. Delos 264):

Both the Alexandrian poets extend the metaphorical expression of the island's joy as it appears in (e.g.) Theognis 8:

66. ὅλως κούφω. The vocative stands by attraction as in xviii. 10; Eurip. Troad. 1221:

Livy, xxii. 50 'Tu quidem Cn. Cornelii macte virtute esto,' &c.

68. ἐν δὲ μᾶτι Τριόπον καταβεβαιό, 'and set apart the hill of Triopon in one and the same united honour, giving equal right... 

...
to the Dorian states hard by. The promontory Triopon or Triopion in Caria was the centre of cults of Demeter, Poseidon, the Nymphs, and especially Apollo, celebrated by the Dorian pentapolis of Lindus, Ialysus, Camirus, Cnidus, and Cos to the exclusion of other Dorian cities (Herod. l. 44; Stein, ad loc.). Great respect was paid to this religious union by Ptolemy II.

μια = a single united honour; not 'in one cult' with Cos, since Triopon was not a sovereign city participating in the league, but only a central point of meeting for the league.

69. Δωρεάν. . . ἐγγὺς οὖσιν = the five Dorian cities above mentioned, united in one festival.

70. ἵσον καὶ Ρήναιαν. Rhenea is a small rocky island close to Delos, enumerated among the places which acknowledged the divine rule of Apollo (h. hymn Apoll. 44). The point of this line is not very clear; but by the position of ἵσον at the head of l. 69 and 70, the two lines are made parallel in expression and thought, as if it were written ἵσον νέμων γέρας Δωρεάν συν καὶ Ρήναιαν ὕψισταν Ἀπόλλων (Valck, conjectures δοσον unnecessarily for the second ἵσον, cf. viii. 19). The sense seems therefore to be, 'Exalt Triopon to honour and include the neighbouring Dorians in one celebration, as Apollo exalted Delos and included even Rhenea in equal honour.' [Buecheler, followed by Ziegler, ejects the line; Reitzenstein reads Δαλον for ἵσον: but the explanation above given seems sufficient justification, though the thought is not very happily expressed.

72. ἦς τρίς: cf. ii. 45. The cry of the eagle is the sign of the approval of Zeus thy well beloved king.

74. ὅ ὁ ἔξοχος: cf. h. hymn 30 (ἕν Γῆν):

ὁ ὁ ἐλβίος, ὃν κε ὁ ὅμω πρὸς ἔνα τρίτον τῆς τάξεως τοῦ ἄρησον πάντα πάρεστι

βρίθει μὲν σφήν ἄρουρα φοίβοις . . . .

. . . ὀλβος δὲ πολὺς καὶ πλουτὸς ὑπηδεί.

77. μυρία ἀπειροί τε καὶ ἑθνα. As the conjunctions τε καί show, this phrase is to be taken as expressing a single notion, 'a thousand lands with their thousand tribes of men.' As ἀπειρο is the leading idea the feminine ὑφελλόμενα stands rightly in l. 78, uninfluenced by ἑθνα μυρία. Meineke's remark (Pruf. vili) 'Continentibus non gentes opponendae erant sed insulae,' and his conjecture, εἴν ἀλλά νάσον, are therefore pointless. Ccf. h. hymn. Apoll. 142 ἀλλὸτε δ' ἄν νήσους τε καὶ ἀνέρας ἴλασκαῖς. [Perhaps ωφελλόμενοι with D is right.]

78. Διὸς οἴμβρω: cf. Aesch. Agam. 1391. This is opposed to Νεῖλος ἀναβλύζων of l. 80; 'illiac terrae laudantur propter fertilitatem pluvia aetam, Aegyptus magis fecundata esse dicitur Nilo exundante' (Ameis).

81. ἐργα δαίντων: a civilized community acquainted with the arts; h. hymn. xx (εἰς Πηφαιστον) 3:

πάρος περ ἀντοιχ κατάσκοιν ἐν οὐρεσιν ἕρεις θῆρες,

νῦν δὲ δι 'Πηφαιστον κλατοτέλλην ἐργα δαίντες, κ.τ.λ.

82 seq. The total number is 33333. A number which can be expressed in multiples of 3 or 9 has something sacred about it to a Greek. Cf. xxx. 27; Plato, Rep. 587 d.
84. μετὰ δὲ σφυν: cf. i. 39.
85. ἐμβασιλεύει should be kept against the proposed alterations ἀγγισία βασιλεύει, &c., as we want a contrast between Ptolemy’s home dominion ἕως which he rules, and his foreign acquisitions. ἐμβασιλεύει here takes the genit. like the simple verb.
86. ἀποτίμεται does not necessarily imply that the process of absorption is going on in active military operations at the time, though with Συρία it could have this sense as referring to the Syrian war (Introd.). Tr. ‘holds a slice of Phoenicia . . .’ Koepp holds that Palestine and Coele-Syria had been Egyptian provinces since the battle of Ipsos, and that Ptolemy II held these lands as inheritance from his father: Libya, Syria, Phoenicia, Cyprus, Lyctia, Caria and the Cyclades passed by inheritance to Ptolemy III (Euergetes), who says also of himself that he made expeditions into Asia and ἀκρίβεσι τῆς τε ἐντούς Ἑθρήνου χώρας πάσης καὶ Κιλικίας καὶ Παρμύλιας καὶ Ποντικίας καὶ τοῦ Ἐλληναίοντος καὶ Ὀρφίκης. This does not however imply a first conquest but only a consolidation of dominion (vid. C. I. G. 5127).
87. Αἰθιοπίων. Ptolemy’s control of Aethiopia was rather in the nature of a ‘sphere of influence’ than that of actual possession. There is no monumental record of Ptolemy higher than Philae, above the first cataract, but this temple was nominally on Nubian territory (Mahaffy). Much objection has been made to the omission of Cyprus in this list, and it has therefore been held that the poem must have been written at the time when the island was in revolt (? date). This would be as bad a blunder on Theocritus’ part, as for an Egyptian court poet in 1888 to speak of the Soudan as lost to the Khedive. Cyprus is doubly included loosely in νάσοι Κυκλάδαις.
90. νάες ἀριστα. On Ptolemy’s fleet see Mahaffy, Empire of the Ptolemies, p. 126.
91. θάλασσα . . . αἰα . . . ποταμοί. For this division of the globe into land, sea, and rivers, cf. Hesiod, Theog. 108 θεοί καὶ γαία γένοντο καὶ ποταμοί καὶ πόους ἀπέτατο: Eurip. Η. F. 1295:

φωνήν γὰρ ἦσεν χθῶν ἀπευκρόσυνα μὲν μη δυγγάνεν ὑψὶ καὶ θάλασσα μὴ περάν πηγαί τε ποταμῶν.

Wilam.-Moellend. ad loc.
92. ἀνάσσονται Πτολεμαῖω: not simply ‘by Ptolemy,’ as if it were ὑπὸ Πτολεμαίου. The dative is the ‘dativus commodi’; ‘Are Ptolemy’s dominion.’ Cf. Odys. iv. 177 (πόλεως) ἅπερ περινατέσσαν ἀνάσσονται δ’ ἐμοὶ αὐτῇ.
96. ἀφενό . . . οἴκον: see Mahaffy, p. 130. S. Jerome puts the income of Ptolemy at 14,800 silver talents.

τότσσον: cf. ii. 161: xxiv. 77, 118; where an explanatory clause is similarly introduced. Callim. Delos, 216:

αὐ δ’ οἴκ’ ἄρ’ ἐμελλες ἀποστοι δὴν ἐμεναι: τοῖα σε παρέδραμεν ἡγελιώτες.
Early writers usually add γάρ: 

*Il. xxi. 288;* Solon, iv. 3. 

This is dropped when γάρ becomes distinctly = ‘for.’ So even *Odys.* xiv. 326.

99-101. βοῶν... ἐπὶ βουσίν. There is neither formal invasion, nor raid of freebooters. Cf. Bacchyl. xviii. 5:

AGED{ }γάρ;} }

*ἐπί:* of the object aimed at; cf. i. 49; xxii. 145.


106. οὗ μᾶν ἄρχετος γε, ‘Yet his wealth is not piled idle in his rich treasure house like the wealth of toiling ants.’ Cf. *vii.* 22.

107. δέι belongs to κέχυται as well as to μογέοντων.

*μυρμάκων:* cf. *Crates* (Bergk, xlviii):

Χρήματα δ’ οὐκ ἱθέλω αυτάγειν κλωτά, κανθάρου ὀλβὸν μύρμηκος ἃ' ἀφενο χρήματα μαίμενοι.

108. θεῶν... οἰκοι, κ.τ.λ.: with the whole passage compare the parallel lines 16, 22 sqq., and the references there given. Ptolemy's munificence towards the state religion is attested by the monuments. Professor Mahaffy (*loc. cit.* p. 184 sqq.) mentions as founded or restored by Ptolemy the temple of Philae (Upper Egypt), a common temple of the Greek gods near Naukratis (West Delta), a temple of Isis near Sebennytos (Central Delta), a temple at Pithom (East Delta).


112. κατ’ ἀγώνας: either ‘through the contests,’ or better, ‘for the contests,’ as κατα βλαν ἱκεια, Thucyd. vi. 31; cf. iii. 6, note. There was a guild of Dionysiac artists settled at Ptolemais (Mahaffy, p. 79). In 275 B.C. was celebrated a great πομπή in which Dionysus and Semele were the recipients of especial honour. Athenaeus, pp. 198 sqq., 116 sqq.; cf. *xvi.* 40 sqq.

120. ἄρι πα κέκρυπται. ‘But that uncounted wealth which they won by capture of the halls of Priam is buried somewhere in the gloom from whence there is no returning.’ ἄρι πα = ‘the gloom of the dead world.’ The phrase is freed from ambiguity by the clause ἐβαφνα πάλιν οὐκετί νόησα (cf. xii. 19, note). ἄρι passes from the meaning of air to that of mist (which is only thickened air, for in ubbem cogitur aer, *Verg. Aen.* v. 20; cf. *Odys.* xi. 15 ἱέρα καὶ νεφέλα κεκαλυμμένος), thence to that of darkness; *Ap. Rhod.* i. 777 ἀστήρ κανέων δι’ ἱέρος...

καλὼν ἐρενθόμενον: iv. 1285:

ὅταν ἠλίος μέσφ ἦματι νύκτ’ ἐπάγησαν

οὐρανόθεν τὰ δὲ λαμπρὰ δι’ ἱέρος ἀστρα φαινή.
So ἵερος = dark; Aratus, 349 ἱερὴ καὶ ἀνάστερος, and ἵεροφοιτεῖς
Ἐρωτός is the vengeance that walketh in darkness (vid. Butt-
mann, Lexilogus, pp. 37 sqq.). Add a quaint derivation in Et.
Mag. 437 ἥρια τοὺς τάφους ... παρὰ τὸν άφρα ἤγουν τὸν ἐπικείμενον
σκότον τοῖς τεθεμένιοι.

ἀφίς here is therefore = ζωφον ἱερίεντα (Πιαδ xv. 191) or
(Leonidas) Ἀδιόκε κακῶν ἐπειδέμενον ἄχλιν : Αρ. Ροδ. ii. 923 καὶ ῥ
ό μὲν αὐτὸς ἔσυνε μέγαν ζωφον.

121. μονὸς δὲ. 'But alone, of all who went before or whose
warm steps are yet printed in the trodden dust, has he
established temples sweet with incense to his mother and
his sire.' This refers of course to the newly established cult
of Ptolemy I (Soter) and Berenice, as θεοὶ σωτῆρες (Introd.
p. 10).

ὡν ἐν θερμᾷ, κ.τ.λ., is simply a periphrasis for the living;
θερμά = warm with life, Herod. ἀρῆς οία θερμὰ πυθόμαι : Αρ. Ροδ.
vii. 371 which Hitler quotes is hardly parallel, but cf. the
'Carol of King Wenceslaus':

'In his master's steps he trod,
Where the snow lay dined.
Heat was in the very sod
Which the saint had printed.'

Plutarch, Moral 517 F οὐχ ἔστα κακὰ ἄλλα θερμὰ καὶ πρόσφατα.
125. ὄρωνοις: with reference to their title; θεοὶ σωτῆρες.
127. μηιαὶ περιπλομέναι: lit. 'in the months as they
return.' Arist. Clouds 311 ἥρι τ' ἐπερχομένῳ : Soph. O. T. 156
περιπλομέναις ὄρας. The dative is temporal, and the notion of
time given in the subst. is further defined by the participle
περιπλομένας, 'at the coming of night' ; Αρ. Ροδ. iv. 977).

ἐρευνομένων ἐπὶ βωμῶν : cf. Shirley's ' upon Death's purple
altar.'

130. κασιγνήτων τε : Πιαδ xvi. 432 'Ἡρην δὲ προσέειπε κασιγνήτων
t' ἄλοχον τε.
131. ὥστε καὶ ... The comparison—inevitable though blas-
phemous—with the marriage of Zeus to Hera is suggested by
the relationship of Ptolemy and Arsinoe given in l. 130: this
cannot be taken as a proof that this poem was written for the
marriage, an idea which is precluded by 1. 127.

133. ἐν δὲ: cf. xviii. 19 ἐτα παρθένος in reference to a little
known myth of the marriage of Iris and Zephyr; Nonnus,
xxxi. 110:

'Ιρες ἄεξιφύτου Ζεφύρου χρυσόπτερε νύμφη
eπέλεξε μήτερ Ερωτός.

(See Legrand, p. 96.)

135. χαίρε ἀναξ ... The encomium ends in the manner of
the Homeric hymns:

κοι καὶ μὲν οὔτω χαίρε, Δίος καὶ Λιγνοῦς νιὲ
αὐτὰρ ἔγω καὶ στίο καὶ ἄλλης μαρτσομ' ὑμών—(h. Λρωλι.)
137. ἐκ Διὸς. The promise of the opening line is redeemed, and the poem which began with Zeus ends with Zeus. ἀρετὴ... αἰσθεῖ, 'wealth thou hast and the praise of men, but goodness comes by prayer to God alone.' The poem touches for the moment a higher strain as do Horace's greater odes ('Dis te minorem quod geris imperas'). That wealth must be accompanied by ἀρετὴ is a frequent theme in Pindar (Pyth. v. 1):

ὁ πλοῦτος εὐγενεῖς,
ὅταν τις ἀρετὴ περιάμενον καθαρὰ
βροτήσων ἄνηρ πότισσον παραδύνοντος αὐτὸν ἀνάγχη
πολύφελον εὐείταιν.

Cf. the close of Callimachus' Hymn to Zeus:

νοτίτορ, πάτερ, ναῦτῃ ἀθύτις δίδον δ' ἀρετῆς ἢ ἀρείνος τε.
οὔτ' ἀρετῆς ἄτερ ἄλοχος ἐπισταται ἄνδρας ἐγεῖν,
οὔτ' ἀρετὴ ἀρένοιο τε δίδον δ' ἀρετῆν τε καὶ ἄλοχον

XVIII.

This poem is an epithalamium for the marriage of Menelaus and Helen, sung before the bride-chamber by twelve Spartan maidens. Theocritus is said by the Scholiast to have imitated Stesichorus' epithalamium in this idyll. This cannot be proved or disproved, but it is certain that the poem shows marked traces of Sappho's influence (vid. notes on ll. 16, 49, 29). From l. 43 sqq. G. Kaibel (Hermes, xxvii. 249) argues that the object of the poem is aetiological—to explain the origin of a Spartan cult; cf. Helen of the Plane Tree. If there was such a cult it is only known from the poem, but there was a worship of Helen Δεινόρητη in Rhodes (Pausan. iii. 19. 10). In the same way Kaibel would explain the ἄρα of line 1; 'I have taken on me to explain this cult; know then that it was in Sparta that... ' But the manner in which the reference to this cult is introduced makes it impossible to recognize aetiology as the motif of the poem; 'the lines 43 sqq. appear as a simple episode, not as the kernel of the piece' (Legrand, p. 83 sqq.).

The ἄρα must be differently explained. If there is no context unknown to us of the poem it must be taken as marking a very sudden break, 'in medias res' (cf. xxii. 27). This is not probable, and the beginning would not be justified by such a sudden opening as that of xxv or Bret Harte's 'Which I wish to remark... ' It is more likely that the poem was written under some special conditions which we do not know, to which this ἄρα refers—either as an answer to some friend's work (cf. Nicias' answer to xi), or in answer to some request for a poem on the subject of Helen—or, it might be, merely after reading some Helen legend or poem which impressed Theocritus by its beauty or its strangeness. There is a striking resemblance...
between the opening lines and the fragment that is left of Bacchylides' Ode xx

Σπάρτα ποι' ἐν [ 
ζανθά Λακεδαίμον 
toίοις μέλος κ [ 
"ότ' ἄγετο καλλιπάρρων 
kώραν θρασυκάρδιος 'Ἰδαν 
Μαρπήσαν ἵο[πτέρανον, 

and it is not unlikely that had we all the poem we should have the key to this idyll. Date and place of composition are wholly unknown.

1. ἀρα, 'so it was in Sparta in golden-haired Menelaus' halls.'

ἐν... Σπάρτα. For separation of prep. from case cf. Pind. 
th. i. 17 ἀμφι θαμα τραπέζων: Plato, Laws 797 d ἐν Ὀδηγοῖς εἰπείν ὡς τοῖς μεν τοῖς δ' οὖ: Callim. i. 10 ἐν δὲ σὲ Παρασάζῃ Ἐρίη τίκε.

2. παρθενικά: substantival, cf. xii. 5: often in Alexandrine poetry.


4. μέγα χρήμα Λακανίαν, 'all the flower of Lacedaemon's beauty'; Xen. Ephes. A. i. 1 παῖς Ἀβροκόρας μέγα τι χρήμα κάλλως: Plut. Alex. 31 ἐν ᾧ ἄδελφον χρήμα διαμαστών ὡς λέγεται γνωσκός.

5. Τυνδαρίδαν κατεύθατο, 'when he woo'd and received to his home (κατα-) from the Tyndaridae that lovely bride, Helen.'

Τυνδαρίδαν = the Dioscuri, brothers of Helen. I have ventured to adopt a new reading for this line—vid. Not. Crit. Assuming κατεύθατο as the original the variants can be satisfactorily explained: κατεύθατο (D) by Λ for Δ: κατεκλίνοντο (s) as an attempt to explain κατεύθατο (the writer understood it as = κατάλεκτο): κατελέκτο (h 11) show γ and Λ confused (easy in uncial or minuscule), &c. Juntine has κατεκλίσατο, whence Meineke and recent editors κατεκλίσατο: cf. xv. 77, not a very happy expression here. This makes it necessary to take Τυνδαρίδαν τάν ἄγαπητάν as 'caram Tyndaridarum,' i.e. 'eam quae erat de Tyndarei liberis corissima' (Hiller). But Τυνδαρίδαν always = the Dioscuri without Helen (vid. xxii. 216; Pind. Ω. iii. 1); and τάν ἄγαπητάν Τυνδαρίδαν is doubtful Greek. We can say δαιμόνια ἀνδρῶν, but not δ' δαιμόνιαν ἀνδρῶν: and ἄγαπητάν is not a superlative in sense.

7. ἀρα: resuming after the digression.

eis ἐν μελός; cf. Catull. lxi. 38:

'Agite in modum
Dicite, O Hymenae Hymen,
Hymen O Hymenae.'

ἔγκροτεισάν: of the beat of the foot in the dance.
3. 

πειστέκτωσ: the 'woven paces' of the dancers; cf. Odys. viii. 264:

παρληγον δε χρόνω θείων ποιών αὐτάρ 'Οδυσσέως

ὑπὸ ... δοξανώ (not ὑπίαιχε); cf. Callim. ii. 49 ὑπ' ερωτικαμένων: Bacchyl. iii. 17 λάμμει δ' ὑπὸ μαρμαρογίας ὁ χρυσός ἰδινδεκάλων τριπόδων. The use of ὑπὸ with dative differs little from the simple dative of cause; cf. Soph. Trach. 205.

9 sqq. From here follows the song of the maidens sung in unison by the whole band. It is useless to attempt to cut the song into equal strophes.

[Text continues with notes on the page, discussing various aspects of Greek verse and meter, with references to various authors and works such as Homer, Callimachus, Hesiod, etc.]
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Cf. Schol. vii. 96 τὼν παραμών οἱ μὲν ὄφελοῦσι οἱ δὲ εἰσὶ βλαβεροὶ. (Fritzsche-Hiller explain ἀγαθός = a good man, and assume that the sneeze of a saint was more effective than a rogue's.)

17. ἀπερ; sc. ποιοῦσι.

ἐσ Σάρταν. In the usual form of the story Helen was woo'd at Arcady, not Sparta; but Theocritus here follows another legend, which appears also in Isocer. 215 οἱ μετὰ γὰρ τὴν ὁθισίως εἰς Ἀδειον καταβισαί ἐπανελθοῦση τῆς Ἐλένης αὐθὲς εἰς Λακεδαίμονα καὶ πρὸς τὸ μνημεύσαι λαβοῦσα ἥλιον ἀπαντεῖ τοῖς βασιλευόντες καὶ δυναστεύοντες (these are Theocritus' ἄλλοι ἀριστεῖς) τὴν αὐτὴν γνώμην ἔσχον περὶ αὐτῆς . . . ὑπερδῶντες γάρ τούς οὐκ έγάμους ήθον ἐκεῖνην μνημεύοντες.


ἡμιθίος: cf. Isoc. x. 43. Not to be altered to ἡμίθιος.

πανθέρων: both Greek and Latin affect this roundabout way of stating connexion by marriage, cf. Pind. Ἰσθ. vi. 37 Πελεός . . . γαμβρὸς θεὼν: Verg. Æne. i. 31 'teque sibi generum Tethys emat omnibus undis.'

19. τάν μιᾶν, 'the same'; Callim. iv. 75 φεύγει καὶ Ἀρνη τὸν ἑκά δρόμον.

20. οί 'Ἀχαιαίδων γαῖαν πατεί, 'whose peer treads not the earth among the maids of Greece'; cf. Odys. xxi. 107 οἱ νῦν οὐκ ἐστὶ γνώμη κατ' Ἀχαιαίδα γαῖαν: Sappho, 106 ὃς γάρ ἡν ἐτέρα πάσσ ὡ γάμβρε τουατα.

πατεί: cf. Soph. Φιλ. 1060 χαίρε γὰρ Άδμων πατῶ: Lyceoph. 200 χαίρε μίαν πατήρι κράνω αἰάσων Σκύθην. Αἰαν here is 'the earth' not 'a land' as usually; cf. Quint. Smyrn. ix. 416 ὅν ἦκας ὡτίς ἀνὴρ ἐπιστᾶς καὶ ἐπεισόδευσα αἰαν.

22. οἱ δρόμοι οὐτός, κ.τ.λ.: see Eurip. Androm. 597 sqq.; Propert. iii. 14:

'Multa tuae Sparte miramur iura palaestrae,
Sed mage virginem tot bona gymnasi.
Quod non infames exercet corpore ludos
Inter luctantes nuda puella viros.'

24. θῆλυς: fem. as in Homer. θῆλυς ἔφη.

25. τόν οὐδ' ἐν τῷς ἄμωμος, 'of whom no one is faultless when compared with Helen.' The MSS. reading οὐδ' ἐν presents an impossible ellipse.

26. 27. Αἰώς ἀντίλιοσα, κ.τ.λ. In this couplet and in 29, 30 we have similes expressive of Helen's beauty. The restoration of the text in the latter place may be considered certain. As there the comparison is threefold and gives an image of Helen's gracefulness, so here we have an expression of her bright beauty, and for the sake of uniformity of style expect three similes and an absence of any introductory particle.

I have therefore ejected ἄτε in 28, and introduced what is suggested by the duxus litterarum and the form of the verse τῷ τε. Tr. a lovely shines forth the face of rising dawn, lovely the face of holy night, and lovely the clear spring when winter ceases from the land. So shines forth golden Helen among us; a glory to the rich field springs up the great harvest, a glory to
the garden is the cypress, a glory to the chariot the horse of Thessaly. So is blushing Helen a glory to Lacedaemon.

πότνα νῦς has been strangely objected to and more strangely altered. It is not the moon but the clear night of stars, for Helen 'walks in beauty like the night.' πότνα personifies νῦς into a living goddess; cf. ii. 69 and 167; cf. Grenfell's 'Erotic fragment,' col. ii. ἀστρα φύλα καὶ συνερέαπα πότνα νῦς μου. τὸ τε also Kaibel, but with πότν' δῶς for πότνα νῦς: ἡ for ἄτε, Steig. Other 'emendations' proceed chiefly on the assumption that a contrast between the dark night and bright day is intended; πότνα disproves this, and the threefold comparison must be kept.


dίφανε: gnomie aorist. For sense of shines out cf. Pind. Pyth. iii. 79 καυμόμενα δ' αὐτῷ διώκαν περὰ.

30. κυβάριστος. For the comparison cf. Omar Khayyam's 'the cypress—slender minister of wine'; Catull. lxi. 21 'floridis velut enitens Myrtus Asia ramulis'; Sappho, 104:

τὰρ α', ὦ φίλε γαμάρε, κάλος ἕκισαδος;

ἄρπαι βραδίνῳ σε κάλιστ' ἔκισσαδο.

33. ἄτρίον (ἡτριον), 'war.'

35. εὑροστέρνον denotes Athene as the goddess of battle, not here the goddess of cunning work. Helen is not imagined as singing at her loom as Ahrens supposes, when he conjectures κρόκαν and εὐροστέρνον for λύραν and εὐφροστέρνον.


38. οἰκείτις, 'housewife,'

39. ὀμεῖς δ' ἐσ δρόμων, 'we will hie us in the morning to our course, and to the flowers of the field.' φῦλα, as in xi 26, of flowers. The passage seems to be imitated by Coluthus, who says of Helen (340) ὁδε κελέθως ἐσ ῥόδων ἐσ λελαμάνα.

43 seqq. Vid. Introductory note, πράται, referring to the establishment of this cult of Helen—if such existed.' The plane tree was a marked feature of Sparta (Pausan. iii. 14. 8).

46. σταύρωμα = σταύρωμα (στάγω).

48. γράμματα δ' ἐν φλωρ, 'and letters shall be written on the bark, for the passer-by to read, in Dorian wise: honour me: I am Helen's tree.'

ἀνεύμη (ἀναρέω) in rarer sense of 'reading' = ἀναγράφωσον.

Δοριστὶ: cf. xiii. 50; xiv. 46. The argument for regarding ii. 44 seqq. as referring to the establishment of a cult is considerably strengthened by this line. Δοριστὶ cannot be taken here as = in Doric. It was by no means a peculiar Dorian custom to cut a name on a tree trunk; but these tree worships seem to have been especially Dorian. γράμματα then = not only the name 'Helen,' but the dedication of the tree, and injunction to worship. Hiller takes Δοριστὶ = in Doric brevity! This is surely absurd, and should at least be Σπαριστὶ. Ameis 'Doriansium more,' i. q. pie, sancte. Why?
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50-52. Λατω ... Λατω κουφοτρόφος. The repetition of the name in each case in these three lines, adds a solemnity and dignity to the prayer. In l. 51, θεά, 'that great goddess'; cf. Aesch. Eumenid. 224 δικᾶς δὲ Πάλλας τῶρθ' ἐποπτέωσε θεά. The repetition can easily be paralleled, e.g. Verg. Aen. viii. 71: Macaulay's 'O Tiber, Father Tiber.'

53. ὡς ... ἕνθε: the subject is ἀλβον.

'From princely sire to princely son
For ever to descend.'—Calverley.

56. εἰς ὑρθον: see on l. 14.

57. εὐτριχα: of a bird; is now paralleled by Bacchyl. v. 28:

λεπτότριχα οὖν Ζεφύρων πνοίατιν
θεαραν ἀρίγνωτος μετ' ἀνθρώπωσ ιδεῖν:

of an eagle.

58. Catull. lxii. 5 'Hymen O Hymenae, Hymen ades O Hymenae.'

XIX.

See Introd. § 3, esp. p. 54. The piece is not by Theocritus; probably by Bion (Bion, xix, Hermann: Incert. iv, Ahrens). The idea is reproduced in Anacreont. 33 (Bergk); Nicet. Eugen. iv. 313.

2. συλεύμενον. From an -ėw form, collateral with συλαύω. The middle only here.

3. δάκτυλα: vid. Liddell and Scott.

5. 6. τύτθον ... ἄλικα τραύματα: cf. iv. 55.

7. μάτηρ: sc. Aphrodite.

8. ἐφυς, 'wert born,' so 'art'; cf. ἐγεντο, l. 88. The hiatus καὶ ἄλικα is excused by the slight pause before the exclamatory ἄλικα, and by its position at the bucolic caesura. Cf. ii. 154, &c. For the sense cf. Anacreont. xxxiii. 13:

α δ' εἶπεν εἰ τὸ κέντρον
ποιεὶ τὸ τύς μελίττας
πύσων δοκεῖς πνονοῦν
'Hymen ὄσους σὺ βάλλεις;

Moschus, ii. (Ἡρων δραπέτης) 18:

τύλον ἓξει μάλα βαυν ὑπὲρ τύμω δὲ βέλεμνον.

τύτθον μὲν τὸ βέλεμνον, ἐς αἰθέρα δ' ἄχρι φορεῖται.
On the authorship of this poem see Introduction, § 3: Hiller, Beiträge, pp. 70–73.

1. It is not clear to whom the speaker addresses himself. If it is to the ποιμένες of I. 19 the long delay in showing the situation is most inartistic. If it is γῆ τε κοινόν, the apostrophe of the ποιμένες is ridiculous. Contrast this awkwardness with any of the genuine Theocritean pieces.

4. θλίβειν, 'to press'; θλίβειν δάκτυλα, Musaeus, 114.

6. οἰα βλέπεσι. Theocritus has ά before θά only elsewhere in xvii. 136. In later Greek more often; Anacreont. xv. 18 τὸ δ’ θλέμμα: A. Pal. xii. 199 (Strato) ἀλλὰ πάρωρα βλέπω (Plato, Ep. 14 ὁς πολλοῖς ὄμμασιν εἰς σε βλέπω). The form of verse in three detached divisions occurs in Theocritus only in viii. 41; often in late writers, vid. Meineke.

δόποια: wrongly used for οἰα (exclamation).

7. αἰκάλλεις, 'wheedle.'

8. ἀδία: ἡδὸς is here treated as of two terminations, as in Odys. xii. 369 ἡδὸς ἀντὶμῆ: and makes accus. in -α instead of -ων, as εὐρέα πύντων, Iliad vi. 291. So Epit. Bion. 83 ἀδία πύρνων. (Theocritus has nom. ἀδία, accus. ἀδίαν.)

11. τρίς εἰς τὸν: imitated from Theoc. vi. 39. The spitting averted evil.

13. μυχθίουσα: cf. A. Pal. v. 178 (Meleager) τί μάταις γελάς καὶ συμα σεσπόρως μυχθίουσι;

λοξὰ βλέποσα, 'looking askance'; Anacreont. fr. 75:

Πώλε Θρηκὴ τί δὴ με λοξῶν ὄμμασιν βλέποσα νυλέως φεύγεις;

14. σεσπόρος . . . ἐγκλαζεν (ἐγκλασε would be the correct form; and so Ahrens restores), 'laughed in derision and disdain.' σεσπόρος is here used in its usual sense—smiling scornfully; see note on vii. 19. It is cognate accus., cf. Babrius, l. 14 σεσπόρως αἰκάλλουσα σοβάρον: A. Pal. vi. 1 ἡ σοβαρὸν γελάσασα καθ’ Ἐλλάδος . . . Λαῖς.

16. ὡς ῥόδον ἔρημον: cf. Callim. v. 27:

τὸ δ’ ἐρεύνωσ ἀνέδραμεν, πρῶτον οἰαν ἤ ῥόδον ἢ σίβδας κόκκοι ἔχει χροῖαν.

17. ὑποκάρδον ὄργαν: from Theoc. xi. 15.

19. τὸ κρῆγγον, 'the truth.' The word is used in this sense by Archias, A. Pal. 57 Νῆπι᾽ ἔρως πορθεῖς με τὸ κρῆγγον: and by Leonidas, A. Pal. vii. 648 ἵδει Ἀριστοκράτης τὸ κρῆγγον. It is usually used of persons 'true,' 'honest'; Theoc. Ep. xix; Herond. vi. 39 γυναικώς ἔστι κρηγής φέρειν πάντα.

20. ἄλλον, 'different'; Lucian, i. 208 (Ganymede to Zeus) πῶς οὖν τὰ πτερά σοι ἐκεῖνα ἐξερραύνει σὺ δὲ ἄλλος ἢδη ἑνεπέφηρας:
21-31. The whole passage is imitated from Theocritean lines; vi. 34; xi. 19, 31, 38, 76.
21, 22. ὑπήνη must here = 'lip' or 'chin,' not the moustache; cf. A. Pal. ii. 136 ἔψολον κάλλος ὑπήνης. Nor do the difficulties of the lines stop with this. As κάλλος is subject to ἐπνακέν, ἐπάνθεν ἄδυ τι κάλλος must be taken of a growth of hair; not of complexion, as would naturally be the case (τὸ ἐρυθήμα ἐπανθεῖ, Lucian, Imag. 7); and though ἄνθεω and ἄνθος are used of hair it involves a violation of language to use ἐπανθεῖ so without further definition. The expression is therefore only partly justified by such phrases as τοὺς ἰωλὸν ἀνθείνατα (Herond. i. 52):

πώγων εύρισ ἐπέπτατο κάλλος ὑφαίνων
 στηθεὶς γυμνωθέντι καὶ ἑμφεύσας προσώπῳ (A. Pal. ii. 328);

πρὸς . . . ὑπὸ κρατάρωσιν ἵολον
 ἀνθήσαι πυκάσαι τε γίνος εἰανθεῖς λάχνη (Odys. xi. 319).

Graeae conjectured ἄδυς ἰωλος, but this is palaeographically most improbable. Nor is the transposition of 22 and 23 (Graeae and Meinecke) of service since χαῖται οἷα σέλινα can only be used of thick clustering curls on the brow.

26, 27. γλυκερώτερον should be kept in both places. The writer tries to imitate the Theocritean repetition of leading words (Introd. § 2). Valeknaer's ἀπαλώτερον is hardly justified by Longus' χέλη μὲν ρώδοις ἀπαλώτερα καὶ στόμα κηρῶ τύλωτερον (whence Nicol. Eugen. vi. 356 χέλος μὲν αὐχεῖς ἀπαλώτερον ρόδου, κ.τ.λ.; Nonnus seems to imitate the present passage; Dionys. xlvi. 105:

ἐκ στομάτων δὲ
 ἤδωμαν ἐλαλάζει χέων ἀγαμαλον ἄωδην

29. δόνακα = δόνακαι, formed on analogy of οὖνομα, δοῦρατα, Δοῦλακα. First in Leonidas, 81 (see Getcken, ad loc.).

31. τὰ δ’ ἀστικὰ. The neuter plural is used contemptuously; 'those town girls.'

32. I have left the text as printed by Ziegler. Tr. 'And does not know that the fair Dionysus tended cattle in the glades.' But there is no legend of Dionysus as a herdsman; the only fable which could be used to justify this line is one preserved by Plutarch (Sympos. iv. 5, 3), that Adonis was none other than Dionysus; τὸν δὲ Ἄδωνιν ὅνων ἐτέρων ἀλλὰ Δίανναν εἶναι γομίσαν καὶ πολλὰ τῶν τελευταίων ἐκπέμφη περὶ τὰς ἐφορὰς βιβαίοις τῶν λόγων. Another account, says Plutarch, made Adonis loved by Dionysus: ὡς θέιον Ἀδωνίν ὄρκοφοιτις Δώρων ζηρπασίν (Phaneus). It it just possible, therefore, that the writer of this poem identified the two persons, or expanded the latter legend. But the text is very uncertain, and the head of the line was apparently lost. Possibly we should read ὀκοῖν. ὡν ἄλλος Δίαννας . . . ἐλαύνω; 'do I not . . . a second Dionysus (in beauty)-tm
36. From Bion, Epit., Adon. 68 μηκέτ' εἰς δρωμοίς τὸν ἄνεμον μύρῳ Κύπρῳ. With the whole passage cf. Longus, iv. 17. 6 εἰ δὲ νεμώντος ἡμέραθιν θεοὺς ἐμμυσσάμην Βουκόλος ἦν Ἀχιλῆς καὶ ἐσχέν αὐτῶν Ἀφροδίτην αἰγας ἐνεμε βράχος καὶ Ἀπόλλων αὐτῶν ἐφίλισεν πουμή ἦν Γαμυήθης καὶ αὐτῶν Ζεὺς ἤρπασε. Cf. Theocr. iii. 40 sqq.

39. λαθρών... ἥλθε, 'stole secretly through the grove.' The reading Λάτμιος (Jantine) should be unhesitatingly rejected. The reading in the text, εἰς ἐνα, is only conjectural. To explain it understand not τόπον but ὑπὸν, easily supplied from καθεύδη (cf. Lucian, i. 293 ὡς βαθὺν ἐκωμήθησ). εἰς with numerals as l. 25, &c. παιδί is dative of association, or of advantage. Tr. 'Slept one sleep with the lad.' (Paley conjectures εἰς ἐν: cf. A. Pal. v. 293 εἰν ἐνι θητείςει Παλλάδι καὶ Παφίη: near to MSS. would be αδία often written αδία in MSS.)

41. ὄρνη εἰπλὰγχθης: according to one form of the legend, Zeus himself in the form of an eagle snatched away Ganymede. Lucian, i. 208; Nonnus, xv. 280:

καὶ Δίως οἰνοχόος πέλε βουκόλος, ὅν διὰ κάλλος
φειδόμενος ὀνύχεσσαι ἐκούφισεν ὕψιπηθής Ζεὺς.

44. The sense is, 'Have no more amours in country or in town, Cypris; Eunica has laid down a new law for gods and men' (Zettel).

XXI (Incert. III, Ahrens).

On the authorship of this idyll see Introd. § 3, pp. 54, 55. The scheme of the poem is as follows.—After the prefatory lines to Diophantus the writer passes to narrative. Two fishermen lie asleep in their cabin by the sea, with the poor implements of their craft about them. Waking before the night is half done one tells his fellow how he had dreamed that he had caught a wondrous golden fish, and sworn that he would desert his calling and live on land on the gold he had won. The oath he swore in his sleep troubles him. Is it binding? His companion bids him pay no thought to his dream, or likely enough he will starve while he neglects more solid fish.

2. αὐτά, 'alone.' For sentiment cf. Arist. Plutus 533:

Πενία, ἐγὼ γὰρ
tὸν χειροτέχνην ὡσπερ δέσποιν' ἐπαναγκάζονα καθημα
dιὰ τὴν χρείαν καὶ τὴν πενίαν ὑπείραν ὑπὸθεν βίον ἐξεί.

4. ἐπιμυσσημι. The i is lengthened as in Epic; cf. xxii. 19; διεμοράρα, Odys. xiv. 434; μονάλλοκα, Aratus, 1124, &c.

5. ἐφιστάμενα, 'haunting,' properly 'standing over the bed';
so Aesch. Agam. 14 φῶς γὰρ ἄνθ’ ὑπνοι παραστατεῖ. Cf. Odys. xix. 515:

αὐτὰρ ἐπὶν νῦς ἐλημ., ἐληπὶ τε κοῖτος ἀπαντας,
κεῖμαι εἰς λέκτρῳ, πυκναλ δὲ μου ἄρμα’ ἄδυνον κήρ
τείχων μελέτων ὑπορεμένη ἱέρουσιν.

6. ὁμως, ‘although poverty and care snatch away sleep.’
ομοὶ Steph. and most editors unnecessarily.

ixthos: the singular is to be taken collectively; cf. xiv. 17.

note, and Introd. p. 55.

7. βρύον, ‘seaweed.’


στρωμένους, ‘making them a bed’ (middle).

8. κεκλιμένοι τοίχῳ, ‘leaning against the wall of grass.’ For the dative cf. Odys. xvii. 339:

ἰεσ δ’ ἐπὶ μελίνου ὠδόου ἐντοσθε θυράων,
κλινάμενοι σταθμῷ κυπαρισσίῳ.

Hermann’s πρὸς for τῷ is not wanted.

9. ὓδαθμα, ‘implements’; a new meaning for the word.

10. φυκοεντα δέλητα, ‘baits of seaweeds.’ On φυκοεντα see Introd. p. 55. δέλητα: a contracted plural from δέλεαρ. Seaweed is mentioned as a bait by Oppian, Pisc. iii. 414:

σάλπαι δ’ ἵεκαλλίως μὴν ἕι δὲ φύκεσαι μάλιστα
τείρσανται, κέφι δὲ καὶ ἀγρώσσονται ἐδώδι...  

II. 421:

τημὸς ἐπεντεύει κύρτον δόλων εν δὲ εὶ ἔσω
φύκεαι εἰλομένους λίας βάλεν, ἀμφο τε ποιας
εἰναλίας στομίων εἵπησατ τῆς γὰν ναθαν
σάλπαι τ’ ἤδ’ ὅσοι Βοτανήφαγοι ἵχθυες ἄλλοι.

11. ὄρμαι, ‘lines of horsehair,’ Oppian, Pisc. iii. 75:

δονάκεσσιν ἀναβάμενοι δολοχόοισ ὄρμην ἵππεων ἐὕπλοκον.

κύρτοι, ‘lobster pots,’ Oppian, iii. 341:

κύρτον δὲ πλέξα τοίχῳ περικομον ὡτὶ μάλιστα
τεῦχων ἢ σπάτροισιν ἱβρήσαν ἢ ἥ λύγαις
ῥάβδους ἀμφικαλάνων λευκή δὲ οἱ εἰσόδοι ἐστω
γαστήρ τ’ εὐρυχανῆς.

With the whole list cf. the Epigram of Leonidas, A. Pal. vi. 4.

ἐκ σχοῖνων, ‘made of cord’; cf. xv. 123.


14. ὁ πᾶς πόρος, ‘all their revenue’; cf. Ovid, Met. iii. 588 ‘Ars illi sua census erat’; Plaut. Rudens 294 ‘Hisce hami atque 
hace harundines sunt nobis quaestu et cultu.’

15. The MSS. reading of these two lines is:

οὐδεὶς δ’ οὐ κύθραν (χύθραν 11) έἶχ’, οὐ λίνα’ (κίνα 11 M sec. man.)
πάντα περισοτί, (φ must have had τίνα)
πάντ’ ἐδόκει τῆρος ἕγερα πενία ἡ σφᾶς ἱέρη.
In 15 the Juntine has οὐ χύτραν οῦ κόνα ('none had dish or dog,' nonsense); in 16 it has σφν έταιρη (conj.). The confusion of έτερη and έταιρη occurs elsewhere (e.g. Theocr. xxii. 120; Xen. Anab. iv. 3. 30). Briggs emended 15 to οὐδός δ' οὐχί θύραν εἰξ' οὐ κόνα: Buecheler to οὐ κλείδο οὐχί θύραν εἰξ' οὐ κόνα, and connected it with the preceding so that πλούτος should be subject; but line 14 is obviously complete in itself and κόνα is doubtful; οὐ κλείδ is too far from MSS. In 16 a γάρν πενή αφας έτηρει is an emendation of Ameis and Ahrens. Better έτερη (Wordsworth, a γάρ (Reiske); cf. A. Pal. ix. 654. The reading which I have adopted in 15 seems palaeographically more probable than the above mentioned, and comes easily from the uncial ΟΥΙΣΤΥΘΡΑΝ: transpose the Θ. ΟΥΣΙΣΥΡΑΝ: this from ΟΥΣΙΣΥΡΑΝ. Tr. 'Neither had blanket nor linen; all, all seemed extravagant to them; for poverty pressed hard upon them.' For στέφα cf. Arist. Clouds 10; for λίνα, Odys. xiii. 73 'Οδυσση' στόρεαν ῥγήσ τε λίνον τε. οὐδεὶς should of course be οὐδείς, but the Alexandrian writers are notoriously careless in their use of pronouns; vid. Theocr. vi. 46, note.

17. οὐδεὶς δ' ἐν μέσῳ, 'there was no neighbour at hand.' An unusual sense of ἐν μέσῳ, but cf. Theocr. xv. 27; Callim. Epig. 31:

τὰ γὰρ φεύγοντα διώκειν
οίδε· τὰ δ' ἐν μέσῳ κείμενα παρετάται.

Herond. vi. 81 ἤλθεν γάρ ἡ Βιτάτος ἐν μέσῳ δούλη.
18. θλιβομέναν πενή, 'oppressed by poverty.'

τρυφερόν: lit. 'delicately'; here of the sea lapping lazily on the beach.
19. κούπω τὸν μέσατον: cf. vii. 10.
20. τοὺς δ' ἄλλας: parataxis instead of a time clause. The conjunction is generally καὶ not δὲ.

φιλός πόνος: Homeric; an utterly un-Theocritean use.

φρεσίν ἄρεθον αὐδάν: a curiously far-fetched phrase; 'provoked speech by their thought.' For φρεσίν Meineke compares Iliad xvii. 260 τίς κεν ἢσι φρεσίν ὀνοματ' εἶποι; cf. also Odys. xv. 445 ἔχετ' ἐν φρεσίν μύθον: Pseudo-Phocyl. 20 λόγον ἐν φρεσίν ἕχεω.

25. μὴ λαβόμην; κ.τ.λ., 'have I forgotten what was the thing?' He refers to his dream, which for the moment is blurred in his memory.

χρόνον δ' αἰ νυκτες: impatiently; 'the watches of the night are slow,' νυκτες in plural as Arist. Clouds 1 ὁ Ζεὺς βασιλεῦ τὸ χρήμα τῶν νυκτῶν ὄσον. (τί τὸ χρήμα χρόνου ταν νυκτες here Martini and Wilamowitz-Moellendorf, but we require an exclamation not a question.)

26. Ἀσφαλῶν: the name occurs Odys. iv. 216.
27. παρέβα τὸν τὸν δρόμον. The season has not wilfully gone out of its course, Lucian. i. 229 (Deor. Dial. 10), Heliós iou, ἀλλὰ μὴ παραβιάσειν τι ἐδώσα ἐν τῷ δρόμῳ καὶ ἐξω ἐλάσσα τῶν ὀρων,
43. τοίν πραγμάτων ὑπάρξασε, 'reached after the food.' τραφερός is used in Homer always of dry land (τραφερή) as opposed to sea (ὕγρη), and this use is retained by the Alexandrian writers. The word is however used by Aratus as meaning ‘fattening’ (τραφέω), ἐκ τοιοῦ ἐργάματα τραφερός ἐπὶ ὑγρον αὐλα. Here then as substantive ‘the fattening thing,’ i.e. ‘food.’ Others interpret ‘one of the fat ones,’ as if it were used in the place of ὑγρή, but this leaves ὑπάρξασε awkwardly without an object.

45. ἀφότον μαντευτεῖα, 'scents his bear and I my fish.' μαντευτεῖα is of course used in a greatly strained sense ἤχθια: for ἤχθια, a novel form. So ἤχθια, Quint. Smyrn. ii. 88; ἤχθια, Id. xi. 201; ἤχθια, Oppian. Cyn. iv. 405. None of these accusatives occur in the Classical period.
NOTES: XXI. LINES 32–60

47. τὸν κάλαμον δὲ, κ.τ.λ. I have kept the MSS. reading, only deleting comma at ἤχον, so that τὸ χέρα is subject; 'my hands held the rod which bent with the strain, pulled (περικλώμενον) and was like to break (περικλώμενον), a wide reaching struggle.'

ἀγώνα is accus. in apposition to sentence.

48. εὐρύν: because the fish had to be played for a long time; *vid.* following lines (εὐρον, Junt.: so Hermann with colon at περικλώμενον).

49. συδάρως, 'a solitary use of the plural'; cf. our use of 'irons.'

ιχθύν with ἦ is abnormal, but recurs in Oppian, Ἡλ. iv. 44; κλίτων, Nicander *Alex.* 34, and a few others.

50. 'Asphalion first hooked his fish which ran gamely and nearly doubled up the rod; then the fish sulked and the angler half despaired of landing him. To stir the sullen fish he "reminded him of his wound," probably as we do now by keeping a tight line and tapping the butt of the rod. Then he slackened, giving the fish the line in case of a sudden rush; but as there was no such rush he took in line... and so landed him' (A. Lang).

58. A hopeless line. Musurus conjectured καὶ τῶν μὲν πιστήρων κατάγων ἐπὶ ἕπειρον. Worthless. Most modern critics proceed on the assumption that ἐπίστρωτα conceals ἐπιστρώτα, and evolve such readings as σπεύδας ἀκάλλον ἐπιστρώταν (Graefe); τὸ τε πιστεύσαι ἀκαλλὸν ἐπιστρώταν (Renier); πίστευσα καλῶς ἐγεν ἐπιστρώτα (Ziegler); but ἐπιστρώτας ἵκθύς is an impossible expression. Others are πιστεύεις καλάγρετον εὔπειρότατον (Ribbeck, Rhein. Mus. 45 'feliciter captum bene vendibilem'). Most ingenious is the suggestion of the Rev. B. H. Streeter, τὸν ἵκθυν πιστεύεις καλῶς ἐγεν ἐπιστρώτας, 'having him I trusted to live happily on land.' (I am indebted to A. C. Clark, Esq., of Queen's College, Oxford, for this.) I believe however that τῶν ἐπιστρώτων hides τὸν ἐπιστρώταν and have emended accordingly. Tr. 'Him I made bold to call the fish I had prayed for.' [I find that Brunck suggested this end to the line, reading however τῶν πίστευσας καλῶς ἐγεν ἐπιστρώτας, ἵκθυς ωμος μηκέτι.]

59. ωμοσα δ' οὐκέτα, 'I swore I would never again set foot on the sea, but stay on land, and be an emperor with my gold.'

οὐκέτα for μηκέτι is irregular; cf. Herond. vi. 93 ὁ δ' ωμος'o ὁν ἄν εἰσεῖν μοι: Babrius, l. 6 ὁ δ' οὗ προδώσειν ὄμων. πόδα θείαι: cf. A. Pal. v. 39:

ην γαρ ἀπέλθων
καὶ θω ἀπαξ ἔξω τῶν πόδων τῆς πόλεως.


60. τῷ χρυσῷ βασιλεύσειν: cf. Plaut. *Rudens* 931, Gripus after his big find exclaims:

'Navibus magnis mercaturam faciam: apud reges rex per-hibebor.

... sed hic rex cum aceto pransurust et sale sine bono pulimento.'
XXII (XX Ahrens).

The poem is a hymn to the Dioscuri, Castor and Polydeuces. Lines 1-26 form a prelude addressed to the two brothers. From that point the poem passes to narrative, relating first the encounter between Polydeuces and Amycous, king of the Bebryces, and secondly the fight between Castor and Lyneus for the possession of the daughters of Leucippas. The first episode is narrated also by Ap. Rhod. Argon. ii. ad initi., but in a tame manner altogether inferior to Theocritus. The second story was narrated in the old Epic, the Cypria, and in Pindar, Nem. x. Theocritus has in both stories differences of detail, which will be noted in their place.

The dialect is Epic, with a few Doric or new Greek forms intermixed. The MS. tradition is twofold for the latter part of the poem; and goes back to the two archetypes Φm and Π (Introd. § 3). Up to l. 68 the poem is lacking in the MS. D, and hence we have only the Φm tradition for this part. The two sources differ greatly; the Π tradition gives almost entirely Epic forms, Φm a large admixture of Doric. The former is claimed as the better by Hiller (Beiträge, p. 77 sqq.) and the Epic forms were generally restored by Ahrens in his edition. Ziegler keeps the dorisms in ll. 1-26 only. See further Introd. § 1, pp. 29, 30. The Vocabulary contains many words new to Epic verse; e.g. εἰκή, παταγέω, θυδα, ἐρημίζεω, κολασσός, ποδέων, ποτερή, προβαλέη, πίτυλος, ἀκριβής, ἐμφύλιος, δημαινο (vid. Legrand,
2. ἄφθερον ἐρεθίζειν are to be taken together: the infinitive depending on the adjective.

3. βούσιν ἦμάσιν: the leathern cestus (Verg. Aen., v) which was wound round the hand and forearm more as a protection to the wearer in the delivery of swinging blows than to increase the weight of the blow.

5. Θεστάδος: cf. Eurip. Iph. Aul. 49. The father of Leda was Thestius the Aetolian. The adjective θεστάδος is used like Ἐρενεία in xv. 110; Ἱερονίμος, xxii. 31.

6 sqg. σωτήρας. The ‘Great Twin Brethren’ lent their aid to those in distress on land and water. Cf. the well-known legend of the battle of Lake Regillus, and Horace, Odes iv. 8. 31:

‘Clarum Tyndaridae sidus ab infinis
Quassas oribiunt acquiribus rates.’

The whole passage is parallel to h. hymn 33 (ἐς Διοσκοῦρους):

σωτήρας τέκε παιδας ἐπιχειρώναν ἀνθρώπων ἰσωτήρων τε νεῶν, ὥστε τε σπέρχοσιν ἄκλλας
χειρέραι κατὰ πόντον ἀμείληχον· οἱ δ' ἀπὸ νηῶν ἐμχομενοι καλέσαι Διὸς κούρους μεγάλοιο
ἀρέσον λευκοὶς, ἐπ' ἀκρωτήται βάντες
πρόμυσι· τήν δ' ἀνεμός τε μέγας καὶ κύμα θαλάσσησ
θήκαι ὑποβρύχιον, οἱ δ' ἐξαπίνησι εὐάρσησαν
ἐξουθεὶς πετρύγησοι δι' αἰθέρος ἄλκας
αὐτίκα δ' ἀργαλέων ἀνέμων κατέπαναν ἄκλλας,
κυματα δ' ἐστόρεσαν λευκής ἀλός ἐν πελάγεσσι,
ναύταις σήματα καλά, πόνου σβέσιν,

6. ἐπὶ ψυροῦ. A very old expression for a perilous position. The metaphor is apparently from a balance trembling how it will turn. Cf. Theognis, 557:

κύνδυνός τοι ἐπὶ ψυροῦ ἱσταται ἄκμης
ἄλλοτε πόλλ' ἐξεις, ἄλλοτε πανόρτερα.

Simonides, 97 ἄκμας ἐστακυίαν ἐπὶ ψυροῦ Ἐλλάδα: Iliad x. 173:

πάντεσαν ἐπὶ ψυροῦ ἱσταται ἄκμης
ἡ μάλα λυγρὸς ὀλέθρος Ἀχαιός ἧ βιώναι.

8. οὐρανῷ ἐξανύων. ‘stars setting and coming into the heavens,’ ἐξανύω takes accus. of object reached; cf. Eurip. Orest. 1685 ἄστρων πόλον ἐξανύσας. The Vulgate could only be defended if we took οὐρανῷ as genit. of space in which—rising up (out of the sea) in the heaven. This would be exceedingly obscure. The rising or setting of constellations mark the seasons of the year (cf. Quint. Smyrn. vii. 310:

ἄστρα τὰ που μογεροίς πέλει δέος ἀνθρώποις
δυόμεν ἢ ἀνώντα κατὰ πλατύ κύμα θαλάσσης).
Ships which sail despite the warning of the stars are said 
áστρα βιάζονται, 'to set aside with violence the stars.' Cf. 
Herod. ix. 41 τα σφάγα βιάζοντα 
11. [ek pφρηθεν] 19 e 180 oίδεν; 19 180 ἑλκυθεν. Without [ek, i. 24; xvii. 28; vii. 80, &c. 
13. ἄρμανα πάντα, 'all the tackle.' Cf. generally Aleaeus, 
fr. 18. 
18. αὐτόσιν ναύησον. This use of the comitative dative 
with αὐτός, applied to animate beings, is Attic. Homer only has 
it of inanimate objects (Nilund xi. 609, &c.). The Alexandrian 
poets used it both with and without σιν: Ap. Rhod. i. 503:

ποταμόι κελάδοντες
αὐτήνι ὑμήρησι καὶ ἐρπετά πάντ' ἐγέινο. 

(Cf. Fritzsche, lat. ed.) 
19. ἀπολήγοντι (ἀπολήγοντι) : for elision cf. Pind. N. iii. 7; 
Scolion of Hybrias τοι δε μὴ τολμώντι ἔχειν δόρν καὶ ξέφος. o is 
counted long before the liquid λ: cf. xxii. 4, note. 
21. ὅνων τ' ἄνα μίσον, 'and faintly shows the crib between 
the Asses showing that it is fair sailing.' The constellation, 
which is only visible in very clear weather, is thus described by 
Aratus (892) :

Σκέπτοι καὶ φάτνην ἢ μὲν τ' ὀλύμη εἰκόνα
ἀχλοί βορραίη ὑπὸ Καρείνη ἱμηλαία
ἀριφι δε μν δο λεπτα φαινομενοι φορέονται
αστέρες . . . . . . 
εἰς μὲν πάρ Βορέας νύτω δ' ἐπικέκλειται ὅλος
καὶ τοῖ μὲν καλέονται Ὁνοι μίση δε τε Φάτην.

ἀνὰ μίσον : cf. xiv. 9; with genit. Hesiod, Sent. 209 ἄμ 
mίσον αὐτὸν.
22. τὰ πρὸς πλόν. The use of article with adverb equivalent 
= a noun is not Homeric. First in Hesiod, Έγρ. 364. 365 τῷ 
δύρφῳ: Monro, II. 6. § 264. For πρὸς cf. Isoe. 45 ὑ τῶν πρὸς 
τῶν πόλεμων. 
25. πρῶτον belongs to both substantives; cf. x. 35, note ; 
A. Pol. vii. 31 κόμων καὶ πάσης κοιρίνας παννυχίας. 
27. ἀρα marks the transition to the main narrative; cf. 
xvii. 7. In xxiv. 50 it is resumptive; xxiv. 46 it marks a 
进一步 detail in the narrative (cf. xxii. 12). Cf. xviii. 1, note. 
29. Βήβρυκαι : a tribe on the coastland of Bithynia. In 
Ap. Rhod. loc. cit. the Bebrycians are placed on the Propontis, 
and the adventure takes place before the passing of the 
Symplegades. 
33. πυρεία, 'firesticks'; Lucian, V. II. i. 32 αὐτοὶ δὲ τὰ πυρεία 
ἀντιβάλλει ται καὶ ὕπαισταις διήνου ἐποίῳ μεθα. 
34. δ' τ' οἴνωπος: cf. vi. i; xv. 58, note; xxii. 140. 
35. ἐρημαζακικον, 'were left alone.' 
37. λυσάς: a feminine form of λυσός, 'smooth.' These 
feminines are formed in great numbers by Alexandrian and 
later writers: ρηγᾶς (Theocr. xxiv. 95); ἐρημᾶς (Nonnus); 
λυσάς, ἀγρᾶς (Aratus); λεπᾶς (Theocr. i. 40); πενθᾶς (Epit.
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Bion.); ἀλυσίας (vii. 31); ἐρημία (Manetho); φωλᾶς (i. 115); ἄλμας (v. 17), &c. See Rutherford (Babrius), p. 82.

39. ἄλλαι, 'pebbles.'
   ἵνα ἄλλαντο, 'were like.'

40. ἐκ βυθῶν not ἐν βυθῷ because the pebbles gleam from the bottom of the pool; cf. the description of Arethusa in Lucian, Dial. Maris, 3. ὁ δαυγής τέ ἑστι καὶ δά καθαρόν ἀναβλύζει καὶ τὸ ὕδρον ἐπιπέρα τῆς ἱψαίρον ὄλων υπὲρ αὐτῶν φαινόμενον ἄργυροιδῆς.

44. ἐνυδίασε, 'dwelt beneath the open sky.' The description of the place and of Amycus is modelled on Ὅδυς. ix. 184 sqq.:

   περὶ δ' αὐλῆς
   ἵψηλη δέμπτο καταργχέεσσα λίθοις
   μακρὴσαν τὸ πίτυσιν ἵδι δραντὶς ὑψιγιμοσιν,
   ἔρθα δ' ἀνήρ ἐναίαν πελάριοι, ὡς ἦν τε μῆλα
   οἷος πομμαίνεσχεν ἀπόροβεν . . .
   καὶ γὰρ θαύμη ἐπίτυπο τοῖς πελάριοι, ὧδε ἐφάκει
   ἀνήρ Γει-αίντ. γις στιοφάγῳ, ἄλλα μέγις ἐλήμεντι.

49. πέτρων ὀλούροξοι, 'rounded stones.' Theocritus uses the Attic form for the Homeric ὀλούροξοι (deriv. from root volu, 'to roll'; see Vaniclck, vol. ii. p. 916); cf. the description of a statue of an athlete, A. Pol. ii. 235:

   ἀμφὶ δὲ ποικίλων
   μεγίων μελέσσαν ἀναδαιόντο ταθέντες
   τρηχαλείοι δοῦλοι δὲ συνισταμένων παλαμάων
   εὑρέσει ἐσφηκόντο βραχίονες ὑπὲρ πέτραις
   καὶ παχὺς ἀλκηνετὶ τένων ἐπανιστατο νότῳ,
   αὐχένος εὐγνάμπτῳ περὶ πλατῶν αὐλῶν ἀνέρσων.

And for general sense cf. Tomnysou's description of the sleeping Geraint.

52. ἄρτρων . . . ποδεώνων; 'a lion skin suspended by the claws.' For ἐκ cf. Bion, v. 2 ἐκ χειρὸς ἄγονα; more usually of the object on which a thing is hung, ἐκ τῶν δένδρων τινές ἀνήχοντο, Thucyd. iii. 81. 2.

55. χαῖρω πῶς: cf. Aesch. Agam. 538:

   Ἡ. κῆρυξ Ἀχαϊῶν χαίρε τῶν ἀπὸ στρατοῦ.
   Κ. χαίρω.

Soph. Ο. T. 596 νῦν πᾶσα χαῖρω = 'now I bid hail by all.'

μὴ: generic; any men whom I have not seen before.

   φαθε λεύσεσαι, 'deem not that you see'; much more emphatic than the simple negation οὐ λέεσαι. So Soph. Elec. 9 φάσας Μυκῆνας ταῖς πολυράσσον ὑμᾶς.

59. τῆς σῆς . . . ἐπιβάινω: sc. χώρης: cf. v. 61; 'I do not trespass on your land,' i.e. the interference is not of my seeking, and if you choose to obtrude you must take me as you find me.

60. ἐλθοῦσα: in answer to οὐκ ἐπιβάινω. The optative expresses a wish: 'Come; and tasting my hospitality return.'

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61. τά τά' εζ έμε: properly ‘what should proceed from me.’ But little more than ἐμώ: cf. iii. 27.; Isocr. 39 e ἐν τά μαρ' ἡμῶν ὑπηρήτηται: Soph. 6, C. 1628 πάλαι δ' τάς σοι βραδύνεται: Arist. Theom. 1170 τά μεν παρ' ἡμῶν ἴσοι σοι πεπειμέναι.


63. τέρσει. The sense requires a present, so we should recognize here an active form of the Homeric τέρτα: Hesych. has τέρσει ἡπρανε: Liddell and Scott treat τέρσει as a future, but without just ground. The sense is ‘you shall know of that if you are parched with thirst’ (Hartung).

65-67. Reiske’s assignment of these lines to Amycens and Polydeuces in turn leaves ὄμματα δ' ὀρθός inexplicable and without grammatical connexion.

πυγμάχος refers to the stand up boxing: ποσαὶ θενῶν to the scrimmage of the Paneratium of which Philostratus writes—

Ἰσοκρ. ii. 6—δεὶ δι αὐτῶν καὶ τὴν γεννὴ εἰς τὸ ἀλώνιον ἔμφανεν· οἱ δὲ αὐτῶν καὶ άφθων προσπαλαιωσαν καί τὴν χεὶρα στραβολασαν προσώπον τοῦ παικέν καί ἐνδελεχεῖν· τούτι γὰρ τοῦ παγκρατίαξεν ἐργα πλὴν τοῦ δακένεται καὶ ὄρωτες, καὶ ἰδίωτα δεὶ γὰρ ὑπασμῶν… καὶ συμπλοκῶν. Νόμῳ ὄμματα δ' ὀρθός cannot refer to this, but obviously suits boxing (πυγμάχος), ἀμμασαν ὀρθός (Paley) is useless; ὄμματα δ' ὀρθὰ (Juntine) requires ἵ and not δέ, and has no construction; Hartung’s ἁμμασα δ' ὀρθα makes an exceedingly harsh ‘zeugma’: θενῶν is not applicable to the second clause, and ἁμμασα and ποσαι can hardly be made coordinate. I do not understand Kynaston’s note: ‘there is possibly some reference to “gouging.”’ Philostratus—as quoted above—says expressly that this was barred. I therefore give ὄμματα δ' ὀρθός and the following line to Amycens and read γ for δ'. The dialogue then runs:

Amyc. Put up your hands, man against man.

Polyd. Boxing or tripping?

Amyc. Nay, eye to eye. Lay yourself out, and do not spare your tricks.

μή φείδει: cf. Pind. Isth. vi. 50 σφετέρας δ' οὐ φείδοσα χείραν βαρβαθόγγου νεφρᾶς,


σφετέρας: cf. x. 2, note.

69. οὐ γάννης ἐνων. κτ.λ., ‘no weakling is he, and shall be called “The Boxer.”’ On the reading see Hiller, Beiträge, L. 54.

δ' πύκτης. For the article with the predicate cf. Aeschin. i. 131 δ' Βαύταλος προσαγορεύεται: Id. ii. 167 τὸν καλὸν στρατιώτην ἔμε ἰωνομάζαν.

71. σος μὲν ἐγὼ: sc. κεκλήσουμαι αἰκε κρατήσῃς. For ellipse cf. xv. 144.

72. κυδομαί, ‘fights’ (Liddell and Scott). If this is right we have here an example of that exaggeration in the use of words which becomes frequent in a declining state of language, e.g. in Oppian, μέλη ἡλίβατα for μεγαλα, ν. 66: χάος for σκότος,
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v. 52. εὐρίσκος = 'cistern,' Babrius, 120 (cf. Rutherford, ad loc. and p. lx of his introduction). But we ought probably to keep to the old meaning = 'battle-cry' here (? 'cock-a-whoop'). For the sense cf. Ar. Birds 70 Θε. άφεις έψαγη δούλος. Εν. ήττήθης τῶν άλκτρόνων; The beaten bird was called δούλος.

74. μαχεσαμεσθα: cf. xvi. 67, note.

77. ἁπλ.: apparently with κομόωντες: cf. ii. 137; vii. 33; xiii. 58; xvii. 107, where words are similarly displaced.

80. έκατρύναντο, 'bound themselves about' or 'had got themselves bound,' since this was the office of the squires; cf. Odys. xviii. 76 δρηστήρια; ἄγων έφαυσσενάναγκη: Αρ. Rhod. ii. 62; Πιαδ. xxiii. 681.

82. σύναγον must be taken intransitively (vid. Liddell and Scott); contrast Odys. xviii. 89 ἐς μέσαυν δ' ἄναγον τῷ δ' ἄμφω χείρας ἄνεσχον. Wakefield reads πνέοντας, but this makes φάσι in l. 83 very obscure.

84. ἀλβα, 'which should get'; delib. optative, Αρ. Rhod. i. 1154:

90. πολύς δ' ἐπέκατο, 'lunged heavily, head down.'

92. θαρσούνεσκον: Quint. Smyrn. imitates the passage (iv. 339):

94. Τυτω; see Odys. xi. 577.

96. ἁμφοτέρησαν: cf. vii. 157. Note the quick dactylic character of these lines, and contrast the slow movement of l. 98.

98. έστη: sc. Amyceus.

100. ἄλκα συγρά: Homerien; Πιαδ. xix. 49.

102. έτώσα... προδεικνύν, 'with feint blows'; cf. Verg. Aen. v. 376.

104. έλασε: intrans. 'drave with his fist'; cf. Αρ. Rhod. ii. 108:

Quint. Smyrn. iv. 358:

τὸν δ' ἄσσων ἰώντος δεξιτηρίς σκαῖρης ὑπέρ υφρός έλασε χείρι.

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107. ὄρθωθέντος: gen. absol. with subj. unexpressed; cf. xiv. 18; Soph. O. T. 629 οὗτοι κοκκός γ' ἀρχοντος.

109. ἕξο... αὐξένος, 'aimed blows at his breast and outside his neck.' Theocritus probably means the same as Homer, Odysss. xviii. 96 ὃ δ' αὐξέν' ἐλασσόν ὑπ' οὖσατ: Ahrens reads ἵξων (ἐξα Meineke) αὐξένα τ', but this is unnecessary, and is unsportsmanlike, not to be justified by Eurip. Iph. Taur. 1370:

καὶ καλ' ἄπ' ἀμφον... 
ἐς πλευρὰ καὶ πρὸς ἰμπρ ἀκουτίζετο.

(C. Hartung καὶ ἄξωνα αὐξένος—a physical impossibility.)

110. δεικσί: Homerid; Πιλιδ ii. 264.

112. σάρκες δ' αἱ μὲν: 'hace scriptura defendi posse ita videtur ut σάρκες δε de utroque dictum esse statumus, i.e. de Amyce et Polluce, atque ut postea poeta ortacione translata re statim ad ipsam personam utrumque distincte cogitetur per αἱ μὲν ὃ δ' (Ameis). The construction proceeds irregularly. We should normally have αἱ δε instead of ὃ δ'.

κε μεγάλων: cf. xxix. 24; Isocr. 16 D πώλιν μεγάλην ἐκ σμικράς ποίησαι.

113. ὀλίγοι: cf. i. 47.

πάσσονα: cf. Odysss. vi. 230:

τὸν μὲν Ἀθηναίᾳ θῆκεν... 
μειξονα τ' εἰσίδεεν καὶ πάσσονα.

114. ἀπομένον... πόνον, 'in the grip of the fight.' A novel expression, but not unlike νόσος ἐπταὶ μον, Soph. Trach. 1099. This alone has an MSS. authority. ἀπομένων, which many read, would only be admissible if Amycus and Pollux fought in regular rounds, so that ἀπομένων πόνον would mean 'engaging in the fight again' (ἀναμένων, conj. Meineke).

καὶ χροῆ ἀμείνων (see Hiller, Beiträge, p. 45), 'better in colour too.' ἀμέινα, which Toop conjectured and most editors read, is less appropriate. It is not the limbs but the general aspect which is described. In the sportman's phrase Pollux 'comes up smiling.'

116, 117. οἰσδα ἐγώ: cf. 7, 8, &c.: Index, s.r. Hiatus. The Muse (θεά) is invoked here at the crisis of the story; cf. Bacchyl. xv. 47 Μεῖδα, τίς πρῶτος λῦγαν ἀρχεν δικαιον; The poet is the mouthpiece of the Muses uttering what they will; cf. Callim. iii. 186 εἰπὲ θεὰ αὐ μὲν ἄμμαν ἐγὼ δ' ἐτέρωσαν ἀείας: Ap. Rhod. iv. 1379 Μουσάον ὄδε μύθον ἐγὼ δ' ὑπακοὺς ἀείδω Περίδων.

ἐτέρων, 'the mouthpiece of others,' i.e. of the Muses; see Hiller's note.

ὑς ιθέλει καὶ ὄπως (Hiller, Beiträge, p. 52); cf. Πιλιδ xiv. 337; Odysss. xviii. 113 ὡτί μάλιστ' ἰθέλει καὶ τὸ φίλον ἐπέτει θυμό.

120. προβολῆς. Liddell and Scott translate this word 'a lunge,' but when used in connexion with fighting it seems always to mean the 'guard position' (ἐν προβολῆ θεμένα ξίφος, A. Pal. vii. 433, &c.); cf. 'in procineta' (Quintil. xii. 9, 21 'oratorem armatum semper et velit in procineta stantem').
Tr. 'Amycus seized Polydeuces' left with his left swerving sideways from his guard, and attacking with the other hand swung round his broad forearm from his right side; ... but Polydeuces ducked his head, and struck straight from the shoulder': i.e. Amycus tried to hold down Polydeuces' guard arm and to deliver a side blow by swinging his arm round from his side on to his opponent's head. πλατύ γυῖον is not the fist, but the whole forearm girt with the cestus. The Greeks used this swinging blow much more than the modern prize-fighter. Hence I. 45 Amycus is represented with his ears battered (see Badminton volume on Boxing, Introd.). For ἴτερπη Kiessling conjectures ἴτερπη, perhaps rightly.

ἀπὸ λαγόνως. Ahrens' conjecture ἔπι λαγόνως, like Amycus' blow, is rendered futile by the fact that Pollux ducked his head.

124. ἡμε, 'straight from the shoulder,' lit. with the weight of his shoulder; cf. xxv. 147.

126. λαϊ (so II). Amycus had released his hold on Polydeuces' left when met with the blow in the face.

πυκνοὶ: Odys. xii. 92.

128. ἐπὶ γαῖ: Odys. xviii. 92. ἄλλοφρεναί: Iliad xxiii. 698.


133. δὲ πατέρα. Amycus was son of Poseidon and the nymph Melie, Ap. Rhod. ii. 2.

134. ξείνουσι: Ap. Rhod. ii. 5:

ἐπὶ τείνουσιν ἀεικία βιαμὸν ἔθηκεν μὴτιν' ἀναστείχειν πρὸν πειρήσασθαι ἐδόε πυγμαχίης.

135. Theocritus now passes to the second part of the poem—the exploits of Castor. This has no connexion with the preceding save community of actors. In the Epic—the Cypria—Castor was killed by Idas, Lynceus and Idas by Polydeuces (Procus, Chreston. i). In Theocritus Lynceus is killed by Castor; Idas comes to his brother's assistance but is slain by the lightning of Zeus; Polydeuces takes no part in the fight. In Pindar (Nem. x) Castor is surprised by Lynceus stealing the cattle of Aphareus and is mortally wounded; Polydeuces slays Lynceus; Idas is killed by the thunderbolt. The detail that the sons of Aphareus were betrothed to the daughters of Leucippus and that the Dioscuri robbed them of their brides seems to be first found in Theocritus (see Legrand, Étude, p. 91), but is repeated by Ovid (Fasti, v. 699); vid. note on iv. 150.

140. ὃ καρτερός: cf. xv. 48. μελλογάμω, 'soon to be bridegrooms.'

141. τύμβοιν: cf. Pind. N. x. 124 ἢλθε λήδας παῖς διάκαν' τολ' δ' ἐναντα σταῖθεν τύμβοιν σχεδὸν πατρωάλιν.

142. ἐπ' ἄλληλοισιν ὀροσαν: Homeric ending; Iliad xiv. 401.
145. ἐπὶ νύμφαις... χαλέποι; ‘why are ye sternly set to gain another’s bride?’

ἐπί; cf. i. 49.

148. ἐν ὀργῇ—ὀργίον; cf. Lucian, Tex. 22 ἐν παιδᾷ τὸ πράγμα ἑπονυμτοῖ. Evenus, i. 2 ὡμετά τούτῳ ἐν ἐδεί. Cf. Thucyd. ii. 64; Hypereides, Eux. xxxvi. 25 ἐὰν τὰ γεγονότα ἐν ἀδικήματι ὑψίσταθε ἔσω. So probably the difficult phrase, Eurip. Bacchae 860:

Διῶνυσον ὡς πέρικεν ἐν τέλει ἑδος
diōnutos ἀνθρώποις δ' ἡπίστατος.

(ἐν τέλει = τέλεις.)

150. Meineke, Ahrens, and Ziegler reject the line altogether, regarding it as a weak supplement to δώρος in i. 151 (bοσιν dat. instr. with παρτεῖμασθε;) hardly necessary. The circumstances of the story as given here seem to be—the Dioscuri had made an expedition into Arcadia with Idas and Lyceus; a quarrel arising over the division of the loot the Dioscuri seized the portion which belonged to the sons of Aphares; and offered it to Leucippus, who in return gave them his daughters previously espoused to Idas and Lyceus (Renier). According to the common version the Dioscuri were already married to the daughters of Leucippus, and being taunted by their cousins for giving no dowry stole the cattle of Aphares and made a present of it to Leucippus (Schol. Lycochr. 548).

156. πολλή, ’large’; cf. Plato, Phaedo 78 a; Charito, y. vi. 2 πολλῇ γὰρ ἥ Αἰαία.

159. τοκέσσαν. Theocritus uses the Epic and Ionic forms of nouns in -os indifferently; cf. ἀρφαίας, xviii. 17; ἵππησας, xxiv. 128; Δωμίκεσσι, xv. 93; βασικής, xvii. 74, &c.

ὑπά, ‘under the dominion of’; Odys. vii. 63 ὡςαί νῦν γε γνωτείς ἐν τοῖς ἀνθρώποις εἴον ἔχοντα: Ἄριος Ῥοδ. i. 270 ὑπὸ μητρὸν βιοτον βαρέν ἡγηλάξαι.

164. ἄνωθεν; cf. vii. 5.

165. πρὸς τέλος Ἀθένηιν, ‘to come to completion’; Megara, 99 ὀφικτόν πρὸς τέλος ἔργου.

167. ἰσκόν, ‘I said.’ This verb (ἰσκό, shortened form of ἴσκα) is among the many which the Alexandrian poets used in a new sense. In Homer it means ‘to make like’ (e.g. Odys. iv. 279), or ‘to conjecture.’ In Ap. Rhod., frequently = ‘he said,’ after reporting a speech; e.g. ii. 240 ἰσκὲν Ἀγγροφόδος, ‘So spake Ag.’ Homer, Odys. xxii. 31 probably = ‘surmised.’ See Buttmann, Lyr. p. 276 sqq.

168. ἄχετο... πνευμ ἔχουσα:’ cf. ii. 7, note; Odys. viii. 408:

ἐπός δ' εἴ πέρ τι βέβακτα
δειλῶν ἀφρ' τὸ φέροιν ἀναρπάζασαι ἄελλαί.

Statius, Achill. i. 285 ‘irrita ventosae rapiebant verba procellae’; Quint. Smyrn. xiv. 381:

ἐνυφολαί δ' ἀνέρουσι μῆγεν καὶ ἀπόρριβι τινῶν
μαφίδιοι νεφέσας καὶ ἑρέ σεμφρείνοντο.

170. ἐκ πατρός, ‘on our father’s side.’ Aphares and Tyndareus were brothers.
NOTES: XXII. LINES 145-195

172. νεῖκος ... ὀμίλιον: Iliad iv. 444.

ἐγχεῖα λούσα, ‘to bathe our spears in blood’; cf. Simonides, 143 τὸῦ ... Περσῶν αἴματι λουσάμενα: Callim. iv. 95 ταχθῶς σε κηρύσσαν αἴματα λουσάντων τύχον ἐμὸν.

173. ὀμματός ἐμός, ‘my kinsman.’ Nothing is gained by the conjecture εἰς.

178. ἔλλοι: the survivors of the fight.

181. θεός ... θήραν: Homeric; Iliad iv. 363 τὰ δὲ πάντα θεοὶ μετατάνια θεῖν.

183. ές μέσον: cf. v. 83.

184. ὑπ’ ἀποτίδος ἄντυγα: cf. Quint. Smyrn. i. 158 δοτοῖς εἶλετ’ ἄκοντας ὑπ’ ἀποτίδα. The shield is held to guard the body, while the spear shows under its edge.

187. πόνον εἶχον: cf. vii. 139.

εἰ ποῦ τι: cf. Hesiod, Scat. 334:

ἐνθα κε γυμνωβέντα σάκεν; ὑπὸ δαίδαλέω ὀφθαλμοῖον ὕθη, ἐνθ’ ὀφθάμεν.

Theocritus may have had in mind the spirited account of the duel in Eurip. Phoen. 1356 foll.; cf. ib. 1382:

ὕσων δὲ λόγχας ἀλλ’ ἄρα ὀφθαλμόν κύκλος ὑπὸς σίδηρος ἐξολαθάνοι μάτην·

εἰ δ’ ὀμίρ’ ὑπερχόν ἄτον ἄτερος μάθοι λόγχην ἐνώμα στάματι, προφθηνία θέλων.

190. εἰ. For ἐν lengthened in this position cf. Iliad x. 254.

191. ἄορ. The singular should be retained against the conjectured ἄφ’ (Musurus); cf. vi. 2, note.

192. ἐφοιτή: the same ending, Iliad xvii. 761.

194. ἀκρίβης ὀμμασι: Ap. Rhod. i. 153:

Ἀναγκαίος δὲ καὶ ὀξύτατος ἀκάκαστο

ὀμμασιν εἰ ἐτεον ἦ πέλει κλέος ἀνέρα κεινον·

ῥημιάως καὶ νέρθε κατὰ χθονὸς αὐγάζεσθαι.

195. φοίνικα δ’ ὅσος, ‘the point touched but the crimson crest.’

ὅσον, ‘just,’ a developed meaning of the word. Originally it is used with words expressing distance or amount in a strictly comparative sense; cf. Arist. Thesm. 746:

M. πώς’ ἔτη δὲ γέγονεν; τρεῖς χώας ἦ τέτταρας;

X. σχεδὸν τοσοῦτον χώσον ἐκ Διονυσίων.

(‘as much as from the D. to now’); Iliad ix. 354 ἀλλ’ ὅσον ἐγκαίας τε πύλας καὶ φρύγιν ἱκανον (‘as far as to the Seaca gates,’ i.e. and no further); cf. Arist. Vespae 213 τι οὐκ ἀπεκουμήθημεν ὅσων ὅσον ἀτλήσε τοι; (‘just, just a wink’). So here. From this it acquires the meaning of ‘as much and no more,’ ‘just,’ and is used with less definite expression: Theocr. xxv. 73; Ap. Rhod. iv. 1269:

οἴσθι δ’ ἀληθ’ ἀκλίνα ἀπλως εἰλεῖται γαῖης ὑπερ ὅσον ἔχουσα
'just covering the land'). So finally ὅσον οὖ ( = 'all but,' 'just not'); ὅσον ἡδη, Polyb. ii. 4. 4. Contrast the use noted in l. 45.

196, 197. τοῦ μὲν. Construe τοῦ μὲν ἐπὶ σκαῖν δῶν φῶς γανον φέροντος ἄκρην χείρα ἐκλύοντεν.

199. τόθ, 'where'; Pindar and Alexandrian, not Homer (τοθιτε, Minnermus, xi. 5). Pindar has τόσον as relative (N. iv. 8). The Alexandrians use the τ-forms freely: τόσον, τόφρα, τόθεν, Callim.; τέω, Ap. Rhod.; τότε, Nicander, Alex. 608 (al. ὅτε).


204. βαρύς ... ὑπνός: Vergil, Aen. x. 745 'olli dura quies oculos et ferreus urget somnus'; Iliad v. 82:

τὸν δὲ κατ' ὅσον

ἐλλαβε πυρφόρεις θάνατος.

205. τὸν ἄλλον (=τὸν ἔτερον, cf. vii. 36): Idas. Laocoossa is the mother of Idas and Lyucees.

207. στήλην ... ἀναρρήσα: Pind. N. x. 125:

ἐνεν ἀρπάγαντες ἄγαλμ᾽ Ἀίδα, ξεστὸν πέτρον,

ἐμβάλον στέρνων Πολυδεύκειος.

211. κεραυνός: Pind. loc. cit. 132:

Ζεύς δ᾽ ἔτι Ἰδα πυρφόρον πᾶλι

ἐξ ἐαυτόν κεραυνόν.

ἄμα δ᾽ ἐκαίνα ἐρήμη-

μοί καλεμπά δ᾽ ἐρῆσαι ἄθρωποι όμιλείν κρεσσόνων.

212. ἐν ἅλαμφρῳ: cf. v. 61, note.

214. χαίρετε: cf. xv. αδ. fin.; xvii. αδ. fin. Theocritus expands somewhat the formal ending to the old Homeric hymns, adding a more elaborate epilogue.

215. δὲ τε: cf. i. 83.

216. πέρποιτε: cf. v. 124.

220. πυργον ἀντῆς, 'a pillar against the onset.' For the genitive cf. Soph. O. T. 1200 θανάτων πῦργος ἀνέστη; Eurip. Medea 1322 ἔρμα πολεμίας χερῶς: Pindar, Oth. ii. 146, calls Hector Ἰππαῖος ἄραχνον κίονα.

222. οἶκος ὑπάρχει, 'as my store supplies' (ὡς, cf. Odyss. xxii. 344). Gercke (Rh. Mus. 43) would read οἶμος: cf. Bacchyl. v. 31:

ἐμοὶ μυρία πεντά κέλευθος

ὑμετέραν ἁρετὰν ὑμεῖν.

Id. xix. 1 πάρεσι μυρία κέλευθος ἀμβροσίων μελεῶν.

XXIII.

On authorship see Introd. § 2. It is difficult to understand how any critic could attribute this, worst of all poems, to Theocritus. Liko xix, xx, xxi, it is preserved only in the Φ group of MSS., and the text is exceedingly corrupt.
NOTES: XXII. LINES 196—222—XXIII. 1—15

1. πολύφιλτρος, ‘love-sick,’ φίλτρον in late poets = love; Moschus, vii. 8 potamou δια φίλτρον ἔρως έδιδάξει κολυμβήν.

2. οὐκέθ' ὁμοίοι. The force of οὐκέτι is ‘up to a certain point he was good, beyond that no longer...’; cf. Hesiod, Scit. 50 διδύμονε γείνατο πάλαι οὐκέθ' ὃμα φρονέντε (Paley, ad loc.). Meineke compares Menander (Frag. Com. iv. p. 164) :

τὰ διασχέρη τε καὶ τὰ λυπήσωτα σε ὀρᾶς έν αὐτῷ τὰ δ' αὐγάθ' οὐκέτι βλέπεις.

The line may be an imitation of Bion, x. (Herm.) 4 ἀγνον ἄστρογον μορφά νόσον οὐδέν ὁμοίον.

5. ποτικάρδια: adj. for adverbial expression; ‘in the heart.’

7. τῶν πυρσῶν, ‘love’s fires’; Musaeus, 90 πυρσῶ ἐρώτων.

8. ροδόμαλιν (Vulg.) is a doubtful word, whether we take it as ‘a rosy apple’ (i.e. presents), or ‘rosy cheeks.’ ρόδα μάλων (Ahrens) neatly completes the description, ‘there was no quiver of the lip, or bright flash of the eye, or roses blushing on the cheek.’ Cf. Bion, i. 11 καὶ τὸ ρόδων φεύγει τῷ χείλεσ.

10. Cf. Callim. vi. 50:

τὰς δ' ἀρ' ὑποβλέψας χαλεπώτερον ἢ κυναγόν ἱέρευν ἐν Τμάρουσιν ὑποβλέπει ἄνδρα λέανα.

The subjunctive υποπτεύσι is used in simile according to Homeric syntax; Monro, II. G. § 285. 3 (a); Iliad v. 161.

11. οὔτως πάντ' ἐποίε, ‘so he acted in all things towards the man;’ but this can hardly be right. πάντα ποιέω = to leave nothing undone. The sense would require οὔτως εἴχε. No satisfactory emendation has been proposed (οὕτω υπόπτευσεν πάντα βρόταν, Graefe; ποταινει ποτιών βρόταν, Keibel; ἄντωπε ποτί, Meineke; ? οὔτως πάντ' ἐνεί αίτη, ‘so was he minded in all things’).

12. εἴχε γάρ ὄγκον, ‘for he possessed self-conceit;’ cf. ὁ τῶν ὑπερστίκην ὄγκος, Isoc. 8 d. The MSS. εἴχεν ἄνάγκαν could only mean ‘he suffered constraint,’ and is senseless. Meineke, followed by subsequent editors, reads βλέπειν εἴχον ἄνάγκας, hardly translatable. Ahrens commends this because the translation of Divus (1539) has ‘oculi graven visum habebant necessitate,’ and Ahrens held that Divus used a now lost MS. of good character; but see Hiller, Brlr. p. 15, note 3. Divus obviously took βλέπον as a noun and made what he could of ἄνάγκαν (εἴτον ἄνάντη, Fritzche). ὄγκον prepares the way for χέλα in l. 13.

13. 14. ‘His colour fled clothed in angry insult.’

τὰς ὄργας is defining genitive.

περικείμενος: eid. Liddell and Scott; and add A. Pal. xi. 38 πίνε καὶ ἐσθε καὶ περικείσα ἄνθεα.

15. Cf. A. Pal. v. 255:

ὑβρις ἐρωτας ἐλυσε: μάτην ὅδε μῦθος ἄλαται ὑβρις ἐμήν ἐρέθει μάλλον ἐρωματήν.
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16. Apparently imitated by Ovid, Met. xiv. 701:

'Postquam ratione furorem
Vincere non potuit supplex ad limina venit';

and ib. 716:

'Non tulit impatienst longi tormenta doloris
Iphis et ante foras haec verba novissima dixit.'

21. οὐκέπι πάρ σι ... ἐθίλῳ, 'I will not move to you'; sc. βαδίζεσθαι. Others read γὰρ σε (from Junt.); construing ἐθίλῳ with direct accus., a late use: A. Pal. vii. 98 (Meleager) οὐκ ἐθίλῳ Χαρίδαμον.

22. λύπης κεχολωμένος, 'enraged by reason of my grief' (not 'propter injurias tuas' as Meineke). The genit. λύπης is causal as τίμασ' ἀπάτης κυτέων. Iliad iv. 168 (Krüger, ii. 47. 21).

ἀλλὰ βαδίζω, 'but I go where the story holds there is a common road (of death), where there is that medicine for love—forgetfulness.'


26. χόλον: referring back to l. 22 κεχολωμένος. The Juntine reading πόθον has been too readily accepted.

31. Haupt rejects this line and the preceding. The couplet is certainly a mere tautology of ll. 28, 29. The expression of the lines is clumsy at the best: 'White is the lily, it fades when it falls (droops?) white is the snow, and melts when it has sprinkled' (πάσας). For the meaningless παχθῇ of l. 31 Boissonade conjectures πλεγχθῇ: J. A. Hartung πίτῃ with ἐπιθῇ in l. 30, 'ali alia.' The line seems to be modelled on Odys. xix. 206 ἦντ' Ἔφρος κατέτηχεν ἐπὶν Ἰέφρον καταφεύρῃ.

33. ἰσοπάκη ... φιλάσεις: cf. xxiv. 85.


40. τὸ δ' αὐτοπιάτον μὲ φιλάσεις: from Bion, i. 45.

42. οὐ δύναμαι λυπεῖν σε, 'I cannot vex you; you will reconcile me with your kiss.' A syllable is lost in the MSS.; Paley's λυπεῖν is perhaps the best of many conjectures; Ahrens' σίνειν would be a perfect emendation if the active voice for σύνομαι were ever found, CINEIN by haplography becoming EI. Ματέιν (Madvig) is also possible.

43. Χώμα δ' ... , 'and pile me up some mound that shall hide my love,' κοῖλον (the Vulgate lectio) is quite absurd. Possibly κῆδες τὸ is the original; vid. crit. note. The corruption αἰ—γ is common in late texts, the two sounds being pronounced alike. The text of Theocritus affords a good number of cases of this itacism and consequent corruption; vid. xxiii. 16; v. 129 κοίντα, p; κοῖντι, k; κοῖντι, c: xxv. 80 et al.—et, e: xxiii. 52 ἐκοίλητον, Φ.

44. There is possibly an imitation of this passage in Charito, E. x; Charceas, about to hang himself, λογίζεται: αἰτοῦμαι σε γὰρ τελευταίαν ὅταν ἀποθάνατο πρῶτελε μοι τῷ νεκρῷ καὶ εἰ μὲν δύνασαι κλαίσαι, εἰπὲ δὲ προσκύψα τῇ στῆλῃ οἳχη Χαιρέα νῦν ἄληθῶς.
NOTES: XXIII. LINES 16-59—XXIV. 347

47. δδοιπόρε. Addresses to the passer-by are of constant occurrence in Greek sepulchral inscriptions; Theoc. Epig. ix. 19; A. Pal. vii. 452, &c.

49, 50. λίθον εύλακεν, κ.τ.λ., 'he dragged a stone and leaning it—the dreadful stone—against the wall, high as the middle of the doorway, fastened therefrom of the fine cord, and placed the noose about his neck.'

ουδών: properly the threshold, here the doorposts and lintel.

απ' αὐτῶν: sc. οὖδών.

ἀπτετο: cf. Odys. xi. 278 ἀφαρεῖν βράχον αἰθὼν ἀφι ῥηλοῖο μελαθροῦ.

[For λιθον in l. 50 Ahrens conjectures λίνον, unnecessary. For ἀπ' αὐτῶν or ἀπ' αὐτοῦ, Voss ἀνωθεν.]

54. οὖδ' ἐλυγίθη: so one MS. corrected; ἐτυλίθη, Φ; neither is very likely. ἡ στυλείληθη, 'was amazed.' Nicet. Eugen. v. 286 ἵστυλείληθη τῇ δίῳ τοῦ στατρίαν.

55. νέον φῶν: 'caeces modo patrata' (Wuestemann).

ἀλλ' ἐπὶ νεκρῷ εἶματα, κ.τ.λ. Paley keeps this, and explains 'defiled his robes by touching the corpse'; so Wuestemann. But it is not the garment but the man that is defiled by such contact, and the text is undoubtedly corrupt. Meinke conjectures οὖδ' ἐπι... καὶ ἐπίαλεν, referring to v. 39 (possibly ἐπὶ νεκρῷ ἐματι πᾶς ἐμαίνετ').

57. ἐπεμαίετο, 'made for'; ὀρέων ἐπεμαίετο, Aratus, 127.

58. τὸν θέον: sc. Ἐρω, i.e. a statue of the god standing by the bath.

59. ἵστατο, 'he stood on the stone base looking to the water.' The construction is defended by Hitt. xiv. 154 στάσι ἐκ Οὐλίμπου ἀπὸ βίου, 'standing looking from Olympus'; Soph. Antig. 411 καθῆμεθ' ἀκραὶ ἐκ πάγων ὑπηρεμεῖν.

XXIV.

This poem narrates the story of the infant Heracles strangling the serpents which were sent by Hera to destroy him. As in the other narrative poems the setting is domestic rather than heroic (see Introd. p. 29; Legrand, Étude, p. 185). The story was well known in literature (cf. Pindar, N. i), and supplies a frequent subject to art. The device of Heracles and the serpents appears on the coins of (1) Thebes; (2) the alliance of Samos, Ephesus, Rhodes, Cnidus, &c.; (3) Croton and the South Italian league; cf. note on ld. iv. 32. In painting the best known is a fresco of Pompeii; on the right is Zeus; in the centre Alemene, terror-struck; on the left a slave; Heracles is a well-grown child, and is represented not in his eradle but kneeling (see Journ. Hellen. Studies, vol. xvi. p. 143 sqq.). There was a painting by Zeuxis on the same subject, Pliny, N. H. xxxv. 63 'magnificus est et Iuppiter eius in throno adstantibus deis et Heracles infans dracones strangulans, Alemena matre corante et Amphitryone.' The dialect, Doric with a few Epic forms intermixed (πόκα 1, φαμένα 10,
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4. Περεσδον: king of the island Taphos. He was destined to be deathless so long as he kept from hurt his strange gold hair, but being robbed of this by his daughter Cameis—-the Delilah of the story—fell an easy victim to Amphitryon in war.

6. ἀπτομένα... κέφαλάς, 'laying her hand on their heads.'

7. έγροσμον ύπνον, 'sleep to wake again;' contrast iii. 49. and ει μάλα μακρών ἀτέρμονα νήρετον ὕπνον (Epit. Bion.). Observe the beautiful melody of these three lines; the crowning sound of the open vowel in the first two, the rounded refrain of the last with its repeated ἀλβαί and rhyming halves.

9. ἀδω is accus. of 'motion to'; cf. i. 140.

11. ἀμος δε, 'when the Bear swangs to his midnight setting opposite to Orion, who just shows his mighty shoulder in the sky.' Orion's shoulder is just above the horizon at midnight in the middle of September (in Lat. 35° N.); cf. Aratus, 584:

\[ \text{άω α εμ} (Corona, Piscis, Boote) δύνασαι, ο δ' αντίος ουδέν αείκης} \]

Where Aratus is speaking of the cosmical setting of Corona in June-July.

12. κατά; cf. i. 30; Herod. i. 76 κατά Σινάπην πόλιν (over against).

14. ύπό, 'bristling with the motion of their azure coils.' Join ύπό with σπειράσι not with ἄροσεν as tmesis. ύπό with the dative is used instead of the simple dative to express 'under the power of,' 'under the influence of'; and so instead of the dative of means, cf. Ap. Rhod. iii. 3 ει Ιαλκίων ἀνήγαγε κώσιν 'Ηράν Μηδείς υπ' ἐρωτί. The whole description follows Pindar, N. i. 59:

καὶ βασιλεία θεῶν
σπειράσια θυμῷ πέμπε δρόκοντας ἀφάρ'
to μεν οἰχθειάν πυλῶν
ἐν διάλάμπον μακον εὔφων έβαν, τέκ-
νοιν άκείας γνάθονς
ἀμφελειάθαι μεραντες' ο δ' ὀρ-
θῶν μὲν ἀντενεν κάφα, περάτο δὲ πρῶτον μάχας,
δυσαίσι δυσόν αὐχένων
μάρθαις αφύκτοις χεραίν έαίς οἶφας';
ἀγχομένοις δέ χρόνος
ψυχάς ἀπέπενενε Μελέων αφώτων.
ἐκ δ' αρ' ἀτλατον βέλος
πλαξε γυναίκας, ὁσαι τύχον 'Αλκμή-
νας ἀργυροσοι λέχεις,
καὶ γάρ αὐτά, ποσσιαν ἀπεπλο ροῦσι-
αι' ἀπο στρωμάς, ὄμας άμοεν ύπαριν κυνόδαλων.

ἐν χερι δ' Ἀμφιτρύων κολόω γυ-
μον τινάσσων φάσαγαν
ικετ' ὠξίαις ανίαις τυπείς.
NOTES: XXIV. LINES 4-42

15. κοῖλα. Paley understands ‘postes qui latebras serpentibus praebuerunt,’ but the serpents in question are at least big pythons. It seems better to change the feeble οἶξον of 1. 16 to οίκουν (Stadtmüller), and explain κοῖλα as Soph. O. T. 1262 ἐκλίνε κόλα κλήθρα. Tr. ‘where the posts gave way and bent inwards.’ The huge snakes do not come through an open door—as in Pindar’s narrative—but force their way in.

16. ἀπειλήσασα, ‘threatening that they should eat.’

18. κακὸν πῦρ. Bacchyl. 9 has ξανθόδερνης, of a snake; cf. Hesiod, Theog. 826 (of Typhoeus) ἐκ δὲ οἱ ὄσσων θεσπεσίας κεφάλησιν ὑπ’ οὐράσι πῦρ ἀμάρωσε.


23. ὅπως, ‘when he saw.’ There are isolated instances of this use in Homer, Odys. xxii. 22 τοῦ δ’ ομάδρον μεγατήρες κατὰ δῶμαθ’, ὅπως ἦδον ἄνδρα πειόντα. It is common in Herodotus; cf. also Callim. Dion. 51 ὅπως ἦδον αὐτὸ πέλαργα.

26. ἐναντίος, ‘facing the snakes,’ ‘standing up to them’ as we might say.

31. ὑπὸ τροφῆς, ‘that never cried while nursed.’

32. αἰώνιον belongs both to διέλευθαι and μοχύοιεν, ‘loosening their coils in their agony.’; cf. Ap. Rhod. iv. 150:

αὐτὰρ ὁ γ’ ἤδω
ομὴν βελγάμενον δολίχῳ ἀνέλυεν ἀκανθαν ἐγγενεὸς σπείρῃς μήκιν δὲ μυρία κούλα.

34, 35. The speech of Alemena is introduced abruptly without any prefatory καὶ φάτο μόδον or the like; cf. l. 48. Ahrens’ ἐπικάραγι is an unnecessary change for ἐπεγέρτο. The v. l. ἐπιδραμε (MS. ε)—strangely adopted by Ziegler—is worthless.

36. ἀνάστατοι = ἀνάστατηι (Krüger, ii. 36. 1. 11); cf. παράστα = παράστηθι, Menander.

θεῖς: Epic subjunct. 2 aor., Krüger, ii. 36. 1. 7.

τοῖς = τοῖς (soi).

38. ὅπι νυκτός, ‘that it is the dead hour of night, while the walls stand clear with light, as it were in the brilliant dawn’; cf. Odys. xix. 37. The house is filled with a strange unnatural light, presaging some miraculous event.

ἀορί: cf. xi. 40; sc. ἐστι: cf. τρίχα νυκτὸς ἔνν, ὃς ἐν τῇ θημέρας, &c.

39. ἡργεινείας: gen. of time. The word is an adjectival epithet of ἔνν in Homer, except only Odys. xxiii. 347 (χρισάρον ἡργείνειαν ὅρασεν). It appears as a substantive in Ap. Rhod. iii. 823, and frequently in later poets.

καθαρᾶς: cf. Aratus, 469:

νυκτός καθαρᾶς ὅτε πάντας ἄγανοις
ἀστέρας ἀνθρώπους ἐπιδεικνύει οὐδεμία νός.

40. νεώτερον, ‘something strange.’

42. μετὰ ξίφος, ‘to get his sword.’
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6 oí: cf. the scansion of Iliad xxii. 307 το οί ὑπὸ λαπάρρυν
tίτατο μέγα τε σταθῶν τε: Odysss. ix. 398; xxi. 136. The line
resembles closely Antimachus, frag. 74 το ρά εί το γάλακτες σμέατο
περὶ πάσασαν αἰεί.

47. δεμάς, κ.τ.λ. Note here as at the beginning of the poem
how homely the description of Theocritus is as compared with
Pindar (above on l. 14). Theocritus’ heroes would hardly let
you believe that they belong to that past which was never
present. In Theocritus the sleepy, snoring servants are hardly
roused by the master (ἄιτος) and the mill-slave, and then
come crowding in a throng of frightened domestics; for Pindar
there must come at this moment of the adventure Καθεῖναν ὁγι
χαλέως σιν ὑπόλοις δραμοῦντες.

For ἐκφυσώντας cf. Verg. Aen. ix. 326 ‘toto proflabat pectore
somnum,’ where Servius has ‘perphrasis est ne verbo humili
stertentem dicat’; here the ‘humile verbum’ is not intended
to be concealed.


51. μύλαις ἐπι: cf. Odysss. xx. 105:

φάνην δ’ ἐξ οἴκου γυνὴ προέκειν ἀλετρίς
πλησίον, ἐνθ’ ἀρα οί μύλαι ἑιτατο ποιμένι λαῶν.

I. 49 has a Homeric ending (Odysss. xxi. 47); l. 52 resembles
Iliad xviii. 525 ὦ δέ τάχα προγενότο.

56. συπληγήδον: apparently = in panic’ not ‘condolences
manibus’ (see Meineke’s note)—a new word, but formed like
ἐπιλήγον (Odysss. xx. 132). Similar words in -δον, -δα, -δον are
coining with great frequency in the poets; ἄκαμήγον, ἀκάμηγα,
ἐμπελάδον, ὀράγον, ἱδρον (for Homeric ἱλαδον), ἐκηδὸν, &c.

57. δείκνασκεν, ‘showed’: vid. Liddell and Scott.

58. κουρσόνα: a new coinage of the Alexandrian poets.

60. βάλε: Callim. Del. 265 ἀπ’ οὐδεὸς εὔλεος παῖδα ἐν δ’ ἐβάλεν
κόλποισιν.

61. ἔθην ὑπαί δείσου, ‘paralyzed with fear’; Arist. Lygist.
385 ἀλλ’ αὐν ἐπ’ ἔθη τρεμόν.

ὑπαί δείσου: cf. A. Pol. vi. 220 ἀνακός ἐμείνε δείσου ὑπ’
ἀκροίλουν, ‘deadly pale.’

64. τρῖτον: the third cock-crow. ‘Noctis enim tempus
quemadmodum in tres partes erat division, ita tertia pars,
quae a gallicinio (ἀλεκτροφωνία) nomen habebat, in tres par-
ticas erat subdivisa. Sic Id. xviii. 56 ὁ πρῶτος ἀνδόν de primo
gallicinio ponitur indicatque primum mane’ (Wuestemann).

65. Τερσίαν: cf. Pind. N. i. 90:

γείτονα δ’ ἐκκλάσειν
(Amphitryon) Δώς ὑψίστον προφίταν ἔχων,
ἐπιδραμεσον Τερσίαν: δ’ ὅ δε οἱ φρεκὲ καὶ παντὶ
στρατφ, ποίας ὑμιλήσαι τύχαις, κ.τ.λ.

67. ἐμελλέω: the imperfect is correct here. Oratio Recta
would use ἐμελλέω—a thing is fixed from of old in destiny—not
μέλλει. Odysss. ii. 156 ὀφρυραν δ’ ἄνα θυμον ᾃ περ τελέσθαι ἐμελλόν:
Arist. Vesp. 460 ἄρ’ ἐμελλόμεν ποθ’ ἐμάς ἀποσβήσειν τῷ χρόνῳ.
NOTES: XXIV. LINES 47-86

69. αἰδόμενος: Od. iv. 326:
μηδὲ τι μ' αἰδόμενος μελισσεο μηδ' ἔλεαρον,  ἄλλ' εὖ μοι κατάλεξεν, κ.τ.λ.
καὶ ὡς, 'even thus.' We should expect οὐδ' ὡς as the sentence is negative.

70. κλωστήρος, 'spindle'; Od. vii. 197:
πέσται ἄσασα οἱ Αἴσα κατὰ Κλώθες τε βαρεία
γινομένῳ νήπαντο λίπῳ.

A. Pal. vii. 14:

6 ὑμεῖς κατ' ἡλικίας.

71. Εὐφρείδα: Teiresias appears by this name in Callim. v. 81. The MS. version of this line is hardly tolerable, though we find such scansion as γέραιον (Tyrt. aevus), γρηγείον (Herod.), ιός (Od. vii.), ἀπαιός as well as οὐδ' τε, τοιάδα, &c. μάντι is an obvious gloss.

φρονεόντα διδάσκω: the emphasis is on the participle; 'thou knowest all I tell thee.'

73. ἀρωτοτόκεα: cf. Meg. 27 αὐτοτόκεα. The sense there is obviously 'most wretched of mothers,' so here 'mother of noblest sons'; Eur. Iph. 909 ἀρωτοτόκω γένας, 'noblest of children.' See Kenyon on Bacchyl. xi. 106.

74. μελλόντων δὲ, 'and treasure in thy heart the happier turns of fate.'

76, 77. πολλαῖ, 'many a dame of Greece, while she rubs the soft thread about her knee at eventide, shall sing of Alemene by name.' The important word is αἰδόουσα—the participle.

περὶ γονατί: cf. A. Pal. vii. 726 (Leonidas):

ἡ βραχὺ βραχιόνοι περὶ γονατῶν ὀρκιόν ἵστῳ  
χειρὶ στρογγύλουσα' ἡμερόσσα κρώκην. '

The use of κατατρύψευτο (οὐσι) is rather far-fetched, but expresses the careful twisting and rubbing smooth of the thread before weaving, Verg. Georg. i. 390 'nocturna carpentes pensa puellae.'

79. ἐς οὐρανόν: cf. the prophecy in Pindar, N. i. 105:

ἀυτὸν μὰν ἐν εἰράνα καράτων μεγάλων ἐν σχερῷ  
ἀσυχιαν τὸν ἀπαντα χρώνων ποιάνα χαλόντ' ἐξαίρετον  
ὁδιος ἐν δόμασι, δεξάμενον ταλερὰν 'Ποιαν ἀκοιν  
. . . πάρ Δί Κρονίδα σεμνῶν αἰνήσει δόμον.

80. ἀπὸ στῆρων πλατύς, 'broad of breast'; cf. xiv. 68.

πλατύς: cf. Simon. Erig. 108 οὐ πλατῆι νικῶν σῶματος ἄλλ' 
τέχνα.

83. Τραχίνων: Soph. Trach. 1191 sqq.: Bacchyl. xvi.

84. γαμβρός: cf. xviii. 18.

86. ἐσται (ἔτε): cf. xxiii. 34; II. xiii. 817; Od. xviii. 272.

Teiresias seems to prophecy a new golden age on earth as the
result of Heracles' labours; cf. Verg. Ed. iv. 24. The idea is unusual in this connexion, but there is hardly ground for suspecting the verses as an interpolation.

94. ευ μάλα πάσαν: cf. xxy. 19.
95. ὑπερούριον, 'out of the land.' The adjec. = ὑπὲρ τῶν ὄρων; cf. xiv. 55, &c.
96. ἵστερος: the ashes are to be cast on to a desert spot. The 'correction' ἰστάδος ἐκ makes nonsense.

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'The ashes have a long history, aad may well be cast to a desert spot. The "correction" makes nonsense.'

Soph. O. C. 490:

αὐτοῦ σὺ τ' αὐτὸς κεί τις ἄλλος ἀντὶ σοῦ,
ἀποφα σα ἑαυτῶν μηθὲ μηκένων βοήν.
ἐπειτ' ἀφέρετων ἀστροφόρος.

Note the use of the nominative with the infinit. in here in command. According to the usual use the accus. is employed when the person to whom the command applies is not present in person. As here Quint. Smyrn. xii. 29 λαοὶ δ' ἄπο νόσφη νείσθαι: Hesiod, Op. 459 δὴ τότ' ἐφορμήσῃ ταῖς ὑμῶν ἐφίλοι τε καὶ αὐτός. 98. ἐστεμένου ταλάν, 'wreathed with wool'; cf. Soph. O. T. 3 ἑκτηρίου πλάσκων ἐξεστεμένου.

100. ὡς τελέθοτε, 'that ye may ever be lords over your enemies.' The optative is used in primary sequence as in x. 45 (note)

103. νίον φυτόν. The simile is as old as Homer, Πηδ. xviii. 56:

ο δ' ἀνέδραμον ἐρωτ' ἴσος·
tον μὲν ἡγώ θρήψασα, φυτόν ὧν γουῳ ἄληψι, κ.τ.λ.


104. κεκλημένος Ἀμφιτρώνοις: Eurip. II. E. 31 οὐ ταύτων ὅνομα παῖς πατρός κεκλημένος. The remainder of the idyll is occupied with a brief account of the training of the young Heracles; it is somewhat bald and has little connexion with the preceeding narrative. It is probable that here for once Theocritus yields to the learned tendency of the Alexandrian school, and introduces mythology for mythology's sake alone, especially as the majority of the legends here alluded to are scarcely known elsewhere, or not at all. An additional motive may however be that already noticed; to glorify Heracles as the last ancestor of the house of Ptolemy, and to glorify him by giving him as pupil to a group of heroes.

107. ἐπισκόπον εἶναι, 'to be a marksman with the arrow'; ἐπισκόπος is the adjective, vid. Liddell and Scott. The genitive stands after it as after ἐπιστήμην or the like (ἀφοδισίων δισέρωτες,
Xen. Oec. xii. 13). Most editors now read ἐπί σκοπόν εἶναι ὑστόν, but this is an unnecessary alteration.

NOTES: XXIV. LINES 94-129

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111. Join ὅσα ἀπὸ σκελέων σφάλλον, 'all the tricks of foot wherewith the nimble Argive wrestlers throw each other in the bout.'

ἀπὸ σκελέων: cf. vii. 6 ἐκ τοῦδος (note).

ἔδροστρόφοι, 'with a quick twist.' Theophrastus perί υψι-μαθίαν: καὶ παλαίων ἐν τῷ βαλανείῳ πυκνά τὴν ἐδράν στρέφεων.

114. πάμμαχος: Heracles is trained (1) in wrestling; (2) in boxing; (3) in the combined exercises of the Pankatium: see note on xxii. 66.

116. Φανοτρί: of Phanote or Phanoteia a town of Phociis. This Harpalycus is not elsewhere known in connexion with Heracles.

120. σύργγα: Soph. Electra 720, describing the chariots coming close round the turning-point of the course (νόσσα):

κείνος ὅ' ὑπ' αὐτὴν ἑσάχηται στήλην ἔχων ἐχρημμείτ' ἀεὶ σύργγα, δεξιῶν τ' ἀνείς σειράιον ἵππων εἰργε τῶν προσκείμενων.

Amphitryon appears as a great charioteer in Pindar, P. ix. 81.

122. εἴηματο: Odysse. xiii. 137:

ὅσ' ἀν οὐδὲποτε Τροίης εἴηματ' Οὐδοσεώς,

εἰπερ ἄπριμων ἤλθε, λαχῶν ἀπὸ λιθῶν αἰσν.

124. διέλυσαν ἡμάντας: 'Commendatur Amphitryonis peritia ea eo quod nondum fractus currus servaverat usque dum lora corum prae vetustate soluta essent' (Briggs).

125. προβολαιώς: cf. xxii. 120.

ἄμον: cf. Tyrlaeus, ii. 23:

μηροίς τε κήμας τε κάτω καὶ στέρνα καὶ ἄμον αὐτῶν εὐρείς γαστρὶ καλυψάμενος.

The νότον of the MSS. would only be possible if Heracles were pictured retreating like Ajax in Iliad xi. 545 (ὤμην δὲ σᾶκος βάλειν ἐσταβοίον); or the shield was slung on the back when not in use: Ap. Rhod. iii. 1320, of Jason ploughing—ὁ δ' ἀρ' αὐτής ἐλαν σάκος ἐνβετο νάτῳ εξύπιβεν.

129. Ἴππαλίδας: (1) son of Hippalus; then this Castor is not the brother of Pollux, but another not elsewhere known: (2) Ἴππαλίδας is read by some as a by-form of Ἴπτεῖς: then the story of the next two lines does not suit Castor; besides, though we have ὄρατετίδος = ὄρατετίς, and a number of comic formations, ἱππαμβοδικαλίδος, &c., Ἴππαλίδας would necessitate a form Ἴππαλος or Ἴππαλης: and there is no such word.

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It is best therefore to admit here the existence of Castor son of Hippalus.

138. ἀσφαλεῖς . . . κορίσσα: another homely, if not comic, touch.

ἀσφαλεῖς: A. Pal. v. 182 χοῦς γὰρ ἔνεισι δίοι ἀσφαλεῖς, 'for certain.'

κορίσσα: not ἐκάρασσεν as the possibility is regarded as still present; Odyssey, xiii. 86:

η δὲ μάλ’ ἀσφαλεῖς θέεν ἐμπεδοῦν οὐδὲ κεν ἐγνή κύριος ὀμαρτήσειεν, ἐλαφρότατος πετευμών.

139. ἐν' ἀματι: in the day, as opposed to his square meal at evening (δεῖνον).

The poem closes abruptly on the picture of the barelegged Heracles, but these abrupt endings are fully in the manner of Theocritus, and not the slightest attention should be paid to the notice of the Juntine edition ἀτέλες, or that of Callierges, λειπε τὸ τέλος. See the next idyll, Megara, and Introd. p. 29.

XXV.

On this poem see Introduction, p. 29. It falls into three divisions: (1) ll. 1-84 the meeting of Heracles with an old labourer; his inquiry concerning Augeas; their journeying toward the stables. (2) The meeting with Augeas is not described, but we have a sudden transition to the cattle stalls, and description of Heracles felling a bull which attacked him. (3) Another sudden transition, l. 153: Phyleus and Heracles are found going to 'the town,' the reason for the journey is not given. In the course of the walk Heracles tells his companion the story of the Nemean lion.

The title of the poem, Πρακτὴς Λοιποτρόφος, is therefore incomplete. The poem rather describes a day in the life of Heracles, ending with his personal narrative. There is no direct evidence that any part of the poem has been lost, or that additions were contemplated by the author; nor is it necessary to hold such a view; the abrupt beginning and transitions leave no obscurity, and are therefore unobjectionable. On the MSS. see Introd. pt. C. There are striking diversities of reading due probably to the fact that the original archetypo was in places illegible. I have followed the Π tradition generally (cf. Ahrens) save where its readings are due to mere guesswork (e.g. l. 1). The best collation is given by Hiller, Beiträge, p. 96; cf. ib. p. 47 and 80 foll.

The dialect is Epic; the vocabulary is chiefly Homeric, but contains many words unknown to the old poetry, and not a few ἀπαξ λεγόμενα.

1. The speaker and the question put by him are learned from the labourer's answer, l. 7 sqq.

4. εἴνοδου, 'the god of the roads.' For this attribute of
NOTES: XXIV. LINES 138, 139—XXV. 1—40


5. κεχολωθαί. Hiller quotes Diphilus (in Athenaeus, 238 F) ἄγνοεις ἐν ταῖς ὁμώ ός ὁ, τι έστιν εἰ τις μη φάσηι ὤρθες ὅδιν. 9. νάντον... Ἐλεύσοντος, 'of the flowing Elisus.' This was a river of Pisatis (Elis). ὁμφ: adverbial; 'on either side.' Βουνσαίου (l. 11) is in N. Elis. Μήντου (l. 15) is the stream which Heracles diverted into the stables of Augeas to clean them.

12. χωρίς... σηκοί. The sheepfolds are scattered in the different districts of Elis where the flocks are; the cattle stalls (l. 18) are all together and the herds are massed in one place.

16. θαλάδουν ποίην. The verb is not causal, but intrasitive; and μέλ. ποίην is cognate accusative: cf. v. 154; Nonnus, Dion. vii. 346 δροσομε τειμώνς ἄνεβρον ἀνθέα τοῖχον ('burst into flower'); Herond. i. 52 ιύλων ἀνθέιντας: Pind. Od. iii. 23 καὶ δεινὴ ἐθάλεν χάρως, εἰμεναί, 'meadows.' 18. ἐπὶ δεξιά χερός, 'on thy right'; Isoccr. 65 b ἐπὶ τάδε Φασαλίδος, 'on this side of Phaselis.'

19. εὖ μάλα πᾶσα: xxiv. 94. The stable is all in one place not divided like the sheepfolds.

20. ἐπητεναί, 'in close groves.'


25. τριπόλοις: see xvi. 94, note.

27. οὔροιν = ὄροιν: the boundaries of the domain. The labourer has been describing the various divisions of Augeas' domain: the sheep lands, the cattle pastures, the corn lands (l. 25), and labourers' cottages. The sense of the present line, 'the boundaries are known by the gardeners (? vine-dressers),' seems to be 'the fourth part of the domain—on the hills about hollow Elis (l. 31) is vine-land, with which we here have nothing to do, but only see the labourers when they come to annual festival and wine-treading (Ἀργώι, cf. vii. 25).' οὔροιν ἵσας therefore is equivalent to ἐν ὄροις εἰκόναισιν. Meineke gives this sense but reads ναϊώσ. Hiller's translation, 'si seire cupis ubi tandem termini ditionis sint interroga fossores'; hoc est, 'latissime patent fines,' seems greatly forced and unnatural.


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44. ἢγαγεν χρεώ: cf. Odys. iv. 312.

46. κρίνουσι: Ἡμιδ xvi. 387 εἷν ἀγορῆ σκολαίς κρινοσι θέματας.
The king with the elders of the people sits in judgment (in
Ap. Rhod. iv. 1175 Alcinos εὐ χειρί σκηντρον ἑκὼ χρυσόο
δικαστολόν ὂ ύπο λαοι θείας ἀνή ἀττυ δικαρίνοντο θέματας—diκαρι-
νοντο is passive—were judged with righteous judgment). In
the Homeric age the king would hardly have coadjudors; cf.
Hesiod, Thog. 85 πάντες ἐς αὐτῶν ὑρώσι διακρίνοντα θέματας.
'These δέματες refer to men's rights which may have become
a subject of dispute and require the decision of an authorized
judge' (Paley).

50. ἄλλον, 'for God makes man dependent upon man.'
(Eurip.) Rheus 106:

ἀλλ' οὗ γὰρ αὐτός πάντ' ἐπίστασθαι βροτῶν
πέφικεν ἄλλῳ δ' ἄλλο πρόσκειται γέρας.

51. δῖος: Odys. xiv. 413 δῖος ὕφανθος.

53. βῆ Ψυλῆς: a well known Homeric periphrasis, ἐρή ἰς
Τῆλεμαχοῦ: is Ὀδυσσώς (Iliad xxiii. 720); βῆ Ἡρακλῆις, l. 154
of this Idyll; Odys. xi. 601, &c.

56. ἦμασι πολλοῖς, 'after many days'; as χρόνως: διὰ χρόνον,
'after long time.'

58. ὅς ποι, 'since even kings I take it think their household
will be surer for their own care,'

61. τα, 'where.' κεφ belongs to the verb.

66. μὴ τί οί, 'lest perchance his word should be out of season,
in his fellow's haste.'

67. στραχμίνου: genit. absol. without subject after dative.

Vid. Index.

61: cf. vii. 25.

68. κόνες: cf. Odys. xiv. 29:

ἔσαγιγν ὅτ' Ὀδυσσά ἰδον κόνες ἰλακώμωροι,
οὶ μὲν κεκλίγοντες ἐπέδραμον . . .
ἀλλὰ συνὼς ὧνα ποιή κραπνοῖς μεταταν
ἐσσα' ἀνα πρόθυρον . . .
τὸς μὲν ὑμοκλάσας σεῖν κόνες ἀλλυὸς ἄλλον
πενήθει πλαθοῦσαν.

71. τὸν δὲ γέροντα, 'but fawned about the old man with
aimless yelping,'

72. ἀχρεῖον: because the dogs are barking not at any one, as
is their proper work, but out of sheer high spirits; cf. Odys.
xxvii. 163 ἀχρεῖον δ' ἐγέλασε.

περίσσαενον: cf. Odys. xvi. 4 Τῆλεμαχοῦ δε περίσσαενον κόνες
ἀλακώμωροι.

κλάετο: dual participle with plural subject and verb
(more than two being meant); cf. xxv. 137. This use becomes
not uncommon in late authors, Oppian, Ulyss. ii. 105:

οἴ τε λαχνίζετες ἄρετεπες εἴδος ἑχονι
ξανθώκομοι βλασπητοὶ θηρῶν μεδεύετε λέοντες.

Aratus, 1023 ὅφε βοῶντε κολονί. The instances quoted from
NOTES: XXV. LINES 44-110

Homer are all doubtful, Niad i. 567; v. 487 (a couple are addressed); v. i. Monro, Hom. Gram. 170, 173. Empedocel. Phys. 134. 73. ἄπο χθονός δόσον, 'just lifting from the ground'; cf. xxii. 195, note.

76. Cf. Odys. xiv. 527:

χαίρε δ' Ὀδυσσεύς
ὅτι μ' ὁ βίωτος περικήδετο νόσαμν ἓόντος.

Odys. xvii. 200:

τῷ βήτην, σταθμὸν δὲ κίνες καὶ βώτορας ἄνδρες
ῥυμ' ὀπισθὲ μένοντες.

79. ὡς ἐπιμθῆσι: Liddell and Scott give 'thoughtful,' but this does not suit the context and is doubtful; the word naturally suggests ἐπιμθῆσι, the man who thought when it was too late.' In Herondas, iii. 94 (the only other place where the word is used), Metrotima, after having her boy thrashed, says ἰρώ ἐπιμθῶν τῷ γέρωτι, Δάμπρακε, ἐλθοῦν ἐς οἶκον ταῦτα. Buecheler translates 'de industria,' but a better sense is got if we take it to mean 'I will get the boy thrashed first, and tell the old man about it casually afterwards.' Here then it will mean 'the dog is quick to fly at any one (L. 80 sqq.), but slow to think whether it be friend or foe.' Recent editors 'emend': ἐπιμθῆσι, Ahrens; ἐπιμκῆσί, J. A. Hartung; but we evidently want something in contrast to οἱ φένες ἤσαν of L. 80, cf. Plato, Rep. 376 a ὃν ἀν ἅγνωτα χαλεπαύει οὐδὲν δὲ κακῶν προσπονθῶς.

83. ξάκοτον, 'savage.'

ἀρρηνέως—apparently an onomatopoeic word—'snarling.'

85. The second episode begins here. Heracles is come to the stalls; the cattle are described coming in thousands over the plain, like the clouds packed and driven by the south-west storm.

87. μετ' αὐλία τε: for scansion cf. Niad Xi. 10 μέγα τε δεινόν τε,

μετὰ, 'into'; cf. vii. 24; h. hymn homed. 338 μετὰ δαίμονοι,

'to be among the gods.'

93. ἀρμῶν οὖν ἄνως, 'no count nor end.'

άνωσις, 'power of ending'; cf. πρῆγνοι, Odys. x. 202 οὖ πρῆγνοι

ἐγάνετο μεροὶναυν.

μετά; cf. i. 39.

97. στείφοντο δέ, 'the rich fields were too narrow for the host.'

98. μυκηθὴρ. goes with ἐρχομένης, 'as they wound along lowing. For the structure of the line cf. Hesiod, Theog. 157 πάντος ἀπορράπασσα (καὶ ἐς φόιος οὖν ἄνιςκε) γαῖης ἐν κυθρῶιν: Odys. vii. 475 νάτον ἀπορροταμάν (ἐπὶ δὲ πλεῖον ἐλλειπτο) ἄρμο-

δόντος νός.

100. ἐκπάλος, 'idle'; a post-Homeric meaning.

103. κωλοπεδᾶς, 'clogs' or 'thongs about the leg' to keep the cow from kicking the pail over.

περισταδὸν ἐγγύς: an instance of the same redundancy of expression as was noted in vii. 142 περὶ πίδακας ἄμφι: xiii. 24 ἄρ' ὡ τότε: cf. xxv. 147, 126 συνάμα: xi. 65.


110. βαρύφρωνος, 'deeply pondering.'
THEOCRITUS

114, 115. ὑμᾶν... ὁρμῶσα: a modification of the Homerian ὑμᾶν ὁρμᾶω (Ili. x. 553).

115. οὐ γὰρ κεῖ, 'for none had counted or thought that so great would be the spoil of one man, no nor of ten besides'; cf. Odys. xiv. 96:

οὕτων τὸ ἔσον τἶν' ὁρμῶν 
ἀντίπλησιν ἡπείρῳ μελανής
οὕτωτός ἦν ἡμᾶς, ἀπὸ δὲ ἔφεισον φωτῶν 
εἰσὶ ὁμοίως τοιοοῦσιν.

117. πολύτροποι: the wealth is counted in sheep according to the practice of the patriarchal age.
119. περὶ πάντων... 'surpassing all men'; a Homeric use of the preposition; cf. Iliad v. 325 Δημίφιλω... περὶ πάσης τῶν ὑμνίων ἡμῶν, &c.

121, 122. νοῦσος... αὖτ' the relative is here used in the generic plural after singular noun; cf. Eurip. Med. 918 αὐτοφηγοῦσαν καὶ μόνον σώζουσαν γῆν: Id. Supp. 867 φίλοις ἄλλης ἦν φίλος παροῦσι τα καὶ μὴ παροῦσι, δὲν ἀρραβών οὐ πολὺς: Odys. v. 438 κύματος ἤξιον δέ, τὰ τ' ἐφεύτηται ἤπειρονδέ.

127. κύμαργος... 'white-legged.' ἐλκυς, generally taken here to mean 'black' on the strength of Hesychius' assurance ἐλκυ 
μέλας. In Homer ἐλκυσ ἔν τόσο means either 'with rolling gait,' or 'with twisted horns.' In Hesiod, Theog. 298 ἐλκυπίδα κύμαργο 
μαθεῖ τοίχον may be 'black-eyed maiden.' Black obviously suits the context here.

μεναι χρυσίσσασι κράασα κυδιάδαςκον.

134. προγενοιατό... (προγενοιατό): optative of general time in historic sequence.

137. λεύσοντε: dual for plural; see above, l. 72. For the phrase cf. Odys. ii. 152 ἄσσωντο δ’ ὠλέθρων: Eurip. Alcest. 773 τι 
σεμνῶν καὶ περφροντικῶν βλέπεσι;

138. σθενέω: Iliad v. 71 πῶσει δ’: xvi. 542 σθενεῖ δ’, &c.
142. χαρποτίο... 'tawny.'

145. ἐφθάσατο... κήρασο, 'gripped him by the left horn'; cf. iv. 36.

148. ὠμῷ, 'throwing the weight of his shoulder on the thrust'; cf. xxii. 124.

149. μυών, 'the muscle'; cf. xxii. 48. The passage seems to be imitated by Quint. Smyrn. vi. 236:

ἀπόπρωβε δ’ ἐπιλεότα ταῦρος
πέραν τοὺς ῥα καὶ αὐτῶν ἀμαρακτῶν περ ἐόντα 
’γράμπησε βηγ κρατεροί κηράσος’ οἱ δὲ οἱ ἄρρη 
ἀκάματοι μύων εἰρεσιμένου τίταντο.

153. Here the poet passes to the third episode. Phyleus tells Heracles how a man of Achaea had come among them with a wondrous tale of the killing of the Nemean lion by an unknown hero; surely the unknown can be no one than Phyleus' present companion. Is it so, and will he tell how the deed was done? Heracles acknowledges his identity, and tells
in a modest but spirited narrative how he slew the beast. The transition is as abrupt as at 84, and we are left to supply a number of details at our pleasure.

154. ἐστι χέτων: note that while in Homer the dual never has the augment, later Epie adds it.

155. The two had left the stalls by a narrow path through the vineyards where there was not room for both to walk abreast. Phyleus therefore defers his questioning until they reach the broader road (λαοφόρος κέλευθος).

50. is answered by τῇ μιν ἄρι, 159.

156-158. ήμιαυσάντες, 'when they had reached the end.

ἀμπελών: a rarer form for ἀμπελάω.

χλωρᾶ θέουνα, 'a line of green among the trees.' χλωρᾶ is cognate accus. (= adverb). So Hesiod, Sent, 147 ὀδύντες λευκά θέουνα, Herod, Att. v. 24: ποταμοί κελαδεωρέων, Ap. Rhod. iii. 532 (see Loheck on Ajax, p. 71 sqq.). I have altered Meinecke's θέωσι εἰς θέωσα since the greenness of the wood would not make the path less clear. Theocritus surely means a narrow grass-grown path, scarcely distinguishable in the green wood. Ap. Rhod. i. 546 ἐλευκαίνοντο κέλευθνι ἀτραπός ὧς χλωρεῖον διεκομένην πεδίον.

162, 163. The reading of these lines as it stands in the MSS., though awkward, is not incapable of defence. Tr. 'But now, as it were, am I giving mind to a tale which long time since I heard of thee' (lit. having heard a tale of thee long ago I am now as it were giving mind to it). ὑσεί περ qualifies ἐν φρεσὶ βάλλομαι, and gives a hesitating tone to the assertion. He is not quite certain yet of the correctness of his conclusion; ὑσεί περ therefore = 'quasi,' and βάλλομαι remains the main verb. In 162 join πάλαι πάγχυ. σφετέρησι here = ἐμαί.

ἐνι φρεσί: cf. Piad i. 297 ἄλλο δὲ τοι ἑρώ, οὔ δ᾽ ἐνι φρεσὶ βάλλει σησι.

164. ὃς μέσος ἄκμης, 'in the middle of his prime.' For the genitive cf. Herod. i. 170 Τέων γὰρ ἐφανὴς μέσον τῆς ιωνίας: St. Matt. xiv. 24 το δὲ πλοῖον ξῆν μέσον τῆς βαλαίσσης ἤρ, 'in the midst of the sea.' More usually the genitive denotes the extremes between which a thing lies, not the whole in which a central point is taken. [Similar are Anacreont. xii. 16 μέσος δε καρδίας μεν ἐστιν: Piad vi. 118 παμάτῃ θέου ἄσπίδος ὄμφαλοσῆς.]

166. αἰνολέοντα = αἰνῶν λέοντα; cf. xxiv. 73, note. So μυσολέων (Leonidas, 65) = μυόνος λέων: μυσολικος, Aratus; αἰνολικος, A. Pal. vii. 550.

178. εἰτ᾽ ἐτύμως. This clause depends on ἦνα γνώ. The following εἰ τοι ἐκεῖνος depends on εἰτ᾽ ἄγε.

179. ἀκουόντεσσιν = ἀκουόσι: cf. v. 16; Odysse. i. 352; xii. 311 κλαοντεσσιν. The form is especially common in Pindar.

180. οὐς Ἐλίκηθεν: cf. xxii. 11. 'Note that Theocritus even in the Epic idylls uses the article in the post-Homeric manner.

183. Ἀπίδα: Peloponnesus; Ἀπία γῆ, Aesch. Ag. 257.

187, 188. 'And some said he told them traveller's tales, scattering the words of an idle tongue among the throng.'

194. κατὰ στάθμην, 'aright,' Odyss. v. 245 εἰπὶ στάδιον ἂνοιγν.
195. τὰ ἐκαστὰ: Iliad xi. 766 and often.

touēde pelárhoν: the genitive depends loosely on τὰ ἐκαστὰ, all the circumstance concerning this monster.

196. λέξησα. Homer has the participle only λευκάμενος: we find not infrequently in the Alexandrians verbs used in parts in which they are defective in earlier writers. Thus Ἀρ. Rhod. i. 765 has ἄσεος (as if from ἄσω, cf. Homeric ἄσων): Nicand. Ἀ. Ἐ. 13 πνεύμης (akin to πνευμάτος).

197. νοσφίν γ' ἦ, 'save only whence he came,' νοσφίν ἦ does not occur elsewhere.

200. ἱρῶν μνήσαντα, 'in wrath with us for (neglect of) sacrifice.' The genitive stands after verbs expressing emotion—anger, envy, or the like.

Φερωνεῖδσαν: Meineke quotes Steph. Byzant. λέγονται δὲ Ἀργείων πατρωνυμίων—Ἡρακλεία, πρὸ δὲ Ἡρακλεῶν Περακεία, πρὸ Περάτων δὲ Ἀιγικεία, πρὸ δὲ Ἀιγιάων Δαναίδα πρὸ δὲ Δαναοῦ καὶ Φιλωνεία.

201. πασμός ὡς: the syllable before ὡς is lengthened in Epic verse, Callim. Del. 193 ἀνθέρυκος ὡς, &c.

ποτες (ποτεύει), 'dwellers in the meadows,' 'lowlanders.' The word is a new formation from πότος: cf. στάδιος (στάδιον), ἀνθέρυκος (Alexandrian writers) from ἀνθίω.


203. ἄγχυμορος (governing ἔθον), 'nigh on his borders.' The word is simply a more picturesque form for ἄγχω, being formed from ἄγχω and ἀμορος: cf. ἄγχους, προανέφωρος, ἄγχωμοι (see Hiller, Beiträge, p. 81). In the MS, reading the lengthening of the syllable (παοοῦ) in the fourth arsis is unusual except when the verse has weak caesura.

For παθόντες we should have πάσχοντες.

206. ὕγραν. 'supple': cf. i. 55.

208. αὐτόφελον, 'with its bark complete': = αὐτῶ τῷ φλοίῳ, a good example of the flexibility of the Greek compound adjective. Cf. the word αὐτόφελοι: αὐτόφελον, Soph. Phil. 35 (= made of wood alone).

211. σίτις: the i is lengthened before the liquid—according to Epic use; cf. xxii. 121; xxv. 241, 73. 257; xi. 45; Odyss. i. 56 αἰεὶ δὲ μαλακώθη, &c.

213. νεφείν: a collateral form for νεφή: cf. ἄγχεία. Oppian has ὕφαινα for ὕφη (Hol. v. 479). So we find ναρχαρόδων (xxiv. 87); μελεδάνειν (xxiv. 106); ἀμφιχυμὸν (xxiv. 126); κυδομοκεῖν (Ap. Rhod.) for κηδεμοῖν, &c.

215. εἰ . . . ἐσαφθήραμι, 'if haply I might see him': cf. Iliad xiii. 760 φοίη . . . διηθένες ἐπὶ πον ἐφεύρον: Ἀρ. Rhod. iii. 113 βῆ λύπει μεν εν μν ἐφεύρον, &c.; Sonnenschein, Simile, § 357.

216. ἠματος, 'it was now midday, and nowhere could I mark his tracks nor hear his roar,' ήπο τῇ ἀθρόσῳ ὅμοσήμω, Odyss. xii. 232. The reading ὤδ' ὅπη is indefensible here, pace Meineke. The sense so yielded, 'I could not mark where his tracks were,' is clumsy, and the order would naturally be φρασάθημαι ἤκα τῇ ὅπῃ.

219. ὤντιν ἐφοίην, 'whom I could ask.' This use of the
optative is Homeric; Iliad ii. 687 ὧν γὰρ ἐν ὡσίσι σφαι ἐπὶ στίχος ἡγήσατο. In primary sequence Homer uses subjunctive with or without κεν: Iliad ix. 165 κλητος ὄρηνοιμὰν οἵ τε πάχιστα ἐλθοι: ib. xxi. 103 οἷς ἐσθ ὡσίσι διανοτὸν φύγη. In Attic we should here have the aorist indic, with ἄν: ὄστιν ἡρώτησα ἄν. Cf. Plato, Phaedo, ad init. οὐδέσι ἄρισται ὡσίσι ἄν ἡμῖν ἀγγείλαι οἷος τ' ἦν. The abnormal instances in Soph. Philoct. 691, 280 ὡρὰν ὡσίσι καίριες, are due to the influence of the deliberative construction ὡρὰν εἶχον ὡσίσι ἄριστες.

220. χλωρὸν: Odys. xi. 43 ἐμὲ δὲ χλωρὸν δέον γίνει: ib. xxii. 42.
224 sqq. Imitated from Odys. xxii. 401:
εὑρεν ἑπείτ' Ὀδυσσήα μετὰ κταμένους νέκυσας,
αἵρατι καὶ λύθρα πεπαλαγμέναν ὡς τε λείπαν,
ὡς μά τε ἑβεβρωκός βοῦς ἔρχεται ἀγράυλοαν,
πάν δ' ὦρα οἱ στήθος τε παρῆλα τ' ἀμφοτέραθην
ἀνμείνετα τέλει, εἰσεὶ δ' εἰς ἀπά ἱδέθαι.

228. ἰδεγματὸς ὑπόδε, 'waiting for his coming.' Theocritus uses ἰδεγματον for the Homeric ἰδεγματον: Iliad ii. 794 ἰδεγματον ὑπότε ναόφων ἀφορμηθέεν Ἀχαείη. The clause ὑπότε ἰδεγματο is a prospective time clause (Sonnenschein, Syntax, 347).

230. τιμῶς, 'in vain'; Bacchyl. v. 81 μὴ ταύσιν προεί τράχιν ἐκ χειρῶν ὡσίσιν ἐπὶ φιμίμων: ib. xiii. 17 ὡς ἄρα δαρασιμβροτος αἴθων χαλακος ἀπλάτον θέλει πέρειν διὰ σώματος ἐστρέφθη δ' ὑπόσα ἐφάγανον refers like Theocritus to the impossibility of killing the bear with ordinary weapons.

239. ἀνεμώλιος αὐτὸς: see v. 40 (note).

242. περ ἵννησιν, 'and lashed his tail about his flanks'; Iliad xx. 170, of a lion:

οὐρὴ δὲ πλευρίς τε καὶ ἱσχία ἀμφοτέραθιν
μαστίσατα, ἐς δ' αὐτῶν ἐπιτρέψει μαχισάσαι,
χρυσακόσι δ' ἱδών φέρεται μίνε, ἢν τινα πέργυ
ἀναφόρων. ἡ αὐτῶν φιλίτερα πρατὶ ἐν ὀμίλῳ.

Note the elision of περ(ί), cf. Pind. Pyth. iv. 265 διδω ψΆφων περί αὐτὸς, and the verbs περίαχε, περοίχεται.

246. 'And his back bent like a bow as he gathered himself together, sides and flanks, for his spring.'

250. ἐφιγέν: gnomic aorist; 'flies from his hand.'

251. σὺν ὄμη, 'with one bound.' The use of the preposition makes the phrase more picturesque; cf. ii. 136: Soph. Antig. 135 μαυρωμένα σὺν ὄμη; Pind. N. x. 48 ὄμημ φίν τῶν χαλαρῶν τι νεκίσας αῦξες.

252. ἀθρόος: cf. xiii. 51.

255. κόρψη, 'swinging the seasoned club over my head'; cf. Eurip. H. F. 992 ὑπὲρ κάρα βαλάων ξύλων καθήκη παιδὸς ἐς ἐανδόν κάρα, ἐρρήσε δ' ὡστά.

258. πρὶν ἐπίκειθαι, 'before he reached me.'

260. νευστάξων κεφαλῇ: cf. Odys. xviii. 239:

'Ipos . . .

ἡστι νευστάξων κεφαλῇ, μεθύνοντι οὐκόκος,
οὖν ὄρθος στήρια δίφατον.

Theoc. xxii. 98.
264. iuvov: the back of the neck.

Hlaoa: with his broken club or with his fist? The reading is however doubtful: Hlaoa is given by Π, but Ψ has ἐφθασα προφθασε, and it is possible that προφθάσε is wrong, not ἐφθασα: and we should substitute such a word as πυξαί, or χρύμιας. C. Hartung conjectures ἐσπασα προφθάσε which is attractive.

268. πρός δ' οὐδας, and I pinned his hind legs (πώδας οὐραίων) firmly to the earth with my heels, and held down his sides with my thighs' (not 'guarded against,' this would require ἐφαλασσάμην). Heracles gets behind the lion, gripping his throat and throttling him, while he holds his back firmly with his knees, and treads on the beast's hind legs.

For οὐραίων cf. Aratus, 145 οὐραίως ὑπὸ γοῦνας.

270. μιχρί, 'until I had stretched out his fore-limbs (βραχιόνας) and lifted him lifeless.'

275. την: the syllable remains long in hiatus, as in Iiad xxiv. 32 ἐλακτον. κ.τ.λ. οὐδε μὲν ἄλλη, 'nor in any way besides.' This is Wordsworth's conjecture for the meaningless ὧς of the MSS., but is weak and unsatisfactory. Meineke's ἢλω is not likely to find supporters. The corruption probably goes deeper than the single word.

276. ἐπὶ φρέσι, 'set the thought in my mind'; Odyss. xviii. 158 τῇ δ' ὃρ' ἐπὶ φρέσι θηκε θεα . . . μηνατήρεσσι φανήγαι. 277. αὐτοῖς . . . ὄνυχεσσι, 'with my nails unaided.'

279. ἰωχμόιo here = 'battle,' a new sense of the word; cf. ἰείσις ἀϑιασ, Pind. Ν. 9. 24. The Π reading ὠφρα μοι ἑτη is hardly right. The rare ἰωχμοίο would never have been substituted for it.

XXVI.

This poem tells in a few rapid strokes the story of Pentheus, his spying on the mysteries of Bacchus, and death at the hands of the Maenads. The description follows that of Euripides in the Bacchae with few unimportant variations. The motif of the poem is hard to determine. Herr Maass, writing in Hermes, 1891, holds that the poem was written as a hymn to Bacchus for performance at a Coan festival. The end certainly suits this view (l. 33 χαίροι μὲν Δίωνυσος, κ.τ.λ.). Others hold that it is inspired by a painting; in this case the ending lines will express merely the thoughts suggested by the picture. The story was certainly taken as a subject by painters with great frequency, but no existing representation quite tallies with the description here. Lastly it is possible and by far most natural to regard the poem as a simple narrative like ΙI, xxii; the search for ulterior motives is a weakness among critics of the Alexandrian period, and the obvious is set aside too often.
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5. κάμον, 'made.'
6. τῶς τρεῖς. The article is used regularly in Greek in mentioning a part or fraction of a larger number already given.
9. ἑνδιμάρε, 'was pleased.' Bacchus himself was the founder of the Bacchic worship; see Eurip. Bacch. 21:

ἐκεῖ χαρεύεις καὶ καταστήσας ἐμάς
telestas ἵν' εἰπ' ἐρφανῆς δαίμον βροτοῖ.

13. ἐτάραξε, 'dashed to pieces all the sacred things' (Hiller); ὧργα includes the altars and sacred vessels, &c. The motive is explained by the following words: τὰ δ' οὐχ ὑρίωμε βίβλημα ('on which the unhallowed look not').
15. μαίνετο, 'raged'; cf. Ἀιών 81 μεμηρώ' άνδρα.
μέν τε . . . δὲ expresses with the anaphora of μαίνετο a very close connexion of the two actions; see Liddell and Scott, s. v. μέν B. ii. 3; Hærn v. 139 τοῦ μέν τε θέναις ὃρσεν, ἐπειτά δὲ τ' ὕποπροσομνύμη: Theoc. xxv. 92.
17. έρύσασα: Aeolic form of participle, = ἐρύσασαι.
19. Note the extraordinary abruptness of the style here and in the preceding lines. Each detail of the action is sharply expressed in disjointed sentences, each of a single line or couplet, without any subtle use of conjunction.
22. Compare the account in Eurip. Bacch. 1125:

λαβώνα δ' ἀλέναις ἀριστερὰν χέρα, πλευραῖς αὐτιβάσα τοῦ δυσδαίμονος, ἀπεαπάραξεν ὄρων, οὐχ ὑπὸ σβίνως, ἀλλ' ὑθὲν εὐμάραξεν ἐπειδίδον χεραίν. ἵνω δ' τάπι διάτρεπε' εἰσεργάζετο, ῥέγνωσα σάρκες, Ἀυτωνή τ' ὄχλοις τε πᾶς ἐπείχε βασιχών' ήν δὲ πᾶσ' ὑμὸν βοή.

27. οὐκ ἄλγω, 'I care not, nor let another give heed to him that is hated of Bacchus, nay, not if he suffered a harder fate than this.'

ἀπεξηθομένω: we may take this to refer to Pentheus, or to any other who offended the god; such as was Erysichthon who τούσα Δίωνυσον γὰρ ἀ καὶ Δάματρα χαλέπτει καὶ τῷ γὰρ Δάματρα εὐφρενισθῇ Δίωνυσος (Callim. vi. 70), and was punished with insatiable hunger.

29. ἐπὶ: the subject must be ἄλλος of l. 27: 'Let not another care, but let him be a child of nine years or entering on the tenth.' The only passage which gives any key to the meaning seems to have been overlooked by the commentators. In Callim. iii. 14 Artemis asks her father: δος δὲ μοι ἔξηκοντα χρήσιδα ἄκακων, πάσας εἰναίταις πάσας ἐτι παιδός ἄμετρον. Artemis' attendants are to be novices of nine years old. Add to this the fact often noticed that children were initiated into the Bacchic mysteries (A. Pol. xi. 40) and we get a possible explanation, 'But let him be as a young novice of Dionysus, as one nine years old or entering on his tenth, and let me too be pure and pleasing to the pure.'

δικάτω: cf. xv. 129.


31. αἰετός: cf. Iliad xii. 243 εἶναι τὸν ἄραιτος ἄρπενθαι περὶ πάρθη. The present passage shows a curious specialization of use.

XXVII.

On the authorship of this see Introd. § 3. The poem gives in dialogue a rustic wooing between one Daphnis and an unnamed girl. Style, language, and tone are alike un-Theocritean.

1. The beginning is abrupt, but there is no necessity to suppose anything lost. The girl tempts Daphnis on by a coy reference to 'another neatherd,' and the prize he won by daring, and accompanies her words apparently with a kiss.

2. 'Rather Helen has captured the neatherd with her kiss, unforfeited.'

3. μὴ καυχῶ refers to the words ἡξυγα κόραν, 'you will not always be able to boast that you are a young girl.'

ὁς ὀναρ: Theognis, 985 αἴδα γὰρ ὀστε νόημα παρέχεται ἀγλιῶς ἥβη.

8. Granted that this line stands where the author intended, and as he wished, it would seem to mean 'and if I do grow old, then life at any rate is milk and honey to me.' Then after this line one must be lost in which Daphnis reiterates his warning of the shortness of youth (ἀδύ τι γρρ, conj. Ribbeek).

9. The girl objects, 'the grape becomes the raisin, and the dried rose shall not perish,' i.e. I too may change, but I shall
NOTES: XXVI. LINES 27-31—XXVIII. 365

retain something of my sweetness and still shall please. For the mode of expression cf. A. Pal. v. 303:

εμφαξ οὐκ ἐπένευσα· οὐ ήσ σταφυλὴ παρεπέμψα,  
μη φθονίης δούναι κἀν Βραχύ τής σταφίδος.

Nicet. Eug. vi. 635:

αὐν φθονύσαρν κρείττον (ἡ ποῖος λόγος;)  
ἐφορο ἄλλης σῶς δὲ χειμῶν καλλίων  
ἀπωροφυνούς εὑκραοῦς ἄλλου θέρους.

13. άξιόν: partic. of άξιόω, 'no lovesick tune.'
16. λίνον: Ibycus, fr. 2 éρος ἵδε ἀπειρα δίκτυα Κύπραδος μὲ βάλλει.
18. This verse stands before 17 in the MSS.; it is obviously out of its place here. Hermann with some probability sets it after l. 2, dividing it between the girl and Daphnis, but marking a lacuna of two half-lines and reading ἀμέλοι. I should prefer χίλεα μέξω. If it belongs wholly to the girl a line of Daphnis must be lost. Warton proposes καὶ εἰ γ' ἔτι, 'and if you do, I will scratch your lips.'
20. ξυγόν, 'you ever bear his yoke.'
22. νόμον, 'no one sings my marriage-song'; cf. l. 25; Nonnus, xlvii. 323:

ἀβρός ἐγν ὑμέναιοι αἰεδομένης Αριάνης  
καὶ χορός.

Musaeus, 274:

ἡν γάρος ἀλλ' ἀχώρευτοι· ἔγν λέχος ἀλλ' ἀτερ ὑμων'  
οὗ Ζυγήρ της ἔπενθήμησαν δαιδάσ . . .  
οὐδὲ πολυσκάρβῳ της ἐπεισάρτην χορήρ'  
οὐχ ὑμέναιοι αἰεσε πατήρ καὶ πότνα μήτηρ.

24. ἔβαμα: the use of the plain optative in questions occurring in Homer (IIiad xi. 838) becomes very common in Alexandrian and later writers, Herond. v. 76 τίς οὐκ ἐμπτώσ; &c.
31. νέον φάος: i.e. you will renew your beauty in your children; so Oppian, Hal. v. 89 πατρί γε γηγάσκοιτι νέον θένων νιος.
34. ὁμου: on these forms see Dr. Rutherford, Babrius, 50.
35. διδξε, 'even if you wish to chase me.' Perhaps we should read γε for με, 'I swear not to leave you, and I swear if you like even to pursue you.'

XXVIII.

This graceful little lyric accompanies a present of an ivory distaff to Theugenis, wife of Theocritus' friend Nicias, now practising as a doctor in Miletus; see Introd p. 34. The metre is Aesclepiad.

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The dialect in 28-30 is Aeolic. The chief peculiarities of this are: (1) the absence of the spirants in almost every case (l. 4 ἄτρον = ἄτρος); (2) the shifting of the accent far back on words, e.g. 6 ἀνασ, 23 ἄτρον, 25 τίμαστα, &c.; (3) the doubling of consonants, ἄμων, ἄτρον, χέρας = χέρας, Μάλας, 16 ἀμμέτερα: (4) in conjunction of verbs; a large number of verbs appear in the -μ form instead of -ω. Thus xxviii. 3 θέρασθε = θαρασθε (θέρασμε). So we have ὑμάρτην, xxvii. 3—ὑμάρτημα for ὑμαρτίων: αἰτήσασα, xxvii. 5: ποιήσας, xxix. 30: δοκίμας, xxx. 26 (δοκίμωμ): φίλη, xxix. 20 (φίλημ): ἐθέλεσα that ἐθέλησο (ἐθελέσα), xxix. 4. In the -ω conjugation the participle is formed in -ωσα (xxviii. 19); the 2nd pers. sing. -ς for -σ (xxix. 14); infin. -ν for -ν (xxix. 35): εἰμι has participle ἐσαν (xxviii. 16): (5) in nouns note the accus. plur. -ος for -οις (xxviii. 20); gen. sing. in -ω (xxx. 1, &c.).

As with the Doric used in the other idylls the Aeolic here is not a pure dialect, but contains an admixture of forms which are not Aeolic at all [xxviii. 6 ὅπως; καλέντως, xxix. 39 (Aeolic would be καλέντως): νοιντα, xxix. 31], and others which are Aeolic but quite obsolete, βρακή (= βρακή), xxviii. 11: ἀπό for ἀπό, βρακίδιος, xxx. 27; τίτι. Legrand, Etude, p. 252. How much is to be attributed to Theocritus and how much to faulty transmission is not to be determined with certainty; the restoration of not of Aeolisms must depend on the taste of each individual reader.


3. Νεῖλεος πόλις: Miletus; Callim. iii. 225:

χαῖρε Χιτίνη
Μιλήτῳ ἐπίπεμη σὲ γὰρ ποιήσατο Νείλεος
ὑγεμών ὅτε ἐπισάλῳ Ἀνήγγειλόκερπην.

4. καλάμω ... ὑπαπάλω. I have left the Vulg. lectio, although the last word is in the highest degree uncertain. No satisfactory emendation is forthcoming, and the only plausible suggestion is that the word conceals ὑπα- the name of a hill (Meineke). It is just possible, however, to keep to the MS. and explain the word as a compound of ὑπά and ἄπαλος, like ὕπα-σκυρος, &c., the ὑπα- giving the sense of 'somewhat.' It is, however, then necessary to suppose that the first -α is counted long on the analogy of such Aeolic forms as ἐν (ν)εκα, ἐν (ν)ορ, σῶν ὀλίγα (xxviii. 71). In that case translate 'where is the shrine of Cypris of tender reeds.' There was a temple of Venus at Salbors called τὸ ἐν καλάμῳ or τὸ ἐν ἄλα: cf. Theoc. vii. 115, where the name Beblos is probably connected with βεβλος and derived from these rush-hears.

5. τέρψαμαι: cf. Odys. xvi. 25 νεῖλεῖς φίλον τίκος ὄρρα σὲ θυμῷ τέρψαμε ἐσθρών.
NOTES: XXVIII. LINES 2-25—XXIX 367

8. πολυμύχθω, 'wrought with toil.'
9. γεγενναμένα, 'made'; the passive of ποιέω as in Ισοερ. ii. 27
10. πρόγκασα τοὺς μὴ διὰ σοῦ γεγενναμένοις, &c.
11. ἀλόχω = ἀλόχου.
12. χίρας = χίρας.
13. πέπλοις: acc. plur. = πέπλοις: cf. ll. 12, 16.
14. φορέσω = φορέωσα (φοροῦσα).
15. βράκη (βάκη), 'raiment.' The β represents the digamma at
16. the beginning of words in Aeolic; so βραδύπαχος is restored in
17. Sappho; and we find βραδίας, Θεοερ. xxx. 28, and βραδῦνος in
18. Sappho.
19. ιδάτινα: Callim. fr. 295 has ιδατίνων καϊρωμα. The sense is
20. probably 'flowing,' not 'water-coloured' or 'transparent.' That
21. was at any rate the sense understood by Αντιπατερ in A. Παλ.
22. ix. 567 ιδατίνως φορέωσα βραχίονας.
23. πέξαντο, 'would get shorn.' The use of the middle is
24. curious; cf. Πευδο-Φοκυλ. 166 ἄφοιρα ἅμια κειράμενα.
25. αὐτόειν, 'in one year.'
26. ζβολλόμαν = Ιβουλόμην.
27. χίρσας, 'idle.'
28. ἀμμετέρας ... χθονός: see Introd.
29. Εὔφορας: Corinth; cf. xvi. 83. Syracuse was a colony
30. from Corinth.
31. Εὖσοις is acc. plur. ἄπαλαλκίμεν, 'he knows many a skilful healing
32. art to keep disease from men.'
33. θάνατος, acc. plur. ἄπαλαλκίμεν, infin. dependent on
34. φάρμακα θάνατ. The form is Epic rather than Aeolic.
35. ἐπέδα = μετά: cf. xxix. 38.
36. κύνο = ἐκείνο, τῶπος = τὸ ἐποίο: 'thus shall one say who
37. sees thee: truly a little gift, but great the love; and love makes
38. all things precious'; cf. A. Παλ. vi. 227 οἴλην δόσων ἄλλ᾽ ἀπὸ
39. τύμου and the Homeric δίσις δ᾽ ὀλίγη τε φίλῃ τε, (Οδυσσ. vi.
40. 208).

XXIX.

This and the following idyll are the most purely personal in
the collection, and together with xii show Theocritus in
the light of a love-poet. While however xii was conventional in
form and feeling, these open the poet's heart more unreservedly.
They show a pure and tender feeling of chivalrous attachment
constant in disappointment, not without self-condemnation for
entertaining hope, but still hopeful of a consummation of pure
friendship. The tone is reserved but breathes sincerity, and
seems to show that Theocritus knew nothing and would know
nothing of the abuses to which these friendships led in Greek
society.
The metre is

That is


1. ἀλάθεα = ἀλήθεια: "wine and truth" runs the proverb, lad; cf. the proverb 'in vino veritas,' Theogn. 500 ἄνθρωπος δ' οἶνος ἐθείε τόν: Alcaeus, 53 οἶνος γὰρ ἄνθρωπος διοστροφήν: Schol. Plato, Sympos. 

3. The order is κῆγῳ μὲν ἑρέω τὰ κίατ' (κεῖνται) ἐν μυχῷ φρενῶν.

ἐγὼ μέν: with personal pronouns μέν is not infrequently used where no δέ clause follows; cf. vii. 50; similarly Iliad i. 234, &c.

4. ἐθείραθα: 2nd sing. pres. indic. from ἐθέλημα. Aeolic adds -θα to the termination; Ahrens (Dial. Acol. p. 139) would write ἐθήλεσθα, φίλεσθα (Sappho, 22), ἔσθεσθα (Theogn. 1316), &c.

φιλεῖν is no Aeolic form. The line is imitated by Nicet. Eugen. v. 35:

Cf. Callim. Epig. 41.

6. ζα = δα: so ζαδῆς = διάδης, Ζώνυξ = Διώνυσος.

ιδέαν, 'beauty.'

7. μακάρεσσαν ἰσαν: cf. Sappho, 2:

φαίνεται μου κήνος ἵσος θεώσιν ἐρέμου ὄνηρ, ὡστις ἐναντίος τοι ἰζάνει.

8. ἐν σκότῳ: Lucret. 5 'in tenebris vita ac maerore iacebat.'

ὅτα = ὅτε.

οὐκ: the negative attaches inseparably to the verb and forms a single notion, 'when you refuse.' Hence οὐ is allowed in spite of the subjunctive.

9. διδὼν = διδώσα, Ahrens, Dial. i. 141; cf. vii. 124 νάρεσαι διδώσαι.

12. 'Make thee a single nest in a single tree where no poisonous thing shall come.'

καλία: Leonidas, 91 (A. Pal. vii. 736):

ῥή φθείρει, ἄνθρωπε, περιπλάνων βίων ἐλκών,

ἀλλην ἐξ ἄλλης εἰς χήθων ἀλιβδομένος:

ῥή φθείρειν κενεὶ σε περιστέφαιτο καλία,

ἤν θαλποὶ μικῶν πῦρ ἄρακαμωμένον, κ.τ.λ.

13. ὑπ' ἐπὶ μεθὲν, 'where it shall not come.' The sentence is final; cf. Soph. O. T. 1412 ἐκφαίρατ', ἔσθα μὴντ' εἰσώξοθ' ἔτι, &c.

15. μάτης: 2nd sing. pres. μάτημ/, 'to search for.'

17. ἐγένετο: cf. xii. 25, note.

18. τρίταιον: se. φίλον, 'thou makest him a friend of three
days' standing,' in contrast to τρείτης φίλος above, 'a friendship three years old.' Cf. the complaint, Theognis, 1311:

εἰρήν δὲ μεθήκας ἀτύμητον φιλότητα,
οὐ μὲν δὴ τινός γ' ἦσθα φίλος πρῶτον,
ἀλλ' ἐγὼ ἐκ πάντων σ' ἔδωκαν ἔσοσθαι ἵπταρον
πιστών καὶ δὴ γὰρ ἄλλων ἔχασαθα φίλον,
ἀλλ' ὁ μὲν εὖ ἔρωθν κείμαι, κ.τ.λ.

19. ἄνδρων . . . πνεύμα: the only way to explain this is to understand πνεύμα from πνεύμι so that ἄνδρων shall depend on πνεύμα not on the verb; 'you seem to breathe the spirit of swelling pride.' It is possible that ἄνδρων is a gloss and has displaced an accusative, e.g. ὁδραν (so Meineke). Fritzsch joins πνεύμα with ἄνδρων, &c., and compares Arist. Knights 437 συνοφαντίας πνεύμα, but the genitive of a concrete expression like ἄνδρων τῶν ἐπίρ- could not be so used.

21. ἄκουσα, 'thou shalt be called'; cf. xvi. 30.

24. κήμε: 'and has changed my iron heart to yielding.' For εξ cf. xxii. 112; Soph. O. T. 454 τυφλὸς εξ ἐδοξαστὶς, &c.

25. περ ὁπίρ, Ahr. Dial. Leol. p. 151; Alaeus, 15 περ μὲν γὰρ ἀντλος ἱστοποίαν ἔχει: cf. Theoc. xxx. 3. 'I beseech thee by thy soft lips to remember.'

πεδηρχωμα = μετέρχωμα; so πεδα (I. 38) = μετά. For the sense of the verb cf. Herod. vi. 68 ἐγὼ ὄν σε μετέρχωμαι τῶν ὁδών εἰπὼν τοῦ ἀληθεὶς.

26. ἁμάκαθθιν = Attic ἁμακαθάθινα (so ἁμάκαθθε, Find. P. i. 178) = ἁμακαθάθε, Ahrens, Dial. pp. 141, 149. Both in περ and πέρσων the vowel before the liquid is counted long.

29. φόρη: 3rd pers. sing. pres. indic.; but these forms in -η are doubtful. Ahrens would write φόρη (Dial. Leol. p. 92).

30. βαρδύτερον, 'we are too slow to seize a winged thing'; the full form of the construction is βαρδύτερος ἢ ὡσε συλλαβεῖν. Similarly Thucyd. ii. 61 ταπεινὴ ὑμῶν ἢ διάνοια ἐγκαρτερεύῃ ἢ ἐγνωτε ἢ ἐναπειρότα ἢ ἡσε ἐγκαρτερεύῃ.

35. ἀνίμωσι: cf. xxii. 167.

36. ἐν χείρα, 'say in your heart,' Odyssey xix. 209 αὐτῷ Ὄδυσσεϊς ἐν χειρὶ μὲν γυώσασαν ἐν' ἐλέαρῳ γυώαςα..

ἐνόχλη: see note on 29 (φορη).

37. νῦν μὲν. There is no need for any transposition of the lines. The apparent confusion arises merely from the para-tactical structure of the Greek, where we should use a subordinate clause: 'If thou shouldst cast these words to the winds and say in thy heart 'why troublest thou me?'' then, while now for thy sake I would go to fetch the golden apples or to fetch back Cerberus the watcher of the dead, then I would not stir to thy doors even if thou didst call me, but would cease from the burden of my sickness.'

χρύσα άμαλα suggest both an heroic exploit as of Heracles, and a journey to the limits of the world; cf. Callim. vi. 11 ἐστ' ἐπὶ διδραμα ἐστ' ἐπὶ τῶν μέλανας και ὑπα τὰ χρύσαμα άμαλα.

38. θαίνη: not a wish, but as in xvi. 67; hence οὐδὲ not μηδé in the following line.
On the authenticity of this see Introd. § 3. The poem was only discovered in 1864 by Ziegler, and first published by Bergk in 1865. Yet the MS. in which alone it is preserved was thought to have been thoroughly collated more than once. The metre is as in xxviii. The person addressed is in all probability the same as in Id. xix.

1. τὸ χαλέπω: cf. ii. 95; and for the genitive iv. 40.
2. τετορπαίος. 'like a quartan-fever'; ὄς is omitted as in xiii. 24, &c. The point of the simile is explained by l. 5. The fever comes and goes, and so his love as yet holds him for a day and lets him go, but soon will give him no rest.
3. 4. The text is here too corrupt to admit of convincing emendation; and no one's proposal has yet been accepted by another. I can hardly hope for better success.

καὶ ὁμὴν μετρίως of the MS. is hardly defensible. It would not mean 'fair in due proportion,' but 'fair enough,' somewhat disparagingly, and this is not a place for disparagement. Both sides of the antithesis being doubtful we can hardly expect to reach certainty in restoration; but granted that μάκος μὴ μετρίω γ' is the sense intended, if not the actual words, the following clause as given in the text makes good sense. 'Not very tall is he, but all his height above the earth, all this is gracefulness.' Cf. A. Pal. xii. 93:

οὕτος καθ' ἴφος
οὐ μέγας οὐρανίη δ' ἀμφιτέθηκε χάρις:

and comically in Arist. Acharn. 909:

B. μικκός γα μάκος οὖτος. Δ. ἀλλ' ἂπαν κακῶν.

tὸ πίδα, 'with the height he has.' πεδά (μετά) gives the accompanying conditions; cf. Xen. Symp. ii. 15 καλὸν ὁ παῖς ὅν ἐμαῖ σὺν τοῖς σχήμασιν ἐτὶ καλλίων φαίνεται. (For the conjectures of others, see Ziegler and Hiller; that of Maehly is the most attractive, but fails to make a good antithesis.)

5. ταῖς: sc. ἀμέραις: a strange ellipse and not found elsewhere, the nearest being Theophr. Char. 30 ταῖς τεταρτάις, 'on the fourth of each month.' The end of the line is however very uncertain. ταῖς δ' έαυ (= έαυ) ἀμέραις (Maehly).

6. τάχα, 'but soon there will be no rest, not enough for sleep,'


7. ἵθελι, 'for yesterday in passing he stole a glance at me sidelong, ashamed to look me in the face, and flushed red.'
\(\text{371 to } \text{ul} \) thinks, ‘with head bent and looking from under the eyebrows,’ \(\text{ophros} \) has not here of course any notion of ‘pride’ or scowling \(\text{supercilios} \), Fritzsch, but simply forms the antithesis to \(\text{ποτόδωρ ἀντίος} \). They say in Russian, \(\text{gladit} \) iz \(\text{rodeloby} \), ‘to glance from under the brow’; opp. ‘to look boldly in the face.’

\(\text{έφτ} \): a quick passing glance: \(\text{άλεπτ} \) \(\text{Kreussler} \) is pretty but not necessary. Cf. \(\text{Ibyrus}, \text{fr. 2} \ \text{éros aúte με κανοῦν ἢπλο} \ \text{βλεφάροις τακίρ ἐγιμασί δεφημένος}. \)

9. \(\text{ω} \ \text{éros} \ \text{er} \text{ros} \) of \(\text{hayward} \)

11. \(\text{εἰσκαλάσας} \), ‘calling my heart before me.’ Theocritus gives a new and quainter turn to such addresses to one’s own heart as the Odyssean \(\text{τίτλαθε δὴ κραδή} \). Theognis, 1029 \(\text{τόλμα} \ \text{θυμ} \ ιπνοῖ τακιδίαν ὄροι ἐλημα πεποιθέω: \text{Archiloch.} \ \text{66}, \ \text{Ke.} \ \text{Cf.} \ \text{A. Pal. v. 23} \)

\(\text{ψυχή μοι προλέγει φεύγειν πόθον Ἡλιοδώρας} \)
\(\text{... φρατ μέν} \ \text{ἄλλα φράγμα ὦ μια σθένος} \ \gamma \\ \text{δ} \ \text{άναιδης} \ \text{ἀυτή καὶ προλέγειν καὶ προλέγουσα ψεύδει.} \)

12. \(\text{τί εὐχαστον} \), ‘what will be the end of this thy folly?’ We should probably scan \(\text{τί σχαστον} \) rather than \(\text{τί εὐχαστον} \).

14. \(\text{ώφρα} \), ‘time to bethink thee whether thou art no longer young to look on...’

\(\text{φρασί} \) takes the same name as a verb of fearing here; cf. \(\text{Xen. Cyrop. i. 1. 3} \ \text{μετανοεῖν μή} \ \text{οὐ τών ἀδικώτων ἦ} \ \text{τό ἀνθρώπων ὥρχειν}. \)

15. ‘Thou dost all that the young in years would do,’ \(\text{ἀρτι γεγενόμενοι} \), cf. \(\text{A. Pal. Append.} \text{238 μὴν γενοσάμενον ἢδης: ib. vii. 76 ἀρτι} \ \text{εὗ ἀργότρον γενόμενων.} \)

18. \(\text{βιος ἐρπει, κ.τ.λ.} \), ‘For his life speeds on swift as a roebuck, and to-morrow he will lose his sails for a voyage to another port, nor yet does the flower of his youth remain among his fellows.’ Three warnings are contained in the three metaphors: first, that the lad is active of mind and body as a deer, and therefore no companion for an older man; secondly, that he changes his affection from day to day \(\text{cf. xxix. 14 sqq.} \); thirdly, that his prime of youth will soon be past \(\text{cf. vii. 120}. \)

22. \(\text{ὀμμαμανοκομένων} \ \text{ἄναμμηνοκομένος} \)

\(\text{ὄρη (ὄρυμα)} \), \(\text{ὄρε} \). Hiller compares aptly Horace, \(\text{Odys iv. 1. 37} \):

\(\text{‘Nocturnis ego somniis} \)
\(\text{Iam captum teneo, iam voluerem sequor} \)
\(\text{Te per gramina Martii} \)
\(\text{Campi, te per aquas, dure, volubiles.’} \)

\(\text{He makes the subject the same as τῶ δί. Is it not rather} \)
\(\text{ό πόθος personified?} \)

24. \(\text{ἐμφύσαμαν} \), ‘this charge did I make against my heart,’ \(\text{περίφρεθα πρὸς τινα} \ \text{elsewhere = ‘to lay a complaint before a} \\text{judge’} \) \(\text{Xen. Oec. xi. 23 ἢ} \ \text{μέμψομαι} \ \text{τίνα} \ \text{πρὸς} \ \text{τοὺς φίλους} \ \text{ἡ ἐπινοώ (cf. λέγων εἰς δικαστάν). \)

26. \(\text{δοκίμωι (δοκίμωμι)} = ‘thinks,’ \)

\[\text{B.h. 2} \]
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to̱s: acc. plur. 'He thinks to discover easily how many
nines of stars there are above our heads'; cf. Nicet. Eugen.
iv. 411:

δοκεῖ δὲ μοι τις ἣν παρέλθη καὶ φύγῃ
'Erōta τῶν τύραννον ἐπηρεμένον
καὶ τοὺς ἐφ' ὠφος ἐκμετρήσειν ἄστερας.

27. ὀποσσάκιν = ὀποσάκις.

ἐννία: the form of expression is chosen because of
the mystic nature of the number nine. Plato's tyrant is
729 times as unhappy as the perfect citizen (729 = 9³). Nicias,
retreating from Syracuse, has to wait twenty-seven days (3¹)
because of an eclipse of the moon. Ausonius (Id. xi) 'ter bibi vel totiens
ternos: sic mystica lex est.'

28. τὸν ἀμφένα = τὸν αὐχένα.

μακρὸν σχόντα, 'stretching out my neck,' like a horse
pulling a heavy load. Nonnus, D. xiv. 265 εἰς ξεγὼν αὐτοκε-
λευστον ἐκούσιον αὐχένα τένας (Hiller).

31, 32. 'But me, the leaf of a day, that needs but a breath
of wind (to make it fall), it carries where it listeth.'

δέμεον = δέμων.

εἰς τὰ τέφραν τῆς ὑπομορφεῖται:
not for δεδέμενον, but contracted from δεδέμενον—
a Doric rather than Aeolic form. For the contraction, cf.
Herond. v. 19 τῶν σε γοννάτων δέμων.

EPIGRAMS.

The epigrams given here are those which are preserved in
the Ms. of Theocritus, as well as in the Anthology. Two more
are ascribed to the poet in A. Pal. vii. 262:

αὐθενσε τὸ γράμμα τι σήμα τε καὶ τίς ὑπ' αὐτῷ
Γλαύκης εἰμὶ τάφος τῆς ὑπομορφεῖται:

and A. Plan. 253:

ἂνθρωπος, ζωῆς περιφείδοια, μηδὲ παρ' ὄρην
ναυτίλος ἵσθι καὶ ὃς οὐ πολὺς ἀνδρὶ βίοι.

The latter appears also in A. Pal. vii. 534, under the name of
Automeron, with four more lines added:

δέδεμεν Κλεόνικε, σὺ δ' εἰς λεπαρὸν ἡδέων
ηπειγόν κοίλῃς ἐμπορός ἐκ Σωμηρᾶ,
ἐμποροὶ καὶ Κλεόνικε δύσαι δ' ὑπὸ Πλειάδος αὐτὴν
ποιητῶν ἀντίθε Πλειάδι συγκατιδίνει.

The authenticity of these two is more than doubtful. Of the
others Nos. 15, 7, 9, 11, 16, 20, 21 are ascribed in the Anthology
to Leonidas of Tarentum or to 'Leonidas or Theocritus.' How
they came to be confused, whether Leonidas is the author of any of them, who is responsible for their insertion in the Anthology, are questions beyond the compass of this book. I must refer the student to Geffcken's Monograph (Leonidas von Tarent, Teubner, 1896, p. 10 sqq.) and the authorities there referred to. It is possible that a collection of epigrams by Theocritus and Leonidas (and others?) existed before the compilation of the Anthology, and a confusion of pages led to the error (Geffcken opposes this). It is curious that Meleager in his preface to the Anthology does not mention Theocritus, unless, contrary to all evidence, we see our poet's name and not that of Aselepiades concealed in the pseudonym Σικελιδής, v. 46 Σικελίδεως τ' ἀνέμοις ἀνθέα φῶμεν. Did Meleager insert any of Theocritus' epigrams in the collection?

Epig. 2. The Anthology gives no name, but there is no reason to suspect the authenticity. The style is strikingly like that of Leonidas in his dedicatory epigrams; cf. A. Pal. 82 (Leonid. 82, Geffken.):

Θήρις ὁ δαυδαλόχειρ τῷ Παλλάδι πήχων ἀκαμητῷ καὶ τετανῶν νῶτῳ καμπτόμενον πρίβωνι καὶ τέλεων ῥυκάγαν τ' εὐπαγίᾳ καὶ περαγές τρύπανον ἐκ τέχνας ἀνθετο παντάμενον:

another indication of close connexion between Theocritus and the Tarentine.

4. ἐμαλοῦθι: cf. ld. ii. 120.
πρίβων: ld. i. 49.

Epig. 3. To Daphnis sleeping.

4. καθαπτόμενοι κισσόν, 'with ivy bound about his head.'
6. κόμα καταγρόμενον: the gathering drowsiness (?) but καταγέφω does not occur elsewhere; ?κατερχόμενον, 'coming upon thee.'

Epig. 4. A description of a rude figure of Priapus to whom the speaker will offer sacrifice if the god grant him relief from his sorrowing. Possibly Leonidas refers to this epigram in his lines (A. Pian. 261):

φύλαξ ἐστηκα Πρήπος . . . ἔσατο γὰρ πιστὸν με Θεώρετος . .

Δάφνιδος . . . πόθους, 'love for Daphnis.'
15. κεκύθος, 'and promise that I will sacrifice'; the idea of saying is given by εὔκεια.
ἡν δ' ἀνανεισθη, 'but if he refuses, if I win my quest I will sacrifice thrice as much.' The prayer for deliverance from the love is but half-hearted; the real wish is to continue in the love and win.

Epig. 5.

4. κηροδέτῳ πνεύματι, 'the breathing of his wax-bound reed'; cf. ix. 19 πορέ δρατιφ, 'fire of oak legs,' and note on that passage.
THEOCRITUS

Epig. 6.
1. τὸ πλέον, 'what is thy gain?' cf. viii. 17.
2. γυγλίνους ὄπασ: the adj. contains a word of same meaning, as the subst. ὄπασ: cf. A. Pal. v. 196 εὑπλάκαρον κίκινου, &c.
3. ὁστὶν οὐδὲ τίφρα, 'neither bone nor ash'; the first negative being omitted: Aesch. Agam. 532 Πάρις γὰρ εἴτε συντελής πόλις, &c.

Epig. 8. The epigram refers to a statue of Aesculapius set up by Nicias and carved for him by Eetion, but it obviously was not intended to be engraved on the pedestal.
3. ἵκνεται, 'entreats him with sacrifice.'
4. γλυφατο, 'got carved.' Note the use of the middle voice, cf. Dem. 520.2; Hdt. ii. 135.

Epig. 9.
3. πολλὰς πατρίδος, 'instead of the wide fields of my native land I lie in a narrow robe of foreign soil.'

Epig. 11.
4. ὑμνούσης, 'the poet'; αὐτοθέτης, A. Pal. vii. 50. I should prefer αὐτῷ for αὐτοῖς.
5. πάντων depends on κηκεμόνας.

Epig. 12.
2. θεῶν: as monosyllable; 'common in tragedy, never in comedy,' Shilleto.
ἐν τὸν ἁγιαστὸν θεῶν: prose would require τὸν ἁγιαστὸν τῶν θεῶν, since of two nouns thus dependent if one has the article both would have it; cf. Pind. Is. vii. 8 τὸν φέρτατον θεῶν.

Epig. 13.
5. ἐκ σίθεν ἄρχομένοις: cf. xvii. 1.

Epig. 14. εἰς Κάκινον τραπεζίτην, Anthol.
1. τράπεζα, 'money-changer's table,' 'bank.'
2. θεῖς ἀνελοῦ, 'take up your deposit when the account is reckoned up'; cf. A. Pal. v. 180 ἕφε τὸν λόγον ἐλθὲ λαβοῦσα Φρώη τὰς ψήφους.

Epig. 15. In the Anthology the first couplet of the epigram is erroneously attached to the preceding epigram, A. Pal. 657 (Leonidas). Hence possibly the ascription of this epigram to Leonidas in the Anthology (see Geffcken, op. cit. p. 11).

Epig. 16.
2. πολλὴς ἡλικίας, 'fullness of years' = πολλῶν ἐτῶν: cf. Agathias, A. Pal. vii. 734 οὕτω τῆς νομίμης ἐμπλεον ἡλικίας. The explanation of Hiller (πολλῶν ἡλικίων) is very unsatisfactory.
5. ἐν ἰτοίμῳ, 'in promptu'; cf. xxii. 61.
NOTES: EPIGRAMS 6–19

Epig. 17.

1. ὡ ἔγεν: cf. xxiii. 47; A. Pal. vii. 544:

ιπτὶ πολὺ φθανον εὐάμπελον ἵππον ἐκηι
καὶ πόλει ἀρχαίαν ὡ ἔγεν Ἡθαμαίαν
ὡς . . . ἔλεις Λάμπανος τὸν ἐπὶ παιδὶ τάφον, κ.τ.λ.

The metre of the epigram is alternately iambic trimeter and hendecasyllable.

Epig. 18. On a statue of Epicharmus, the first writer of comedy.
The metre is at first sight a curious mixture of rhythms:
l. i = 1, 5 = 1, 9; l. 3 = 1, 7; l. 2 - 1. 4 = 1, 6 = 1, 8 = 1, 10.
The first of these is a rhythm of alternate trochees and spondees:

- - - - - - - - - - - - - -

but the apparent spondee should doubtless be counted as a chore with 'irrational' syllable; thus

- - - > - - - > - - - > - - - - -

The second will then be

\[ \begin{align*}
\text{\textcircled{2}} & : - \text{\textcircled{2}} | - \text{\textcircled{2}} | - \text{\textcircled{2}} | - \text{\textcircled{2}} | - \text{\textcircled{2}} | - \text{\textcircled{2}} \\
\text{\textcircled{2}} & : - \text{\textcircled{2}} | - \text{\textcircled{2}} | - \text{\textcircled{2}} |
\end{align*} \]

And the third

\[ \begin{align*}
\text{\textcircled{2}} & : - \text{\textcircled{2}} | - \text{\textcircled{2}} | - \text{\textcircled{2}} |
\end{align*} \]

So that the rhythm of the whole is choreic.

2. ἐφρών: cf. Isocr. 24 e τοῖς πρῶτος εἰφρώνας τραγῳδιαν.

3. χαλκεόν . . . ἐνθηκαν: cf. Idyll x. 33, and the lines of Hermesianax ( Athenaeus, 597 a) quoted in Introd. § 1, p. 11.

5. τοί . . . πεδωρασταί, i.e. 'εὶ . . . μεθομιληταὶ a πεδωράζειν quod in πεδωράζειν abibt. Dativus πόλει pendet ab ipso illo πεδω-

6. αὐτὸν πολίτη, 'as if to their own fellow-citizen.'

7. σωφὸν γάρ, 'for a store of language had he to requite those that remember him. For many an utterance did he make to help the life of men.'

8. μεμνημένος of the MSS. could only be kept if we joined it to τελεῖν as a command, and put a stop at ρηματω, 'remember and pay him his due.'

9. εἰπέ, not εἰπέ.

Epig. 19. On the iambic poet Hipponax, noted for his bitter satiric verse.
The metre, like that of Hipponax himself, is the scason iambic.
Epigrams on Hipponax are frequent in the Anthology, but all
make a different point—the danger of approaching the poet even in death; cf. Leonidas, 40 Α. Pol. vii. 408:  

ἀτρέμα τὸν τύμβον παραμείβετε μὴ τὸν εἰν ὑπνῷ
πικρὸν ἐγείρητε σφήνα ἀναπαυμένον.
. . . τὰ γὰρ πεπερωμένα κείνον
ῥήματα πημαίνειν ὑδὲ καὶ εἶν Ἀἰδη.

Epig. 20. The metre is alternately hendecasyllabic and Archilochian, the system of the latter being

-∞ | -∞ | -∞ | -∞ |
| -∞ | -∞ | L | -∞ |

i.e., four dactylics or equivalents in first half, then four trochees. The fourth of these is represented by a single long syllable held on to the length of three instead of two short syllables.

1. Ὁρᾶσσα: cf. Herond. i. 1 Ὁρᾶσσα ἄφασσε τὴν θύρην τίς: Theocr. ii. 70.
2. ἵππος: the last syllable of the first half of the line may be long instead of short.
3. γυναίκειον: synizesis.
   ἄντι τῆς ὑπὸν ὤν ἐθρέψε = ἄντι τῆς ὑπὸν ᾧ ἐθρέψε, or in ordinary idiom ᾧς ὤν ἐθρέψε, 'in return for her nursing.'

Epig. 21. On a statue of Archilochus.

The metre is ll. 1 and 4 Archilochian (cf. Epig. 20), ll. 2 and 5 iambic trimeter, ll. 3 and 6 iambic with 'falling rhythm.'

O | -∞ | -∞ | -∞ | -∞ | L | -∞ |

The fifth foot is represented by a single long syllable; the last is a half foot with rest.

1. στάθκα καὶ εἴσαρε: the first verb is interposed in the construction, Xen. Hellen. vii. 3 ὑπεῖσ τοὺς πεῖρας Ἀργοῦν ὡς ὕφροιν ἀνεμείναι ἄλλα ἐπιμαρρήσασθε.
3. νυκτα . . . ἀω̄: west and east.

Epig. 22. On a statue of Peisander, an Epic poet of the seventh century B.C. He wrote an Heracleis in two books, of which barely a fragment survives. The metre is hendecasyllabic.

3. ἐπάνωθε: cf. vii. 5.

MEGARA.

See Introd. § 3, &c. The poem consists of a dialogue between Megara, the wife of Heracles, and Alcmene. The former asks the cause of Alcmene's pallor and appearance of grief, and in the course of her conversation tells briefly the story of Heracles' murder of his children. Alcmene in answer tells of a dream foreboding fresh suffering to Heracles and woe to herself.
NOTES: EPIG. 20–22—MEGARA. LINES 5–66 377

5. ἀνδρὸς: sc. Eurystheus.
9. φανέρωσιν ἐμοίσιν, 'my eyes.'
12. σφετέρισκαι, 'his.'
13. σχέτλιος: exclamatory nominative; cf. xii. 34. note.
14. Κηρῶν ... βέλεμα, 'dread weapon of some Fury or Spirit of Death' (A. Lang); cf. Musaeus 308 of Hero's lamp, Μορφῶν ἀνέψων καὶ οὐκέτι δαλῶν Ἐρώτων. Hercules received his arrows as a gift from Apollo, his sword from Hermes, his breastplate from Hephaestus.
18. τὸ δ' οὖν ὄνομ, 'such a thing as has come on none other even in his dreams.'
23. κατ' αὐτοὺς, 'near them'; Iliad xvii. 732 ἀλλ' ὅτε δή β' Ἀιάντε μεταστρεφόμενε κατ' αὐτοὺς σταϊφάραν.
25. ἡ βα: MSS. ἡ γὰρ οὐ: cf. xv. 112. note, but probably in all places where γὰρ precedes οὐ and a short syllable is required we should read βα. Cf. Iliad ii. 665; xi. 339; xxiii. 865; xxiv. 72.
27. αἰνοτόκεα, 'most miserable of mothers'; cf. xxiv. 73, note.
28. πολλὰν ... δόμον, 'the wide halls,' 'ampla domus'; cf. xii. 156 πολλή τοι Σάπρης: Epiγ. ix. 3 πολλάς πατρίδος.
30. Some such line as that supplied by Hermann seems necessary. Without it 'Ἄρτεμι, κ.τ.λ., becomes quite a pointless address to the goddess; with it Megara expresses a double wish either that she had been slain by Hercules or had died at the hands of Artemis. This accords well with what follows, 31–35.
35. ὅθε: sc. 'in Thebes.'
36. οἱ μὲν: sc. τοκῆς.
44. πέτρης ... στὸν: cf. Idyl x. 7: xiii. 5.
45. λειβεται: cf. v. 28, note, and for the expression, Iliad ix. 14: 'Ιστατο δακρυξέων ὡς τε κρήνη μελανοδρόμος, ἤτε κατ' αἰγιλιπον πέτρης ἄνοιησαν χεῖς ύδωρ.

Psalm xxii. 15 'I am poured out like water; all my bones are out of joint,'
46. ἡμαθ' ὑπόσσα, 'every day'; cf. 'quotquot except dies'; 'quot annis,' &c.: but ἡματα is nominative not accusative, 'every' being supplied: see Odyss. viii. 214 πάντα γὰρ οὐ κακὸς εἰμι, μετ' ἀνδράσιν ὄσσον ἀέθλου.
56. μηλῶν: cf. xiv. 38.
62. δαμομητὶ παίδων: cf. Odyss. xiv. 443 δαμόνες ξεινων. The sense here is rather 'poor child'—in pity—than 'noble child.' The latter meaning is always employed somewhat formally; cf. xxii. 62.
65. τὸ δεύτατον αἰεί ... , 'continually to the last day of our lives.'
66 sqq. 'In love with sorrow would he be who would count them'; namely the sorrows οὗ ἐχόμεοθα. The vulgata lectio here yields no sense at all, nor has any emendation of single words proved at all satisfactory (ἄραμήσεων ἐν ... θαρσην, Hermann, Ahrens, Meineke, which is beyond the understanding of any but themselves). I conjecture the missing hemistichs to be something like ἄραμήσεων ἂ περ θεῶν ἅμαν ἐθηκे ἀλγεα' τίς δ' ἔνω
εἰπει ἐμφ'... 'Who could count the sorrows God has laid upon us? And who would bid us have courage in this our woe? Not such is the destiny laid upon us' (i.e. not such as to be able, θαρρεῖν).

77. μηδὲν, κ.τ.λ.: dependent on ἵσησα, 'that I love thee no less than if...'

78. ἦτε: for the synizesis cf. xi. 81.

81. τὸ, 'therefore.'

85. ἤπατ' = ἤπατι: the 'i' of the dative is occasionally elided in Epic Greek: Iliad v. 5 ἰσησά τῷ ὀσφρνῷ ἐνελίγκαιον.

93. ἵρδου: cf. x. 45, note. The kind of personification whereby the vision is said to do the hurt (ἱρδου) is curious, but such confusions between a premonition and a cause are not hard to parallel in popular lore.

96. δεδεμένος, 'having received the task.' It is noticeable how much stronger and vivid the verse becomes from this point to the end. The weaker strain of the opening of the poem nowhere gives the impression of easy workmanship. Possibly this is an evidence of early date, but there is no real evidence.

114. οὐκ ἰδίλουντα: a touch of quite Homeric simplicity!

124. μαντις, 'and may my foreboding prophesy ill to him, and may God bring nought to pass besides.'
ADDENDA TO THE INTRODUCTION

p. 4. See further notes on Theocr. xvii. 108-12 (Addenda) and Mitteis und Wilcken, Grundzüge und Christomathie, No. 103 = Hibehe Papyr. 85 ἐπὶ Ιερέως Ἀριστονίκου τοῦ Περίλαιον Ἀλεξάνδρου καὶ θεῶν ἀδελφῶν (i.e. 261 B.C.). ib. No. 104 = Hibehe Papyr. 89 Ἀλεξάνδρου καὶ θεῶν Ἀδελφοί καὶ θεῶν Εὐεργίτες (239 B.C.). ib. No. 105 = Amherst Papyr. 43.

New divine pairs were added to the cult with each successive reign.

Wilcken argues that the Alexander cult was established by Soter between 311 and 289. Soter’s brother Menelaos was priest, Papyr. Eleph. 2 of 285/4 B.C. βασιλεύοντος Πολεμαίου ἔτει μὴρον Τορπιαίου ἐπὶ Ιερέως Μενελάου τοῦ Λαογαίου.

Apart from this Alexander-cult a ‘Cult of Princes’ was first established when Philadelphes made his dead father into Θεὸς αὐτήρ (283/2 B.C., cf. Theocr. xv. 47, xvii. 123), associating Berenice with him as Θεοὶ Σωτῆρες after her death. Arsinoe becomes Θεα φιλάδελφος on her death, but Ptolemy Philadelphus associates himself with her as Θεοὶ Ἀδελφοί in his lifetime. Wilcken, op. cit. 99.

p. 6. Date of Idyll xvi.

See Wilamowitz, Textgeschichte, p. 156, who dates the poem 275/4 (cf. his Bucolic Graeci, p. 163), and makes it earlier than Idyll xxvii. Hiero’s ‘Strategia’ in a Carthaginian war is placed shortly after Pyrrhus’ departure by Trogus = Justin, xxiii. 4 ‘post profecti omen a Sicilia Pyrrhi magistratus Hiero creatur, cunst tanta moderatio fuit, ut consentiente omnium civitatium favere dux adversus Carthaginenses primo, mox rex creavitur.’

Wilamowitz’ arguments (op. cit. pp. 151-74) for the sequence of the other poems, and for placing practically all Theocritus’ work later than the ‘Hiero,’ leave me wholly unconvinced. It is noteworthy that making Idyll xxvii an early work written in Sicily, and before the composition of the Cean group of poems, Wilamowitz-Moellendorff has to admit an all-important earlier sojourn of Theocritus in eastern lands: ‘Theokrit muss irgendwo im Osten mit Nikias die Freundschaft geschlossen haben, also früh aus seiner sizilischen Heimat fortgezogen sein und seine eigentliche Bildung, also auch die für seinen Dichterberuf entscheidenden Anregungen, im Osten erhalten haben.’

But when and where and why this eastern sojourn took place
remains utterly unexplained by Wilamowitz-Moellendorff’s theory; his whole argument is vitiated by the interpretation given to vii. 93 (vid. notes, ad loc.) : ‘Er ist bereits ein ange- sehener Dichter, dessen Name “bis zu Zeus” gelangt ist; das heisst, bis dorthin, von wo die Welt regiert wird, an den Hof des allerhöchsten Herrn, eine unverkennbare Hindeutung auf seinen Besuch in Alexandria’ (Textgesch. p. 161). To such an interpreter one is tempted to say, as Wilamowitz himself says to others (Textgesch. p. 179), ‘der täte besser die Hand von Poesie zu lassen,’ or ‘wer das nicht empfindet, mit dem soll man nicht über Poesie reden’ (Textgesch. p. 122)! But, in Plato’s words, μη ἄγροικότερον ἡ τάληθες εἰπεῖν. [See also Addenda, note on xviii, 8.]


Nicias. According to Argum. Idyll xi, Nicias συμφωνητὴς γέγονεν ’Ερασιστράτου ιατροῦ ὄντος καὶ αὐτοῦ.

This Erasistratus was Physician in Ordinary to King Seleucus in the years 294/3 (Plutarch, Demet. 49; Galen, xiv. 631), and was pupil of Metrodorus, who married Pythias, the daughter of Aristotle. There is no reason for putting Metrodorus’ birth earlier than 260, so on this score Erasistratus and Nicias could well have been fellow-pupils of his in 290 B.C., but the statement about Erasistratus’ appointment at the court of Seleucus cannot be reconciled with this; and I strongly suspect that the text of Argum. xi is not sound. συμφωνητὴς, it is true, does not imply equality of age (so Plato, Euthydy. 272ε ὁρώτας ὄννὶ τῶν παῖδες οἱ συμφωνηταὶ μοι ἐμοῦ τε καταγελῶσι καὶ τῶν Κόννον καλοῦσιν γενομένοις διάδρασμακοί), but it can hardly bear any other meaning than that of ‘fellow student’ at school or University (Plato, Sympos. 206). This Erasistratus was one of the most famous doctors of the Coan Medical School, and the words ιατροῦ ὄντος καὶ αὐτοῦ (‘who also was a doctor’) applied to Erasistratus in connexion with Nicias are absurd.

Hence I suspect that we should read συμφωνητὴς γέγονεν ’Ερασιστράτου (μετὰ τοῦ δέινα) ιατροῦ ὄντος καὶ αὐτοῦ, and I would go so far as to conjecture that τοῦ δέινα should be τοῦ Θεοκρίτου. ‘He attended Erasistratus’ lectures in Medicine along with Theocritus who also was a doctor’.

There may be a hit at Nicias’ medical work in the use of σφόξενα in Idyll xi. 71 (see note ad loc., Addenda), which gains new point if Theocritus and Nicias were fellow students of medicine.

For further sly digs at the Coan poets see Addenda, Pref. to Idyll iii; Pref. to Pseudo-Theocr. xxi.


On this Wilamowitz writes (Textgesch. p. 176):

Ich kann es nicht lassen, das wundervolle Epigramm des Kallimachos herzusetzen

Ἀστακίδρυν τὸν Κρήτα κ.τ.λ.

Ein Hirt ist im Diktäischen Gebirge verschwunden, ἀφανὸς ἤγεντο. Da erzählen sich die Hirten, was sie sich auch heute


I quote this as another example of that discourses in argument which marks and mars not only Wilamowitz’ book but only too much of modern German scholarship. There is no evidence for the existence (or disappearance) in actual life or legend of any rustic hero Astaeides—no evidence for the Daphnis legend in Crete. It is true enough that Callimachus’ relation to Crete is purely literary; and it is true that to speak of Leonidas’ death (?) as a ‘kidnapping by the nymphs’ is a conceit of fancy, but what would Wilamowitz have made of Milton’s Lycidas, or Matthew Arnold’s Thyrsis, if these had been preserved with no clue to their meaning?

p. 20. For the sense assigned to οἰδής cf. Nonnus, xx. 167 ἀληθονας ἄνδρας ὀδης, and Nonnus, i. 76 ἀγόνος ὀδης applied to a dolphin.

For ‘Lycidas’ see also Susemihl (A. L. G. i. 182), who selects Dosiades.

p. 25. Callimachus. That Callimachus’ chief interest is in the explanation of recondite legends, is well illustrated by the new fragments of the Αἰα. See Oxyrhynch. Papyri, vol. vii, No. 1011. Antiquarian curiosity forms the sole connecting link between the loosely connected details of the collection.


His ‘Lection’ published in 288 was a collection of amatory legends, telling ὑδερ ἄλτιa the stories of Polyphemus and Galatea, of Menaleas and Daphnis, of Areopophon and Arisnoe (see Addenda, Pref. to Pseudo-Theoc. xxiii).

See Rohde, Griech. Roman, p. 80.
p. 36. Nothing is known of Theocritus' later years or of his
death. There is a curious couplet in Ovid, *Ibis* 549-50:

'Utque Syracosio praesticta fauce poetae
Sic animae laqueo sit via clausa tuae,'
on which strange conjectures have been built, as by the Latin
Scholiasts.

(1) Schol. Cod. 36, Semin. Pat.: 'Theocritus poeta bucolico-
rum, ut multi ferunt, truncatus est capite quod dicebat non
tantum in vulgares sed in principes fuerit. Seint qui dicunt
quam ad eum locum deductus fuisset ubi truncandum erat pavere
perculsum eum interiisse.

(2) Cod. Salvagn.: 'Theocritus Syracosius qui cum in Hieronis
tyranni filium in ventus esse ab eo ideo est capite iussus, ut eum
ad supplicium trahi simularet. Interrogatus si deinde a
maledictis desisteret ille deo aetatis etiam regi ipsi maledicere
copet. Quare ad certum supplicium iussus'sit.'
See R. Ellis on Ovid, l. c., who believes that the 'Syracusan
poet' is Philoxenus.

p. 51. On the conclusions to be drawn from the order of the
poems and the existence of Scholia cf. Wilamowitz, *Textgesch.*

p. 47. On the Φ MSS. see further Wilamowitz, *Textgesch.*
p. 69 sqq. For the authorship of xxy, xxii and the Megara, &c.,
ib. pp. 79 sqq. For the Π group, ib. p. 84.

p. 50. Artemidorus should rather be placed about 70 B.C.
His work on Theocritus was continued by his son Theo, who
published the first annotated edition of Theocritus (Wilamowitz,
*Textgesch.* p. 124).

p. 53. On the supposed lost works of Theocritus (Προτίδες,
'Ελπίδες, &c.) see Wilamowitz, *Textgesch.* p. 129.
ADDENDA TO THE NOTES

I.

Preface.

The first literary treatment of the Daphnis legends, the 'Sorrows of Daphnis,' seems to have been that of Stesichorus, whose version is preserved in Aelian, V. H. x. 18. Cf. Diodorus Sicul. iv. 84:

Δάφνιν τὸν βούκολον λέγουσιν οἱ μὲν ἵρόμενοι Ἐρμοῦ, οἱ δὲ νεών, τὸ δ’ ὄνομα ἐκ τοῦ συμβαίνοντος οὐχίν γενέσθαι μὲν αὐτῶν ἐκ Νύμφης, τεχνεῖται δὲ ἐκπέμψαι ἐν δάφνῃ τὰς δ’ ὑπ’ αὐτοῦ βουκολομένας βοῖς φασιν ἀδελφὰς γεγονέναι τῶν Ἡλίου.

Ἰδοκύκλει δὲ κατὰ τὴν Σικελίαν Δάφνιν . . . ἵρόθεν αὐτοῦ Νύμφη μία καὶ ἰμίλησε καλφ οὐς καὶ πρῶτον ὑπηνήγη (cf. Theocrit. viii. 93), συνεθέντα δ’ ἐποίησε μηδεμία ἄλλη πλησίασαι αὐτῶν καὶ στερηθήσαι τῆς ὤφως εἰς παραβῆ καὶ εἶχαν ἵππα τῶν βῆτραν πρὸς ἄλληλους χύσας δ’ ἤστερον βασιλεάς θυγατρὸς ἔρασθέντις αὐτοῦ, οἰνοθεῖς ἠλοι τὴν ὁμολογίαν καὶ ἔπλησαις τῇ Κόρῃ ἐκ δὲ τούτων τὰ βουκολικὰ μέλη πρῶτον ἡσθην καὶ εἶχεν ὑπόθεσιν τὸ πάθος τὸ κατὰ τοὺς ὀθόνιμους αὐτοῦ.

Cf. Schol. Theocrit. i. 66 ὡρᾳ Νύμφης ὁ Δάφνις ἡ δ’ Νύμφη ἀπεστρέφεται αὐτῶν διὰ τὴν πρὸς ἐτέρας γυναῖκας ὠμίλιαν. And Pseudo-Servius on Verg. Ed. v. 20 'Adamatus a Nymph։ . . . iure iurando adstrictus est ne cum alia concumberet; dum boves perseveritur ad regiam pervenit, et ob pulchritudinem appetitus cum regis filia consuetudinem miscuit . . . Nymphia luminibus eum erubat.' Cf. Pseudo-Serv. Ed. viii. 68; Schol. k, Theocrit. viii. 93 οἱ λοιποὶ φασὶ τυφλώθηναι αὐτῶν καὶ ἀλάμενον κατακρημνισθῆναι. Cf. Schol. on i. 85.

In these versions the ‘sorrows’ of Daphnis seem to be his punishment by blinding for an act of unfaithfulness. Of this there is no mention in Theocritus. In Idyll i and vii. 73 Daphnis certainly dies, whether as a punishment for a guilty love, or from a broken heart, or other cause. The version adopted by Theocritus was doubtless sufficiently well known to the circle for whom he wrote to make it unnecessary for him to tell the whole story in every detail, and from Idyll i. 24 we may conclude that his version was different from, and was regarded as superior to, one told by 'Chromis of Libya,' whoever be the poet whose name is concealed in that pseudonym. The interpretation suggested in the original preface to Idyll i that
Daphnis pined away suppressing his love does not occur elsewhere, but has the possible advantage of making the interpretation of Idylls i and vii independent of other sources. No help can be got from Nonnus' tale (Dionys. xvi. 171), in which Daphnis is killed by the girl who will not return his love, although Nonnus is clearly acquainted with Theocritus and imitates his lines:

\[
\text{ā ἀ φόνος Δάφνης ἀείον ὁ βούκολος: ἀμφὶ δὲ μόλις παρθένοις οἰστεῖσιν ἵκνυθε τὸ μάλλων ἐρήπναις ποιμνίως φέύγουσα βοῦς μέλος.}
\]

Finally she stays him, and the Nymphs and the oaks and the cattle mourned for him:

\[
\text{kαὶ δύσαλις δέκρυσε καὶ ἔστεεν ἄχρυμίνη βοῦς.}
\]

Here, however, as elsewhere in Greek legend, Comparative Folk-lore may help us. Whatever be the form of the tale, it seems to have been originally one of the many legends which told of the love of a nymph for a mortal man and of the fatal consequences of such love. Compare the stories of Paris and Oenone, Menalces and Evippe (in Hermesianax), and of Hylas (see Rohde, *Greek, Roman*, p. 117). Recently Mr. Ferguson, in the *Classical Quarterly*, vii. 3, has explained the tale as one of those which tell of the perils which result from intimacy with a water-sprite, and interprets ἐβα βοῦν (l. 140) as ‘passed into the waters’—‘was made into a well.’ This translation of ἐβα βοῦν seems improbable: rather I should translate ‘approached the stream,’ i.e. the stream which was the water-sprite; then ἔστεεν δύνα will describe the fate of Daphnis as like that of Hylas. A similar folk-tale may underly Hermesianax’ version of the Menalces’ story ὁν φορεῖν Ἐρμεσιάνας ἐρασθήναι τῆς κρηναίας κύκπης. (κρηναίας is given by MS. k: κρηναίας vulgo. κρηναίας W.-M.)

Folk-lore, however, supplies many instances of magic streams, contact with which is fatal to the unchaste. See Halliday, *Greek Dictionary*, ch. vi (on Ordeal). We might, therefore, devise the following interpretation: Daphnis has sworn never to love a mortal woman (i. 96): he is inspired with passion, and although he will not yield to it yet he is found guilty, for though Aphrodite would restore him (i. 139), yet when he approached the wizard stream (ἐβα βοῦν) the spirit of the waters drew him under and swept him away. For after all Aphrodite is only one of the new-fangled gods. The ‘Olympians’ are of small account to the people of the Greek country-side: it was Pan, and the Nymphs and the ‘people of the Hills,’ the spirits of corn and wild, that they feared and propitiated, and it is this side of Greek belief that Theocritus knew and used as background if not as *motif* in his *Pastorals*. With this interpretation of ἐβα βοῦν we get a new point for Lacon’s words in Idyll v. 15-16; and v. 20, ‘I did’nt steal your coat,’ or

\[
\text{μανής ἐς Κράθιν ἄλοιπαν}
\]

and

\[
\text{αὶ τοι πατεύσαμε, τὰ Δάφνιδος ἄλγε' ἐροίμαν}
\]
which now will mean not merely 'may I be as miserable as Daphnis, but may I be put to the ordeal of the mysterious water and declared guilty if I believe you.'

15. οὗ θέμα ... τον Πάνα δεδοίκαμε. Perhaps a survival of that superstition dreaded of the noontide which is noticed in Frazer, *Taboo and the Perils of the Soul*, p. 88, and attributed by him to the fear caused by the disappearance of the shadow. But is there proof that in latitudes just outside the tropics this superstition attaches, as we should there expect, to the noontide of the summer solstice? See Lucan, iii. 423.

20. ἰκε. I take this now as a historic aorist, referring to some real contest with 'Chromis of Libya' (whoever may be concealed under that name), whose version of the 'Sorrows of Daphnis' was acknowledged inferior.

29. The design of the cup is still in dispute.

(1) Mr. Edmunds, in *Class. Review*, vol. xxvi, 241, takes ἀ δέ (in l. 30) to mean the ἐλιχρωσ and ἐλιξ as adjective qualifying ἐλιχρωσ. According to him the cup has an upper and lower band of floral decoration, between which stand the three figure-groups, but he makes the mention of the lower band begin in l. 55 (ἀκανθοῖς). But παντὰ περιπεπταται is against this, and ἐντοθεία in l. 32 is then unintelligible. If it does not mean 'inside the bands,' and both bands must therefore have been mentioned.

(2) Mr. A. S. F. Gow, in *Journal of Hellenic Studies*, 1913, 1, brings forward arguments for believing that the ornament is inside the cup, and gives examples of metal cups so decorated.

46. Πυραϊάς. Πύρος πόλις Καρέας, Steph. Byz. See Wilamowitz, *Textgesch.* p. 227, note. This interpretation commits us to a ὄον setting for the piece (cf. Wilamowitz, op. cit. 162). Thyrsis is then a Sicilian resident in Cos, and this suits the designation θύρος ὀδ. ὧν Άρινας very well. Amend the note on l. 57 accordingly, and read 'Sicily' for 'Cos' in the first line of that note. The reading πορθμείοι Καλυκαίων can however be retained, if we make the coaster come from Actolia to Cos, as the instances of πορθμείοι there quoted show we may. There is no τέφαρα about this as Wilamowitz thinks (*Textgesch.*, p. 37).


Mr. Edmonds conjectures ἄκρατίσδον (see Suidas, s. τ. ἄκρατίς(ω), 'before she set him a-breakfasting on poor victuals.' The construction of καβίζω with accusative participle is well known (κλαίοντας καβίζειν, &c.), and this certainly yields a good sense with little change.

52. ἄκρατοθήραν. 'They weave little baskets of dried grass and put grasshoppers in them' (R. Kipling, *Jungle Book*).

107. The MSS. insert here the line

ἀδε καλὸν βορμεντὶ ποτὶ σμάνεσσι μέλισσαι.

The passage of Plutarch, *Quæst. Nat.*, referred to is extant only in the translation of Longnius:

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The bee in Greek folk-lore is an agent for the punishment of infidelity or uncleanness. Wilamowitz accordingly gives to this passage the new interpretation: 'Get thee to Anchises on Ida: there are the oaks, the grass, the bees'; i.e. that is the spot where you succumbed to passion; and what did Anchises get from it? The bees blinded him. See Servius on Aeneid ii. 12 [W.-M. Textgesch. pp. 229-35]. But the value of Servius' passages seems very doubtful, when we find him writing on Aen. ii. 687 'contra opinionem Theocriti qui eum fulmine caeacatumuisse commemorat.' Is the Theocritus of the passage necessarily the poet? If so, the 'fulmine caeacatum' can have nothing to do with this passage. Further, Wilamowitz' explanation would only be apposite if Aphrodite were persuading Daphnis to be her lover! The blinding by bees is told of none in Greek folk-lore except Rheecus, and if Theocritus had found it in some obscure Anchises legend he could hardly have found a better way to leave it unexplained and to baffle his readers than by writing the line ὡδε (or αἱ δὲ) καλὸν βομβευτι. If the sense were what W.-M. suggests we would require a line with some venom in it.

In l. 105 ὡδε cannot be 'where': see Dialect, § 60. It means ' whence.' ὥδε, which MSS. give, is no Doric form. We must read ὥδε . . . βομβευτι: 'Is it not said that . . .' (so W.-M. and others). Possibly ὥδε δέχεται . . . βομβευτι, in which case ὥδε βομβευτι is Daphnis (cf. l. 116).

125. Areas. Cf. Nennus, xiii. 297:

"Ἀρακάδος ὡν ποτε μήνη
Καλλιστῶ Δί ἰτίκε, πατήρ δὲ μν ἡ τόλμων ἄστρων
στηρίζας ἐκάλεσες χαλαζέντα Βοῶτην.

II.

EXCURSUS A. THE MAGIC OF THE IDYLL.

The distinction drawn in the original note between Fire Magic and Philtre Magic was not a good one. We should rather distinguish as our modern anthropologists tell us between (1) Prayer or Cursing; this is open and loud, and the speaker of the prayer or curse is merely invoking an external power who will grant his petition without his aid. (2) Magic proper, where the required effect is produced by bringing the 'mana' of the operator to bear upon the person who is aimed at through the medium of something which contains part of his personality —his picture, his spittle, his footprint, his clothing, his name,
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&c. This is the so-called 'sympathetic magic' which some would subdivide into 'homoeopathic' and 'contagious magic,' according as the medium is a counterfeit of the victim (his likeness, &c.) or something which once has been in contact with him. [See, however, Jevons in Reports of International Congress for the History of Religion, 1908, i. 8, who maintains that this is an unnecessary refinement: the name, the likeness, the shoe, &c., are not only symbolic of the man or like the man: they are the man for the purpose of the magic worker, and by sticking pins into a wax image you damage your enemy just as directly as if you stuck them into his flesh.] (3) Magic simple and proper may be combined with invocation to a 'deity'—the transition stage from magic to religion. This phase is shown in Theocritus, ii. 14-16, where Simaetha invokes Hecate 'to be with her φάρμακα ταύτι' ἐρώτων χρείονα μὴ τι Ἐρυθρός, &c., and not infrequently in the Defixionum Tabellae, Greek and Latin; e.g. Def. Tab. I-G. iii. 3, App. 98:


There are three points of folk-lore and magic in this idyll, which deserve closer examination:

(a) ποταίεσμα ἄνυχα. Line 11.
(b) the meaning of κατάδεσμος, καταδέω, &c.
(c) the ἵρα and ῥόμβος of lines 17, 30, &c.

(a) ποταίεσμα ἄνυχα. Where the magic-worker uses some article or instrument as a medium to convey his 'mano' he directs or informs it by 'singing' over it in monotonous crooning voice, see F. B. Jevons, 'Graeco-Italian Magic,' in Anthropology and the Classics; and Spencer and Gillan, Northern Tribes of Central Australia, &c., xiv: 'The irna and takwīr (= short pointed sticks or bones) are used by the ordinary native, and it is a striking feature of these tribes that any native can use them. In the Arunta tribe a man desirous of using any of these goes away by himself to some lonely spot in the bush, and placing the stick or bone in the ground he crouches over it muttering the following or some similar curse as he does so: "Ita pukalana purtalina apinia-a," "May your heart be rent asunder."' Cf. Ovid, Metam. xiv. 57 'magico demurmurat ore,' and Justinian, Instit. iv. 185 'qui susurris magicis homines occiderunt.'

The recurring refrain of this Idyll ἵρα, ἱρος is Simaetha's 'low singing.'

(b) κατάδεσμος. See note on 1. 3. This word and the verb καταδέω (or καταδίδημ) never καταδεύμαι, came to be used especially of the method of magic known from the Defixionum Tabellae, in which the 'binding' is effected by writing the victim's name, sometimes with a spell added thereto, on a lead tablet and transfixing it with a nail. The purpose is nearly always to cause death or suffering. The form of words may be (1) simply the name; (2) as Τελενίδην καταδέω, Def. Tab. 40; (3) with elaboration, as Def. Tab. 107 ὡς ὅτως ὁ μαλακὸς ἀτύμος καὶ ψυχρός, ὡτώ ἐκεῖνος καὶ τὰ ἐκεῖνο ἀτύμα καὶ ψυχρὰ ἐστο καὶ τοὺς μετ᾽ ἐκεῖνον ἀ περὶ ἐμοῦ λέγοιεν καὶ βουλευόιατο.
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Very rarely we find Devotiones used for Love-spells. A late example (third century A.D.) is the Tabella Hadrumentana (Def. Tab. 75) with a curious jumble of Old Testament names.

Wax may be used instead of, or along with, lead. Def. Tab. 55 τοῦτον ἐγὼ καταβιδήμη ἄπαντας ἐν μολύβδῳ καὶ ἐν κηρᾷ.

Simaetha, however, is not using the method of Defixio, and hence avoids the word καταβίδημα. The Scholiast, being less precise in his use of the vocabulary of magic than Theocritus, paraphrases καταβίδημα by καταβιδήμω.

(c) Ἰνγ... Ρόμβος. I take these words to signify one and the same thing, and that thing to be some form of the familiar 'Bull-roarer,' an instrument of magic known throughout the world. In its simplest form it is made of a thin slat of wood about 8" x 3", sharpened at the ends, and suspended at one end by a piece of string about a yard long. Take the end of the string in your fingers and whirl the thing rapidly: a deep buzzing noise is produced. Its uses in magic are manifold, but it is specially used in Initiatory ceremonies, in love-charms, and in wind- and rain-making. Clement of Alexandria, *Protrept. 17*, Dindorf, mentions it as used in Dionysiac mysteries (κώνος καὶ ρόμβος καὶ σαίγμα καμπεστίνα), and the Scholiast on the passage explains κώνος as ἡμλάρων οὐ ἔφησται τὸ σπάρτον καὶ ἐν ταῖς τελεταῖς ἱδονεῖτο (? ἵδονείτο) ἵνα ῥοῖζῃ, cf. Hesych. s. v. ρόμβος.

That the Ἰνγε is identical with the ρόμβος seems clear from Suidas, s. v. Ἰνγς: τοι δὲ καὶ ὀργανών τι Ἰνγς καλωσύνην, ὅπερ εἰσώ-βασιν αἱ φορμαίδες στρέφειν, ἃς κατακραυγαμέναι τῶν ἀγαπωμένων· ἤτοι δὲ καὶ ὀργανῶν τι, οὐ προσκείται τὴν αὐτὴν δύναμιν ἔχειν ἐνδεικνύων τοῖσ τροχίσκων. Note here that Suidas distinguishes Ἰνγς the bird (wryneck) from Ἰνγς, the magic 'whirler.' It may be, however, that the ρόμβος was made in the shape of, or inscribed with, the design of a 'wryneck,' or even that the bird (or feathers of the bird) were tied to the ρόμβος: cf. Hesychius. Ἰνγς: φίλτρον ἀπὸ Ἰνγας τοῦ ὀργανοῦ, ἀπὸ δὲ τοῦ ὀργανοῦ καὶ τὰ κατεσκευασμένα εἰς ἐρωτας Ἰνγας καλοὺς. It is, however, clear that the ρόμβος is not a wheel, but a whirler, and that the refrain verse of the idyll is just that 'low singing' which accompanies the employment of the magic instrument.

(The Scholiast on ii. 17 mixes up the ρόμβος and the κηρνὸν μύμην in a hopeless fashion.)

For the use of the 'whirler' or 'bull-roarer' in love-magic see Roth, *Ethnol. Studies among Queensland Aborigines*, § 325: 'The charm is swung at night at a considerable distance from camp by males only, in the belief that the women whom they are bent on marrying will reciprocate their passions with increased fervour. The female referred to experiences herself as becoming more and more enamoured.' Cf. Spencer and Gillar, *Northern Tribes of Central Australia*, p. 473: 'To obtain a woman by magic the man swings the little Churinga (i.e. ρόμβος) called Namatwinna, usually spending the night out in the scrub while he does so. The whole time is spent in singing and continually swinging the little bull-roarer.'

Simaetha, however, is using 'attractive' and 'destructive' magic indifferently. With the ρόμβος she 'draws him home,'
but with the wax, and the bran, and the laurel, and the hem of his garment she works bodily peril for him.

**Excursus B. Philinus.**

In the Preface to the Idyll I adopted the view of Wilamowitz that Philinus was the Philinus of Cos who won the Stadium at Olympia in 264 and in 260, and that the *dramatic date* of the Idyll, if not its date of composition, was before 264.


1. In his *Textgeschichte*, pp. 163–4, Wilamowitz so far modifies this that he prefers a later date when Philinus’ name was on every one’s lips: *Die berühmte Person wird herangezogen, weil sie berühmt ist; in Kos konnte das Philinos schon vor seinem Hellenensiege sein, daher kann Theokrit das Gedicht auch früher, wenig früher, gemacht haben als 264; aber noch besser, als der Name in aller Munde war.*

2. But whether this is Philinus the Olympic victor or no, it does not follow that the *scene* of the poem is Cos [see, further, Excursus C, Artemis]. Coan athletes were famous in the Greek world for grace and style; Damoxenus, ap. Athen. A. xv. 6 = Kock, iii. 353:

\[
\text{ νεανίας τις ἑσφαίρετεν εἰς}
\]

\[
\text{ἐτῶν ἵσως ἐκκαῖδε}  ἡ ἐπακαῖδεκα}
\]

\[
\text{Καὶς’ θεός γὰρ φαίνετ}  ἡ νῆσος φέρεται}
\]

\[
\text{ὅς ἐπεὶ ποτ’ ἐμβλέψει τοῖς καθημένιοι}
\]

\[
\text{ἡ λαμβάνων τὴν σφαίραν ἡ δεδομένῃ, ἀμα}
\]

\[
\text{πάντες ἰδοὺμεν . . .}
\]

\[
\text{ἡ δ’ ἐφοθθίμα, τὸ δ’ ἰδός, ἡ τάξις δ’ ὑση.}
\]

Cf. Inscript. Cos, Paton and Hicks, No. 137.

A smart little runner from a neighbouring island would attract attention in sporting circles and among the girls just as much in the third century B.C. as in the twentieth A.D.

3. There is abundant evidence that athletes went on regular tours from meeting to meeting, not only to the great Panhellenic festivals but to the local sports which were held in every city, and of which the number and importance increases largely from the third century onwards. Victories in these local contests brought considerable fame. Further, the records show that the career of an athlete was in many cases a long one. He could win prizes in the boys’ class (*παιδεις*), in the intermediate class (*ἀγένειοι*), and the men’s class (*ἄνδροι*); cf. Pausan. vi. 3. 11 Ὀλυμπικάς μίαν μὲν ἐν παισὶ δύο δ’ ἄλλας ἄνδρῶν, and other examples below.
Thus for runners we have the following striking records:

(a) Demetrius son of Aristippus (I.-G. v. 2. 142) had to his credit

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(b) Onasiteles of Peraeas (Rhodes), S.G. D.I. 4271 = Dittenberger, Syll. 679, leads off with three victories in the boys’ stadium at the Isthmion ἱκανῶν στάδιων παῖδας τρις Ἱσθμία (so he must have begun at the age of fourteen), and went on through the ἐφηβοὶ and the ἀνδρεῖα classes at numerous meetings.

(c) Philinus the Coan (Pausanias, vi. 17. 2) had for his record ἑν Ὀλυμπία ὁμίλων νίκαι πέντε (of course not five different meetings!) τέσσαρες δὲ Πυθοῖ καὶ ταῖς Νεμεῖοι, ἑν δὲ Ἰσθμίῳ μία ἐπὶ ταῖς δέκα. As there were only three events in the foot-races (δόλιχον, στάδιον, διανόμοι) Philinus’ career must have extended over four Isthmian periods at least.

(d) Leonidas of Rhodes ran a winner in all the foot-races in four successive Olympiads, Pausanias, vi. 13. 4 ἐπὶ γὰρ τέσσαρας Ὀλυμπιάδας ἁγιάζων τῇ ὁμήρῳ ἐντιμώρεσσα καὶ γεγονόσιν ἀντὶ δύο ὁμίλων νίκαι δύο ἀρίθμων καὶ δέκα. His flat racing career extended from Ol. 154 (164 B.C.) to Ol. 157 (152 B.C.).

[Heraclias, i. 50, makes Gryllus win five prizes (as a boxer) παῖς μὲν ἐν Πυθοῖ | δὲ δὲ ἐν Κορίνθῳ τούς ἱπποὺς ἀνθέντας | ἄνδρας δὲ Πισθὶ δὲ καθελε πυκτένσας.]

It is clear then that even if ὁ χαρίεις φοιάνοι of Idyll ii is the Olympic runner of 264–260, we may date the poem much earlier than the year 264. He could have attained local fame as early as 270 or 274 or thereabouts in a παῖδων στάδιων, though the epithet χαρίεις would suit an ἐφηβος (ἀγένειος) best. The age limit for the different classes varied with local conditions (see Gardiner, Greek Athletic Sports and Festivals, p. 271; Dittenberger, Syll. 524). The age for ἀγένειον was probably 17–20. There is, however, no clear evidence for the highest age at which a competitor in the ἀνδρεῖα class pulled off a big event. [The pro-
fessional pot-hunter Asclepiades of L. G. xiv. 1102 retired at twenty-five after six years in the ring, and an unusual case is mentioned in Pausan. vi. 6. 3, in which the father of a successful competitor in the ὀγίνεσι class entered for and won the σώματος.

Of Philinus, we do not know in what order, or in what classes, his victories were gained, nor the date of his Isthmian successes. We have therefore no positive evidence for his age in 264. There is, however, no certainty about the identification: the evidence is not "wingend," as Wilamowitz regards it. Still less is there any need to identify the Philinus of Olympia with Φιλίνος ὁ μαθαῖος of Idyll vii. 105.

The name is common in the Coan records:

(a) Paton and Hicks, Inscript. of Cos, No. 368 (viii). p. 253. Date about 230 B.C.

(1) Philinus, son of Dardanus and Agesion, grandson of
(2) Philinus, son of Phocion and Menito.
(3) Philinus, son of Philiseus and Nicotere.
(b) Paton and Hicks, No. 10. Date 263 B.C.
(4) Philinus, son of Philippos.
(5) Philinus and Biton, sons of Kratidas (another Theocritan name, v. 90!).
(6) Philinus, son of Euteridas.
(7) Delphis (!), son of Philinus.
(c) Paton and Hicks, No. 45 (a). Date 260 B.C.
(8) Philinus, son of Philo, victor as choregus at the local Dionysia.
(d) S. G. D. I. 3591, b. 36.
(9) Philinus, son of Dioecles of Cos.
(e) S. G. D. I. 3694. Philinus of the deme Phyxa (Theoc. vii. 130), father of Timogenes.
(f) Galen, xiv. 683. Philinus, a noted physician, pupil of Herophilus, leader of the experimental school of medicine. Date about 250 B.C.

τὴς ἐρειπησῆς αἱρέσεως προέστηκε Φιλίνος Κώς, ὁ πρῶτος αὐτήν ἀποτελώνομεν ἀπὸ τῆς λογοκρίτου αἱρέσεως, τῶν ἀφορμῶν λαβὼν παρὰ Ἡρόφιλον οὗ δὴ ἀκούσθη ἐγκυνέοις (see Susemihl, A. L. G. i. 818).

Surely one of these may, even if no others existed, serve us for Φιλίνος ὁ μαθαῖος! and even for ὁ χαρίεις Φιλίνος. To fix the date on the evidence of such a name is as dangerous as it would be to fix one on the mention of "Mr. Pitman the famous oarsman."

EXCURSUS C. ARTEMIS-HECATE; AND THE SCENE OF THE POEM.

The identification of Selene, Hecate, Artemis, as Powers of Magic and of the Underworld, is made complete by Theocritus. Schol. on i. 33 ὄν πρὸ τοῦ τούτου Ἐκάτην ἐκάλεσε ταῦτα τῶν ἀρτέμων λέγει διὰ τὸ ὑπάρχει τὸν κοινωνίας ταῖς θεῖαις. Schol. Arist. Phil. 594 τὴν Ἐκάτην ἐν ταῖς τριδοὺς ἑτήμοις διὰ τὸ τὴν αὐτήν Σελήνην καὶ Ἀρτέμιδα καὶ Ἐκάτην καλεὶδαν.

On the whole question see Farnell, Cults, ii. ch. 16; Roscher, Lexicon, 3182 (Mondgöttin); ib. 571 (Artemis) and 1896.
THEOCRITUS

Proclus in Plat. Oral. 112, § 169 ὑπὶ δὲ πολλὴ τῆς Ἀρτέμιδος καὶ ἦ πρὸς τὴν Ἑγκάθανεν Ἐκάθαν ἐνώσις καὶ ἦ πρὸς τὴν Κώρην φανερὸν τοὺς καὶ ὁλίγα τῷ Ὀρφεῖ παραβιβληκόκεισ... "Ἀρτέμιν Ἐκάθαν Ὀρφεὺς κεκλήκατεν"

ἡ δ’ ἄρα δὴ Ἐκάθη παιδὸς μέλη αὐθά λιποῦσα
Λητός εὐφλοκάμῳ κόρῃ προσεβῆσατ’ Ὀλυμπον,

ὡς’ οὐδὲν βαμματόν εἰ καὶ τὴν ἐν τῷ Κώρη Ἀρτέμιν Ἐκάθαν ἄλλοις κεκλήκαμεν.

The earliest known example in literature of such identification is Aesch. Supp. 676:

"Ἀρτέμιν Ἐκάθαν γυναικών λόχου ἔφορευν.

In the Inscriptions we have such conjunction of names, so far as I am aware, only in Inser, Delos (Dittenberger, Syll. 588. 45) μαλλον Ἐπίκτη τοῦ Λιμόργος Ἀρτέμιδι Ἐκάθαν and I.-G. xii. 359 (Thasos) Ἀρτέμιδος Ἐκάθαν, but close association in cult is proved by the epithets that are common to Hecate and Artemis, as ἐν ὑπάκω ἰστατός ἀνετοῖς.

Dittenberger, Or. Gr. Ins. i. 18 'Ἀρτέμιδα Σωτέρα, ib. i. 441 ἄγωνα... Ἐκάθη Σωτέρα Ἐπιφανεῖ (from Stratonicea). The association was especially close at Ephesus, and in Caria (Farnell, ii. 566). See also I.-G. xii. 915 Ἀρτέμιδι Σωτέρει with 'Hecatae deae imago rupi incisa... duas faces manibus tenentis, ante quam canis sedet oculis retro ad dominam suam reversis.' Hiller von Gaertingen, ad loc.

In the Defixionum Tabellae the name of Hecate seldom appears. The usual formula is Δάματρι Κόρῃ Πλοῦτονι, θεοὺς τοῖς παρὰ Δάματρι πάοι καὶ φάσαι (S. G. D. I. 5336, Delos), or the like. See I.-G. iii. 3, Suppl. p. x. But in I.-G. iii. 3, Suppl. p. xiv a, we have ἐπορμίζω τὴν τριφυλλίμην Σελήνην, and ib. xiii a Ἀλκαία Κώρῃ Ἐκάθη.

Now there is very little evidence for a cult of Artemis in Cos, though we find mention of the month Ἀρταμίτιος (P.-H. Inscr. of Cos. 382. 43 b, &c.) and a mutilated inscription (ib. No. 372) has ἄ δάμος Ὀ Ἀλασσαρτίων τῶν Ἀρτέμιν. There was, however, in Cos a joint worship of Adrasteia and Nemesis, which is associated, and sometimes identified, with Artemis (Farnell, Cults, ii. 499, who quotes Harpocration Ἀδράστειαν, οἱ μὲν τὴν αὐτὴν λάγουσι τῇ Νεμέσει. Δημήτριος δὲ ὁ Σκῆψις Ἀρτέμιν φησιν ἐκεῖν τὴν Ἀδράστειαν ὑπὸ Ἀδραστίου τινὸς ἰδρυμένην).

Evidence for a cult of Hecate in Cos is given by Inser, Cos, S. G. D. I. 3731 Ἐκάθα ἐμ πόλις οὖν ἐπίσκοπον τελείαν, ib. 3706 Ἐκάθα Στρατιά.

But there is no evidence that the names Artemis-Hecate, were here associated or interchanged, so that Theocritus could write ἄλσος ἂ Ἀρτέμιδος meaning εἰς Ἐκάθαν ἄλσος; nor is there any evidence of a κανθάρων in a Hecate cult. (See Farnell, ii. 519; ii. 602.)

The Festival of Artemis (Hecate) in Theoc. ii is clearly one of considerable importance. There was an elaborate πομη, and presumably an ἄγων γυμνείου, at which Delphis and Philinus ran as competitors (ii. 115).
ADDENDA TO NOTES: II. 1–14

To find such a festival and ἀγὼν we must leave Cos for the Carian mainland or for Rhodes. There the cult of Artemis becomes of high importance:

(2) At Kindyė or Bargylia. Strabo, 653 ἐν τῇ Ἀρτέμιδος ἱερῷ τῇ Κυνάδας ὑπὸ δί ποτε καὶ χαρίων Κυνάδης. Cf. Inscrip. Priene, 47 (referring to Bargylia) ἤν τῷ ἀγώνι τῷ συντελούμενῷ τῇ Ἀρτέμιδι τῇ Κυνάδαι.
(3) At Cnidos. S. G. D. I. 3502 εἰκώνα χρονεὶν σύνναιν τῷ Ἀρτάμιτῃ Ἰακυνθιστρόφῳ καὶ Εὐπραγεὶ ἀς καὶ ναυτῶν ὑπάρχει διὰ βίου. Here was held the Festival of the Ιακυνθιστροφία. (S. G. D. I. 3501, 3512.)
(5) There was an important temple at Stratonicia (Idrias) in Caria, where annual athletic festivals were held, under the name Ἐκατήσια εἰς Στρατονική. P.-H. Inscr. Cos, 105; Dittenberger, Or. Gr. Inscr. 441. 133.

It is therefore more than likely that we should transfer the scene of Idyll ii from Cos to Rhodes or to Caria. Myndos is excluded from the manner in which Delphis is described in 29 and 96. He is obviously a foreigner. Stratonicia is excluded by the fact that it is far from the sea, and inconsistent with l. 38.

Rhodes, Bargylia, and Cnidos are equally suitable (see under (2), (3), and (4) above) by site and possession of an ἀγὼν γυμνικός. The name Timagetos is typically Rhodian. (Wilamowitz, Textgesch. p. 163.)

It has already been shown (Excursus B) that the mention of Philinus does not bind us to a Coan setting, whoever this Philinus is.


τίς δ' οἶκος οὐπερ οὐκ ἔγώ παρὰ φληγή
ti's δ' oikos ouper ouk eγω para phlegh

τίς δ' οὐ με μάντις ἢ τις οὐ δυτὴρ ἐλλέξει;

καὶ Πυθη γὰρ ἐν δάφνῃ μὲν ἱδρυται

daphnê dê aidei kai daphnên upiostrotai,

and Clem. Alex. Strom. v. 8. 48, who reports that Apollodoros of Coreya says that these lines were chanted by Branchos when he purified Miletus of the plague. ὁ μὲν γὰρ ἔπηραιναι τὸ πλῆθος δάφνης κλάδοις προκατήρχετο τοῦ ὑμοῦ ὧδε ποι "μέλπετε ὁ παῖδες ἕκατερον καὶ ἔκαπταν. Cf. also Theophrastus, περὶ δεισιδαμ. with Jebb's note ad loc.

14. δασπλήτη. On this word and its new-coined masculine form δασπλήτης see Schneider, Callimach. ii. 677, and the invocation in Papyr. Paris 2854:


νερτερία νυχία τ' ἀἴδωναία σκοτία τε

νερτερία νυχία τ' ἀἴδωναία σκοτία τε

ήσουχε καὶ δασπλήτη τάφοι ἐνί δαίτας ἔχουσα

νελ κρέμβους χάιδε εὐρύ.

Cf. Dietrich, Nekyia, p. 52, who gives other examples of the vampire, the blood-sucking demon, from Greek sources.
29. τάκοιθ' ὑπ' ἐρωτον. The figurative use of τήρεσθαι occurs frequently in magic papyri. See Archiv für Religionswissenschaft, xvi. p. 550 άγεν δὲ μοι αὐτήν ὑπὸ τοῦ ἕμοι πάθος ἐρωτικὴ ἐπιθυμία τηρομένη ἐν πάσαις ἀεικαὶ ἱμεροισι καὶ μυκτεραῖς αἱ̃ μοι μμηνομεμένη ἐς ἐν ὑπὸ οὐ μαστιγομένη ἠθή ποδοῦσα με.

But actual fever is intended in Defix. Tab. = Cnidos, S. G. D. I. 3537 ἄναβαι μετὰ τῶν ἰδίων πάντων παρι Δάμαστα πετρομένοι: and in Latin Dirae as 'Proserpina tradas illam Febri quartanae tertianae coddianae' (see Am. Journ. Phil. xxxiii, Suppl.).

So in T. Middleton, The Witch:

Hecat. Is the heart of wax
Stuck full of magic needles?
Stad. 'Tis done. Hecat.
Hecat. And is the farmer's picture, and his wife's,
Lay'd down to the fire yet?
Stad. They are a-roasting both too.
Hecat. Good.

Then their marrowes are a melting subtly
And three months sickness sucks up life in 'em.

36. τὸ χαλκίον. ὁ χαλκὸς ἰνομιζότα καθάρος εἶναι καὶ ἀπελευθερών τῶν μασσαμάτων. δύσερ πρὸς πᾶσαν ἀφοσίωσιν καὶ ἀποκάθαρσιν αὐτῷ ἵχρων. Schol.


For the employment of bronze (ἄποτροπῆς οὐκεία) at eclipses, see Livy xxvi. 5 'cum aersi crepitu qualis in defectu lunae cieri solet.' Ovid, Met. iv. 334:

'Sub candore rubenti
Cum frustra resonant aera auxiliaria lunae,'

Tacitus, Ann. i. 28, &c.

45. λάθας. Forgetfulness may be produced by magical means.
Cicero, Brutus, § 217 'Curio ... subito totam causam oblivis est, idque veneficiis et cantonibus factum esse diebat.'

53. κράσπεδον. For the use of a portion of the victim's clothes see Eurip. Hippol. 513:

δεὶ δ' ἓ ἐκείνου δή τι τοῦ ποθομένου
σημείων ἡ λόγον τι' ἡ πέταλων ἀπο
λαβεῖν, συνάψαι δ' ἐκ δαινοῦ μίαν χαρίν.

Cf. Hollis, The Nandi, p. 51; Tremearne, The Ban of the Bori, p. 167; Frazer, Magic Art, i. 205 (an excellent tale of a Prussian who being caught looting, fled, abandoning his coat; and straightway died upon the news that the coat was being cut to bits by the man from whom he stole).

58. σαῦρα. For the lizard in folk-lore and leechcraft see Aelian, Hist. An. xvii. 17; F. H. G. I. 232 Τίμαιος δὲ καὶ Νεοκλῆς ὁ ἰατρὸς λέγονται τῷ φρασα διὸ ἡπέστα ἑχειν καὶ τῷ μὲν ὄποκτείναιν
Τὸ δὲ ἑκείνον πεφωνεῖται ἀντίπαλον, σῶσαι γόρ.

69. φλάσ καθ' ὑπερτερον. For φλαί = 'lintel,' in Ap. Rhod. iii. 278:

ἀκα δ' ὑπὸ φλαίνῃ προδρόμῳ ἐν τοῖς τανίσσασ
Elsewhere it = 'door-post.' It is noteworthy that in Cnidos leaden Defixionum Tabellae were suspended in a public place. Plato, Laws, 933, mentions tablets buried ἐπὶ θύρας ἐτ' ἐπὶ τρύμων ἐτ' ἐπὶ μνήμαις. ὅπως ἄπεισον is 'smear secretly,' not smear underneath. Failure to see this has caused endless trouble to the editors; however, καθ' ὑπέρθυρον is not satisfactory, and I conjecture καθ' ὑπέρθυρον.

Cf. Herodas, ii. 65:

ἡ θύρη κατηρακταί
tὶς οἰκίας μεν, τὶς τελεώ τρίτην μυθὼν
τὰ ὑπέρθυρ' ὑπά';

in which passage the use of the phrase θύρη κατηρακταί suggests Theocritus' θύρας ἀράξεν, as Herod. ii. 34 οὐδ' ἤλθεν

πρὸς τὴν θύραν μὲν νυκτός, οὐδ' ἔχων ὀξὺν

τὴν οἰκίαν ὑφίσθεν,

suggests Theocritus, ii. 127-8.

φιλᾶς καθ' ὑπέρθυρον then = on the lintel of his door. For the end of the end of the line I once suggested ἄσσε ἰδέ καὶ νῦν, but ἓσσε is not the right word. The Scholium ἂς ἵτε ἐνδέχεται καταδεθήναι αὐτῶν does not help us: there was no time-limit for a spell; unless, indeed, it points to something like ἃς ἰδε καὶν' ἦ = 'while they (θώνα) be fresh—and therefore potent.'

66. κανῆφορος. See also Menander, Epitrep. 221:

ἐπεὶ τὸ γ' ἐπὶ τοῦτο τὸ τῆς θεοῦ φέρειν
canou' ἐμοίγ' οἴνον τε νῦν ἵστ' ὁ τάλαν

ἀγρη γάμων γάρ.

67. ἄλος ἡ Ἀρτέμιδος: see Excursus C, on Ἰδ. ii.

68. θηρία πομπεύσκε. For beasts in religious processions see also Athenaeus, 201 c—the great πομη of 275/4, in which were led 2,400 hounds, 450 sheep of different breeds, 26 Indian and 8 Aethiopian oxen, a polar bear (a white one at any rate), 14 leopards, 16 panthers, 5 lynxes, a giraffe, a rhinoceros, and 24 big lions.

Λέωνα. The lioness was one of the animals associated with Hecate in Cult. See Farnell, Cults, ii. 597; Roscher, Lexicon, 3176 (Mondgötting); Porphyri. de Abstin. iii. 17 ἢ δὲ Ἁκάτη ταῦτος καίνων λέωνα ἰκουόσα μᾶλλον ἵπποκοιδε. 70. For Θράσσα as a proper name see P.-H. Inscr. of Cos, 301 Θράσσα Παρνασσοῦ.


164. τόθον k, p. 23. Perhaps rightly.

166. Compare Eurip. Ion 1150:

μελάμπαπλος δὲ Νῖδς ἀσείρωτον ὑγνων ὁχυμ' ἐπιλέιν' ἀστρα δ' ἀμάρτει θλ".
III.

Preface.

(Add) While I adhere to the view expressed in the Introduction (p. 28, &c.) that we should not interpret the Idylls of Theocritus as veiled literary criticism I am now more inclined to see passing allusions to the poet's friends, made in a playful way and sometimes with a touch of malice. If the identification of Tityrus (Theoc. vii. 72) with Hermesianax is correct (see Introd. p. 29), there may be a hit at Hermesianax' tale of Arccephon and Arsinoe in the use of ἀπεκάθευσα here (l. 7; see Preface to Pseudo-Theoc. xxiii, Addenda).

31. κοσκινύμαντις. According to Halliday, Greek Divination, p. 218, the answer 'Yes' or 'No' was given by the unconscious movement of the person who held the sieve: compare the planchette. Halliday refers to Pliny, N. H. xxxvi. 142, and xxx. 14; Philostratus, Vii. Apoll. vi. 11; Tylor, Primit. Culture, ii. 127 (ed. 2). Similarly the involuntary twitching of parts of the body are interpreted as signifying 'Yes,' 'No.' Cf. l. 37 ἀλεττα όφθαλμος... Halliday, op. cit. 172; Artemidor. Onirocrit. p. 269.

'Ἄγρων' as proper name (with παραίτασις as common noun) in line 32 is preferred by Wilamowitz, Textgesch. p. 135; but for παραίτασις see S. G. D. I. 4833 and 4859.

40. Hippomenes. The version is apparently from Philetas. See Rohde, Griech. Rom. p. 79; Philetas, fr. 15.

49. Endymion. See Roscher, Lex. s. v. Σελήνη, and for a Folk-lorist's interpretation see Frazer, Dying God, p. 90.

IV.

6. For Milo's feat cf. also Theodorus in Athen. x. 412 e (Frag. Hist. Graec. iv. 513) Ἰλίων ἦσσει μνᾶς κρεών εἰκοσί καὶ τοσαῦτα ἄρτων, ὕινον τε τρεῖς χῶς ἔπινεν' ἐν δὲ Ὀλυμπὼ παράζην ἀναθέμενον τοῖς ὀροῖς τετραυτή καὶ τοῦτον περιενέχας τὸ στάδιον μετά ταύτα δαίρευος μόνος αὐτῶν κατέφαγεν ἐν μιᾷ ἡμέρᾳ.

For the sense assigned to ψεκτέρ φῶνον cf. Polemo in Athen. x. 436:

οὐ βαθὺν αἰνοτόπην Ἐρασίδεστον ὡς ἐφεξῆς ἀκρίτου φανερῶς ψεκτέρ ἔχουσα κύλις;

It is, however, possible that we should regard 'Milo' as a fictitious name (chosen from the association of the name with athletics) for the trainer who actually took Λέγον to Olympia.

20-22. For sacrifices by δημόται see Theophrastus, Characters, xxiv (x) ἐπὶ μικρολογίας, with Jebb's note, and Inser. Cos, 383.

For the division of parts of the sacrificial beast among participants see also Inser. Epidaur. (I.-G. iv. 914) τοὶ Ἀσσαλαπίως θυγ θυγ βοῦν βοῦν ἔρεσα καὶ ἱμοναύοις βοῦν ἔρεσα καὶ ἱμοναύοις βοῦν θέλειαν... ... σκιλος τῷ πρῶτον βοῦς παρθένῳ τῷ θαί, τῷ δ' ἄτερον τοῖς ἱμοναύοις φερεῖσθαι; τῷ δ' δευτέρῳ τοῖς ἱμοναύοις δῶντο, τῷ δ' ἄτερον τοῖς φερεῖσθαι καὶ τίνδα καθίζεια.

Inser. Cos (S. G. D. I. 3636 = P.-Π. 37) ἵκαιδε βοῦν ὃ κρῆται
ADDENDA TO NOTES: III. 31—IV. 49

These confirm the interpretation given in the note (2), and Schol. there quoted, that Battus hopes that this pestilent township may sacrifice a beast off which they won't get a decent meal.

A further clue to the meaning is possibly given by Athenaeus, 639 d, who quotes Macareus (author of 'Coan Sketches'—τὰ Κωακά) as saying that while generally it was a custom at many festivals for masters to entertain slaves, yet in Cos ὅταν τῇ Ἑρα ὑσίων δοῦλοι αὐτῷ παραγίνονται ἐπὶ τὴν εὐωχίαν. Such exclusion from the Hera festival may be what gets Battus on the raw.

(2) The suggestion in my note that Lampriades is an eponymous hero of the deme should be rejected. In Herondas iv.63 the son of Lampri the son of Lampriades is called Πατακίκακος as the notorious Πατακίων ὁ κλέπτης (Aesch. in Cés. 189; Diog. Laert. vi. 39). The patronymic Λαμπράδης may suggest the same person, and quality; in which case οἱ τῶν Λαμπράδων will mean 'those Charlie Peaces, the townsfolk.' See P. Giles in Class. Review, Dec. 1902, who suggests 'Sons of Belial.'

(3) I can find no convincing explanation of κακοχράσμων. The explanation of the word as ἐνυστροπος by Greg. Cor. 107 is a clear enough guess. For Ahrens' conjecture κακογράσμων, cf. the words γράσαματα, Inser. Arg. I.-G. iv. 554 (Fraenkel, ad loc.) and the Cyprian gloss καγρᾶ = καταγρᾶ (Hoffmann, Dial. i. p. 136).

23. Στομάλμυον. The name Στομάλμυον is known as that of a village in Cos (Strabo, 657), and ὁ Στομαλμύον καλουμένη (Strabo, xiii. 1. 31) is well known to all Homeric critics. It was a τύφλον στήρα—i.e. the river loses itself in shallows (like the Australian Murray) (Leaf, Troy, p. 385).

47. κακόν...δώσων. Cf. Menander, Perikeir. 209:

μέγα τι σου κακόν
dōsōn.

49. Suspicion that the reading of the line is corrupt is aroused by the forms εἰδε for αἴθε, and ἤν for ἤς. Ahrens ingeniously conjectures πείθην, but the form πεί cannot be proven for Theocritus. εἰδε, however, is given by all good manuscripts in iv. 20, and the κοινή-form appears in Doric inscriptions as early as the third century B.C. ἤν, however, is not Doric, nor admitted in Doric.

πάταγα is given by MS. k alone. πατάγω the rest.

For the λαγωβόλον see Anth. Pal. vi. 106:

τὰν ἐκ κοτίνου καλαύρωσα, τῶν τῶν τῆν
πολλὰ κυριἱητῶν ἐκ χερῶν ἧκροβίλει.

49. (2) Other examples are Inser. Ellis, S. G. D. I. 1149 τῷ Διὸ
Ὀλυμπίῳ. Inser. Cos, P.-II. 119 ὃς θεὸς Σεβαστὸς. Herodas, i. 30 ὁ βασιλεύς χρηστὸς (Nairn, ad loc.).
52. κακῶς ὁλοιτο. Cf. also:

κακὸν κακῶς στὶ ἀπολέσειαν οἱ θεοὶ

(Poet. ap. Athen. 150 e).

ὁ κάκιστ’ ἀπολούμενος

ἔκας λέγοντες περιπατεῖ</p><p>(Menander, Epitrep. 11).

So in statements κακῶς κακῶς ἀπόλεστο in Demosthenes. The instances show that the formula is equivalent to a vigorous oath.

V.


28. For the construction cf. also Demosth. Phil. i. 12 ἢπερ (τύχη) ἀεὶ βέλτιον ἢ ἡμεῖς ἡμῶν οὕτων ἐπιμελοῦμεθα (scil. ἐπιμελεῖται).

36. Compare also Dinarchus, cont. Dom. § 66 τισιν ὑφαλμοῖς ἐκαστοὶ ἡμῶν τὴν πατρίαν ἑστιαν οἰκᾶν ἀπελθῶν οἶδαν τολμῆσαι;

83. Κάρνεα. I know no evidence for the Κάρνεα in South Italy. We have it in Cos (Paton and Hicks, No. 38); Sicily (Gela) μὴν Κάρνειος I.-G. xiv. 256; but the absence of evidence for South Italy is not sufficient to force us to transfer the scene to another place. Inscriptions are few in South Italy, and wherever there was a Dorian community there was probably a Κάρνεα.

121. σκίλλας. See Artemidorus, Onirocrit., records some of the folk-lore of this plant. σκίλλα γεωργοῖς μὲν ἀφοίρει ἵστε σμαρτυρη διὰ τὸ μηδὲν ἐδῶιμον ἐκεῖν, ποιμεῖ αἰὲ ἄγαθὴ ἄνθρωποι συμβέβηκαν αὐτὴν λύκων εἰναι φθαρτίσκην ἄγαθή δ' ἄν εἰπά τοις ἐν φρουτίδι καὶ λύτη ωνι, καθάροιο γὰρ εἶναι νεκρίστα. See also on Id. vii. 107, and see G. H. Macardy in Class. Quarterly, ix. 2 (1915), on popular Greek herb-lore.

VI.


40. ταῦτα . . . ἰςδιδακέ. He would hardly need to be taught that spitting averts an evil thing, and what Cottylaris taught
him was perhaps the art of 'Lekanomancy' or divination by the reflection of an image (L. 35 ἐσ πῶντον ἐφεβλευόν). See Halliday, Greek Divination, s. v. p. 150; Augustine, de Civ. Dei, vii. 35; Pausanias, vii. 21. 12.

Or we may see here an instance of that fear that if one's reflection is cast on water, his reflection and his soul with it may be dragged under by the water sprites. See Frazer, Taboo, p. 94.

VII.

31. θαλυσιάς, &c. The festival is not that of Harvest but of the Winnowing (see l. 156). Hence the time of year is late summer (L. 143 ὅσδεν θέρεος μάλα πίνον, ἀσ δ' ὑπώρασ). See Frazer, Spirits of the Corn and Wild, i. 47, who shows that in ancient Greece firstfruits were offered at the time that the grapes were trodden (L. 25 λανόν ἐπὶ θρόωσες, and cf. An. Pal. vi. 225:

'Ηρῶσασι, τέκνα θεῶν δέξασθε... δράγματα καὶ χλωρίου ἐκ καλάμης στεφάνους ἂν ἀπὸ λικμητοῦ δεκατεῦται'.

Harvest was in June (σίτου ἄκραζοντο). This offering of the firstfruits was not so much a thank-offering for blessings past, as a propitiatory sacrifice for the coming season (do ut des, not do quod dederis), made at the autumn ploughing when the farmer is looking anxiously for rain. Xenophon, Oecn. 17 ἐπείδαν ὁ μετοποφόρος χρῶνος ἑθη, πάντες ποι ἀνθρώποι πρὸς τὸν θεὸν ἀποβλέπουσι, ὡπότε βρέξας τὴν γῆν ἀφήσει αὐτοῦ σπέρμαν. So at Eleusis there was the Festival of the prophósa (Hesych. s. v.), and in Sicily the sacrifice to Demeter was held when the sowing of the corn began. The concluding lines of the Idyll (ἀ δὲ γελάσασι δράγματα καὶ μάκωνας ἐν ἀμφιτρίασιν ἄνωσα) refer clearly to some form of the 'Corn Maiden' (or Kirnaby). See Frazer, Spirits of the Corn and Wild, i. 208, 140, 135, 151, 157; who quotes (inter alia) from Hutchinson, History of Northumberland: 'I have seen in some places an image apparelled in great finery, crowned with flowers, a sheaf of corn placed under her arm, and a sickle in her hand, carried out of the village in the morning of the conclusive reaping day, with music and much clamber of the reapers, into the field, where it stands fixed on a pole all day, and, when the reaping is done, is brought home in like manner. This they call the Harvest Queen, and it represents the Roman Ceres.'

53. ἐσχατα φυκία. Rather = 'the seaweed far up on the shore'—the seaweed that has been thrown by previous gales beyond high-water mark. Cf. Iliad ix. 7 πολλὸν δὲ παρέξ ἄλα ψίκοις ἐξειν.

65. Πτελεικόν. Πτελέα is possibly the same as the Πῆλη in Cos which is mentioned in S. G. D. I. 3325; cf. Paton and Hicks, p. 213.

Of the Coan wines (1) one was dark and dry, chiefly valued for its tonic properties; cf. Hippocrates, v. 233 (Litter) καὶ πινέτω οὖν ἀὔστρηριν Κάιν ἕως μελάντατον. Cf. Marquardt, Privat-Leben, p. 439.
(2) The other was a light sweet wine; see Athenaeus, i. 32 α δικαίως δέ καὶ δ' Κροις τεθαλάσσωσιν καὶ 26 β ήδών γάρ εἶναι τῶν οίνων παρεχομένης βαλάσσειν.

93. The only indisputable instance known to me of Zeüs = Πολε-μαίοις is Anth. Pal. vii. 418 α καὶ Δία θρεψάμενη Κώ. Such phrases as 'Αφροθίτη-Βερενίκη (note on Theocr. xvii. 50, Addenda) in the Papyri are no support for the use, and few will follow Wilamowitz in seeing here 'eine unterkennbare Hindeutung auf Theokrit's Besuch in Alexandrea' (W.-M. Textgesch. p. 161).

96. On sneezing as a lucky omen see also Athenaeus 66 ε οτί δε ἵσαν ἐνυμίζον τήν κεφαλήν δήλον εκ τοῦ καὶ κατ' αὐτής ὀρνύειν καὶ τοῖς γυνομένοις ἀπ' αὐτῆς πταρμοῦ προσκυνεῖν ὡς ἱεροῖς: and Xenophon, Anab. iii. 2. 8, &c.

107. σκιλλαίς . . . μαστίσδουε. Farnell, Cults of Greek States, v. 435, suggests, as an explanation, that 'as the plant was supposed to have a quickening and purifying effect, the object of this discipline was not punishment but insult but stimulative magic, whereby the life-giving power of the deity might be restored.' For the quickening effect of the σκιλλα see Athenaeus, iii. 77 e (quoting Theophr. II. P. ii. 5. 5) τήν συκήν εὖν εἰς σκίλλη φυτεύθη δαίτων παραγνυῖσαι καὶ ὑπὸ σκαλακέων μὴ διαφθέρεσαι καὶ πάντα τά ἐν σκίλλη φυτεύθηντα καὶ δαίτων αἰξάνεσαι καὶ ἐμβλαστῆ γάγεσαι.

But Theocritus surely took the ceremony to be one of punishment (see l. 110), and instances of the punishment of a God (or a Saint) for not doing his job are familiar enough. See instances given in Frazer, Kingship, p. 101.

111–14. That is, may your summer pasture be in the tropics, and your winter pasture in the frozen north. Pan is regarded as a shepherd who changes his pasture from lowland to hills according to the season. Cf. Vergil, Ecl. x. 65.

115. Βυβλίδης. Kaunos, son of Miletus and Areia, being enamoured of his own sister Byblis, wandered into strange lands to forget. Byblis hanged herself. The fountain was called after her. For various versions of the tale see Anton. Liberalis, 30; Ovid, Metam. ix. 441 sqq.; Schol. Theoc. vii. 115; Parthenius, ii, and Frag. 32. See Rohde, Griech. Roman, p. 101.

138. Compare the description of summer in the Greek dells, in Poet. Anon. in Tebtuniis Papyri, i. p. 3:

ευναὶ δ' ἐγγύφων' ὀρνεα δ' ἐφεταν ὑρήμων
δρίος ἄκροι ἐπὶ κλωαὶ
πῖτυος ἡμᾶν' ἐμισυρ' ἐπιπτύβίειν
κέλαδον παντομιη, καὶ τὰ μὲν ἁρχέτο
τὰ δ' ἔμελλεν, τὰ δ' ἐσίγα, τὰ δ' ἐβώστρειν
τὰ' ὑπ' ἀκείμενοι φαναις, φιλέρμης δὲ νάπασι
λάδος ἀνταμιδεῖτ' ἄχων πιθαναὶ δ' ἐργάτεις ὑποσρόσωπων
μέλισσαι βαμναὶ θέρεσ έρβοι

Διμείκρατις εὐβούπτεροι πλουργοὶ βαρναχεῖς
δυσέρωτες ἄσκεπτεσ τὸ γλυκὸ νικταρ μελιτόρατον ἁρώνας.

This overloading of epithets is characteristic of the Dithyramb (cf. Timotheus), and stands in sharp contrast with the simple description of Theocritus.
ADDENDA TO NOTES: VII. 93—IX. 3

146. ἑβασιλουσι. Athenaeus, ii. 49 f. Κλέαρχος δ' ὁ Περιπατητικός φησὶ Ῥόδιος καὶ Σικελίωται βραβύλα καλεῖ τὰ κοκκύμηται, ὡς καὶ Θεόκριτος. ἐστὶ δὲ τοῦτο τὸ ἀκρόπλοιον μικρότερων τῆς περιφέρειας τῶν κοκκύμητων, τῇ δ' ἐσόδῃ τῷ αὐτῷ, πλὴν ἄλλον δριμύτερον.

148. The praise of the excellence of the water is seen to be in place here when we remember that the Greeks were fastidious about the quality of the water which they mixed with their wine. See Athenaeus, i. 33 b Κάτω δὲ καὶ Μυλὸν καὶ Αλικάρσιος καὶ παντί τῷ ἱερῷ τεθαλασσωμένῳ σουροῖς τὰ κηλητρῖα τῶν νεάτων οἰον κρηνιά καὶ ἐμβρα αὐτῇ ἦν ὑ διαλυόμενα καὶ πλείονα χρόνον καθεστα-μένα.

Athen. 42 e πολλαχοῖ δ' εἰς κρηναί αἱ μὲν ποτιμώτεραι καὶ οἰνωδεστέραι. Athen. 38 d. There was an altar to Dionysos at Athens ἐν τῷ τῶν Ὑδέων λειψε in memory of the discovery of mixing water with wine, and near it an altar to the Nymphs, ἦπωμενα τοῖς χρωμένοις τῆς κρασίως.

VIII.

Preface.

Wilamowitz-Moellendorff's argument is as follows: Βekanntlich sind seine Gedichte deshalb έίδωλα weil sie jedes für sich ein έίδος bilden: das tun sie weil sie als Einzelwesen zu existieren bestimmt sind, und zwei Jahrhunderte lang so existiert haben. Darin liegt, dass sie einen einzelnen Titel führen mussten und in der Zeit des Theokritos musste der Dichter selbst seinen Werken Namen geben. Daher tragen seine Gedichte alle auch in den späteren Sammlungen Namen, zum Teil sehr besonders gewählte. Die Homonymie aber ist damit so gut wie verboten. 'Schen deshalb würden θουκυλασται β' und γ' unecht sein.'

On this argument W.-M. would doubtless condemn as spurious Tennyson's Northern Farmer—New Style, or Lockshey Hall sixty years after!

2. ἃς φαντά. Who says? It looks as if Theocritus was here drawing on some known literary source, and as if this were a case of that peculiarity noted by E. Rohde (Griech. Roman) that the Alexandrians do not invent, and like to appeal to their authorities. ἄμαρτηνον οὐδεν ἀείδων says Callimachus. Cf. Apoll. Rhod. i. 18, 59, 123, 153 ; Ovid, Metam. xiii. 733.

51. Schol. k has πρὸς τῶν τράγον φησιν ὡ καλέ, which lends support to Ahrens' reading τῷ 'ὡ καλε' καὶ λέγε 'Μίλων,' &c. Cf. Wilamowitz, Textgesch. pp. 35—6, who would also read αἱ σμαί (unnecessarily) and ἃς βάθος or ἢ βάθος ἥλας eliminating the false form ὡ. See note ad loc.

IX.

3. ἀφέντες ἐπι, conj. Edmunds: which makes sense, but the lines as we have them were so read by Eustathius, or his original authority (Eustath. 1627, 30), and his scholiast (see Ahrens).

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X.

41. For reaper songs (Chanties) see Athenaeus, 618d; Aristoph. Frogs 1296, with Tucker's note. For the whole question of the Lityerses song see Frazer, *Spirits of the Corn and Wild*, p. 216. We might well regard this specimen as a sort of chanty sung by the reapers to their work (άδιον οanax ἔργαءγ). 

XI.

71. σφέζων. See Addenda, Introd. p. 10-14 on 'Nicias.'
In the use of σφέζων, I think we have a sly hit at Nicias' medical studies under Erasistratus; for according to Galen, v. 76 (quoted by Susemihl, *A L. 6*, ch. xxiv, p. 793), Hippocrates and Erasistratus used the words σφέζων and σφυγμός not of normal pulse but of violent throbbing; not of πάσαν ἄρτηριν κίνησιν, but of τὴν μεγάλην καὶ σφοδρὴν ἡ τὴν αἰσθήτην αὐτὴ τῇ κάμωντι κίνησιν. Cf. Galen, v. 761 Ἐρασίστρατος έσκεν οὐ τὴν κατὰ φύσιν ἐν ἄρτηριας κίνησιν ὅνομαζεν σφυγμόν ἀλλὰ μόνην τὴν ἐπὶ φλεγμην. But this view did not gain acceptance for (Galen, viii. 498) ἦ Πρασαγόρον τε καὶ Ἱροφίλου χρήσις ἐτι καὶ εἰς τῶς κρατείν σφυγμόν γὰρ οὕτω πάσαν ἄρτηριν κίνησιν τὴν αἰσθήτην καλοῦσα. There would be still further point in this if we could accept the theory that Praxagoras the doctor is Praxagoras the father of Theocritus (Paton and Hicks, *Inscript. of Cos*, Append. i); but see my Introduction, pp. 8-9.

XII.

14. Perhaps πάλιν, ὡς καὶ ὁ Θεσσαλός, εἶποι (Wilamowitz) should be adopted. εἶποι is then in the same construction as φαιν. άτας is more familiar as a Laconian term than as Thessalian.

For εἰσπηλος—εἰσπειν—see Aelian, V. II. iii. 12 αὐτοὶ οἱ παιδε δένοντα τῶν ἔραστων εἰσπειν αὐτοῖς. Λακεδαιμονιών δὲ ἐστιν αὐτὴ ἡ φωνή ἵππων δεῖν ('πειν) λέγοντα.

35. ἐπιβέβαια is regarded by Wilamowitz as 'korrekt ionisch' (*Textgesch. p. 27*).

37. For the omission of the verb in μὴ φαύλος ἔτητύμων cf. Dion. Hal. de Lysia, ii. 477 ὑποτιτόν μήποτ' οὐ λαυόν ὑ λόγον, where ἐστι is understood.

I have restored the vulgata lectio φαύλον as ἁμείβοναι is more easily understood than ἁμείβεται.

XIII.

Preface.

For various versions of the Hylas story see Rohde, *Griech. Roman*, p. 113, note.

Wilamowitz-Moellendorff (*Textgesch. p. 177*) sets forth once more the theory that this poem was written to reprove Apollonius Rhodius and his school, and in like manner
ADDENDA TO NOTES: X. 41—XIV. 6

Idyll xxii was designed as a corrective to the New Epic. In addition to the objections to the theory which are mentioned in my Introd. pp. 27-31, it should be noted that the Argonaut legend had already been treated by Philetas in his Τῆλεφος. (Schol. Ap. Rhod. iv. 1141 ἐν Μηθέρῳ ἐν τῇ τοῦ Ἀλκινώον οἰκίᾳ τῶν γάμων τοῦ Ἰάσωνος καὶ τῆς Μηδείας γεγενήθαι φησι), and also by Antimachus, whose 'Lydo' was widely read (τίς οίκι ἀνελεξάτο Λῦδν, Asclep. in An. Pal. ix. 63), and whose 'Thebaïs' was of huge compass (Porphyry, ad Horat. A. P. 136). The Argonaut saga was told in the 'Lydo,' Schol. Ap. Rhod. iv. 1153 ἵστεον ὑπὲρ τήματος λέγοντος ἐν Κερεύρα τοῖς γάμοις ἄχθρινα... Αντίμαχος ἐν Λυδῇ ἐν Χάλκιοι πλησίον τοῦ ποταμοῦ μαγήνα αὐτῷ φησι τῶν Ἰάσωνα. Cf. Antimachus, frag. 74 τὸ ρά οἷς ἄγχυλετὸς κρέματο περὶ πάσαλον αἰεὶ with Theoc. xxiv. 42, on which Duebner justly remarks: 'Hæce ita comparata sunt ut non temere suspiceris Antimachum quoque illa de Ampitryone dixisse et Theocritum idem argumentum aemulo studio tractasse.'

In his treatment of legends Antimachus was garrulous to a degree, and preferred the recondite to the familiar, the obscure to the obvious. Cf. An. Pal. vii. 409:

στίχων αἱνέσαι Ἀντιμάχουσιν εἰ τῇν ἄτραπτον καὶ ἀνέμβατον ἄτραπον ἄλλοις μαίει.

He was one of Callimachus’ bêtes noires. Callim. frag. 74 b (441) Λῦδη καὶ παχύ γράμμα καὶ οὗ τορόν. If, therefore, we desire to find a model to whose manner Theocritus is opposed we need not go further than this Antimachus (see also Rohde, Griech. Kunst, p. 23).

Wilamowitz’ argument that the association of Heracles and Telamon ‘proves’ imitation of Apoll. Rhodius is sadly weakened by the fact that these two were associated in the expedition against Laomedon in the version adopted by Isocrates, 192 a.

7. πλοκαμῖδα φορέντος = κάρη κορώνωτα. Thère seems to be here some unexplained reference or allusion, perhaps to some literary source known to Nicias, perhaps to painting. But see Legrand, Étude, pp. 224-6, who rejects the theory propounded by Brunn (Die griech. Bühneler und die Bildende Kunst, 1879) that Theocritus is frequently indebted to painting and sculpture both for subjects and for details.

73. ἤρως... ἤρωστε. Cancel the note ad loc. The point of the pun and jest is that the ἤρως, the Argonauts, made fun of Heracles when he rejoined—‘You’re a nice sort of ἤρως: more ἤρωστε than ἤρως about you—a nice sort of skirter, aren’t you, skipping off like that and coming overland on foot.’ The reduction of the heroic style to the ‘familiar’ and colloquial is thoroughly Theocritean. See Introd. p. 29, &c.

XIV.

6. The wandering Pythagorean teachers are a favourite butt for the wit of the New Comedy. See Athenaeus, 165 d d 2
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15. βίβλινον οίνον... See Arachstratus, ap. Athen. 29 b:

tον δ' ἀπὸ Φοινίκης λεφάς τὸν βιβλίνον αἰών.
οὗ μεῖται κείσῃ γε (i. e. Lesbian) παρετῖσι αὐτῶν. εἰ δὲρ
ἐξαίρεσιν αὐτὸν γενοῦ μὴ πρόσθην ἐδιοικείς
ἐωθῆς μὲν σοι δόξης τὸν Λεσβίον εἶναι
μᾶλλον ἐξεῖ γὰρ τούτῳ χρόνον διὰ μήκος ἀπλατών.

The origin of the name Βίβλινον was disputed in antiquity. Even Athenaeus did not know. See Schol. Theoc. xiv. 15; Athenaeus, ii. 31, who quotes various views.

38. τὰ σὰ δάκρυα MSS. (τὰ δάκρυα κ. D) cannot be right. τεά is the only Doric form, and must be restored (with Ahrens).

[Other conjectures are, τήφ τεα δάκρυα μάλα ἑοντι, Ahrens, taking μάλα = checks, a meaning sufficiently well known. τήφ τεα δάκρυα: ἂλλα ἑοντω Wilamowitz (ἕοντω 3rd plur. imperat. and normal Doric form), Textgesch. p. 41 note. In the Megara passage Wilamowitz misunderstands κατὰ βλεφάρων and mistranslates 'über die Brauen' (1): hence he would read there γλαφρών and take μάλαω as = 'checks.'

43. αἶνος. Defined by Ammonius (de diff. Vocab.) as λόγος κατὰ ἀντίπλασιν μονικὴ ἀπὸ ἀλόγων ζῴων ἢ φυτῶν—a good example is afforded by Callimachus, Ἰάμβι (ὄχυρ. Ραπρ. No. 101. 211 sq.).

The aῖνος refers not to the manner of Cynica's departure, but to her total loss. In this the Scholiast is right, and ταύροις should certainly be restored for κενταύροις in the text of the Scholium. The sense is, 'She's as hard to get back as a bull that has taken to the bush.'

44. εἰκατι... Mr. Edmonds conjectures εἰκατι: explaining 'That was on the 20th. This is the 8th, 9th, 10th. So in a week (δέκα ἄλλαι) it will be full two months.' But the Greek of ταῦτα ἐνταῦθα, ταῦτα ἐνταῦθα is impossible; a Greek, running off days of the month in succession, says τετράς πεμπτάς ἑκάς, &c., not τέσσαρες πέντε ἔτη, and the repetition of the article is bad.

51. The proverb occurs in Demosthenes, l. 26 (1215) γελώσαντα δ' ἔφασεν αὐτῶν εἰπεῖν, ἂρτι μὲς πίπτῃ γεῖται, ἐβολεῖτο γαρ 'Αθηναίος εἶναι, which shows that it was local Athenian slang ('we are in the soup').

The Scholiast explains rightly παροιμία ἑστι λέγεται δὲ ἐπὶ τῶν εἰς ἄρδεν πράγμα ἑμπεσότων καὶ δυσδεξιότητως ἀπαλλασσόμενων.

For φασί cf. Menander, Epitrep. 223:

ἀγνή γάμων γάρ, φασίν, ἡμέραν τρίτην ἑδο καθήμαι.
ADDENDA TO NOTES: XIV. 15—XV. 48
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γεύμεθα. Tucker in Class. Rev. xii. 1898, ingeniously conjectures μὺς γεύμα τε.

The conjecture μὺς γεύμα τι πίσιπη is in some measure supported by Herodas, ii. 4 ἓγὼ δὲ μὺς ἄρτους where τρόφων is understood (see Nairn, ad loc.), but the presence of the verb in the Demosthenes passage is against its omission here.

53. ἐπιχάλκος can hardly be right as a proper name (= daughter of Epichalceus). ἐπιχάλκως (adjunct.), which is given as v. l. in Schol. and k, might be explained as = κιβόθεος (so in Plutarch, de Educ. Liberis, and Plato, Rep. 415 b; cf. υπόκυλος).

Edmonds makes τὰς ἐπιχάλκοις = 'Mistress Brassbound,' contemporary slang for the soldiers' shield.

I do not know on what authority he proposes this. It is not probable.

XV.

3. ἔχει κάλλιστα = 'It will do nicely as it is.' See Plutarch, Moral. 22 f in τῇ σωφρησίᾳ 'καλῶς' φαμῖν 'ἔχειν' καὶ χαίρειν κελεύομεν ὅταν μὴ δεώμεθα μηδὲν λαμβάνειν.

15. Wilamowitz emends excellently to:

(άγομεν δὲ πρῶν θην
πάππα, νίτρον . . . ἀγοράσδειν).

('We said the other day, "Daddy, go and buy . . ." ') ἀγοράσδειν is infinitive = imperative.

19. πόκως. One of the many examples of a poetical word reappearing in the spoken καυή. (See Mayser, Gram. d. Pap. p. 29.)

30. μὴ δὴ πολὺ λαστρι. E. Schwartz. A very good conjecture. Cf. Herodas, vi. 10 ὥν αὐτὸν ἐκμάσσεις τε καὶ ποιεῖς λαμπρὸν ὃτ' ἐστὶ χρεῖ οἱ λαστρι, where the word is used in abuse of a servant in a passage resembling this. Nairn, ad loc., quotes Asclepiades, Anth. Pal. v. 181:

λαστὶν οὐθεράποντ' ἐχοίμεν.


τοῦτο κάλ' εἰπε. The reading is very doubtful. καὶ εἰπε k, M. Junt. καλῶν MSS. plerique. κάλ' has no good support. ναὶ καλῶν εἰπας D. The Scholiast has τοῦτο ἀληθὲς εἰπε, but this does not prove that he had καλῶν in his text.

43. τὰν αὐλιέαν. Cf. Theophr. xxiii. (περὶ ἀπίστ.) εἰ δ' μοχλὸς εἰς τὸν θύραν τὴν αὐλιέαν ἐμβιβάσθηκε. Theophr. xxii (π. κακολογ.). ἐπὶ τὴν θύραν τὴν αὐλιέαν ἐπικακαίεις.

48. For the evil reputation of Egypt and the Egyptians cf. Aristoph. Clouds 1129:

ὦστ ισως βουλήσεται
καὶ ἐν Ἀγυπτω τυχείν ὅν μᾶλλον ἥ κρίναι κακῶς.

Schol. Ven. ad loc. ὧς ἐπὶ κατάρας ἐπεὶ ὧς ἄρσενομενὴ διεβάλλετο ἡ Ἀγυπτος. See Starkie, ad loc., who quotes Αἰγυπτιάζειν as = 'to
be a heathen Chinee.' Arist. Thesmoph. 922; Cratimus, in Kock, i. 119.

50. For Meineke's ἐρωτη cf. Sophocles, ap. Athen. 76 d (= frag. 183 Nauck) πέπαιρ ἐρωτή, ἀρχείον ων, ἐς βρώσαι ἀλλας ἐξημαζεῖς λογίω.

64. ὥς Ζεὺς ἄγαγεν Ἡπαν. Additional point is given to this by Callimachus in Oxyrh. Pap. 1011. 4 Ἡπαν γάρ κοτέ φασί, &c. With Schol. Townl. Σ. 296 τὸν Διὰ ἁπατά ἡδήρα τῶν γονέων διαπαρθενϊσείσ τὴν Ἡπαν... 74. 'κεϊς ὠρας κήπεται, 'next year and for always.' Cf. also Plato, Clouds 562 εἰς τὰς ὠρας τὰς ἵτερας.

h. hymn. 26:

καὶ οὖ μὲν οὖν χαίρε, πολυστάφιοι ὧν Διώνυσε,
δὸς δ' ἡμᾶς χαίροντας ἐς ὠρας αὐτίς ἐκείναι,
ἐκ δ' αὖθι ὠραν ἐς τοὺς πολλοὺς ἐναντοὺς.

Somewhat differently Arist. Thesmoph. 950 ἐκ τῶν ὠρῶν εἴς τὰς ὠρας. Isyllus ὠρας ἐς ὠρῶν νύμφον αἰὲ τόνδε σέβοντα. ('Year in, year out.')


A mere chatterer is χειλόδωνοι λαλίστεροι (Theophr. xix).

100. On this and similar Hymns see Sikes and Allen, Homeric Hymns, p. IX. 'As new forms of art appeared, the rhapsodic hymn lost its dignity and importance, and its place was taken by different forms of metes. The hexameter hymn continued to be written for private rites and mysteries, or on a smaller scale, in unworthy hands, for the public service of cult centres. A glorified specimen of the later sort was inserted by Theocritus in Id. xx.'

For short ritual hymns in the good classical period see Adami in Jahrb. j. class. Phil. 1901, pp. 213-62. Other specimens are afforded by Isyllus of Epidaurus; while the new fragments of Pindar's Paeans give us an example of the ritual metes.

Callimachus' so-called hymns are not intended for any festival, but are only literary curiosities.

Mr. Matthew Arnold in his essay on this poem depletes its utter lack of religious feeling. So, I think, did Theocritus himself deplete the perversion of a deep-felt Eastern cult (even if it was one of 'Ye beastlie deuices of ye heathen') into a fashionable show, in which the chief performer is a professional artiste from the 'Variety Stage'; and in this Idyll he intentionally mocks at the insincerity of Hellenistic cults as practised in the capital of the Ptolemies, Away in Syria and Palestine there would still be 'women weeping for Thammuz' (Ezekiel viii. 14); believing in Thammuz; but here in Alexandria the cult has become an occasion for theatrical display and ostentation ἀκοινοῦ χρήμα καλὸν τι κοσμεῖν.
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τὴν βασιλισσαν) as though a mediaeval Passion Play were performed in a Music Hall, and the part of the Madonna taken by a popular danseuse.

103. The ὅραι are perhaps represented in the πομή of the festival as they were in the festival of 275/4 (Athenaeus, 198 b) in which there marched symbolic figures of Ἑπαυτός, Πεντετήρις, and ὅραι τέσσαρεις διεσκευασμέναι καὶ ἐκάστη φέρουσα τοὺς ἴδιους καρποὺς.

139. γεραίτερος. So MSS. except h (6) and s which have γεραίτατος. The use of the comparative for superlative becomes very common in the colloquial ὄνομα (hence it is justified in l. 145); e.g. Tebtunis Papyr. 33 ἐν μεῖζον ἄξιόματι καὶ τιμὴ κείμενος. See Moulton in Class. Review, 1904, p. 154. An early example seems to be given by Lysias, xiii. 67 τέσσαρες άδελφοι . . . τούτων εἰς μίν ὅ πρεαβύτερος.

143. Ἡλαθ, κ.τ.λ. Wilamowitz, with some probability, keeps the reading of ἡ, viz.: εἰ νέον εὐθυμεύον, i.e. 'be propitious now and next year. It was well with us when you came, and when you come you will be welcome' (Textgesch. p. 50).

XVI.

PREFACE.

The dialect is a mixture of Doric and Ionic forms, and the determination of the original reading is uncertain. The family of MSS. represented by 23, L, and M here goes asunder from the rest. See Wilamowitz' collation in Textgesch. pp. 56-61 and ib. p. 65. I have not attempted to introduce uniformity, and the original cannot have been uniform. The same irregularity is found in the text of Isyllus of Epidaurus which is preserved in contemporary inscriptions.

44. κείνος ἄοιδος. In view of the mixture of dialect in the poem no exception can be taken to the form κείνος which is given by all good MSS. The verse is quoted by Hermogenes περὶ ἴδεων (Spengel, ii. 389) with δεινός; and the Scholiast of Hermogenes θείος (so M, 23, L) ἱστεῖον ἐν τοῖς νῦν φερομένοις θεοκρατείοις 'ἐί μὴ θείος ἄοιδος' γέγραπται: πολὺ δ' ἐκεῖ τὸ 'δεινός' οἰκεύτερον.


XVII.

14. The form Δαγίδας (with τ) is attested by Ἡλιόδωρος (Grammatic. Graeci, I. iii. 367. 30).

50. ἡς δʼ ἀπεδάσατο τιμᾶς. Mitteis and Wilcken, op. cit. i. 2. 134, note that in private cults many of the Egyptian queens are equalized with Greek divinities. Thus we have 'Αφροδίτη Βερενίκη, in Papr. cit. τοῦ ἀνδρός ἀνοικοδομήσατο ἐν τῷ ἀντί τόπῳ ἱερῶν Συρίας θεοῦ καί 'Αφροδίτης Βερενίκης. Date 222 B. C.
79. See Flinders Petrie, Pop. iii. n. 75 which shows that in the Fayum, in the time of Euergetes I. 131,315 ¹ 'Aronræ ' were planted with wheat, 26,260 with barley. 'Aronræ = 2,756 sq. metres.)

80–94. For the population, &c., of Egypt in Hellenistic and late times see Jouguet, La Vie municipale dans l'Égypte romaine (Paris 1911), p. 44, who quotes Diodorus, i. 31. 6 ἐπὶ μὲν τῶν ἀρχαίων χρῶν εἰς κάποια δεξιολογοῦσι καὶ πόλεις πλείους τῶν μυριῶν καὶ ὀκταμισθίων ὅπε ἐν ταῖς ἱεραίς ἀναγραφαῖς ὡρὰς ἐστὶ κατακεφαλαιοπρέπον εἰς ὅ πτερος Πτολεμαίον τοῦ Λάγου πλείους τῶν τρισμυρίων ἡμικυδήσαν, ἐάν τὸ πλῆθος διαμεμενήκη ἐὼς τῶν καθ’ ἡμῖν χρῶν.

Wileken (Ostraka, p. 488) estimates the population at 7,000,000.

'Each nome (vórois) had its metropolis which was at once the religious centre and seat of administration. These "metropolises" had no sort of autonomy and were legally no more than big villages. That their names are often compounded with πόλεις has no juristic significance. The names are generally translations of Egyptian names which denote a place as "the town" of such and such a god. In addition to the metropolis the Nome was composed of numerous villages with the village lands subject to the administration of the Nome-officials in the metropolis' (Wileken, Grundz. und Christomathie, i. i. 8).

90. νάες: cf. Athenaeus, 203 d τὰ δ' εἰς τὰς νάες περιπέμπειν πλωτα καὶ τὰς ἄλλας πόλεις ὃν ἥρχε καὶ τὴν Αἰγύπτιον πλείον ἡ τῶν τετρακισίων.

112. Διώνυσου... κατ' ἀγώνας. Among those who took part in the procession at the great ἀντετηρίσης of 275 were Φίλιππος ὁ παυτῆς ἱερεὺς ὅν Διώνυσον καὶ πάντες οἱ περὶ τοῦ Διώνυσον ἐγινίται (Athen. 198 c).

An Inscription of Amorgos (I.-G. xii. 7. 506) records the establishment by Ptolemies, son of Soter, of an ἀγῶν ἱσολυμπικοῦ (i.e. under Olympic rules), γυμνικοῦ καὶ μουσικοῦ καὶ ἵππικοι, to be held in Alexander, to which representatives from the islands and other states were invited.

τοῦ ἀγώνος ὃν τίθησιν ὁ βασιλεὺς Πτολεμαῖος τῷ πατρὶ ἐν Ἀλεξάνδρει ἱσολυμπικοῖς, καὶ νῦν ἐκ πολεῖς παραγεγομένοι τοῖς συνεδρίαις διελέγθησιν Φίλοκλῆς καὶ Βάκχων, δεδοξαζόμενος τοῦ κοίνως τῶν συνεδρίων ἐνέπειθο ὁ βασιλεὺς καὶ σωτὴρ Πτολεμαῖος πολλάκις καὶ μεγάλας ἀγάθους αἰτίου ἔγραψε τοῖς τε νησίσταις καὶ τοῖς ἀλλοίς "Ελλησσά τάς τά πόλεις ἐλευθερώσει καὶ τοὺς νόμους ἀποδόσι καὶ τὴν πάτρον πολειτύν πάσης καταστάσει καὶ τῶν ἑσθοφορῶν κοινότασι, καὶ τῶν ὁ βασιλεὺς Πτολεμαῖος διαδεξάμενος τήμ βασιλείαν παρὰ τοῦ πατρὸς τῆν αὐτὴν εὖ νυνίση καὶ ἐπιμελείαν παρεχόμενος διατέλει ἐν τοῖς νησίσταις καὶ τοῖς ἀλλοίς "Ελλησα καὶ θυσίαι ποιεῖ τῷ πατρὶ καὶ ἄγωνα τίθησιν ἱσολυμπικῶν γυμνικῶν καὶ μουσικῶν καὶ ἵππικῶν... καὶ παρακαλεῖ ἐν τοῖς τοῖς νησίσταις καὶ τοῖς ἀλλοίς Ἔλλησα, ὑψίστασα τοῦ ἀγώνα ὑπάρχειν ἱσολυμπικῶν προσήκει, πάσα τοῖς νησίσταις πετρυμάνως πρότερον τῶν Σωτήρα Πτολεμαίον ἱσοβαίνει τῆς βασιλείᾳ Πτολεμαίῳ παρακαλοῦντεν ἐν τοῖς ἀλλοίς συλλαμβάνεται.

Cf. I.-G. xii. 12. 527 στεφανάσασθαι αὐτῶν ἐν τοῖς Διωνυσίοις τοῖς πρώτοις καὶ ἐν τοῖς γυμνικοίς ἀγώνεσθαι, οἷς συντελεῖ ἡ πόλεις βασιλείᾳ Πτολεμαίῳ.
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XVIII.
8. Wilamowitz' attempted defence of the reading περιπλάκτος
(given by M = Trielinium) is priceless: 'Die Madchen,' he
writes (Textgesch, p. 62), 'flechten die Beine nicht, sondern sie
spreizen sie, sie machen lange Schritte. Es genügt auf
Pollux, ii. 172, 173 und was Bethe dazu bemerkt zu verweisen.
Für athénische Madchen wäre ein solcher Reigen unmöglich,
für koische ohne Zweifel auch: daher gibt ihn Theokrit den
 Spartanerinnen: es hat Lokalfarbe. γυμνάδδομαι γάρ καὶ ποτὶ
πυγῶν ἄλλομαι.' !
We will therefore keep περιπλάκτος.

PSEUDO-THEOCR. XXIII.

SUBJECT.
Hermesianax in his tale of Areceophron and Arsinoe told how
Areceophron hanged himself for love, and how Arsinoe, looking out
scornfully upon his funeral, was turned into stone by an angry
Aphrodite. The motive was thus the vengeance of a Goddess for
766 d τὴν Γεργυῶν ἵσων ποιήν ὦν ἀκηραία τῇ Κήρσοι, παρακύπτω μὴ παρακύπτω
τῇ παρακύπτοισα παθοῦσα, πλὴν ἵκειν μὲν ἀπελθάνη παρακύπτωσα τοῦ ἱερατήν ἱδὼν ἱκουσίμων. The story told by Plutarch was told
by Simmias of Rhodes, and the theme is used with variations
by Ovid, Metam. xiv. 656—671. See Rohde, Griech. Rom. 2 81—4.
See Antonius Liberalis, Met. 39. The story came to be known
under the title of ἡ παρακύπτωσα. See Preface to Ιδ. iii, Addenda.

XXVI.
29. If there is any reference, as was conjectured in my note
ad loc., to the part of children in religious ceremonies, it is
worth adding that the Priesthood of Dionysus might be held by
a child. See Dittenberger, Sylloge, 369 έξεστω δὲ καὶ παιδὶ ἀνέισθω, and
Inscr. Cos. P.-H. 27, the priesthood of Dionysus Thylophorus
being put up for sale it is stipulated ἄ πριαμίνα έστω ἴγης καὶ ἄλκλαρος καὶ μὴ νεωτίρα ἵτων δίκα.
Another explanation is suggested by Sir J. G. Frazer, Dying
God, p. 163, and Spirits of the Corn and Wild, i. 24. It may well
be that Theocritus, who had, as we have often noted, a keen
interest in by-ways of folk-lore, picked up (or observed) some
dark rite, at the nature of which he is content to hint. Child-
sacrifice could hardly be mentioned openly.
In i. 28 read μογήσα (e. com. Ahrens) and translate: 'I care
not, nor let another care for him that is hated of Dionysus, even
though he suffer worse things than this, and be nine years old
or entering on his tenth.'
I incline now to the view that the piece was designed as
a hymn for a local festival.
31. The MSS. have οὐως, not οὐτος. Wilamowitz keeps
οὐτος, and translates 'It is thus that the Eagle hath honour of
Zeus,' i.e. because the eagle is ἰδίας.
The explanation of αἰετός = οἰωνεύς = 'omen' is certainly im-
possible (see note p. 364). Might we not, however, take αἰετός
as in Inscr. Brutt., S. G. D. I. 1658 μὴ ὑπὸ τῶν αἰετῶν αἰετῶν ἔλθων =
'under the same rove.'
THEOCRITUS

The ceremonial character and ceremonial language of the piece would justify the unusual meaning.

Epigr. XIV. 2.

MSS. have ψάφων πρὸς λόγον ἐλκομένης. Cf. Hibel Papyr. i. 17 (p. 65) τὸ δὲ ἄγκληθεν ὁλίγον μὲν ἐληπταί, προσαναιλοῦτες δὲ τὸ διπλάσιον δὲ δεὶ ἑλκων τὰς ψάφους—which apparently means 'balance the account.'

THE MSS.

Much unnecessary confusion and trouble has been caused by the absence of a uniform method of denoting the MSS. The rational system of Ahrens was modified by Ziegler and Hiller, and completely abandoned by Wilamowitz-Moellendorff, without any corresponding advantage.

The following comparative table will enable the student to refer from one edition to another. The sigla of this edition are those of Ahrens and Ziegler. On the symbols Φ and Π see Introd. pp. 47-9.

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1 The number of this MS. is wrongly given by Wilamowitz-Moellendorff as Paris. 2835.
For a discussion of the interrelationship of the MSS. and their comparative value the reader must refer to Hiller (*Beiträge*) and Wilamowitz (*Textgeschichte*), using the collations of Ziegler and Ahrens in supplement of their data. In this edition absence of a critical note is not to be taken as indicating that the MSS. are in full agreement. I have only noted *variae lectiones* where the text is seriously in dispute.

A fresh revision of the MS. authority was made by Wilamowitz in his *Textgeschichte der griech. Bukoliker* (Berlin, Weidmann, 1906), and the results are incorporated in his edition of the text, Oxford Classical Texts, 1905.

The publication of the new Arsinoe papyrus is awaited with interest.
The following are the chief works which I have been able to consult and which have been of use for the study of the dialect:

Allen, F. De Dialecto Locriensimn. (Curtius, Studien. iii. 206.)
Beermann. De Dialecto Boeotica. (Curtius, Studien. ix. i.)
Brugm. = Brugmann und Delbrück. Vergleichende Grammatik der indogermanischen Sprachen. Strassburg, 1897–.
Brugm. G. L. F. S. = Brugmann, H. De Graecae Linguae Productione Suppletoria. (Curtius, Studien. iv. 60.)
Curtius, E. Greek Verb. English Translation.
—— Principles of Greek Etymology. English Translation.
—— (For Choebosons, Herodian, Apoll. Dyscolus, &c.)
Hartmann, T. De Dialecto Delphica. Wratislaw, 1874.
Herforth, S. De Dialecto Cretica. Halle, 1887.
Hoffmann, R. Griechische Dialekte. 3 vols. Göttingen, 1891.
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Inscr. 01. = Die Inschriften von Olympia. (Dittenberger-Purgold.) Berlin, 1896.
Maysr = Grammatik der griechischen Papyri. (Leipzig.)
Schrader, O. Quaestionum Dialectologicarum Graecarum Particula. Leipzig, 1877. (Also in Curtius, Studien, x. 259.)
Spiess, H. De Alcmanis Poetae Dialecto. (Curtius, Studien, x. 331.)

Hiller's edition of Theocritus contains a useful summary of Theocritean forms.

Note.—Where inscriptions are quoted by place and number only (as Cos 3636) the reference is to S. G. D. I.

Typical specimens of Dialect Inscriptions are given in Giles's Manual of Comparative Philology and Buck's Greek Dialects.

II

THE DORIC DIALECT IN THEOCRITUS

§ 1. Forms of Doric Greek were used, both in the popular vernacular and in official documents, throughout a wider compass of the Greek world than that which was claimed by any other dialect. In varied forms it was used in Laconia and Messenia; in Corinth, Sicyon, &c., and in the Corinthian colonies (Corehya, Syracuse, &c.); in the Argolis (Argos, Mycenae, Epidaurus, &c.); in Megara and the Megarian colonies in Sicily and Propontis; in Rhodes, with Lindus, Ialysus, &c., and the Rhodian colonies; in Cos, Calymna, and other neighbouring islands; in Thera, Melos, and Cyrene; in Crete. In addition hereto the dialects of Phocis (Delphi) and
Locris are mainly Doric, and those of Boeotia and Elis contain a large Doric element.

But none of these districts attained to such literary eminence as to impose a norma topωνυμία upon others: of none could it be said that ol πατήσα μαθηταὶ τῶν ἄλλων διδάσκαλοι γεγονόσε (Isocr. Ῥωμ. 50), nor could any Dorian city lay claim, as Athens did, to φωνῆς κοινῶτητα καὶ μετρώτητα καὶ τὴν ἄλλην εὐτραπελίαν καὶ φιλολογίαν (Isocr. Αντιλ. 296).

Accordingly while certain characteristics are common to the Doric speech as a whole, there is great diversity in local idiom, between one centre and another; and no strict regularity of usage prevails even in one and the same centre. It is hardly possible to draw a sharp line of distinction between earlier and later forms; or between Western and Eastern Doric; and though, here and there, some special forms are peculiarly characteristic of some district (as e.g. loss of intervocalic Σ in Laconian; ττ for ζ in Cretan; (bb) for ζ in Boeotian) or are markedly absent from some district (as genitive singular in -ω and accusative plural in -ος are absent from Coan), the comparative paucity of our inscriptive evidence makes it dangerous to assert that such and such a form would never be heard in any district. 1

§ 2. Our evidence for Doric usage is derived from:

(1) Inscriptions;
(2) The Greek Grammarians and Scholiasts;
(3) Literary texts.

The Inscriptions in Dialect have now been collected and edited in full in the Sammlung der griechischen Dialekt-Inscriptions (Drs. Collitz und Bechtel, Göttingen, four vols.), and are indispensable for the study of local usage. The material for Cos, the Argolis, Crete, and Heraclis is especially rich, but unfortunately the records from the important centres of Syracuse and Cyrene are extremely meagre.

The Grammarians are of little value for local spoken vernacular as they seldom assign a form to any particular district. Most of their evidence is drawn from literary texts. The testimony of Apollonius Dysecolus and of Herodian is trustworthy: that of Gregorius Corinthius may be neglected as he calls everything 'Doric' which he finds in Theocritus, and he quotes Theocritus from a debased text.

§ 3. (a) In literature 'Doric' first appears in the Choral Lyric, but here only Aleman uses his native Laconian with any purity. In the rest the dialect is largely tinged with Epic and with Aeolic forms owing to the well-established law of Greek literary composition by which the language of a work is as much determined by its substance, and by the language of its literary

1 It must not be forgotten that our English pronunciation of Greek vowels and diphthongs often makes a wide distinction between sounds which lay close together in Greek pronunciation and differed rather in spelling than in speech, e.g. η and ε (close); ου and ν, probably -οσα and -οσα in participles, &c.
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antecedents, as by the nationality of the writer (cf. use of Ionic by Hippocrates, Doric by Bion, &c.).

(b) Sophron and Epicharmus are said to have employed their native Syracusan dialect, but the epigraphic evidence is too meagre to enable us to determine whether they always agree with local usage. In any case their work was not of sufficient literary importance to fix a standard of Doric usage, and even if they had fixed a standard for the mime this standard would not have held good for another form of literary composition.

(c) Rhinthon of Tarentum is quoted by the Grammarians for the local Tarentine dialect, but his work was still less adapted than that of Sophron and Epicharmus to set a standard.

(d) The Pythagoreans of South Italy appear from the first to have used a somewhat conventional form of the Dialect (see the fragments of Archytas, &c., in Mullach), but this, as prose, would in no way be held to bind a writer in verse, although it becomes an artificial dialect for the later pseudo-Pythagorean prose.

§ 4. Theocritus, therefore, as he was a pioneer in bucolic verse could be an untramelled pioneer in the forms of language. He was Dorian by birth (Syracuse), and he spent his early manhood, as well as much of his later life, in the Doric-speaking island of Cos, but his language does not tally exactly with that of any one district.

(a) He avoids in general such local peculiarities as would appear as provincialisms; cf. the correct judgement of Spiess on Aleman, De Alemanis Poetae Dialecto, p. 334 ‘imprimis vocabulorum copia quae singulis dialectis propria est prorsus est incognita.’ Purely local words (such as ἄρμοι) are very rarely used: the vocabulary of popular speech is hardly represented. For a knowledge of such the student must go to the inscriptions and the lexicographers, not to Theocritus; for Theocritus is happily free from that misguided ‘learnedness’ of his time which found delight in digging out strange words (γλαύσαι): and he avoids the harsh uncouth forms of language which appear as normal in some of the local subdivisions of the Doric (e.g. accus. plural in -οις, -αις, participles in -ονσα: forms like Ἀρταμις, ἄνωθα, κ.τ.λ.).

(b) He uses arbitrarily diverse forms of inflexion, &c. (such as -ως, -ος for accus. plural), which were not in simultaneous use; he uses on the one side forms which are characteristic of the Doric of the islands, on the other side forms which were never used in the islands (e.g. contraction of ε+ω into ευ; genitive singular in -ω); and, using the hexameter, he takes over forms and words which were part and parcel of all literature composed in hexameters (see § 6 below). Hence his dialect becomes a composite drawn from many sources, local and literary, just as Pindar’s dialect is composite.

It is therefore very doubtful whether we should make Theocritus consistent with himself even when the metre admits of alternative forms. The MSS. are uncertain guides; no one of them preserves uniformity, and all present us in places with
'hyper-Doric' forms (πομάν, μάλα, μάνις, κ.τ.λ.) for which there is no inscriptionsal evidence or etymological probability. These we may safely eliminate, at least in the genuine idylls, but we are hardly justified in introducing genuine forms (known from inscriptions) against all MSS. evidence. There was no Doric canon of spelling, and even the inscriptions show intrusion of κοινή forms as early as the third century. Lastly, it may be doubted whether the early editors of Theocritus in Roman times (Artemidorus, Theo, &c.), were trustworthy in points of dialect. Lictet suspiaci grammaeonic Alexanderinos melieos poetas non aequo feliciter ad pristinum habitum revocasse atque Attieos. Testimonia sunt Corinnae fragmenta quae idiomata dialecti multo recentioris quam quae ipsius poetiae aetate audiebantur praebere nemo nescit' (Spiess, op. cit. 333).

§ 5. The word 'Doric' has come to connote the rusticity of broad country speech ['My Lord,' commenced John in his purest Doric, 'I wad hae thecht naething o't.' Ramsay, Reminisc. v. 127], but this sense has been given to the word merely by the accident that Theocritus employed Doric for his sketches of country folk. The dialect is doubtless less soft in sound than Lesbian-Aeolic or Ionic, but there is no more vulgarity in it than in a brogue of Western Ireland. It can be made harsh and rough: so can Ionic, as witness Herodas; but it can be, and more frequently is, delicate and musical, as musical as the sound of summer winds in trees:

άδυ τι το ψυθύρσαμα και α πίτυς, αἰπόλε, τήρα
α ποίη ταί παγαιά μελισθετιν, αδυ θε και τυ συμίσδες.

Doubtless Theocritus' Doric is not the genuine Doric which the tunny-fishers and the reapers spoke. The purpose of the poet is not that of an antiquarian or a realist; still less does he mean to lower the dignity of language; rather he intends to raise his well-loved Doric speech to an apt vehicle for poetico expression, and to give it a new purpose among the literary dialects of Greek.1

§ 6. 'Epic' forms. Hexameter verse never parted entirely with the forms of language which were canonized by the epic and early elegiac; but this epic admixture is never so great as to disturb the general character of Theocritus' speech. We may note here dat. plural in -αςι, -ασι; gen. sing. in -ασι; gen. sing. in -αυ (about forty times). Pronominal forms as άμμες, άμμιν, άμμε. The forms νειείοναι, χρύσεια, κάρτος (iv. 8), βασιλῆς (xiv. 64), κομίοσαι (vii. 9), κυλοδωνήτες (i. 38), μειοδωντι (vii. 20),

1 We should expect to find a more 'rustic' flavour of speech in the 'realistic' pieces iv, v, xi, xiv, xv, and possibly we may trace a provincial touch in such words as γάλαξων, φάλαω, φλάβω κλάξ, τίν (acces.), τεώς, τεώς, ένδεα, ἀφίγευσο (si vera lectio), άσμι which occur in these poems, but a gradation of provincialism among the poems cannot be proved. (Cf. Legrand, Étude, p. 243.)
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Uncontracted forms as φιλέες (iii. 28). Omission of augment (i. 59; ii. 68, 71, 82, &c.). Diaeresis in ἔσσεσ (vii. 8), ὑμετα (xi. 7), ἀδίδ (i. 27), ἐνυπλόκαμοι (ii. 46), &c.

But other forms which are good 'epic forms' are also attested in local inscriptions (e.g. dat. plural in -ασι; dat. in -η; acc. in -ηα; aorist with -σο; forms like ὄσωσι. See the following sections under the respective forms.

III

DORIC FORMS

§ 7. The following sections are intended not only to give an index of Theocritean forms, but to show how far Theocritus agrees or disagrees with other Doric sources. While a full discussion of Doric is far beyond the scope of an appendix certain interesting forms are discussed at length, and enough evidence has been quoted to show the variety of usage which is found among the Doric dialects.

A. PHONOLOGY. VOWELS.

§ 8. Short Vowels.

i. 

Original a retained in:

-έτραχον ii. 147 (Eustath. Iliad 969: 7).
-γα in έγαγα xi. 25 (Herodian, ii. 199. 11).
-ήγα v. 69 (also in Isyllus, Arist. Lys. 105).
-παίω iv. 35 (Alem. 44; Herodian, π.μ.λ. ii. 949 Lenz).
-έρηθι ii. 107 (four MSS.).
-τράφω iii. 16, &c. (Spiess, 343).
-σκιάρος vii. 138 (Pindar, Ol. iii. 14; Brugm. II. i. 355).
-στραφθέντες vii. 132 (Sophr. 78).
-όκα, -όκα, -όκα: see Conjunctions, Particles.

This retention of the a is widely spread in Doric inscriptions.

'Αρταμις, Argos, I.-G. iv. 914, &c. (παραλαμβάνεται τó a αντι του ε para Δωρείσι άν in εντί του 'Αρταμις, 'Αρταμις, Schol. Lond. in Dion. Thrac. Gr. Gr. i. 3. 492).
-ιαρός or -ιαρός Cos 3636; Heracl. 4629, i. 66, &c.
-ιερψ (and -ειρψ) Cos 3636.
-τάμυν Cos P.-H. 38; Heracl. 4629.
-άτερος Cos 3637; Argos, I.-G. iv. 914, &c. (Theoc. has -άτερος vii. 36 = δ ατεροσ.)
-ανωθα Heracl. 4629, i. 18 (but ανωθεν Heracl. 4568. See Apoll. Dyse. de Adv. 153. 12).
-ἐμπροσθα Heracl. 4629, i. 57; Meister, Di. Her. 370. πεντακάτιον, &c., passim.

ii.

-εν in infin. See § 18 (ε).
-ες 2 sing. See Verb § 42 (δ).
-εω for -άω. See Verb § 37.
iii. 

\[\text{\textit{Theocritus}}\]

whereas

Buck, and

Long

ο.

títopes xiv. 16. See Numerals. § 62.

-oς in acc. plural. See § 12. 1 (b).

ο for a is rare in Doric dialects. γράφω has always a, but derivatives have o as ἄγγροφης, Anaphe. S. G. 3430 (see Hauisch, op. cit. 18; Buck, p. 18), κοθαρός HeracL. 4629.


i. 

(a) Original a remains unchanged in the stem of words (μάηηρ) : and terminations of 1st declension (φόμα, στρα-

τίστας, κρύβδαν).

(b) in terminations as φιλότας, Ἑλλαν.

(c) in verbal endings as ἐθνίμαν.

(d) in a with 'compensatory lengthening' σελάνα, ἑφανα, ἀμέ.

(e) for contraction of a + o, a + w, &c., see § 16.

This a sound is so characteristic of Doric that our M.S.S. tend to introduce pseudo-Doric forms (as μάλα, μάτε). Original -e- is represented in Doric by η not by α; whereas the Ionic η represents original -a- and -e-. See K.-Blass, i. 122. Only in Elis are such forms as πατάρ, μα (μή) ἀποσταλαμεν, S. G. 1. 1. 1172, canonical.

The following is a list of words with original α in Theocritus, Ἀγαθάς (cf. Barth, 33), ἀγέωμαι, ἄδυς, ἀλαθης, ἀλαθηβός, ἀλέματος (xv. 4), ἀλίθιος, ἀλίκια, ἀλικιάς, ἀλικος, ἀλιας, ἀλικαστός, ἀμαρ (ἀματ, &c., see Pronouns, Personal, § 52), ἀμαντός, ἀμός, ἀρος, ἀνάρος, Ἀναπος, ἀνήκα, ἀποδεμένα, ἀρα, ἀφόγος, ἀφόχα, ἀφύ, ἀτροφ, ἀχέω, ἀχος, ἀτόθεν, ἀλλημινος, ἀλληλολος, γα, γαθέω, γαρθυ, γάλακων, γλυκύλαλον (xii. 39), δάγυς, δαλαρμωμ, Δάλο, δάμω, δαμίστας, Δάν, Δαράητη, Δαρωνάς, δισατος, ἐξαίτης, ἐμας, ἐμα, ἐπάς, ἐπίτατος, ἐλαφος, ἐλατς, ἐσπατός, ἐπαστάκης, ἐπαστάρι, καπνίς, καπός, καταιχης, κλαίως (= κλειος), κλαξ (= κλεῖς, cf. κλακύφορος, I.-G. iv. 768), κναμα, κομάτα, κρανα, κρατός (vii. 147), κρατηρ, κεκακας, λάδι, λάδος, λακεω, λασω (λασθανο), λανος, λαφη (λαμβανα), λατω, λαμπτος, μακος, μαλις, μαλον (pomum), μαλαπαρας (xxvi. 1), ματ, μανως, μάρωμαι, ματας, ματηρ, μαχος, Μιλατος, μεικαμκα, μαμα (Epig. xi. 1), μναστευω, μτραξ, νάμα (vii. 115) (in xv. 27 read νάμα—'needlework'), νασος, ὀπαδεω, ὀπαδος, ὀπανικα, ὀπαξ, πα (i. 19), παγη, παγωμαι, πακτος, παο (xvi. 25), πάξυς, πλαίας, πλαίτων, ποτίκαρας, πραν (see Contractions, § 22), πτατος (see Contractions, § 22), ραδις, ροδόμαλον, ροδοπαχυς, σακος, σακατας, σαμα, σαμακο, σάμερον, σελάνα, σελανια (? i. 165), σίδαρος, σιδαρες, σκανα, σμαμα (? xv. 29), σφαξ, συνομαλις, τάλακος, τάμως, τάμος, τάμος, τάμια, τλάμος, τραχος, ὑπεραπίας, ὑπεραπίας, ὑπεραπίς, ὑπαρος, φάμα, φατος, χαλα.
Pseudo-Doric are (viii. 56), ἄβα, ἐβαθος, ἐβαθος, ἐβαθυς (xxiii. 56), μᾶλλον (o vis, see Ahrens, Diall. ii. 153), μᾶρες (the true Doric nominative is μεῖς. See Schrader, Quaest. 318; Ahrens, Diall. i. c. The forms μηδί—μηδός occur twenty times in Cos, ten times in Rhodes), πομήν.

(b) ἄ in terminations.

True types are: (1) -ᾱ, -άν, -ᾷς in 1st declension feminine α-stems: -άν gen. plur. (= -άων).
(2) -ᾱς, -άν, -ᾰ (contraction of -ᾰο), -άν gen. plur. in masculine α-stems (-ᾰς).
(3) γενόματ, κείμαν (but -η in 1st sing. aor. pass. ἑτύπαν iv. 53 MSS. opt. is pseudo-Doric).
(4) Derivatives of α-stems, φαμί, τίμαμα.
(5) For φίλαμα, &c., see § 38.

η.

Note. Inscriptions and MS. texts, while on the one hand they tend to use 'hyper-Doric' forms in ἄ, show on the other hand in many cases the Ionic-Attic η, where true Doric would have α. This is due partly to careless transcription of MSS., partly to the intrusion of the κωνιή.

Thus even good MSS. of Theocritus give η forms in vii. 59 τήν θάλασσαν, ii. 101 ἀφάμυν, ii. 199 δῶλάμυν, v. 119 ἐκάθηρε, vi. 53 γαλήνα. Examples from inscriptions are εἰρήνης, Ἀσκληπιὸς (Rhodes), ἥμων (Cnidus), S. G. D. I. 3545, στήλαν (Astypalaea), S. G. D. I. 3462. See especially Argol. 3342 (Isyllus of Epidaurus whose η forms may be due in part to Epic influence).

In Theocritus the non-Doric shapes should be rejected in Idylls i-xi, xiv, xv, xvii. In xii, xiii, xvi, xvi (?), xxii, xxiv where the dialect is more strongly tinged with Epic-Ionic forms it is impossible to determine the original with certainty.

'Scriptoribus et poetis qui Dorice scripsent cautissime utendum est. Nam non solum librarii facile ad vulgare η delabi poterant sed se pessisse etiam factum est ut accuratior Doridis cognitione destituti notissimam istam mutationem (i.e. α for η) ultra ipsorum Doriensium consuetudinem usurparent: in eundem errorem hanc raro ipsi poetae et scriptores inciderunt qui post Alexandri aetatem Doricam dialectum arte imitati sunt—nisi credere malis saltem consilio hyper-
dorica quaedam finxisse quae vere Dorica non esse haud ignorarant quo rusticius oratio sonarent' (Ahrens, Diall. ii. 127).

(a) η appears as representative of orig. Ind.-G. e. [See especially Meister, Diall. i. 69; K.-Blass, i. 123; Schrader, Quaest. Dial. Particula.]

(b) In terminations -η is correct in the types
i. μάτηρ, πομήν, σάτηρ, εὐγενῆς, δήρ, πίνης.
ii. ἑτύπαν, δείπνη, λέγηται (only Elis has ϕαιναται, ἄνατδα).

(c) η developed from e by production or contraction: see under α §10 and 'Compensatory lengthening' §12. 2 and Contraction' §15.
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(6) The following are attested by inscriptions:

άικήμας, θωβίστας, κατάγητος, βίτα, δρόμοι (cf. Theoc. v. 27), δήλος (cf. Theoc. x. 13, ζόρρος Λεμανε), επιρέας, Ζήμα, &c., ήβα, έψιβας, ήσαι, ήκω, ήριός Αίμερος (Αίμερος Pseudo-Theoc. xxi. 3), άριστος, άσως, ύς (= εις Heracl. 4629, &c.), ήρια, θησαυρός (= θησαυρός), οβίδα.

Verbs as τίθεμι, θησώ, &c., Κρής, λήγω, μη (μά Αίλις), ήδη, μηδομα (Pind. Ω. i. 106), μήλου (οίνις), μήν ορ μής (μέν) [μήν is quoted by Herodian, ii. 357. 17; ed. Lenz, but is incorrect], έπρος, πλήθος (πλάθος Crete), τήλες, τήνος, κήνος, χρήμα, χήρ (= χερ'), θήλ,' χήλος (= χήλιοι).

Note also the following: κρής, πονηρός (πονέω), ύψηλός, είρήνα, γήρας, έπιος, κάτηλος, σκληρός [but σκαλός (σκαλώ), άναρός (άνία), ούναρος (ούναρω)] ; and the 'adverbal' forms πή, τήδε, τήνος, πήθοσα, δίπλη, άλλη (αλλί) § 60 (ε).

§ 10. ει and η.

'We can distinguish the η-ω dialects from the ει-ω dialects. In many dialects, as in Attic, ε and ο differed in quality from η and ω being close vowels (ε, ο). Consequently the long vowels which came from them by contraction or compensative lengthening, since they retained the same quality, were not identical with η and ω, but were ι and ο (the latter becoming ο), and eventually came to be designated by ει and οι after these original diphthongs had become monophthongs in pronunciation. But in other dialects they were identical with η and ω and were so written. Hence such dialect variations as ειμι, ήμι, βουλή, βολά' (Buck, § 25).

§ 11. The phenomena of 'compensatory lengthening' producing ει-η are discussed below.

Note here the weakening of ει to ε in ουά Theoc. iii. 20, &c., εύρια vi. 78; and forms without 'compensation,' as μείζων Epicharm. 32 (also Ionie).

§ 12. Long vowels (or diphthongs) due to 'Compensatory lengthening.'

(See especially Brugmann, II., De Graecae Linguae Productione Suppictoria; Curtius, Studien, iv. 60–186.)

Types: vowel + ns, ms, nts, utia, from which the nasal is lost.

1 Accusative plural of a-stems and o-stems.

(a) The original form -ων, -ας is preserved in Cretan: τώς ελευθέρων S. G. D. i. 4991; τάς άπλον η ημαν ib.

Occasionally in Argolis. τώς υός Argos 3301; δραχμας πέντακτας I.-G. iv. 498.

(b) ν is lost without change of vowel; in Crete, general: 4991 τώς μαρτύρας, 5011 τώς άργυρος.

Thera (always). 4705 τώς επισκόπος.

Cyrene (normal). 4854 ες τώς κουνώς ευφργητάς (archaizing).


Cos (very frequent). 3624 τώς δηλομένος.
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See Barth, de Coor. Th. Dial. 94; Hoffmann, ii. 476; Meister, Diall. ii. 107; Prellwitz, p. 32, &c. (for occurrence in Thessalian).

Theocritus has the -as form in i. 83; iv. 3; i. 134; iii. 2 (αὐτᾶς); iv. 2; v. 109; v. 42; iv. 29; v. 103; v. 121; v. 136; vi. 32; xv. 65; vii. 87; x. 38 (αὐτᾶς); ix. 11; x. 35.

He has the -os form in i. 90; v. 84; iv. 11; v. 106 (ἀκός); v. 109; v. 112; v. 114. (Note the fondness for these forms in Id. v.)

In all these cases the short syllable is required by metre.

Literary examples are:

Epicharmus, 98 δυσπάλαιτος ὄν τὸς ἄλλος εὐπαλαιτός. (?-os)
Tyrtaeus, 4 (2) δημοτὰς ἀνδρας.
Heraclea, 33 (see Spiess, pp. 349, 355).
Pindar, Ol. i. 53; Nem. iii. 59 (ἰαλός).
Hesiod, Op. 564 τροπᾶς ἥλιον; Op. 675; Theog. 60, 184, &c.
Callimachus, h. vi. 35 ἅρκειος.

(c) ν lost with 'compensation' to preceding vowel.

i. Form -oata, -aata. Not Doric.

ii. Form -ovs, -avs.
In Doric is found in
Rhodes. Always.
Laconia. Normal.
Megara. Normal.
Corinth, &c. Always.
Messenia. Normal.
In Texts: Sophron, 6, and Epicharmus.

The -os form is given by good MSS. here and there in
Theocritus (vii. 107 ἄμοιος).

iii. Form -os. Normal in Theocritus.

Local distribution:

Heraclea. Always.
Messenia. Occasional (4645).
Bruttii. (I.-G. xiv. 644.)
Argos. Once (3385 τῶς).
Laconia. Occasional (4530 προϊνος, αὐτῶς, ἵγγονος).
Crete (rare and late). See Herforth, op. cit. 22.

In texts it is found in Aleman, frag. 8 (Spiess, 349), Archytas, and Pseudo-Pythag. writings (Ahrens, Diall. ii. 157); Aristophanes, Lysist. 1252 τῶς Μήδοις, &c.; Callimachus, h. vi. 73 ἥρων; vi. 91; v. 63 ἵππος; v. 13; v. 80; Thucydides, v. 77.
(For Grammarians see Meister, i. 230.)

2. -es, -ης, -ες.

i. ἑς.

(a) Original ἑς (ἐς) Crete only. (S. G. D. I. 4991, ix. 50.)
(b) ἑς. Heraclea 4629, i. 129, &c.; Herodian, Pros. Cath. p. 401 (Lenz) παρὰ "Πίθανεν οὖν" ἑς κύρι.
Theocritus has ἰς in vii. 125; vii. 72; xi. 33 (with τ. ίς).

Theocritus has ἰς in particles, &c.

(a) -ίς. Crete.
(b) -ίς. Normal.
(c) -ίς. Heraclea 4629, i. 56 καταλυμακωθῆς.
   Cf. Apoll. Dyse. (Gr. Gr. ii. i. p. 163) ἐν διαλέκτοις (χαρῆς καὶ τὰ τωάτα).
(d) -ίς. Once in Thera, S. G. D. I. 4693.

3. Original -άια (e.g. λώρια, Attic λώσα, &c.).
   There is great diversity here among the dialects.

(a) Nasal retained.
   ἵχωναρ. Crete 4991, viii. 29.
   ἰγωναρ. Crete 5016.
   So also ἰπαναρ. Argol. 3315.

(b) Forms without compensation do not occur.

(c) -όσα (as in Attic-Ionic) is normal in Cos, Rhodes, Thera, and generally in Doric texts and inscriptions, except

(d) -ώσα. Heraclea 4629 ῥίωσαν, ἰγώσαν, &c.
   Crete 5040 προσπαρχώσαν.

(Very rare elsewhere. ?Corinna, frag. 19 θέλωνα.)

(e) -ώσα. Normal in Theocritus (ii. 76; xi. 75, &c.).

This form is generally regarded as Aeolic, not Doric. See Hoffmann, Diall. ii. 417; Meister, i. 78, &c., and it is the regular form in Pindar, Sappho, &c. It is found in Aleman, xxii. 61 φεροίκας, xxiii. 73 ἐνθοῖσα, 83 σαλασσομέδωσα, 21 λειφόσα (Spies, 359); in Anyte, A. Pal. vii. 649; and Philetaes (Ἑλοῦσα), but none of these can be regarded as authentic unmixed Doric. It is, however, normal in Callimachus, in his Dorizing hymns (v. 95; v. 141; v. 7; vi. 81; vi. 46; vii. 138, &c.).

No Inscriptional evidence can be quoted from Doric districts except one Cyrenaic (Dittenberger, Or. g. Inscr. ii. 767 ἵγωσαν, προγγγοιώνας). But this is from Augustan times; it is rash of Wilamowitz-Moellendorff to state on this slight evidence (Textgesch. p. 26) that ‘wir haben ja kürzlich sogar gelernt dass er (i.e. Callimachus) mit dem -όσα statt -ώσα, -ώσα in den Participien, die wir für äolische Beimischung hielten, kyrenaisch geschrieben hat.’

4. With the foregoing cf. μῶσα, μῶδα, &c.
   μῶδα (as Attic-Ionic). Cos 3632, 3651; Thera 4706, &c.; Isyllus.

   μῶα. Aleman, 1; Inser. Thebes; Theocr. x. 24.

   μῶα. Lac. (see S. G. D. I. iv. 685).


So Theocritus normally in best MSS. (τ. ι. μῶα frequent).

5. For the forms γῆλαςα or γελάςα or γῆλαα i. 36, παρέλαντα or παρέλαντα v. 89, γῆλαντι or γελάντι i. 90, πενάντι xv. 148, see § 16 (ε) and § 39.
§ 13. Compensatory lengthening of vowel followed (originally) by v, p, λ, v, &c.

1. ἔγνός.
Theocritus has ἕγνος in v. 66, v. 78, xi. 61; ἕγνος in vii. 119, ii. 154.
Inscriptions give ἕγνος: Rhodes 3776 (verse); Εἰνώ ib. 3900; Εἰνώφρατος Calymina 3563; -ἔγνος in name (Cyrene 4847), but usually ἕγνος.

2. μῶνος Theoer. iv. 34, xi. 67, iv. 38, &c.
μῶνος xviii. 18.
μῶνος ii. 64 (k, but other MSS. μῶνος), Callim. v. 132, MSS. plerique.

3. οὐρανός (οὐράνος).
οὐρανός Theoer. ii. 147, v. 144.

4. κόρος, κόρα, &c.
kόρα Theoer. x. 22, xi. 25, I.-G. iv. 951 (Epidaurus).
kόρος, κόρα Pseudo-Theoer. xxvii (Eustath. 1535 κόρος Αἰολικοῦ: ἀμα καὶ Δωρικῶς).
kόρα Theoer. xvi. 1.

5. ὅρος, ὅρα i. 123, iv. 35.
See Ahr. Diall. ii. 162 'frequentatur apud Theoeritum cum magnò librorum consensu ὅρος, in casibus tri syllabis ὅρος, ὅρα, &c., pro vulgar ὅρος, epico οὖρος; valde tamen veremur ne eae formae non sint ex ipsa Doride petita sed secundum analogiam a poeta fictae.'

§ 14. Vowel before original -sm, -sn.
For eiμ, ημ, ειμε, ημεν see Verb, eiμ, § 44.
For ἀμε, ἀμες, ὑμε, ὑμες, &c., see Pronouns, Personal, §§ 52, 53.

Normal Doric is -η.
Theoer. ii. 155 φοίτη, iv. 11 λυσθην, vi. 30 (v. l.) εκνυχήτω, &c. (The -a- form is given by good MSS. in xiv. 66 ποροάδθα, x. 19 μωμάσθα, viii. 66 κοιμάσθαι.)
But -a- form in Cos 3586 ἀπαντᾶν. Epidaur. 3339 διεγέλα.
Similarly a + ε = γ: Theoer. i. 12 λῆγ, Epicharm. 117 ὅρη.

§ 16. a + o and a + ω.
(a) Genitive singular as θεωχαρίδα ii. 70.
(b) 2nd singular aorist indicative middle. v. 6 οἰκτάσα (MSS. infer οἰκτάσω vulg.): iv. 28 ἐπάζα. Cf. Herodn. ii. 251 ἐπία: Schol. Theoer. iv. 28: Callim. vi. 12 λοιάσα.
(c) Miscellaneous: xv. 8 πάραρος: i. 60 (κακός) as: Cos 3628 νάκόρος: Megara 3027 θεαρός (cf. Mlodnicki, p. 13).
(d) Genitive plural a-stems. vii. 47 Μοισάν, &c. Normal in all Doric dialects.

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(e) In other forms contraction to α is unusual but well attested in Theocr. i. 90 γελώντι: xv. 148 πεινάστι: v. 89 (and viii. 73) παρελάντα: vi. 41 ἀμαντεσαί (?) i. 36 γελάσα: viii. 22 βάμες: vii. 97 ἡράπτι? see § 39 and Notes.


 So probably γέλασσα in Herodas, and perhaps ἄτα = ἄτα Hesychius. In Theocr. v. 89 one MS. (p) has παρελάντα, with which cf. Inser. Boeot. Σακράτης: Beermann, op. cit. 46. (But γέλαντι, &c., may be from γέλαμα, &c., see § 39.)

(f) But α + o = ω in verbal forms λάντι (iv. 14), &c.

 Cf. Megara 3016 πιάσως: Cos 3636 τιμῶντος: Cos 3591 τρωσάμενος: Epich. 96 Ἰώστα (cf. Barth, op. cit. 56).

(g) α + o uncontracted.

ii. 160 (cf. Cos, P.-H. 218) Ἀίδαοι: i. 95 γελασσα.

§ 17.

ε + α.


(b) Contracted in i. 29 χέλη.

Inscriptions give ἡμίσε (Thera), Ἀγήνας (Rhodes), and the contracted form is normal in Cos (Barth, p. 57).

(c) In augment = α, as ἀγν, &c.

§ 18.

ε + ε.

(a) In augment = η, ήρθων, &c. Epicharmus in Hibeh Pap. i. 4 (third century B.C.) has ἠξων. Cf. Isyllus, i. 5.

(b) 3rd singular, middle and passive = η in ἤσηται Heraclea. 4629, but usually ει, as Theocr. iii. 51 πνεύσθε, &c.

(c) In infinitive. Dialects show great diversity between -ην, -ερ, and -εν.


In Texts: Callimachus, vi. 10 φέρεν: Pindar, Ol. i. 3 γαρον: P. iv. 115 γραφεν: Isyllus, ii. 17 πόμπενεν, ἄσπαγ. γέλλεν: Alcman, Papyr. ii. 9 επιάεν: Spiess, 356.


Papyr. Ουρ. Pap. iii. 410 (third century B.C.) αὐτο-στεδάζεν.

ii. Form -εν. Theocr. v. 121 and frequently.

In other texts much more frequent than -ερ and -ην.

In Inscriptions. Megara, all: Corinth, all: Rhodes, all: Messenia, all: Cos, about twelve times.

iii. Form -ην. Theocritus (only in poor MSS.), xiv. 1 ημηρην: xv. 26, xv. 24, xi. 4 (ηφην).
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Other texts: no good evidence.

Inscriptions. Lacon. 4530 ἐχρν, ὑπάρχην: Eliz 1152

See Hoffmann, ii. 333; Meister, i. 90; Meister, Di.

Herod. 421.

(d) $e + e = a$ in other parts of contracted verbs. ii. 127

(κ) Uncontracted. v. 41 ἄλγες, &c.

§ 19. $e + a$.

(a) $a = e$, as ὀφαῖες ii. 160.

(b) Uncontracted. iv. 28 φαλέες: viii. 54 θεῖες, &c.

§ 20 $e + o$.

(a) $e + o$ uncontracted and as two syllables. Theocr. i. 20

[Διν: i. 97; i. 112 Διομήδος: ii. 121; iv. 9; i. 77 ὀφείς: iv. 35; vi. 4; xi. 58; ii. 12 τρομέοντι: x. 26; ii. 69 φραίσο: iii. 5; v. 141; ii. 101; v. 77 καυχόμαι (?) καυχώμα: vi. 17 φελέωντα: vii. 92; xi. 19; xiv. 62; v. 36 ὑστα: xi. 5; vii. 78, &c.


(b) $e + o$ uncontracted but pronounced -ωω. Theocr. iv. 32

αινώ; v. 52 ἄλγω; vii. 122 φονεῖμες; viii. 64; ix. 15; x. 38

poίμων.

 Cf. Epicharm. 19 σωδείπνεις, ἑπανήφος.

(κ) $e + o$ uncontracted and as two syllables. v. 61 πατίαν: ii. 119; viii. 93; vii. 64: i. 98 ἄργαλευ.

Inscriptions. Cos 3621 οἰκεῖντι: 3634 διατείλωντι.

[Noe.—Sparta, Heraclea, and Crete have -ο, -ω forms, as ὀμαλογίαντι. See Herforth, p. 16, &c.]

(d) $e + o$ contracted. Theocr. v. 142; iv. 47 ἡχω: iii. 11

οἰσα: vii. 65, &c.

This is the usual form in Cos (as 3624 υπετερώντι).


(f) $e + o = eu$. Theocritus, passim, i. 86 ἄλγειν: i. 87 Βατεῖντα: i. 113 μάγει: vii. 46 ὀρεῖς: i. 89 ἔρευν: vii. 139 λαλαγεῖντες, &c. So also ii. 3 εύστα.

This is common in the Island Doric, and may be due to neighbouring Ionian influence (see Buck, p. 156). In Ionic texts ῆυ has the value of one syllable (diphthongal).

Cos 3618 νοσείτων: 3698 γεραγείντες: 3634 τεμένεις: Thera 4695 ποιεῖμενος: Cyrene 4839 φιλοκλέως: Rhodes 4110 πολείντα (also -ουν and -οι): Cos 3591 εύστα (Herodas, ii. 87; vi. 35).

So Callimachus v. 120 μενεύντι: vi. 124 πατέρες: v. 97 βαλευ.

§ 21. $e + ou$ (in participles: 3rd plural &c.).

(a) = eu: 'ου cum sine dubio herodoteis temporibus non o + n sed a significaret, eu (ev) et eou in dialecto ionica eo tantum inter se differentiam illic secunda diphthongi pars brevis, hic longa erat; quae tamen differentiam num in sermo observari et percipi positva dubito. Quocircum saepissime pro euv (i.e. ου) scriberebatur ut tum
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pronuntiaiabant οὖ (i.e. θ) Herodot. ii. 94 καλέσα, ii. 198
βορθέσαν.' Merzdorf, Qvest. Gram. de Dialecto Herodotae, 
Lipsiae, 1875, p. 170. Cf. Hoffmann, iii. 482.
This is the regular Theocritean form in participle: iii. 13
βορθέσα: vi. 7 καλέσα, &c. Cf. Cos 3627 ἄδεικνυς: 3637
κνῆςα: Nisyros, I.-G. xii. 3. 104 παρεπαθμέεναι: Herodas, v. 54
όρμεναι: vii. 73 κνῆςα: vi. 90 πιέσα, &c.
(b) But normally in Dorian ε ὄν remains uncontracted or
contracts to -ον. Thera 4706 νοῦνα: Megara 3687 προστατοῦνα: 
Lac. 4568 εὐχαριστοῦνα: Epicharm. 82 καλάνσα.
(c) Uncontracted forms in Theocritus have -εα. ii. 64 ἥσα,

§ 22. o + a.
πράτος (= πράτος? or προφατος Brugm. i. 294): normal in all
Doric.
πράν Theor. ii. 115, &c. (πράν in iv. 60, &c.) θ'στερον = τo
πράτερν ii. 32.
So Βαδρίμοιος Cos 3591. βάν (accus. plur.) Theor. viii. 48.

§ 23. o + o.
1. Miscellaneous words:
Variation between οὐ, οὐ, ω: νοῦσ, νῶν ii. 74, xiv. 21; νόν
vii. 30. Cos 3577 εἶνος (so normally: εἶνος in 3566 A).
λατομαχρων Theor. ii. 102. See K.-Blass, i. 511; Herodian,
ii. 495.
πάν Theor. vii. 52, vii. 61 (Cos 3613 ἐκλποὺς); βώος i. 140;
μελίστων i. 128.
ἀν for ἄν normal in Theocritus: sometimes in Crete.
Herforth, p. 22.
πῶς for πῶς is given by Hesychius, but πῶς in Inscriptions.
βώος, βάν (not however from βῶς, but from βάνος or βος.
See Meister, Di. Herod. 392).
Theocritus has βάν (nom. sing.) vii. 77, ix. 7: but the MS.
authority is slightly better for the βωσ-forms, in βωκόλος,
&c., x. 1, 57, viii. 1, vi. 92, vii. 36, v. 44, v. 69, v. 67,
i. 64, vii. 31, i. 105, vii. 73, &c.
βώος in Epicharm. 97. βάν is attested by all the Gram-
arians (as Et. Mag. 492, 38).
δῆλος-δῆλος (? from δῶλος). δῶλος in Crete 4991; Callim.
v. 47; δῆλος in Inscriptions of Rhodes, Argos, Megara.

ii. Genitive singular o-stems.
(a) -ω. Theocritus, passim. i. 67, ii. 96, ii. 133, &c.
Inscriptions: Cyrene, normal (S. G. D. L. 4833, 4834, 4835);
Héraclea, always; Crete, always in older inscriptions; Rhodes,
rarely (I.-G. xii. i. 1027 οἴδουξ); Tarentum 4614 Πόρρω:
Argolis, very rare (I.-G. iv. 729).
Texts: Epicharmus once (frag. 95, Ahr.); Pseudo-Pythag.
always; Aristoph. Lysist, normal; Callimachus, v. 10, vi. 114.
v. 102; Aleman, ἐλαχρῶς, κυνάρω (also in spurious Byzantine
decree in Dem. de Corona).
(b) -ου. Cos, always; Thera, always; Rhodes, normal;
Cyrene (rare); Syraeaeus (S. G. D. L. 5244); Megara,
always; Argolis, normal.
For Epicharmus and Sophron see Ahrens, Diall. ii. 205.
§ 24. Crasis, &c.

The same rules are followed as in contraction within the word. So κήρ (cf. Crete 4991, vi. 18 κηπί), κήρω.

Note in Theocritus. χῶς (καὶ ως), χῶν (καὶ ὅ ἐκ), φῶλος (ὅ αἰτόλος), φῶλοι (οἱ αἰτόλοι), χώδην (καὶ ὥ ἄδων).

For the double crasis cf. Herodas, iv. 3 καὶ ἡλίας = καὶ ὥ ἄπωλλων.

B. PHONOLOGY. CONSONANTS.

§ 25.

Change of τ and κ.

Apoll. Dyse. de Adv. 193 (Schneider) τὸ Δωρικὸν τὸ τ εἰς κ μετα- λαμβάνει. τὸ πότε πωκα ἔστι, τὸ ἄλλοτε ἄλλοικα καὶ μετὰ περισσοῦ τοῦ κ ὡκα δὴ γραφά (= Aleman, 94).

[For the view of Ahrens, Diall. ii. 382, and Buck that ὡκα is for ὡκα see § 62, Particles.]

For κ forms see Theoc. iv. 17, i. 36, iv. 26, iii. 28, ii. 155, iv. 43.

For κκ: xv. 144, x. 22, i. 37, iv. 56, iv. 21 ὡκα: viii. 68 ὡκα (?).

It is common in all Doric: e.g. Rhodes 4109 ὡκα βασιλέως ἠλαισ.

§ 26. γ—β.

γάλαχον Theoc. v. 56 = Άττικ βαλάχων. Pindar has γάλεφαρ.  

§ 27. δ—β.

δῆλομαί = I wish, Theoc. v. 27, = βοῦλομαι (Att.), βόλομαι (Doric), βῶλομαι (Lesb.) (Theoc. xxviii. 15).

'The β and δ are each a correct representative of original γυ sound, the former before the obscure vowel -ο, the latter before the palatal vowel' (Meister, ii. 105).

§ 28. δ—γ?

Δῦχ Theoc. iv. 17, vii. 39.

In Cyprian ζδ = γά (Meister, i. 134), but the origin of δῦχ is doubtful.

§ 29. ν—λ.

ν appears for λ before τ and θ in ἤθων v. 67, ii. 143, v. 123; cf. Coreya 3188 γαῖας ἀπὸ πατρίδος ἤθων: Callimachus, vi. 27, vi. 75. (But see Brugmann, i. 1093, who regards ἤθον as derived from another root than ἤθον = Pali. ond,)

Theocritus has also βέντιστος v. 76 (no other example extant); and Epicharmus 311 has φύτατος = φυλτατος.


See Hoffmann, Dial. i. 209, and Herforth, p. 31.

§ 30. s.

For ἤς λέγομεν, &c., see Verb, § 42.

Loss of intervocalic s is typical of Laconian only (υκαθις); very rare elsewhere.
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§ 31. τ (original retained).
(a) πλάτων x. 3. v. 28.
eίκαρι: v. 86, iv. 10 (properly εικάρι).
ποτι passim.
(b) In pronoun τύ, &c., passim.
(c) In Verb. φατί, φαντί, τίθητι, ιστάκαρι, &c., passim in Doric, the only variant being -θι in Boeotian. (ṣt in Arcad. Cyprian, Hoffmann, i. 212.)

§ 32. ζ.
ζ in verbs in -ζω (and a few other forms) appears in Theocritus as σζ (according to best MSS.) in xv. 16 υγραύδεσμων: i. 53 ἑφαρμόσων: vi. 10 βιαίσει: iii. 1 κωμάσθων: v. 30 ἐρίσατε (cf. vi. 5, iv. 8, v. 136, iv. 63, v. 67, vii. 41, i. 24, v. 60): vii. 108 ματίσθωσέν: i. 2 μελίσθαι (cf. vii. 89): x. 58 μεθίσαν: i. 149 ὀύσε (cf. v. 52, vii. 143, i. 23, vii. 16): xv. 42 παύσε (cf. xiv. 8, xv. 49, ii. 77): xv. 88 πλατείάσθαι: v. 7 ποπύσσε: v. 89 ποπυλάθε̣: i. 121 ποτίσσα: iii. 114 πυκάδε: (cf. i. 153): i. 14 αυράζε (cf. i. 16, viii. 4, xi. 38, vi. 44): xiv. 9 ἐβρίσσεi: ii. 141 ἔψυρισθαμες.


In other words we have the -σζ form as varia lectio in iv. 34 μάζα: vii. 146 ἔραζε: iii. 16 μάκδων: iii. 48 μάζα.

It occurs in Lysb.-Aeolic texts (not in Pindar). Aleman (μελιαδόμεναι, τριπεδά, παίδες), ύσων (= ὅσων) Sappho, 4; φροντίζων Sappho, 41: εἰκάδω 104.


It never occurs in inscriptions, except in C. I. G. 4729, 4730 (see Hoffmann, ii. 126) of Augustan times, χαλάδων, ἀσπάσσειν.

The explanation is doubtful, but it cannot be treated apart from the whole question of dialect changes of ζ and δ, and the varied pronunciation of these consonants.

§ 32 A. [Excursus on ζ, δ, σζ.]
σζ is regarded by many as merely a variant in spelling, ζ being pronounced as s + d. See Giles, p. 115, &c.; Brugmann, i. p. 276, i. § 856, § 922; Hoffmann, ii. 512.

But it is clear that the pronunciation of ζ and δ and σζ was not uniform in all districts and at all times.
(a) In Hellenistic Greek we find ζ = voiced s or z (azure), e.g. διμένος, &c., Crönert, Mem. Græc. Herc. 95; φύσεις, C. I. A. ii. 48; Argos, i. 11. iv. 1485 διζών. Cf. Meisterhans, Gramm., d.
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(b) Arguments for the pronunciation s + d (‘sdeath) have been based on Dion. Halie. de Compox, 14 διπλα λέγουσιν αὐτά ἦτοι διὰ τὸ σύνθετα εἶναι τὸ μίν Ζ διὰ τοῦ Σ καὶ Δ, τὸ δὲ Ε διὰ τοῦ Κ καὶ Σ, τὸ δὲ Ψ διὰ τοῦ Π καὶ Σ συνεφθαρμένοι ἀλλήλους ἕδιαν φωνή λαμβάνοντα, ὡς δὲ τὸ χάραν ἐπέχειν δεῖν γραμμάτων ἐν ταῖς συλλαβαῖς παραλαμβανόμενον ἵκαστον: and on Schol. Dion. Thrac. 341. 19 τὸ Ζ ἐν τῇ ἑκατόσητε τελευταῖον ἐχεῖ τὸ Δ (and therefore no word can end with Ζ).

But these statements do not prove a universal pronunciation, and they refer to the period of their writers. Moreover, they are vitiated for our purpose by our uncertainty as to the pronunciation of θ at the periods in question.

(c) Affinity of ζ to δ (but not merely the composite sound s + d) is attested by Schol. Dion. Thrac. 493 Hilgard (= Heliodorus) τὸ Ζ ἐκ τοῦ Σ καὶ Δ συνετήκε, καὶ συγγένεαν ἔχει πρὸς αὐτὸ· καὶ γὰρ ὑπέρ παρὰ τοῖς Λάκκαις Δέκς λέγεται, καὶ παρὰ τοῖς Βωνίοις τὸ σφάζω σφάδδα . . . καὶ ἀνάπαυσιν παρὰ τοῖς Αἰείους ἀντὶ τοῦ Δ Ζ παραλαμβάνεται, ὡς ὅταν τὸ διάβατον ἢ Σαφω (δάβατον λέγη.

Cf. Apoll. Dyse, de Adv. 204 Schneider τοῦ Ζ καὶ τοῦ Δ ἰσοδυναμοῦντος σχέδον, κλῦκων κλῦδων, κνίκω κνίκη, ἐξο ἐδος.

(d) i. ζ is produced from δι or δι and from γυ (initial and medial) in a number of dialect forms, as κάρδια (El. Mag. 407, 18) = καρδία, ζάβατον = διάβατον (Sappho), (αἴνιον = διαινίον (Cronert, M. G. II. p. x). (So zahvlns = dialous in local Latin: Lindsay, Lat. Lang., i.e.). Σο πέκος = πέκο, μέκιζω (Attic μείζων) = μεγαλα.

The Elis dialect gives us κίκα = δίκα, εἰκών = εἰδίς, ζέ = δέ, εἴκα = δέκα, ἐμφορία = δημοφορία, S. G. D. I. 1152.

Cf. the curious form τοῦ ιθῶν Ζησ Rhodes 440.


(e) In such cases as those quoted in class i there is neither evidence nor analogy for the -sd- pronunciation of ζ.

The change is best explained by a palatalizing of the δ and γ, producing J (English) or J French (=н of Russian) through i (cf. such vulgar pronunciation as Soldier: Sodger; immediately: immediatly; idiot: jjet; Indian: Injun; and the widespread influence of palatalization in Slavonic: e.g. Духъ, душа, страха, мѣ́жда, &c.).

Direct evidence for the local pronunciation is afforded by Plato, Crat. 418 d oi πάλαις τῷ ἐλίτα εἰ μάλα ἔχρωντο, γῶν δὲ ἀντὶ τοῦ ἐλίτα ζήτη μεταστρέψουις . . . καὶ τὸ γῆςν γοῦν ὁδοῖς ὅπτι δυνόν oi πάλαις ἐκάλουν (Similarly Choeroboscus, Gr. Gr. IV. ii. 164,
gives τιμω as vulgar Greek for τιζω: this can only be ‘chilo’— cf. nature). We may compare the forms and spellings dubolois; zabulioi; Giamaria: Zanuaria; and the statement of Velius Longus, vii. 50. 9 K, who criticizing the dictum of Verrius Flaccus, ‘sciant z litteram per sd scribi ab iis qui putant illam ex s et d constare,’ remarks ‘denique si quis secundum naturam vult excutere hanc litteram inveniet duplicate non esse.’

(f) The spelling -sd- may be regarded as a convention to retain the full sound of ξ (as ἰξι would be pronounced in Russian) against a weakening into the ε of azure, or ε (sk), but as a convention which did not obtain complete assent. The statements of the Grammarians that Aeolic resolve ξ into σ + δ amount then to a statement that Aeolic retained the fuller sound of ξ against the Hellenistic weakening.

(g) The forms Θεύοδοτος, Θεώτος (Thessaly) have been used as evidence of ξ = s + d. Rather Θεύοδοτος = Θεός + ὅ-. Cf. Διώδοτος. Θεώτος = Θεύοδοτος with palatalization. (See Hoffmann, Dial. ii. 512; Meister, i. 130; Beermann, op. cit. 58.)

‘Ἀθηράες is not necessarily Ἀθηρας + ε, but is δέ (ξε) attached to the singular form. Cf. the forms Κεφαλής, Θυράς, Θυνής, &c., K.-Bluss, ii. 310. Curtius, Principles, p. 272. [N.B. Herodian, ii. 14, gives the quantity of the α here as Ἀθηράες.]

βδός is not βύδόν, but βυδόν (Curtius, ii. 291).

αós from ύδος may be explained through ύδος, ύδος: see Brugmann, i. § 856.

The forms Αχώτος (Ashdod), Ἄρμαγθς (Ahuramazda) are dangerous evidence in view of the liberty taken by Greek in transcibing oriental names.

(h) An avoidance of the s + d sound is clearly shown in dialect by assimilations such as πατρόδος δώτος: νιέδ δέ: ανήδ δό (Crete); βωλάς σεύτερας Epidaur, 3277: and if ξ = s + d as clearly as ξ = k + s, it is strange that the special letter ξ should have been universally adopted and that σδ should never appear in inscriptions.

(i) It is not claimed that ξ had one and the same pronunciation at all times. The pronunciation dz (adze) may have been heard at times, and there may have been isolated cases of metathesis into sd (cf. ask: ax; wasp: wops); but there appears to be strong probability for a pronunciation J (judge) or a strongly uttered ἱκ or ἱκ (azure) arising from δί, γί.

(k) The δδ in Boeotian (θερίδοδ) may be a simple derivative from δί, the dialect producing a doubled consonant instead of d mouillé, or it may be due to assimilation from d + s. (Cf. Sadée, pp. 23-4, and Prellwitz in S. G. D. I. iii. A, p. 230).

§ 33.

(α) Verbs in -ζω make their future and aorist in ξ in many branches of Doric.
Anaphe. ἀφηρῶθε.  
Argolis. ἐναμῳξα, ἀρπᾶς (but usually ος, see § 35(b)).  
Corinth. ἀπολογικά.  
Coreya. χειρεξούντας, but also many in ς.  
Megara. ἐπεμφώταιν, ἐςματιζε, &c.  
Delphi. ὀρκεῖ, &c.  
Creto. χαριζομέθα, καταδικασάτω (S. G. D. I. 4991, i. 2).  
(b) Aorists in ξ also appear in χάλαζα, γέλαζα Pindar; ἐγέλαζαν, γελάζας v.l. in Theoc. iv. 37, vii. 42. These are probably from alternative forms of the present in -ξω; it is noteworthy that many such doublets actually exist: νεῶ νεᾶς, ἀγαπῶ ἀγαπᾶς (see Curtius, Verb, p. 236), and in the Hellenistic κουν the -άω forms intrude themselves to a large extent (see Mayser, op. cit. p. 466).  
(c) Similarly in nouns: μελικτάς Theoc. iv 30; χείρεις i.-G. ix. i. 694; ὀμάλης Inscr. Argol. Πυθαγορικάς Theoc. xiv. 5.  
Theocritus has ξ in verbs in i. 97 λογιζείν: v. 71 χαρεῖ: iv. 35 πιάζας: x. 68 χροίζεται: xiv. 28 ἐξήτασα, &c. Also in καβείας (i. 12, v. 32, i. 51). θλαξω vi. 32. (Cf. κλαξ xv. 33; κλακτοί S. G. D. I. 4689: κλάκας ib.).  
Where the -ξω present is from a η-stem (as in στάξω, στίς, μαστίς, ἔλλεις) the ξ is natural, but such stems are comparatively few in number.  
The problem of the appearance of ξ in verbs of other stem is bound up with the question of the origin of presents in -ξω, and with the pronunciation of -ξ. It is difficult to believe that all the numerous instances of ξ are due to the analogy of the ξ in ἐμώστεις, &c., or that aorists in ξ could be derivative from presents of which the pronunciation was a clear δ + s (or s + d).

§ 34. Other double Consonants.  

\textit{ππ.}  
\(\text{(a) Forms like ἀπολογιττάθας are Boeotian only.}\)  
\(\text{(b) \dot{\text{ο}}\text{ττί Theoc. v. 143, x. 43; but \dot{\text{ο}}\text{τί in i. 88, i. 91, ii. 101, &c.}}\)  

\textit{ππ.}  
\(\text{ὑππόκα v. 98. See Ahrens, ii. 102, ii. 377, who regards the form as 'hardly Doric.' Cf. Callimachus, v. 113.}\)  
\(\text{π form in Theoc. i. 112, vi. 24, xv. 9.}\)  

§ 35.  
\(\text{σσ.}\)  
\(\text{(a) ύσσος sixteen times; ύσσεις nine times; ύσσειον iv. 55; τοσσής i. 54; πώσσος xv. 35; τώσσος eight times; τώσσος twice; μέσσος twice; μέσσος four times.}\)  
The \(\text{σσ forms are well attested by Doric inscriptions.}\)  
\text{Heracl. 4629, i. 159 ύσσος: Cos 3636 ύσσατρ: Epidaur. 3339. 108 ύσσασ.}\)  
\(\text{(b) -ας- in 1st aorist and future of verbs. ii. 115 ἐφθασα: v. 148 φλασσω: vii. 73 ἡράσατο: vi. 32 ὡμόση: iv. 41, &c. ἐσσεται (seven times): vii. 156 γελάσασ.}\)  
\[\text{[Forms with σ in ii. 114 ἐφθασας: viii. 26, ii. 132, viii. 67: xiv. 35 ἡλασ.]}\)  
This is chiefly known in Lesb.-Aeolic (cf. Theoc. xxviii. 16), but in Doric districts occurs in Argol. i.-G. iv. 952 ἀναχίσαντα: Heracl. 4629, ii. 29 κατεδασσόμεθα.
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For discussion of it see Brugm. i. p. 743; Victor Henry, Comp. Gram. p. 77.

(c) -σα in datives plural. Theoc. has χειρεσι α xvi. 65; βίοις xvi. 37; γονάτεσι xvi. 11; πάντεσι i. 125; ποσι i. 74; στήθεσι v. 17; ἄνθεσι v. 87; but χερί iii. 41; Bouς ix. 3: γονάται xiii. 53; παίς xvi. 102; ποσι ix. 18; στήθεις xv. 135; ἄνθει v. 87; also Πάνεσι i. 63; ἀρμυλίδεσι v. 26.

This form is transferred to the case generally from ε-stems (ἐπος, ἐπεσι). See Brugmann, ii. 2. 247; Buck in Class. Rev. xix. There is little evidence for it being a native Doric form, except S. G. D. I. 3206 ὠράτεσι: 5256 παίδεσι: Epicharmus, 9 βίνεσι: Sophron, 99 τρηματιζέσθεσι. (See also Allen in Curtius, Stud. iii. 261.)

Heaclea has -άσαι for -έσαι; as ὑπαρχόντασι 4629. i. 175; Cos 3660 Σάρδεσι.

§ 36. F.

Theoc. oi i. 18, i. 74, &c.; οὐκών i. 41, &c. See note on xv. 112, viii. 14.

Note neglect of ἐ in ἐπος i. 35; ἀδύς i. 27, &c.

Retention of ἐ is frequent in Laconian, Cretan, and Heaclea (Meister, Di. Her. cl. 403). In Theocritus it is a literary survival, and no strictness of usage is observed.

C. DECLENSION AND CONJUGATION.

VERBS.

§ 37. Verbs in -ω and -ώ.


So -ω, -ο in Crete and Heaclea. ἀδικών, ἑβλοστε Crete 4991, ix. 46: κοσμίων ib. i. 51.

It is common in Ionic: ἤρω Archil. 25; νυκόν Herodas, i. 51; φορτίων i. 65, &c.; Herodotus, vii. 156 προαδικούντας: ii. 95 κο-μεών: but the MSS. show, as a rule, great diversity. See Smyth, Greek Dialects, Ionic, p. 566, who holds that before o or ω the a-sound became c at a very early period (cf. Homeric forms like ἠστέκων): but before other vowels the a is retained (ἐινεκε and τιμεῖν, quoted above, are exceptions to this). Hence the true conjugation would be τιμέω (from τιμάγω), τιμαῖ, τιμᾶ, τιμέων, τιμάτε, τιμέων.

In Hellenistic Greek we have ἄγονωμεν, διαμούμενον (Or. Pup. 496), ἄγονατες (see Moult in Class. Rev. xviii; Schrader, op. cit. 296).

§ 38. Conversely a appears for η in a few cases (ἀώ for ἐώ). See K.-Blass, i. 124; Theoc. xv. 80 ἐπώνασαν (cf. vii. 51, vii. 85, xiii. 14): ii. 108 φώνασα: iii. 19, &c. φιλάμα (but φιλήμα better MSS.).

So ἐπτριάδεν Eurip. I. A. 584; ἐδινάθην Pind. P. xi. 38 (v. l.); δίνασεν Eurip. Or. 1459; φώνασε Pind. Ol. xiii. 67; ποράδη Ol.
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vi. 11; ἐφίλασε Pyth. ii. 16 (v.l.); ἀπανοστάσαντος Nom. vi. 52; ἐπίώσαν Sappho 98; ἐκκεποταμένα Sappho 68.

§ 39. Interchange of -μι and -οι forms.


Delphi 2677 ποιάμενοι: Thessaly 361 στραταγέντος: Prellwitz, op. cit. 43. So in Boeotian ἀδίκειμενος, ib. p. 55. Epidaurus has καταγελάμενος, see Buck, § 164. 4.

§ 40. 'Doric' future.

The normal Doric form is -σέω (-σάω) or -σώ from σάω.

Theocr. vii. 36 ἰδασεί: vii. 71 ἀνθηρεύντι: vii. 95 ἀφεύγοι, &c., &c. But v. 64 βαστρήσαμεν.


§ 41. Contracted Verbs.

These follow the types of contraction given in §§ 15 sqq.

§ 42. Tenses and person endings.

(a) 1st plur. -με always in texts and inscriptions. λέγομε, &c., &c. (b) 3rd plur. -τί always (Boeotian -τθί) § 31 (c). As μοχθίζοντι, φατί.

(c) 3rd sing. -μι verbs, -τι, as φατί.

(d) 2nd sing. pres. indic. (-ω verbs) normally -ει. A form in -ει is given in Theocr. i. 3, &c., σωρίδες. This does not occur elsewhere save in the Cyprian glosses deider, ἐρεσ, see Hoffmann, i. § 218 b.

(e) Infinitive -ειν, -ηρ, -εν, see § 18 (e).

(f) Imperative 3rd plur. Normally -νω in inscriptions, see Barth, op. cit. p. 110. (Theocr. xiv. 38 βείνων, conj. W.-M.)

(g) Forms like δεδοίκω Theocr. xv. 58 (πεποίθεις vii. 83; πεποίθεις v. 28; ὑπάτει iv. 7; λελογείει iv. 40; δεδοίκει i. 102) are well attested. λελαβήκειν Epidaur. 3339. 60; γεγόνειν Agrigent. I.-G. xiv. 952; ἀποδοθέει Cos 3591 B; γεγαθεὶ Epicarm. 70; περάκεν id. 97. Cf. Schol. Theocr. v. 28 and Herodian, ii. 830, Lenz, πολύ το τοιούτον ἔθος παρά Συρακοσίους. ὅλωκα ὅλωκα, δέδοικα δεδοίκει καὶ τὸ κέκλικε δὲ παρ' Ἐπιχάρμῳ ἀπὸ θέματος τοῦ κεκλύκον καὶ εὐρήκε ἀπὸ τού εὐρήκω. See Lenz, ad loc.

The forms are not exclusively Syracusan. They do not occur in plural forms.


(i) Aor. infin. of -μι verbs. θέμεν v. 21 (Rhodes has curious forms in -ειν, as ἤθημεν S. G. D. I. 4118, so ἀκόμενεν viii. 83).

§ 43. Special verbal forms.

ἀφίκεισθαι xi. 42; ἐκκελάδοντα i. 63; ἐραται (ἐράται) ii. 149; ἐρασι (ἐράσι) i. 78; γεύμεθα xiv. 51; ἰλαθεύντα xv. 143; ἱδρου iii. 37. See notes ad loc. ἵσαμυ v. 119; ἵσας xiv. 34; ἵσατι xv. 146; ἱσατι xiv. 64. Cf. Pindar, P. iv. 148 (ἵσαμι); Epicarm. 26

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The participle ἐναι is given by Apoll. Dyse. de Ἀδι. 175. 19 (Schneider).

The word seems to be exclusively Doric.

§ 44. ἐμι.

(a) Pres. ind. 1st pers. ἐμι Theoer. iv. 30, &c. Dialects have
also ἐμι, e.g. Rhodes 4130.
2nd pers. ἐσαί v. 75 (Herodn. περὶ μον. λεξ. xlv. 19 παρὰ
πωτραῖς καὶ Συρακοσίοις).
3rd pers. ἐτι. A form ἐτι is frequent in inferior MSS.

(b) Impf. indic. 3rd sing. ἔσει ii. 90, vii. 1, &c.; Epidaurus
3339-22.
1st plur. ἔμεσ xiv. 29.
2nd plur. ἔστρεν viii. 3.
(c) Future 2nd sing. ἔσας x. 5.
3rd sing. ἔσεσθαι vii. 67; Epich. 98; Herodn. ii. 304. 8;
ἔσεσθαι vii. 52; ἔσεσθαι Heracl. 4629.
(d) Subjunct. 1st plur. ἔμεσα xiv. 9.
3rd plur. ἔσας Rhodes; ἔστι Thera).
(e) Participle ἔνω, ἔντα, ἔντα (§ 20 (f)), (ἐνα) ἔνσα i. 64
(§ 21, § 12. 3 (e)), ἔνσα (Aeolic) Theoer. xxviii. 16 is also
Doric (Heraclaea 4629, i. 116); παρών ix. 21; παρών
ix. 29.
(f) Infinitive ἐμεν and ἔμεν are genuine Doric forms; MSS.
authority is slightly better for ἐμεν in Theoer. ii. 116,
iv. 9, xiii. 3, vii. 86, iii. 8, ii. 41, vii. 28, xiv. 6, vii. 129,
xi. 79.

Inscriptions give:

Rhodes 5
Cos 5
Telos —
Anaphe —
Heraclaea —
Megara 32
Argos 4
Laconia 10
Messenia 5

Noun Declension.

a-stems.

§ 45.

Normal forms:

πῦλα
πῦλαν
πῦλας
πῦλα
πῦλαι
πῦλας
πῦλαν
πῦλαι (or πῦλαις)
Notes. For accus. plur. see § 12. i. Theocrit. viii. 30 has ἰνκτά as nominative (like ἰνεκτηρίτα, &c.). Once in inscriptions: Elis 1149 τελόστα (where, however, Blass reads τελέστας). Cf. A. Pale. v. 295 ἥχιτα βύρβος: ib. vi 13 ἀγροτα Πάν.

§ 46. o-stems.
Normal:
-o, -e, -ov, -w (§ 23. ii), -ψ
-ov, -os, or -ow (§ 12. i), -ων, οὐς (-ους)

Note. -ους occurs in verse inscription, Cos, P.-H. 58, but not in prose.

§ 46. i-stems (πόλυς).
Normal:
-is, -iv, -itos, -eti
-is, -ias, -ion, -oiso, or -eis. (See § 35 (c).)

§ 47. ηψ-stems (βασιλέος).
Acc. -ης or -ή (Βασιλή Κόσ 3621).
Gen. -ες (vii. 4) or -ης (Callim. vi. 114; Theocrit. xv. 52).
Dat. -ει (Βασιλεί Κόσ 3611) or -ηι (Cos 3636. 50 ἵππι). So v.l. ἡπβύβι Theocrit. i. 57.

§ 48. ες-stems (γένος).
Gen. sing. ὅρος i. 77; ὅρος vii. 46; τεμένεος Cos, P.-H. 36.
Cf. § 20 (a), (c), (f).
Nom. plur. -eai or -ηι, § 17.
Dat. plur. -eis or -oiso (vi. 24).

Personal Pronouns.
Great diversity of forms prevail.

§ 49. 1st Person Singular.

(a) Nominative:
ἐγών xv. 60; Epich. 61; Apoll. Dyse. de Prom. 50. 9, &c.
ἐγώ iv. 30; Corcyra 3186; Sophr. 6.
ἐγαργα Apoll. Dyse. 50. 28; Arist. Lysist. 926; v.l. in Theocrit. xi. 25.
(Other Dialect forms: ἐγαργά Apoll. Dyse. 50. 28; ἱσφα ib. 51. 11.)

(b) Accusative:
ἐπι and με in extant texts, Apoll. Dyse. 82, 26 testifies to ἐπι as a Doric form in Epicharmus.

(c) Genitive:
ἐμευ and μευ Theocritus, Apoll. Dyse. 64. 12.
ἐμουσ Apoll. Dyse. 74. 10.
ἐμες Apoll. Dyse. 74. 16.
ἐμευς Apoll. Dyse. 74. 16.
ἐμιω, ἐμη, ἐμια, and ἐμως used by Rhinthon, Apoll. Dyse. 74. 17.

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(d) Dative:
   ἐπίν, Apoll. Dyse. 81. 20; Theocr. ix. 35, &c.; Callim. vi. 116.
   μου Theocr. xi. 53, &c.
   (Other forms from Grammarians:
   ἐπίν Apoll. Dyse. 81. 19; ἐπίγα id. 81. 21; ἐπίγα id. 81. 22 (= Rhinthon).)

§ 50.
2nd Person Singular.

(a) Nominative:
   τু normal.
   τোγα Theocr. v. 69; S. G. D. I. 3342 (Isyllus).
   (Also τোγα Apoll. Dyse. 55. 1.
   τোγα is a Boeotian variant of spelling.)

(b) Accusative:
   τো Theocr. i. 5; Apoll. Dyse. 83. 4.
   τো (from τো Blass, ii. 584) Apoll. Dyse. 54. 10;
   Σophron 74; τো τোγα ποιεω Theocr. v. 74, &c.
   τো Theocr. xi. 39, 55, 68; Apoll. Dyse. 82 6; Corinna, frag. 4.
   (τো as also given by Apoll. Dyse. 54.)

(c) Genitive:
   τোς Theocr. ii. 126, &c.; Apoll. Dyse. 75. 3.
   τোς Theocr. xviii. 41; Apoll. Dyse. 74. 24, quoting
   Σophron 87.
   τো (τো) Apoll. Dyse. 75. 12.
   (Other forms τোτο Apoll. Dyse. 75. 16; Callim. vi. 99;
   Σophron 76.
   τোς, τোς, τোς Rhinthon, Apoll. Dyse. 75. 24.
   τোς Apoll. 74. 28; τোς ib.)
   (τোς only in Epit. Bionis 26.)

(d) Dative:
   τূ Theocr. iii. 11, &c.; Apoll. Dyse. 81. 27.
   τূ Theocr. iii. 33; Apoll. Dyse. 82. 4.
   (τূ Callim. v. 37; Apoll. Dyse. 82. 4.
   τূ Tarentine form, Apoll. Dyse. 82. 12.)

§ 51.
3rd Person Singular.

(a) Genitive.
   Not in Theocritus Doric Idylls. (Local forms
   τুς Apoll. Dyse. 77. 5.
   τূ id. 77. 10.
   τূ Inscr. Epidaurus 3340. 106.

(b) Dative:
   ό τূ Theocr. i. 18, &c. (enclitic); Inscr. Epidaurus 3339.
   (ιν Hesiod. fr. 204; S. G. D. I. 1643; τূ Apoll. Dyse.
   82. 25.)

§ 52.
1st Person Plural.

Normal forms ὁμμες Lesb. ὁμες Attic. ὁμες or ὁμες Doric
(from original Indo-Germ. asmā with loss of s- and 'compensatory lengthening').

The MSS. of Theocritus give usually the forms with -μες, but
we have ἀμεῖς xiv. 20 (p); ἀμεῖς xv. 132 (k); ἀμεῖως viii. 25 (p b q D); ἀμῶν ii. 158, xv. 68, xv. 94 (never ἀμεῖων); ἀμῖν vii. 2 (tesi Apoll. Dyse. 96); or ἀμῖν (? ἀμῖν) xv. 76, 14, 27, vii. 11, xiii. 1, xiii. 3, xviii. 28, xi. 7, v. 25, vii. 135 (see § 54); ἀμῖν xi. 42 (k p D).

On the other hand ἀμίμες in v. 67, xiv. 68, xv. 132, xvi. 4, xvii. 22; ἄμιμα (accus.) xv. 75, v. 61, vii. 25, x. 38; ἄμῖν i. 15, vii. 126, vii. 143, ii. 14, vii. 2 (vicgo), ii. 35, ii. 66, xv. 59, i. 102 (ἀμῖμα); ἀμῖν xiv. 145. (a) In other sources we have

(a) Nominative:

ἀμῖς Callim. vi. 127; Inser. Heracl. 4629, i. 50; Herodian. Orthog. 517, Schneider.

(b) Accusative:

ἀμῖς Rhodes 4321; Syracuse 3230; Anaphe, I.-G. xii. 3. 233; Sophron 66; Epich. 97.

(c) Genitive:

ἀμῖον Thera 4706; Cos 3591, B. 24; Apoll. Dyse. 95. 9. ἄμῖον Syme, I.-G. xii. 3. 6. ἄμῖον Thera 4695.

(d) Dative:

ἀμῖν Nisyros, S. G. D. I. 3497. ἄμῖν Callim. vi. 121; Apoll. Dyse. 97; Isyllus, i. 7.

§ 53.

2nd Person Plural.

As with the 1st person the so-called Aeolic forms prevail in MSS, ἄμες vii. 115, viii. 67, v. 111 (where k however has χύμες (sic)—χάμες Ahrens).

Dative: ὑμᾶς(ν) i. 152, i. 145, i. 116, xi. 62, v. 144, xv. 4. 

§ 54.

Note on ἄμῖν.


Apollonius Dyscolus 96. 23 and 42. 6 gives ἄμῖν and ἄμῖν as the true Doric forms.

§ 55.

3rd Person Plural.

Genitive: σφῶν, σφῖον, σφῖων are given by Apoll. Dyse. 96. 8. 
Accusative: note ἣς (metathesis) Theocr. iv. 3, stated to be Syracusan; Apoll. Dyse. 96; cf. Sophron 84.

[In this, as in other cases, 'Syracusan' probably means no more than 'found in the so-called Syracusan writers Theocritus or Epicharmus or Sophron'].
Possessive Pronouns.

The τ-form in vii. 59, xiv. 34 (τών); Heraclea 4629, i. 88 ἄρων τῶν ἵστασαμεν.

Demonstratives.

The normal Theocritean form is τῆς. So Sophron 10; Callim. v. 17; Apoll. Dyse. 58; Heraclea 4629, i. 137. Elsewhere generally κήνως. So τῆνω Theoc. iii. 25; τῆνωδε iii. 10.

Article.

The τ-forms τοῦ, ταῖ are normal.

Adverbs of place and time.

(a) ἰνδε, ὑνε. Doric has forms in -να. Theoc. iii. 25 τῆνω (τῆ-νωδε iii. 10; τουτώδεν iv. 48; ὁντρ π. 26; ὁ iii. 11; Cos 3636 τουτώ = hine, Delphi ὑνε.

Apoll. Dyse. de Adv. 190. 19, 185. 14, 208. 5, notes these as specially Doric, quoting Sophron 89 πώ τις ὁνών ὄναστεται, &c. See also Buck, § 132. 7; Ahrens, Diall. ii. 306. (Hence in Theoc. i. 105 the note in my original edition is wrong.)

This form is an ablative = Lat. -ē, Ind.-G. -at.

(b) From original locative forms of o-stems came the forms τι, τουτε, εί. These are rare in Theocritean MSS.; iv. 35 Τετεί: v. 32 τείδε k: v. 118 τείδε k; i. 12, &c. (See W.-M. Textgesch. p. 25), but they are well attested by grammarians and inscriptions, e. g. ὅποι καὶ αὐτοίς δοκῇ. Cos 3705, &c.; Apoll. Dyse. de Adv. 132. 27; ib. 209. 20 τὴν ἐν τῷ τοῦ Χρήσιν ἐδράντη.

Epicharmus in Hübch Pap. i. 1 (third century B.C.) has τείδε.

(a) From the original instrumental case come forms in -η with local sense (Brugmann, ii. 2. 705). These are fairly well attested by Theocritean MSS.: i. 66 η: iv. 24 η: v. 50 ῥηδε, &c.; but are rare in inscriptions (Elis 1151 ταίτη).

τηδε. Crete gives ἐκατερη, ὅπη, Herforth, p. 15.
Greg. Cor. § 5 quotes Theoc. i. 66 a η τοῦ ἄρη ἦσθ. Theoc. vii. 34 πηδο kokā.

(d) From original datives come the -α (-η) forms. These have the meaning quæ, hic, illuc, &c., not ubi, hic, illic.

πη Theoc. ii. i, ii. 19, vii. 21, xi. 72, xv. 33 (? πη).

πα iv. 3.

§ 56.

Note the forms:
(a) ἄμως (better ἄμως, K.-Blass, ii. 602, cf. S. G. D. I. 4254); Theoc. v. 108. Cf. Apoll. Dyse. 111. 17 and 95. 21; Theoc. iii. 31, vii. 30, viii. 75.
(b) ἄφετερος = suus 3rd plur. xiii. 53; = suus 3rd sing. xii. 4, xiii. 41; = neus xxii. 67; = means xxv. 162.
(c) ὁι, ὑς. See note on Theoc. x. 2: Mary, Hom. Gram. 255; K.-Blass, ii. 601 (Crete 4991 τοῦ θυόν κρεματον = τῶν θυῶν χρηματών).
(d) 2nd pers. τέδε passim.

§ 57.

Relative Pronoun.

The τ-form in vii. 59, xiv. 34 (τῶν); Heraclea 4629, i. 88 ἄρων τῶν ἵστασαμεν.

§ 58.

The normal Theocritean form is τῆς. So Sophron 10; Callim. v. 17; Apoll. Dyse. 58; Heraclea 4629, i. 137. Elsewhere generally κήνως. So τῆνω Theoc. iii. 25; τὴνωδε iii. 10.

§ 59.

The τ-forms τοῦ, ταῖ are normal.

§ 60.

Adverbs of place and time.

(a) ἰνδε, ὑνε. Doric has forms in -να. Theoc. iii. 25 τῆνω (τῆ-νωδε iii. 10; τουτώδεν iv. 48; ὁπρ π. 26; ὁ iii. 11; Cos 3636 τουτώ = hine, Delphi ὑνε.

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This form is an ablative = Lat. -ē, Ind.-G. -at.

(b) From original locative forms of o-stems came the forms τι, τουτε, εί. These are rare in Theocritean MSS.; iv. 35 Τετεί: v. 32 τείδε k: v. 118 τείδε k; i. 12, &c. (See W.-M. Textgesch. p. 25), but they are well attested by grammarians and inscriptions, e. g. ὅποι καὶ αὐτοίς δοκῇ. Cos 3705, &c.; Apoll. Dyse. de Adv. 132. 27; ib. 209. 20 τὴν ἐν τῷ τοῦ Χρήσιν ἐδράντη.

Epicharmus in Hübch Pap. i. 1 (third century B.C.) has τείδε.

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τηδε. Crete gives ἐκατερη, ὅπη, Herforth, p. 15.
Greg. Cor. § 5 quotes Theoc. i. 66 a η τοῦ ἄρη ἦσθ. Theoc. vii. 34 πηδο kokā.

(d) From original datives come the -α (-η) forms. These have the meaning quæ, hic, illuc, &c., not ubi, hic, illic.

πη Theoc. ii. i, ii. 19, vii. 21, xi. 72, xv. 33 (? πη).

πα iv. 3.

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σφε Theoc. xv. 80; Apoll. Dyse. 100. 30.

Dative: σφε Theoc. xiii. 34; σφει vii. 33; ζήν Sophron 83

(Apoll. Dyse. 99. 16 ἰ διά τοῦ ψ χρηστοῦ ἱδία θῆ διά τοῦ σφε.)

§ 56.

§ 57.

§ 58.

§ 59.

§ 60.
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§ 61. Adverbs of other forms.
(a) -δε, -χε viii. 146, xi. 64.
(b) -θε(ν) i. 8, v. 6, vii. 140, vii. 80, iii. 10, &c. (-θα in some districts, Apoll. Dyse. de Adv. 193; Inscri. Herael. 4629).
(c) ἀρμοι iv. 51; Herodn. i. 502, Lenz, ad loc.; Callim. frag. 230.
ηνδε xv. 1; Herodn. ii. 501; ii. 567.
(d) τῆμος, τῆμόςδε x. 49; Callim. iii. 80, i. 21; Apoll. Dyse. de Adv. 179, 20.
(Note τημόνος Callim. Actia (Oxyr. Pap.) 44; Apoll. Dyse. 184, 28.)
(e) ἀμοί = when: iv. 61, xiii. 25; Ἰλιαδ ψ 226. τνεί in v. 30 is doubtful. τοι, τι' W.-M., &c.

§ 62. Particles.

ων = οὖν, see § 23.
γα = γέ, see § 8.
κε, κεν, κα.
κα has α in i. 9, &c. Cf. Epicharm. Hibeh Pap. i. 1 μακρόλογος δ' οὐ κα δυναίμαι.
The form κα is very frequent in inscriptions, but without evidence for quantity.
The elided form ε is (as Theoc. i. 23, &c.) is found in Herael. 4629, 152 at δε χ᾽ επά, &c. Cf. Hartmann, De Dial. Delph. This is probably κε (as Theoc. vii. 13).

There is no evidence for κα, since οκκα in Theoc. iv. 21 is for οκα with doubled κκ. See Apoll. Dyse. de Adv. 193 and § 25, above.

§ 63. Numerals.
4. τέτορες Theoc. xiv. 16, &c., but τέσσαρες xiv. 29 (the latter four times in Cos, P.-H. 38).
12. δώδεκα Theoc. xviii. 4; Cos, P.-H. 39, &c.
20. ἑκατό Theoc. xiv. 44. The true form is ἕκατο or ἴκατο (frequent in inscriptions).
200, &c. δικατίων, &c., in inscriptions.

§ 64. Accent.

See Meister, Bemerkungen z. dor. Accentuation, Programm 1883; Meister, Curt. Stud. iv. 363; Spiess, ib. x. 367; Ahrens, Diall. ii. 300.

The evidence is not sufficient to enable us to frame general rules for Doric accentuation, but the following statements of grammarians are noteworthy.
2. -ας, -οι appear to be long for accent purposes. So λεγόμαι, λεγόται Ahrens, i. c.; ἀμύναι Alem. Pap. ii. 31.
3. Greg. Cor. § 122 attests ἄφος, κάλως, ἄπλως, but ἐβρῶς, παντῶς.


5. The infinitive in -er should probably be accented paroxytone ἁδέν.

The facts are too uncertain to justify us in accenting the Doric of Theocritus in 'doric' fashion, save in the infinitive ἁδέν and in adverbial forms like ἐβρῶς.
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Accusative: *vid. Case.*

Adjectives:
1. 
2. of place and time: διαδειματαίος, ii. 4; χρόνος, xiv. 2; 
3. In accusative neuter, to denote time: μεσονύκτιον, xiii. 69; 
4. With article: i. 13, &c.
5. Formed from proper names=genitive of that name, βιος Ἰπποληή, xxv. 154, xxii. 31 (*Iliad*, xiii. 67).
6. Neuter with preposition (ἐν, ἐκ) used as predicate: ἐν ἐτοίμῳ, xxii. 61. 212; εἰ ἤτω, v. 25.
7. Neuter singular with article: τὸ κάλω, iii. 3=adverb of quality.
8. Neuter for masculine: ἀκρα Πελασγοῖ, xv. 142, note, xx. 31; 
9. Accusative neuter singular or plural, for adverb (=cognate accusative): i. 96, vi. 9, ii. 100, v. 44, i. 46, χλωρίθνονα, xxv. 158, note.
10. Neuter used in oblique cases: πάντεσα καλάς, xv. 111; 
11. Used substantively (not generic): τῶν αὐλεῖαν, xv. 43; 

See also ii. 72, ἀ μεγάλοις; ii. 6, ἀνάρσους.

See also ii. 72, ἀ μεγάλοις; ii. 6, ἀνάρσους.

See also ii. 72, ἀ μεγάλοις; ii. 6, ἀνάρσους.

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See also ii. 72, ἀ μεγάλοις; ii. 6, ἀνάρσους.
12. Comparatives: ἐπὶ τὸ πλέον, i. 20; ἐπὶ πλέον, iii. 47; φέρε δᾶσσον, xv. 20 (Odyssey, xx. 154); ὁ γεραιτέρος ἐστι παιδῶν, xv. 139; ὁτί δᾶσσον, xxiv. 48, note.

13. Superlatives: πραίτιστος, i. 77; μονώτατος, xv. 137; δεύτερος, Megara, 65.
Equivalents, ὁ σύ νῦν, xiv. 60; ὃςον σθένος, i. 42; ὅτι ἡ μάλιστα, x. 43; ὃ τάξοι, xiv. 68; ὃς τάξος, ii. 36.
See further Predicate.

Adverbs:
1. With article to form attribute: τὸν Λιβύαθε, i. 24 (τὸν αὐτικα πτόμος, Callim. iv. 88).
2. Without article: Ἀργοθέν ἄνδρες, xxiv. 111; ἔρα ἔξοπας, ix. 34 (ἤπειροθέν ἄνηρ, Aratus, 1094).
Equivalents: ἐξ ἐλέφαντος αἰετία, xv. 123.
3. As predicate: νοῦκτος ἄφορι πον, xxiv. 38.

Alliteration: κ. vii. 109, 110; τ. i. 56; σ. i. 1–3. Vowel, a. viii. 55; xi. 43. Interwoven, κ. μ. viii. 83; δ. τ. viii. 86; π. κ. ix. 18.

Aorist:
1. Action now past (English would use perfect): i. 98; ii. 7; iv. 6, &c.
2. Momentary action: i. 20; xii. 25; xxix. 16 (English would use present). See notes on i. 20; xii. 25.
3. Action habitually recurring—gnomic: xiii. 50; ii. 137.
4. Aorist indicative in wish: vii. 86; x. 39; cf. iv. 49. In final clause, iv. 49.
5. Aorist infinitive after verbs of promising, &c.: xxi. 59 (Odyssey. ii. 373). After φημι, φῆς μου πάλα δώμεν, xxvii. 60.
6. φίλος ἐπέλεω (art dear), vii. 95; vii. 60; xv. 100.

Apposition: τοι τῷ Λαμπραίδα, τοι δαμώτα, iv. 21; τὸ ποταμὸν τῷ Δακτίνον, iv. 33; ἄνδρες ... ἀλλοθέν ἀλλος, i. 34; ὅδε ἀλλοκές α ὅμοι ... ὅ δέ, i. 48.

ἅ τάς Ἀργείας θυγατήρι πολύόρις ἄδος, xv. 97; τῶν ὀδίτων ... ἐσθόντων Κυδωνίκων ἄνδρα, vii. 11; χῶ ταλαργὺς ἄνηρ ... Ἀλκιμήρης νῦός, xiii. 19; τὸ τρίτα ... ἀ θῆλια, xv. 145; ἀ Ἴθος κοσκινώματι, fals. lect., iii. 31; τῷ βασιλέα ... ἄρθρῳ Πτολεμαίω, xv. 22. [Great freedom in the use of article with words in appearance appears in Alex. poets, μυρώνον Ἡμάδος χρώστα τὸν ὑποπάτην, A. Pal. v. 196; τὸν μὲ κύκα, A. Pal. vii. 68; τὸν σε χοροῖς μέλανα, A. Pal. vii. 21, &c.]

Archilochian verse: Επιγ. 20, 21.

Article:
1. = Demonstrative pronoun: without substantive.
(a) Without particle added: i. 29; xxv. 129; vii. 103.
(b) With particle: αὐτὰρ ὅ, xxv. 232; αὐτὰρ ὅ γε, i. 52; ὅ γαρ, xvii. 4; ὅ μέν, i. 138, &c.; ὅ δε, ii. 102, &c.
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2. Deictic:
   (a) Standing at head of clause: substantive follows at some distance, i. 30; vii. 7; vii. 80; xiii. 17; vii. 136, &c.
   (b) Attributes precede the substantive as ἀ βομβέεσα μέλισσα, iii. 13; v. 36.
3. Repeated with each of two attributes, preceding substantive.
   (a) With asyndeton, xiii. 5 (cf. Thucyd. i. 126; Plato, Crat. 398 b).
   (b) With conjunction, ii. 146, note.
4. On τὸ ποταμὸν τὸ Λακίνων, iv. 33; τὸν τὸ Λαμπράδα, τὸν ἄρματα, iv. 21; ἕτοι τὸ λαγωβόλον, iv. 49, see notes ad loc.
6. With πεινόν: v. 5; v. 8.
7. ἵππον καὶ τὸν ψυχρὸν ἄργον, xv. 58; ὁμαλὸς δὲ τιν ὀ στρατιώτας, xiv. 56; iii. 19; ἐγὼ δὲ οἱ τὰ παχυπεθή, ii. 138; iii. 24; τὰ πῶς πλῦνο, xii. 22; τὰ προα, xv. 15; τὸν τὸ πειν ἔγχειν, fals. lect., x. 53; τὸν ἱδίστον θέων, Epig. xii. 2; τὸ καρτέρον, i. 41; τὸ κάλον, iii. 3; τὸν ἐστίν (note ille viator), vii. 12.

Attraction:
2. Relative: (τοῦτον ὅσον, i. 45, note); ἄντι τῆραν ἄν ἐθρεψε, Epig. xx. 3; ἄν ἢδε ἄν εἶπαν κεν, xv. 25 (7).
4. Of Case, see Vocative.

Augment omitted: i. 100; ii. 71, 83; vi. 44; vii. 80, &c. For such combinations as δαίτα πένοντα, xiii. 32; ἀλλήλους δὲ φίλησαν, xii. 15. C. Hartung would read δαίτ' ἐπένοντα, δ' εφίλησαν, κ.τ.λ. (against authority of MSS.).

Caesura: trochaic in fourth foot, xviii. 15, note.

CASES.
1. Nominative, θασαυ φίλος, i. 149.
   With article for vocative (plural), i. 151 (Arist. Acharn. 601); singular, iv. 45-46.
2. Vocative: with οὗτος, v. 76.
   By attraction, xvii. 66 ὃβιε κοῷρ γένοια, xviii. 10.
3. Accusative.
   (a) Cognate: (i) Substantive alone, v. 124; xxv. 137; xxv. 15. (ii) Substantive and adjective, ii. 134; iii. 49. (iii) Adjective alone: see Adjectives, (7), (9), and under Pronouns, ταῦτα.
   (b) In apposition to sentence, viii. 74; xxv. 274; xxiii. 40; xxv. 69 (ἀμφότερον).
   (c) Accusative of extent: (i) of space over which, xiii. 66 ἀλώμενον ὄρα; elsewhere Theocritus uses a preposition. (ii) of goal of motion, i. 140; xxv. 238; xv. 122; xii. 29. (iii) Time, i. 15; xxx. 2; xiii. 29; vii. 85. (iv) Measure of amount, i. 24; i. 45.
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4. Genitive.

(a) Partitive: (i) after adjective of quantity, ii. 45; iii. 47

(b) Possessive: (i) τὰ Δύκανος, ii. 76. (ii) With noun omitted, ἐν ὀλβίω, xv. 24. (iii) as object, κόρας μέλος, x. 22; ii. 151.

(c) Time: viii. 78; xi. 37; xxiv. 39.

(d) Price: xv. 35. 36.

(e) Comparison: xii. 5; xi. 49 τῶν δὲ θάλασσαν ἦλεάθαι; of exchange, xii. 37 (e coni.).

(f) Material, &c.: iii. 22; v. 53; xxviii. 8.

(g) Cause: xxv. 200 ἵππων μυριστάρα.

(h) After certain verbs: ὕσσω, i. 28; ἕξωμα, vii. 20; λανθάνωμα, ii. 46; κυίωμα, iv. 59; ἐπηράζοντο κέρας (by the horn), xxv. 145; v. 133; ἀχλῳ ἑσφήν (from the crowd), xv. 5.

(i) Genitive absolute, without subject expressed: ix. 20; xvii. 10. Following after a dative: vii. 25; xxv. 67.

5. Dative: (i) Possessive, v. 104, &c. (ii) loosely used, dative of person concerned, i. 43 ὁ δὲ οἱ φύγακτι ἔνες; xiii. 57; xxiv. 19; vii. 20; xxv. 2, &c. (iii) of indirect object after nouns, xxviii. 2 ἰδών γίνασιν. (iv) manner, vii. 20; (v) Time, xii. 30 εἰπὲ πράττω; xxv. 56 ἓμασ τολλοῖς; xv. 1 χρόνῳ; with participle added, xvii. 127; (vi) Instrument, means, manner, xxv. 91; xiii. 54; xxv. 119; (vii) Comitative, αὐτὸς κατήγησαι, xxii. 18. (viii) Locative, ii. 121; iii. 16; vii. 16.

6. Obsolete case-endings: (i) -θν, xxii. 11; xxv. 180; i. 24; vii. 80; iii. 10. (ii) -θυ, xxv. 138; xxv. 207; Megara 78. (iii) -δε, xvi. 61; xvii. 100; xxv. 136.

Comparison: brachylogical, ii. 15; v. 52.

Comparative clauses, fullness of expression in: Introd. p. 43.

Ellipse of verb in main clause, v. 38.

Ellipse of ὡς in short comparisons, xiv. 51; xiii. 24 (e coni.). μᾶλλον omitted before ἦ, ix. 20, note.

The clause ὡς ἰδον ὡς ἵμαστη, ii. 82, not comparative, note ad loc.

Consecutive clauses:

With ὅσον, xxx. 6; ὅστε follows δοκεῖ, xiv. 58; ὅστε introduces a new sentence ('and so'), xiv. 65.

Infinitive alone, v. 10 οὐδὲ γάρ τῷ δεσπότῃ ἡς τι ἐνεύσειν: vide Infinitive.
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Crasis: áγαθί, i. 78; φπόλω, i. 80; κοίξ, i. 136; λώ, i. 40; 
τάυβολω, ii. 60; ταυτία, iv. 10; Amphros, v. 24; ὄπιλων, 
v. 82; κημε, v. 90 (not καμέ); ώρχαιος, xi. 8; χωτι, 
xiv. 52; ὄματος, vii. 98.

Double crasis: καὶ ὅ ἐκ, i. 72; καὶ ὅ Ἀδεως, i. 109; καὶ 
ὅ ἐμός, xv. 19; καὶ ὅ ἄνηρ, xv. 148.

Declension:

ीάπι, xii. 30; xiii. 26, &c., very common in Alex. writers, 
not earlier.

ιχθεά, xxi. 45 (ιωία, ιγα, νηθηα, Quint. Smyrn.; ὄρρια, 
Oppian.); ιχθεον, xxi. 49.

Dual: for plural in participle, xxv. 72, note.

Dual subject with plural verb, xxi. 47.

Dual verb with augment, xxv. 154.

Diminutives: vide Vocabulary.

Ellipse: (i) vide supra Comparative clauses. (ii) Verb omitted 
in short relative clauses, i. 12; xvi. 75, &c. (iii) 
Verb omitted in noun clauses, xxv. 64; xii. 37 
(ε coni.); xiv. 19. (iv) In direct statements or 
questions, v. 149; xv. 60, &c.; v. 3 ουκ ἄπο τᾶς κράνας; 
iv. 46. (5) Infinitive omitted, xv. 147 ὄρα εἰς οἰκον; 
xiv. 11, note.

Future Indicative: (i) with ὁς as command, i. 112. (ii) οὐ 
μη, i. 152. (iii) with μη as prohibition, v. 109, note. 
(iv) In relative sentence—final, xxviii. 6. (v) for 
optative and ἀν, xv. 79; Herondas, iv. 28, 33; v. 56; 
vi. 59.

Gender: χιμαρός, f. i. 6; κλασμῶ, f. xv. 85; σκίαδες βριθντε 
σίς, lect., xv. 119.

Masculine plural used by woman of herself, ii. 5; ἀεθλος = 
ἀεθλων, viii. 13; ἀδέα, f. accusative, xx. 8; το ἄμαν τᾶς 
χολας, xxix. 5 (cf. Odys. xvii. 322).

Hiatus:

1. In bucolic caesura, i. 67; ii. 54 (Odys. iii. 435, iv. 831, 

2. In weak caesura, vii. 8; xiii. 24; xxi. 116 (Odys., ix. 
286; xv. 291, &c.).

3. In arsis of first foot, xxv. 173; xviii. 38. Of second 
foot, ii. 152; ii. 51. Of third foot, iii. 42. Of fourth 
foot, xviii. 58; xxv. 274. Of fifth foot, xvii. 79; ii. 46; 
x. 28.

4. In thesis: (i) long syllable retained, xxv. 275. (ii) 
short syllable unelided, xv. 149; xv. 32; and cf. 
supra (1).

οητι not elided, xi. 54, note; τι, v. 10; i. 88; iii. 24.

5. Long vowel shortened but not elided, i. 2, 8, 17, 26, 29, 31, 
33, 35, &c.

Elision of μοι, iv. 58; vii. 19; μέμναμαι, v. 118; αἴθηται, vii. 
102; αἴθι, xi. 22; ἡμαρι, Megara 85.
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Infinitive:
1. In commands, x. 48 (with accusative); xxiv. 95 (with nominative); v. 121; xxiv. 72 (joined with imperative); xiv. 1.
2. Epexegetie: ἐδήμου ... ἔχεν, ii. 41; πείν ἐγγέφεντα, x. 53; xviii. 19; xi. 49.
After verb of motion, viii. 28.
3. Dependent on noun, xv. 26 ὠπα ἐρπευ. 
4. Dependent on adjectives, viii. 4; xi. 4; xxii. 2; xvii. 13.
5. Direct object of verb, i. 97; xxiv. 26 φευγέμεν ὄρμαινον; xxv. 253 μαμάδων; xvi. 15 πεύδοντι; xii. 31 ἐρθαινοντι. These last four are not found with infinitive earlier than Theocritus.

‘If’ clauses: εἴ with future indicative (modal), iv. 48; v. 147. 
εἴ with optative (general), xiii. 10.
η with subjunctive, followed by aorist indicative (general), xii. 25.
Indicative without ἄν in main clause, ii. 124; xvi. 44; ii. 127.
εἴ καὶ with indicative, ii. 124, note. εἴ with optative of end in view (if haply), xxv. 215; cf. xv. 70, note, εἰτι γένοιν εὐδαιμον.
Protais given by optative of wish, x. 32. By imperative, v. 44; xi. 42. Apodosis: optative of wish, v. 20; v. 150.

Middle voice: v. 117; xxi. 183; xvii. 129; iii. 26; i. 92; i. 78 (ἐπασμα); xxvi. 3, vide Legrand, Étude, p. 299.
Noun—used for adjective: γέρων, vii. 17; ἔβαυ, v. 199; τρύχων, x. 37; ἀοιδά (subject of song), xii. 11; κακά παιγνία, xv. 50 (of persons).

Noun clauses:
1. Statements: present infinitive for future, i. 153 (? see note). 
Primary construction kept after past tense, iii. 32; ii. 149. Optative not used (see i. 81, note); δῆλον ὑτε, xi. 79.
3. Verbs of joying, grieving, &c., ἄγαλλον ὄ, xxv. 236; θαῦμ ὑτε, xv. 2; ἀμοι ὑτε, xi. 54; χαῖρον ὄδονκεν, xxv. 76; ὀχθομαι εἴ, v. 35.
4. Verbs of fearing, &c., μὴ ... δώσει, xxvii. 21; xxx. 14 φρονέων μὴ ὡς πέλῃ.
5. Verbs of striving, φράσσω μὴ ὄροσην, vi. 13; iii. 5. Theocritus does not use the future indicative in this construction.
6. Dependent questions, ii. 5 (present indicative), retained after historic tense; i. 81 (optative); τίνος for ὃτινος, xi. 30; ὃ for ὃτις, i. 84; πέφυοντα μὴ, xii. 37.
7. Dependent exclamation, xv. 146 ὀλβία ὦσα ἰσατί; ii. 9.
8. Dependent questions deliberative: with future, xvii. 10; xvi. 16. Optative, xxii. 84. Subjunctive, xvi. 67.

Number:
1. Singular collective, vii. 66; x. 54; xiv. 17; xxi. 6.
2. Neuter plural, with plural verb, ix. 17; iv. 23, 27; xvii. 78, &c.
3. Singular distributively, vi. 2 τῶν ἄγέλατων, each his flock.
4. Varias, τῶν 'Αίδαο πύλων, ii. 160; θύρας for θύραν, ii. 6.

Optative:
1. In primary sequence, x. 45; xv. 71; xxiv. 100.
2. In questions—τι γενομέθα; xv. 51, remoter deliberative; τι βέβαιο; xxvii. 24, note.
3. In independent statements, xvi. 67 ἐλοίμαν (velim eligere); i. 60; viii. 60; xxix. 38; xxii. 74.
4. Potential without ἢ, ii. 34; viii. 91.
5. Concessive, iv. 11, note.
6. In relative sentences: (a) final, Homeric use, xxv. 219. (b) by attraction to preceding optative in consecutive clause, vii. 124, note. (c) due to interrogative in main clause, viii. 13, note.
7. In prospective time clause, xxv. 228 δεδεγμένος ὑπ' ικατο.

Participle:
ψήξετο φευγόν, ii. 152; ψήξετ 'ἔχων, ii. 7; xxii. 168; iv. 6, κάμαρτι ἑννύως, i. 41.
Present participle represents imperfect, iii. 32.
Present inaccurately for aorist, xxiv. 94; xvii. 54.
Repeats main verb, ἔξειθασ καὶ ἔξενθεσα λίθῳ, xi. 63; ii. 113.
Final, future participle, Epig. viii. 2; xxv. 57 (present, xvi. 86, note).
Further defines dative of time, xvii. 127; dative of means, xiii. 29 νότῳ τρίτον ἄμαρ ἄντι (see note).

Particles:
κάτεργα, v. 24; ᾧ ἀρα, ergo, xiv. 3. With demonstrative: analeptic, xxiv. 13. Continuing narrative, xxiv. 46; xviii. 7. In questions (expressing surprise), i. 66; ός ἅρα (quoting), ii. 149; εἰ ἅρα, vii. 105; ἀλλά γάρ, v. 29, 44; μὴ γάρ, x. 11; δὲ τε, i. 74; v. 125; vi. 37; θνῦ, xv. 62; xiv. 43; i. 97; καὶ . . δὲ, i. 90; os μᾶς οὐδέ, xxii. 205; μὲν with pronoun (with no de clause), v. 96; i. 57; περ: εἰ τί περ ἐσθλόν, vii. 4; ii. 34.

Predicate:
ἀλλαγια, κατατάλας ὑπατῶν, v. 90; ἑσθὸν ἀκόνων, xvi. 30. Adjective in neuter instead of masculine, τῶν στέφανων λεπτά κατατάλας, iii. 21; στρόμβου πέντε ταμών, ix. 27. Noun with preposition as predicate, γάμος οὕτω εἴν ὑπαγ., xxii. 148.

Prepositions:
ἀπό: ἀπὸ κριτάρων γηραιῶν, xiv. 69, xxiv. 80, xvi. 49; ἀπὸ ἀνδρῶν . . σφάλλοντι, xxiv. 111; ἀπὸ σκοπίας ἐτικάε, ix. 11; τῶν ἀπὸ γραμμάτων, vi. 18; δοξοῦ ἀπὸ προβολῆς, xxii. 120; ἀπὸ κατάς ἀγοράσκων, xv. 16; ἀπαντᾶν ἀπὸ θυατᾶς, xv. 106.
ἀμφι with genitive = περί, xxv. 195.
ἀνά, of time, only in xx. 45.
ἐκ: ἐκ μεγάλου ὠλγοῦ, xxii. 112; ἐκ δρυμοῦ λάον, i. 72; ἐκ θυέων καταθύμασα, ii. 10 (agency); ἐκ λευκώ ἐλέφαντας αἰτεῖσθε, xv. 125; ἐκ ἀπίστας κεκρητημένον, xv. 49; ἄχρη ἐκ πατέρων, xvi. 33; xvii. 13, xxii. 170; ἐκ πᾶστων ὑπεροχων, vii. 94.
Pronouns:

Demonstrative, ταύτα: ταύτ' ἀραλεπτός, xiv. 3, 'that is why,

Possessive: ὅς=τούς, x. 2, = suus (plural), xxvii. 26; ὅς =

σφέτερος = suus (singular), xxii. 209, (plural), xiii. 53;

σφωτέρος = suus (singular), xxv. 55.

άλλος = ἄλλος, vi. 46, &c.

ἐτέρος = ἄλλος, xxv. 171.

(οὐδείς = οὐδὲτέρος? xxii. 15.)

ὁσον, τυτθόν ὃσον, i. 45; οὐδ' ὃσον, 'not a jot,' ix. 20; ὃσον

='just,' xxiv. 195. note.

αὐτός, standing alone, xxiv. 50 (the Master) in dative

comitative, xxii. 17; = alone, v. 85, &c.; = only, ii. 89.

τις, 'some one of importance,' xi. 79; so with noun

μελικτάς τις, iv. 39; with adjectives, ᾧ τι τὸ ψυβύσμα.

i. 1, xviii. 11; χίὼν τις, vii. 76 'a streak of snow'.

τὸ τεόν, iii. 27.

Proper name: used by person speaking of himself, i. 103, 135;

v. 9; vii. 55; vii. 96. Of person spoken to, i. 103;

xiv. 1.

Diminutive form, 'Ἀμύτιχος, viii. 132.
Relative
Exclamatory οἷς ἐγν., xvii. 13 (οἷς and οἷς τε distinguished, ib. note); ὁσίχων, iv. 55. Optative in relative sentence; see Optative.

Article for relative, Epig. iv. 17 (xxi. 62; xiii. 58); ταῖ τε, dudia lect., vii. 59; xiii. 57; xxv. 2; xiii. 55 (see Monro, Hom. Gram. 262). The Alexandrians use it more widely than Homer, Callim. i. 87 ἐπίρως κείνος γε τελεί τά κεν ἣμι νοήμα.

Relative sentence for conditional, x. 25; Megara 67, &c.

Forms, ὅτι, xxii. 54; ἁσι τε, xxv. 90; ἁσις τε, vii. 60; ὅ τε, vii. 103; ὅς ἂν, xxv. 139.

Subjunctive:
With μὴ in independent sentence, μὴ σὺ θάνης, 'you might die,' xxi. 67.

Spondee in fifth foot, i. 38, 71, 75, 136: xiii. 20, 42, 43, 44, &c.

(Forms of spondaic ending are (i) — — — preceded by daecyl, xvi. 3. (ii) — — — preceded by ο — — or ο — — — xvi. 76; xvi. 110. (iii) — — — — preceded by spondee, xrv. 30; xv. 48. (iv) ο — — — — xiv. 33; xxiv. 83. (v) miscellaneous, μεία πάληθαν, xxv. 98; σῶν τοι χρῆμα ἄνθρωπον, xv. 83; περίσπαλαν τοι Λαερτῆς, xvi. 56; βίος τῆς Ἰερουλαμηνίης, xxv. 154.

Verbs: new forms of: see section 3 on dialect, and see especially i. 63; xv. 58; xi. 42; iii. 37; xiv. 34; xiv. 51; i. 36; vi. 8; vii. 40.

Vocabulary:
New words and ἀπαξ λεγόμενα (latter marked with †), ἡμακχρίομαι, iv. 22; ἡμνάων, iii. 5; ἡμολογῶν, i. 56; ἡμερότητων, e simil., see note on i. 51; ἡμεροφαίον, xvi. 93; ἡκαρχράνων, xxiv. 87; ἡμωβαδίς, xiii. 96; ἡμωνία, xxiv. 62; τυννός (also in Callim.);
ἡμεροπηνές, xxv. 83 (Hesych.); ἡμοποδείκεος, xxv. 223; ἡμοποδείκεος, Aratus); ἡμοπή (Lex. for ὑμπής) ἡμίς ἡμίς, xxv. 183 (Ap. Rhod.); ἡμπεργυλπόωον, xxv. 241; μαύλος, Epig. i. 5 (Hesych.);
ἡμποτός (Callim., Ap. Rhod.);

New compounds are formed with frequency but occasion no difficulty, ἀπόκομμα, x. 7; ἐπικρῆς, vii. 34; ἀπλατόμως, xvii. 9; φαλεχθής, v. 137 (Legrand, p. 274).

Diminutives of nouns are frequent, ἀμοῖς, v. 3; ὀρθολίς, vii. 26; χαμενής, vii. 133; ὀρδαμής, vii. 138; οῖς, i. 9; γερφόνας, iv. 58; σκανίς, v. 59; τραγίσκος, v. 141; ταλαρίσκος, κ.τ.λ.
Theocritus
The idylls of Theocritus.
New ed., rev. and augm.