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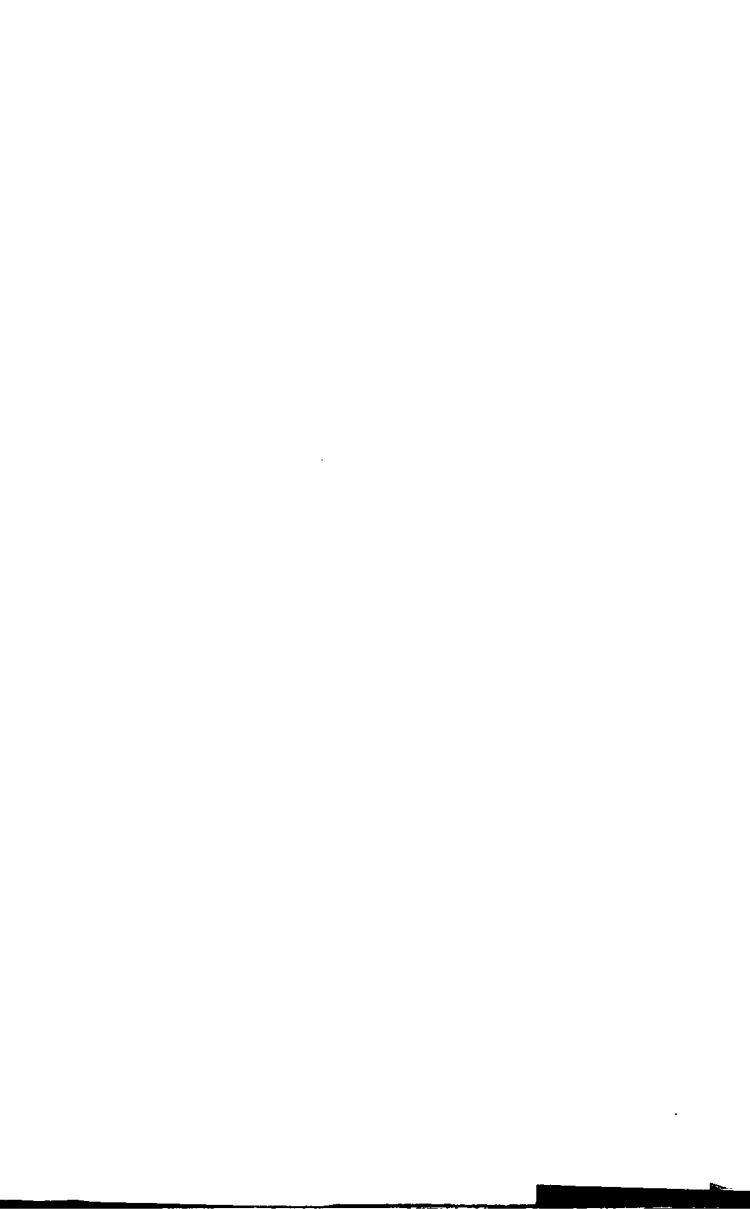
JEFFREY HENDERSON

THEOCRITUS

MOSCHUS

BION

LCL 28



THEOCRITUS
MOSCHUS
BION

EDITED AND TRANSLATED BY
NEIL HOPKINSON

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INTRODUCTION

THEOCRITUS

External evidence for Theocritus' life¹ tells us little that could not have been inferred from his poetry. His parents were Praxagoras and Philinna. He was from Syracuse in Sicily (*Idd.* 11.7, 28.16). *Idyll* 16 asks for patronage from Hiero II, tyrant of Syracuse circa 271 to 216 BC. *Idylls* 14, 15, and 17 are set in the reign of Ptolemy II Philadelphus, king of Egypt circa 283 to 246. *Idylls* 15 and 17 speak of Queen Arsinoe, consort of Philadelphus circa 278 to 270; *Idyll* 17 is a eulogy of the king. *Idylls* 4, 5, 6, and 11 are set in Sicily, 7 on Cos in the eastern Aegean (an island favored by Ptolemy as his birthplace), and 15 and 17 in Ptolemy's capital city, Alexandria. It has been inferred from these few facts that Theocritus composed some of his pastoral poems in Sicily, failed in his appeal to Hiero, moved to Cos, succeeded in his appeal to Ptolemy, and took up residence at Alexandria. But he may, for all we know to the contrary, have moved freely between the western and eastern Mediterranean areas.

Ptolemy patronized scholarship and the arts. He founded the Alexandrian library and went to great lengths to collect rare manuscripts; and he established the Mu-

¹ See pp. 2-7.

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seum, or Temple of the Muses, a sort of institute for writers, scholars, and researchers. Apollonius of Rhodes was librarian there circa 270 to 245, and Callimachus compiled an enormous catalog of its holdings; the *recherché* learned details in their poetry are a product of their extensive reading as scholars. They also composed works in prose on a variety of learned topics. Although Theocritus' poetry is not obtrusively learned, the song of Simichidas in *Idyll* 7 shows that he was familiar with the erudition of the avant-garde. In composing short poems in a variety of literary dialects and meters, and in treating at times unepic subject matter in the epic hexameter, he adopts the aesthetic of small-scale, carefully crafted work developed a generation earlier by Philitas,² espoused most prominently by Callimachus, and adopted or adapted in various ways by contemporary writers of epigram, by Aratus in his elegant poem on astronomy, and by Herodas in his humorously unedifying dramatic vignettes of daily life in iambic meter.

Theocritus composed hymns, *encomia* formal and informal, and poems inspired by shepherds' songs, by magic ritual, and by mundane characters from popular drama. Some poems have a contemporary setting; others refer to or are set in a mythic past. *Idyll* 16 has characteristics of begging songs. *Idyll* 22, a celebration of the twin Dioscuri, contains a passage of *stichomythia* (repartee in a series of single lines) unique in epic-style narrative. *Idyll* 24, on the babyhood and youth of Heracles, incorporates a lullaby. *Idylls* 28 to 31 are in Aeolic meters and dialect in the man-

² *Id.* 7.35–48 praises Philitas and the epigrammatist Asclepiades and deprecates grandiose attempts to rival Homer.

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ner of Sappho and Alcaeus. The epigrams are composed in a variety of rhythms. The *Syrinx* is a pattern poem in the shape of a panpipe.

Theocritus is best known for poems set in the countryside. Most of these are dialogues, and some feature dialogue's formal complement, the singing contest. Earlier poetry had country scenes: the hospitable pig-keeper Eumaeus is an important figure in the *Odyssey*; in the *Theogony* Hesiod says he encountered the Muses while pasturing his sheep, and in the *Works & Days* he gives precepts for farmers; Dicaeopolis, hero of Aristophanes' *Acharnians*, feels nostalgia for his farm; epigrams of Anyte and Leonidas of Tarentum treat rustic themes. But none of these is a close precedent for Theocritus' original combination of lyric tone with epic meter and Doric dialect,³ or for his creation of an idealized and evocatively described pastoral landscape whose lovelorn inhabitants, presided over by the Nymphs, Pan, and Priapus, use song as a natural mode of expression.⁴ It is likely enough that the idea for singing contests came to him from real shepherds'

³ The most notable metrical feature is the so-called bucolic diaeresis, a word break, often reinforced by a sense pause, after a dactylic fourth foot in the hexameter (exemplified by *Id.* 1.1-6); this rhythm came to be seen as characteristic of pastoral poetry. Both meter and dialect vary subtly from poem to poem. *Idyll* 11, perhaps because it is a Cyclopean performance, is less metrically polished than the other pastorals. The hymns and encomia are closer to the refined metrics of Callimachus.

⁴ Recurrent names (Adonis, Amaryllis, Comatas, Daphnis, Polyphemus and Galatea, Tityrus) enhance the effect of an enclosed world, even if in some cases the names seem not always to refer to the same character.

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songs and that he chose Doric because that was the dialect of his native Sicily.⁵ Indeed, he may have seen himself as part of a tradition of specifically Sicilian poetry. We know that the Sicilian lyric poet Stesichorus of Himera (7th/6th c. BC) celebrated Daphnis, who is a prominent figure in *Idyll* 1. Epicharmus, probably of Syracuse, composed a *Cyclops* (Frr. 70–72 K-A), which may have influenced *Idylls* 6 and 11, and an *Amycus* (Frr. 6–8 K-A; cf. *Id.* 22); Theocritus celebrated him in an epigram (18). Sophron, another fifth-century Syracusan, wrote dramatic pieces in rhythmical prose and with an urban setting. He is said by the scholia (ancient commentators) to have been a source for *Idylls* 2 and 15, and he may have influenced the pastoral poems too.

MOSCHUS AND BION

Little is known of Moschus and Bion, second and third in the canon of bucolic poets (Theoc. T 1). Moschus was a literary scholar from Syracuse who flourished in the mid-second century BC. Fragments of his bucolic poems survive, but the *Europa* is his only extant complete work. Bion, who flourished some fifty years later, was from Phlossa, near Smyrna on the coast of Asia Minor. A poem commemorating him states that he died from poison (see p. 479, n. 24). His bucolic poems too survive only in frag-

⁵ A Byzantine essay (pp. 2–3 Wendel), based on much earlier sources, places the origin of pastoral poetry in Laconia or at Sicilian country festivals of Artemis; but Artemis is conspicuous by her absence in Theocritus' works.

INTRODUCTION

ments,⁶ though the extant *Lament for Adonis* is set in the countryside. Both poets will have treated the theme of love in a pastoral setting.

LATER PASTORAL

By including in the *Idylls* references to the famous singers Daphnis and Comatas, Theocritus gives the impression that pastoral poetry already has a distinguished history. The genre was developed, in ways now hardly possible to determine, by Moschus and Bion, and introduced into Latin by Virgil in his book of ten *Eclogues* (ca. 40 BC). Some of these are modeled closely on Theocritus, but in the first poem Virgil signals a new direction for pastoral: the countryside is threatened by confiscations of land, and only Octavian (the future Augustus) has it in his power to grant security. Virgil thus introduces contemporary issues, treated by Theocritus only in nonpastoral poems (*Idd.* 14–17), into the bucolic world. A second innovation is his setting of two of the *Eclogues* in an idealized Arcadia.

Of the seven *Eclogues* of Calpurnius Siculus (1st c. AD), three are concerned with Nero and his court. In the late third century Nemesianus composed four nonpolitical pastoral poems derivative from Virgil, Ovid, and Calpurnius.

Longus' prose pastoral romance *Daphnis & Chloe* (2nd/3rd c. AD) owes much (including the name of its hero) to Theocritus.

⁶ Unless Fr. 13 is a complete poem.

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Virgil's fourth *Eclogue* hails the birth of a child that heralds a new Golden Age. The European tradition of pastoral was much influenced by this poem, which many took to foretell the birth of Christ. The Adoration of the Shepherds and the image of Christ as shepherd of his people led medieval poets to employ pastoral motifs. In the Renaissance, some writers emulated what they took to be the rustic realism and unadorned style of Theocritus, others the refined artistry of Virgil. Among the best-known works composed in the pastoral mode may be mentioned the ten Latin eclogues of Mantuan (late 15th c.), entitled *Adulescentia*, which included love poems and religious allegory; the *Arcadia* of Sannazaro (1480s), in alternating Italian prose and verse, with its melancholy and lovelorn narrator who wanders the countryside listening to shepherds' songs; Sidney's *Arcadia* (ca. 1572–1586), a prose romance of chivalry and adventure inspired also by Heliodorus' *Aethiopica* (3rd/4th c. AD) and by Longus; Spenser's *Shepherd's Calendar* (1579), whose twelve eclogues, each in a different meter, employ archaizing Chaucerian language and spelling to treat, among other topics, love, theology, and Queen Elizabeth; Tasso's verse-drama *Aminta* (1573), set in the time of Alexander the Great; Guarini's tragicomedy *Il pastor fido* (1585); the brief lyric evocations of country life in Herrick's *Hesperides* (1648); and Milton's *Comus* (1634). Notable versions of the pastoral lament, inspired by the song of Daphnis in *Idyll 1* and by the *Epitaphia* for Bion and Adonis, are Milton's *Lycidas* (1637), Shelley's *Adonais* (1821), and Arnold's *Thyrsis* (1866).

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THE TEXT

It is uncertain how the poems of Theocritus and the other bucolic poets were "published." They may at first have been recited, then circulated, individually. It has been suggested that the ten *Eclogues* of Virgil are inspired by a ten-poem Theocritean bucolic collection, but there is no evidence for this; and the fact that the manuscripts vary in the order in which they present the *Idylls* suggests that Theocritus himself left no collected edition.⁷ The scholar Artemidorus of Tarsus gathered together the bucolic poems, and perhaps others, in the first century BC (T 9), and his son Theon composed a commentary on Theocritus that probably formed the basis of the extant ancient scholia. *Idylls* 1–18 are preserved in more than 180 medieval manuscripts, 19–30 (and Moschus and Bion) in a much smaller number. Lines from some *Idylls* also exist on scraps of papyrus manuscripts dating from the second to the sixth centuries AD. These have some readings not attested in any medieval manuscript; textual variants must have existed from an early date. There is considerable disagreement in the manuscripts between Ionic and Doric dialectal forms in some poems. It is possible that Theoc-

⁷ The traditional order of Theocritus' poems, which is followed here, goes back to the edition of Stephanus in his *Poetae Graeci principes heroici carminis et alii nonnulli* (1566). The manuscripts and papyri order the poems in various ways, *Idyll* 1 being almost always placed first. Although there would be advantages in arranging the poems by genre or theme and in separating the genuine from the spurious, to change the established order now would produce more inconvenience than benefit.

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ritus took particular care over his choice between such forms, but the manuscripts are not reliable enough for us to be able to discover much about his principles.

Thirty *Idylls* (εἰδύλλια) and twenty-seven epigrams are ascribed to Theocritus in surviving medieval manuscripts.⁸ A papyrus has preserved scraps of a thirty-first poem, and we have a short quotation from the lost *Berénice*. The end of *Idyll* 24 and the beginning of *Idyll* 27 are missing in the medieval manuscripts, and there may have been other major losses, now undetectable.

Almost all the fragments of Bion and Moschus are preserved by the anthologist Stobaeus (5th c. AD). *Runaway Love*, *Europa*, *The Epitaph for Bion*, *Megara*, *The Epitaph for Adonis*, *The Wedding Song of Achilles and Deidamia*, *Adonis Dead*, and the pseudo-Theocritean *Idylls* 19, 20, 21, 23, 25, and 27 are preserved in manuscripts that also include poems of Theocritus. There may have existed an independent collection of works by later bucolic poets; part of it may have been copied into some of Theocritus' manuscripts, and Stobaeus may have made his excerpts while it was still complete. All this is however uncertain.

The pattern poems and Theocritus' epigrams are preserved in some bucolic manuscripts and in the *Palatine Anthology*, a collection of epigrams made in the Byzantine period.

For reports of manuscript readings, the present edition is based on those of A. S. F. Gow (OCT, 1952) and C. Galavotti (3rd ed., 1993) and on published reports of the

⁸ Whether Theocritus or a later editor called the poems *idylls* is unclear, as is the meaning of the term: suggestions include "little poems," "little types," and "vignettes."

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papyri. In choice of readings, Gow's text is the more judicious. For the *Europa* and for Bion, the editions of Bühler and Reed have been consulted. In the brief apparatus criticus on each page of Greek text, the following abbreviations are used:

M	reading of all medieval manuscripts
m	reading of some of the medieval manuscripts
pap.	reading given by a papyrus
schol.	reading recorded in the scholia
v.l.	variant reading (<i>varia lectio</i>) recorded in the scholia

Of conjectures made by scholars since the Renaissance, only those adopted into the text are mentioned in the apparatus; a few more are discussed in the notes. There has not been space to record dialectal conjectures and corrections, especially in the Aeolic poems.

For Theocritus' poems, a variety of titles appear in the manuscripts and in citations. Which, if any, of these were supplied by Theocritus himself is not known:

Idyll 1, Θύρσις (ἦ) ᾠδή, "Thyrsis" or "Song"

Idyll 2, Φαρμακείτρια (-ιαί), "The Sorceress/The Sorceresses"

Idyll 3, Κῶμος, "The Serenade"; Ἀμαρυλλίς, "Amaryllis"; Αἰπόλος, "The Goatherd"; Κωμαστής, "The Serenader"; Αἰπολικόν, "The Goatherd's Performance"

Idyll 4, Νομείς, "Herdsman"; Βουκολιασταί, "The Bucolic Singers"; Εἰς Κορύδωνα, "To Corydon"; Φιλαλήθης, "The Lover of Truth"; Βάττος, "Battus"; Αἶγων, "Aegon"

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- Idyll 5*, Αἰπολικὸν (καὶ) ποιμενικόν, "Goatherd's Performance (and) Shepherd's Performance"
- Idyll 6*, Βουκολιασταί, "The Bucolic Singers"; Δαμοί-
τας καὶ Δάφνις, "Damoetas and Daphnis"
- Idyll 7*, Θαλύσια, "The Harvest Festival"; Τὰ εἰς Κο-
μάταν Θαλύσια, "The Harvest Festival, Addressed
to Comatas"; Λυκίδας, "Lycidas"; Ἑαρινοὶ ὁδοι-
πόροι, "A Springtime Saunter"
- Idyll 8*, Βουκολιασταί, "The Bucolic Singers"; Δάφνις
καὶ Μενάλκας, "Daphnis and Menalcas"
- Idyll 10*, Ἐργατῖναι ἢ Θερισταί, "The Laborers" or
"The Reapers"
- Idyll 11*, Κύκλωψ καὶ (ἢ) Γαλάτεια, "The Cyclops and
Galatea"/"The Cyclops" or "Galatea"
- Idyll 12*, Αἰτῆς, "The Beloved Boy"
- Idyll 13*, Ἕλκας, "Hylas"
- Idyll 14*, Αἰσχίνας καὶ Θυώνιχος, "Aeschinas and
Thyonichus"
- Idyll 15*, Συρακόσσαι ἢ Ἀδωνιάζουσαι, "The Women
from Syracuse" or "The Women at the Festival of
Adonis"; Γοργῶ καὶ Πραξινοῶ, "Gorgo and Praxi-
noa"
- Idyll 16*, Χάριτες ἢ Ἱέρων, "The Graces" or "Hiero"
- Idyll 17*, Ἐγκώμιον εἰς Πτολεμαῖον, "Encomium of
Ptolemy"; Ἐπαινος Πτολεμαίου, "Praise of Ptol-
emy"
- Idyll 18*, Ἑλένης ἐπιθαλάμιος, "Wedding Song for
Helen"; Ἐπιθαλάμιος Ἑλένης καὶ Μενελάου,
"Wedding Song for Helen and Menelaus"; Ἐγκώμιον
Ἑλένης, "Encomium of Helen"
- Idyll 19*, Κηριοκλέπτῆς, "The Honey Thief"
- Idyll 20*, Βουκολίσκος, "The Naïve Cowherd"

- Idyll* 21, Ἀλιεῖς, "The Fishermen"
Idyll 22, Διόσκουροι, "The Disocuri"
Idyll 23, Ἔραστής, "The Lover"
Idyll 24, Ἡρακλίσκος, "Baby Heracles"; Ἡρακλῆς, "Heracles"
Idyll 25, <none>
Idyll 26, Ἀῆναι ἢ Βάκχαι, "The Bacchanals"⁹ or "The Bacchae"
Idyll 27, Δάφνιδος καὶ Νηίδος (κόρη) ὄαριστύς, "Conversation of Daphnis and Nais/a Girl" (probably a medieval title)
Idyll 28, Ἀλακάτα, "The Distaff"
Idyll 29, Παιδικὰ Αἰολικά, "Love Poem to a Boy in Aeolic Dialect"; Εἰδύλλιον ἐρώντος, "Lover's *Idyll*"
Idyll 30, Παιδικὰ Αἰολικά, "Love Poem to a Boy in Aeolic Dialect"; Παιδικὰ Συρακούσια, "Syracusan Love Poem to a Boy" (or "Love Poem to a Boy from Syracuse")

THE TRANSLATION

J. M. Edmonds' Loeb translation was published in 1912. Edmonds, by his own admission a member of the "fain/twain school," was taken to task by reviewers for using archaic and dialectal words such as "skilly," "knaggy," "lith," and "transmewed." He rendered the shepherds' songs into a sort of ballad meter and *Idyll* 15 into "colloquial suburban" because "the chief characters so closely resemble the average educated Englishwoman" (p. xxvi). In this way he

⁹ Obscure; presumably related to the Lenaea, a Bacchic festival.

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tried to reproduce the protean combinations of stately epic meter, Doric dialect, lowly subject matter, and recherché vocabulary characteristic of Theocritus in particular.

The present translation is less ambitious. It aims to be literal enough to help those with some Greek to construe and understand the original, and also to provide a modestly idiomatic version for the Greekless.

ABBREVIATIONS

- A&A* *Antike und Abendland*
AJPh *American Journal of Philology*
BCH *Bulletin de correspondance hellénique*
CA *Collectanea Alexandrina*, ed. J. U. Powell (Oxford, 1925)
ClAnt *Classical Antiquity*
CQ *Classical Quarterly*
CR *Classical Review*
CSCA *California Studies in Classical Antiquity*
EGM *Early Greek Mythography*, ed. R. L. Fowler (Oxford, 2000–2013)
FGH *Die Fragmente der griechischen Historiker* (Leipzig, 1923–)
GIF *Giornale italiano di filologia*
GLP *Select papyri III: Literary Papyri: Poetry*, ed. D. L. Page (LCL 360, Cambridge, MA, 1941)
GRBS *Greek, Roman and Byzantine Studies*
HE *The Greek Anthology: Hellenistic Epigrams*, eds. A. S. F. Gow and D. L. Page (Cambridge, 1965)
IG *Inscriptiones Graecae*, ed. A. Kirchoff et al. (Berlin, 1873–)
IGUR *Inscriptiones Graecae urbis Romae*, ed. L. Moretti (Rome, 1968–1979).

ABBREVIATIONS

JHS	<i>Journal of Hellenic Studies</i>
K	<i>Flavii Philostrati quae supersunt</i> , ed. C. L. Kayser (Zurich, 1844)
K-A	<i>Poetae comici Graeci</i> , eds. R. Kassel and C. Austin (Berlin, 1983–2001)
LIMC	<i>Lexicon iconographicum mythologiae classicae</i> (Zurich, 1981–1997)
MD	<i>Materiali e discussioni per l'analisi dei testi classici</i>
MH	<i>Museum Helveticum</i>
M-W	<i>Fragmenta Hesiodica</i> , eds. R. Merkelbach and M. L. West (Oxford, 1967)
PCPhS	<i>Proceedings of the Cambridge Philological Society</i>
PMG	<i>Poetae melici Graeci</i> , ed. D. L. Page (Oxford, 1962)
QUCC	<i>Quaderni urbinati di cultura classica</i>
RBPh	<i>Revue belge de philologie et d'histoire</i>
RCCM	<i>Rivista di cultura classica e medioevale</i>
RFIC	<i>Rivista di filologia e di istruzione classica</i>
RhM	<i>Rheinisches Museum</i>
SEG	<i>Supplementum epigraphicum Graecum</i> (Leiden, 1923–)
SH	<i>Supplementum Hellenisticum</i> , eds. H. Lloyd-Jones and P. Parsons (Oxford, 1982)
TAPhA	<i>Transactions of the American Philological Association</i>

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THEOCRITUS

TESTIMONIA

1 *Suda* s.v. Θεόκριτος, θ 166

Θεόκριτος, Χίος, ῥήτωρ, μαθητὴς Μητροδώρου τοῦ Ἴσοκρατικοῦ. ἔγραψε Χρείας· ἀντεπολιτεύσατο δὲ Θεοπόμπῳ τῷ ἱστορικῷ. φέρεται αὐτοῦ ἱστορία Λιβύης καὶ ἐπιστολαὶ θαυμάσιαι. ἔστι καὶ ἕτερος Θεόκριτος, Πραξαγόρου καὶ Φιλίνης, οἱ δὲ Σιμίχον· Συρακούσιος, οἱ δὲ φασι Κῶν· μετόκησε δὲ ἐν Συρακούσαις. οὗτος ἔγραψε τὰ καλούμενα Βουκολικὰ ἔπη Δωριδίῳ διαλέκτῳ. τινὲς δὲ ἀναφέρουσιν εἰς αὐτὸν καὶ ταῦτα· Προϊτίδας, Ἑλπίδας, Ὕμνους, Ἡρώνας, Ἐπικήδεια μέλη, ἐλεγείας καὶ ἰάμβους, ἐπιγράμματα. ἰστέον δὲ ὅτι τρεῖς γέγονασιν Βουκολικῶν ἐπῶν ποιηταί, Θεόκριτος οὗτοςί, Μόσχος Σικελιώτης καὶ Βίων ὁ Σμυρναῖος, ἕκ τινος χωριδίου καλουμένου Φλώσσης.

2 *Vit. Theoc.*, pp. 1.4–2.3 *Wendel*

a Θεόκριτος ὁ τῶν βουκολικῶν ποιητῆς Συρακούσιος ἦν τὸ γένος, ὡς αὐτὸς φησι· “Σιμιχίδα, πᾶ δὴ τὸ μεσομέριον πόδας ἔλκεις”; ἐνιοὶ δὲ τὸ “Σιμιχίδα” ἐπώνυ-

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I *Suda* s.v. Theocritus

Theocritus of Chios, orator, pupil of Metrodorus the Isocratean. He composed *Anecdotes* and was a political opponent of the historian Theopompus. There exists a history of Africa by him, and *Extraordinary Letters*.

There is another Theocritus, son of Praxagoras and Philinna (or of Simichus, according to some), a Syracusan (or a Coan who moved to Syracuse). He composed the so-called *Bucolics* in Doric dialect. Some credit him with *The Daughters of Proetus*, *Hopes*, hymns, *Heroines*, laments, lyric poems,¹ elegies, iambics, and epigrams.

Note that there are three bucolic poets: Theocritus, Moschus of Sicily, and Bion of Smyrna, from a place called Phlossa.

¹ Or, perhaps, "laments in lyric meter."

2 *Life of Theocritus*

a Theocritus the bucolic poet was a Syracusan by birth, as he himself says: "Simichidas, where are you going on foot in the middle of the day?"¹ Some say that Simichidas

¹ *Id.* 7.21.

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μον εἶναι λέγουσι—δοκεῖ γὰρ σιμὸς εἶναι τὴν πρόσ-
οψιν—πατέρα δ' ἔσχηκέναι Πραξαγόραν καὶ μητέρα
Φιλίαν. ἀκουστῆς δὲ γέγονε Φιλητᾶ καὶ Ἀσκληπιά-
δου, ὧν μνημονεύει. ἤκμασε δὲ κατὰ Πτολεμαῖον τὸν
ἐπικληθέντα <Φιλάδελφον τὸν Πτολεμαίου τοῦ ἐπι-
κληθέντος> Λάγου. περὶ δὲ τὴν τῶν βουκολικῶν ποί-
ησιν εὐφυνῆς γενόμενος πολλῆς δόξης ἐπέτυχε. κατὰ
γοῦν τινὰς Μόσχος καλούμενος Θεόκριτος ὠνομά-
σθη.

β ἰστέον, ὅτι ὁ Θεόκριτος ἐγένετο ἰσόχρονος τοῦ τε
Ἀράτου καὶ τοῦ Καλλιμάχου καὶ τοῦ Νικάνδρου· ἐγέν-
ετο δὲ ἐπὶ τῶν χρόνων Πτολεμαίου τοῦ Φιλαδέλφου.

Σιμίχου Ahrens: -ίδου vel -ίδα M Φιλάδελφον—ἐπι-
κληθέντος suppl. Wendel post Ahrens: κατὰ τὸν Πτ. τὸν (ἐπι-
κλ. Λαγῶν) (Λάγων) M (Λάγου postulaverat G. Dindorf)

3 Choerob. in Theodos. *Can.*, GG IV.1, p. 333.10–11
Hilgard

Φιλητᾶς ὁ διδάσκαλος Θεοκρίτου

Φιλητᾶς Bernhardy: Φιλίππας, Φιλητὸς codd.

4 Σ *Id.* 4 Arg. (p. 135.4–5 Wendel)

Θεόκριτος δέ . . . κατὰ τὴν ρκδ' Ὀλυμπιάδα ἤκμαζεν.

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was a given name—he seems to have been snub-nosed (*simos*)—and that his father was Praxagoras, his mother Philina. He was a pupil of Philetas and Asclepiades, of whom he makes mention.² He flourished in the reign of Ptolemy Philadelphus,³ son of Ptolemy the son of Lagus. He had a genius for bucolic poetry and gained great fame. According to some, he was called Moschus and given the name Theocritus.⁴

b Note that Theocritus was a contemporary of Aratus, Callimachus and Nicander.⁵ He lived in the reign of Ptolemy Philadelphus.

² See on *Id.* 7.40.

³ 282–246 BC.

⁴ Perhaps because of his fame; Theocritus means “chosen of god.”

⁵ Aratus (ca. 315–ca. 245 BC) wrote the *Phaenomena*, a didactic poem on astronomy. Callimachus was a contemporary, but the didactic poet Nicander is now thought to have lived a century or more later.

3 Choeroboscus, scholia on Theodosius' *Canones*
Philitas, teacher of Theocritus.

4 Scholiast on *Idyll* 4

Theocritus flourished in the 124th Olympiad.¹

¹ 284–281 BC.

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5 Σ *Syrinx* Arg. (ibid., p. 336.13–14)

ὁ γοῦν Θεόκριτος τὸ γένος Συρηκόσιος ἤκμασεν ἐπὶ
Πτολεμαίου τοῦ Φιλαδέλφου.

6 Σ *Id.* 7 Arg. (ibid., p. 76.15–18)

τὰ δὲ πράγματα διάκεινται ἐν Κῶ. ἐπιδημήσας γὰρ ὁ
Θεόκριτος τῇ νήσῳ καθ' ὃν χρόνον εἰς Ἀλεξάνδρειαν
πρὸς Πτολεμαῖον ἐπορεύετο, φίλος κατέστη Φρασι-
δάμῳ καὶ Ἀντιγένει Λυκωπέως υἱοῖς.

7 Σ *Id.* 15 Arg. (ibid., p. 305.14–15)

διαγράφει δὲ ὁ Θεόκριτος ἐπιδημήσας ἐν Ἀλεξαν-
δρεία χαριζόμενος τῇ βασιλίδι.

8 *Anth. Pal.* 9.434

Ἄλλος ὁ Χίος, ἐγὼ δὲ Θεόκριτος ὃς τάδ' ἔγραψα
εἰς ἀπὸ τῶν πολλῶν εἰμὶ Συρακοσίων,
υἱὸς Πραξαγόραο περικλειτᾶς τε Φιλίννας·
Μοῦσαν δ' ὀθνεῖαν οὔτιν' ἐφελκυσάμαν.

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5 Scholiast on *The Panpipe*

Theocritus, a Syracusan by birth, flourished in the reign of Ptolemy Philadelphus.

6 Scholiast on *Idyll 7*

The setting is Cos. Living on the island at the time when he used to go to visit Ptolemy, Theocritus became friendly with Lycopeus' sons Philodamus and Antigenes.¹

¹ See *Id.* 7.3-4.

7 Scholiast on *Idyll 15*

Theocritus describes the scene as an inhabitant of Alexandria and in such a way as to please the queen.¹

¹ Arsinoe: cf. *Id.* 15.22-24, 109-11.

8 *Anth. Pal.* 9.434¹

The Chian is another man,² but I, Theocritus, who wrote these poems, am one of the great populace of Syracuse,³ the son of Praxagoras and renowned Philinna; and the Muse I have adopted is no alien.⁴

¹ This poem is attributed to Theocritus in the manuscript, but it is much more likely to be by an editor of his poems.

² Probably Theocritus the Chian, a famous sophist (cf. T 1), but possibly Homer, who is called "the Chian" at *Id.* 7.47.

³ The tone is probably one of pride; but εἷς ἀπὸ τῶν πολλῶν, "one of many," may be self-disparaging.

⁴ I.e., "my poetry is as Sicilian as I am," or, perhaps, "I have not imitated another poet" (Homer, if he is "the Chian").

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9 *Anth. Pal.* 7.262

βουκολικαὶ Μοῦσαι σποράδες ποκά, νῦν δ' ἅμα
πάσαι
ἐντὶ μιᾶς μάνδρας, ἐντὶ μιᾶς ἀγέλας.

10 *Quint.* 10.1.55

admirabilis in suo genere Theocritus, sed musa illa rustica et pastoralis non forum modo verum ipsam etiam urbem reformidat.

11 *Man.* 2.39–42

quin etiam ritus pastorum et Pana sonantem
in calamos Siculo memorat tellure creatus,
nec silvis silvestre canit perque horrida motus
rura serit dulces Musamque inducit in aulas.

12 *Gell. NA* 9.9.4–11

sicuti nuperrime apud mensam cum legerentur utraque simul *Bucolica* Theocriti et Vergilii, animadvertimus reliquisse Vergilium, quod Graecum quidem mire quam suave est, verti autem neque debuit neque potuit. sed enim, quod substituit pro eo, quod omiserat, non abest, quin iucundius lepidiusque sit:

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9 Artemidorus the scholar, *Anth. Pal.* 7.262 = *Epigr.* 26

The Muses of country song were once scattered, but now they are all together in one pen, in one flock.¹

¹ By Artemidorus of Tarsus, an Alexandrian scholar of the first century BC, who it seems made a collection of bucolic poetry. His son Theon wrote a commentary on Theocritus (*Etym. Magn.* 144.55). See p. xiii.

10 Quintilian, *The Orator's Education*

Theocritus is admirable in his own kind, but this rural, pastoral Muse shuns not only the forum but the city itself.¹

¹ Quintilian is thinking only of Theocritus' pastoral poetry.

11 Manilius, *Astronomica*

Then the ways of shepherds and Pan piping upon his reeds are told by a son of Sicily's isle: to the woods he sings a more than woodland strain, sows tender emotions over the rugged countryside, and brings the Muse to the farmstead.

12 Gellius, *Attic Nights*

For example, when very recently the *Bucolics* of Theocritus and Virgil were being read together at table, we perceived that Virgil had omitted something that in the Greek is, to be sure, wonderfully pleasing, but neither could nor ought to have been translated. But what he has substituted for that omission is almost more charming and graceful. Theocritus writes:

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*βάλλει καὶ μάλοισι τὸν αἰπόλον ἃ Κλεαρίστα
τὰς αἶγας παρελᾶντα καὶ ἀδύ τι ποπυλιάζει,—
malo me Galatea petit, lasciva puella,
et fugit ad salices et se cupit ante videri.*

illud quoque alio in loco animadvertimus caute omissum,
quod est in Graeco versu dulcissimum:

*Τίτυρ' ἐμὴν τὸ καλὸν πεφιλημένε, βόσκε τὰς
αἶγας
καὶ ποτὶ τὰν κράναν ἄγε, Τίτυρε· καὶ τὸν
ἐνόρχαν,
τὸν Λιβυκὸν κνάκωνα, φυλάσσεο μὴ τυ κορύψῃ.*

quo enim pacto diceret: τὸ καλὸν πεφιλημένε, verba
hercle non translaticia, sed cuiusdam nativae dulcedinis?
hos igitur reliquit et cetera vertit non infestiviter, nisi quod
“caprum” dixit, quem Theocritus ἐνόρχαν appellavit—
auctore enim M. Varrone is demum Latine “caper” dicitur,
qui excastratus est—:

Tityre, dum redeo, brevis est via, pasce capellas
et potum pastas age, Tityre, et inter agendum
occursare capro, cornu ferit ille, caveto.

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And Clearista pelts the goatherd with apples as he drives his flock by her, and she whistles to him sweetly.¹

Virgil has:

Galatea, cheeky girl, pelts me with apples, runs in among the willow trees, and hopes I see her first.

Also in another place I notice that what was very sweet in the Greek was prudently omitted. Theocritus writes:

Tityrus, my dear friend, feed my goats and take them to the spring, Tityrus; and watch out for the billy goat, the tawny Libyan one, in case he butts you.²

But how could Virgil reproduce τὸ καλὸν πεφιλημένε (my dear friend), words that, by heaven, defy translation, but have a certain native charm? He therefore omitted that expression and translated the rest very cleverly, except in using *caper* for Theocritus' ἐνόρχας; for, according to Marcus Varro, a goat is called *caper* in Latin only after he has been castrated. Virgil's version is:

Tityrus, until I return—I'll not be long—feed my goats, and once they are fed, Tityrus, take them for a drink. But as you go take care not to go near the billy goat—he butts!

¹ *Id.* 5.88–89.

² *Id.* 3.3–5.

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13 Plin. *HN* 28.19

hinc Theocriti apud Graecos, Catulli apud nos proximeque Vergili incantamentorum amatoria imitatio.

14 Serv. *Comm. in Verg. Buc. praef.*

ille enim ubique simplex est, hic necessitate compulsus aliquibus locis miscet figuras, quas perite plerumque etiam ex Theocriti versibus facit, quos ab illo dictos constat esse simpliciter.

15 Serv. *ibid.*

adhibetur autem ad carmen bucolicum, quod debet quarto pede terminare partem orationis. qui pes si sit dactylus, meliorem efficit versum ut "vos patriae finis et dulcia." primus etiam pes secundum Donatum et dactylus esse debet et terminare partem orationis ut "Tityre." quam legem Theocritus vehementer observat, Vergilius non adeo; ille enim in paucis versibus ab ista ratione deviavit, hic eam in paucis secutus est.

TESTIMONIA

13 Pliny, *Natural History*

And so Theocritus among the Greeks, Catullus and quite recently Virgil among ourselves, have represented love charms in their poems.¹

¹ The reference is to *Idyll* 2 and Virg. *Ecl.* 8. There are no similar passages in Catullus; either Pliny has misremembered or the name should be changed (*Calvi Unger*).

14 Servius, *Commentary on Virgil's Eclogues*

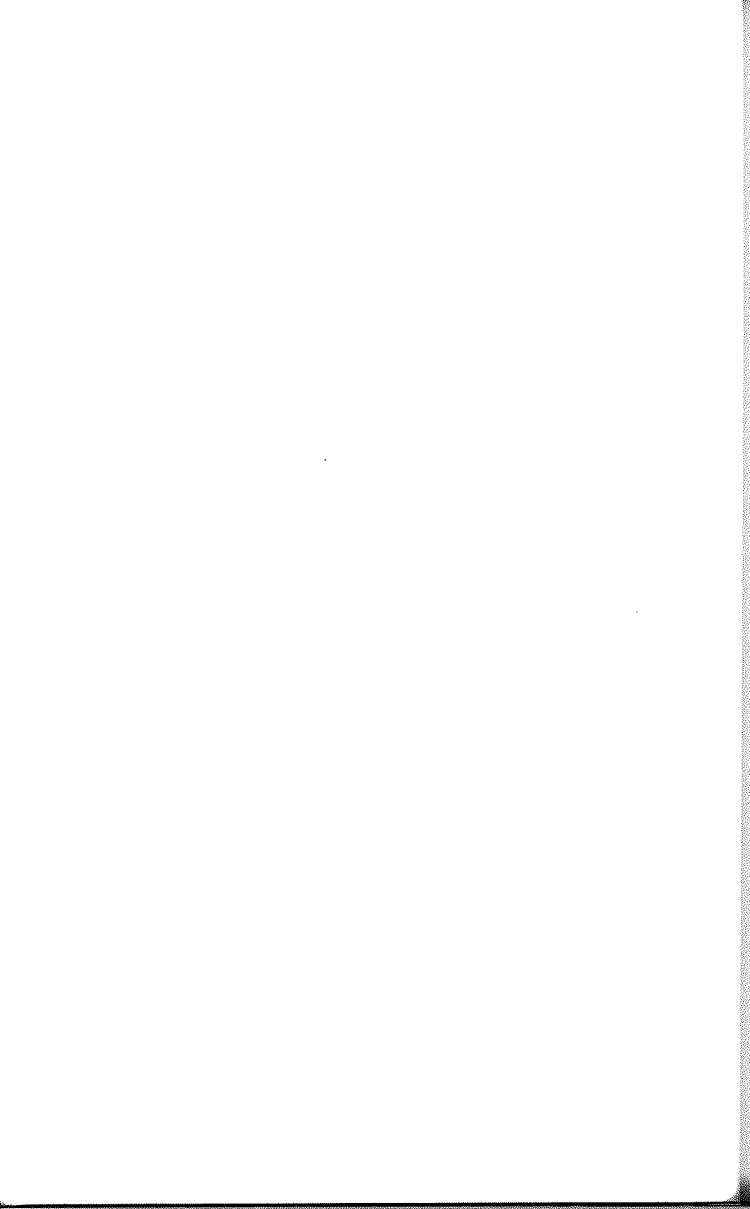
Theocritus is everywhere straightforward, whereas in places Virgil is obliged to combine figures of speech. This he does skillfully for the most part, using as source material lines of Theocritus that are unarguably straightforward in diction.

15 Servius, *ibid.*

A further point concerning bucolic poetry is that there should be a sense break after the fourth foot. If that foot is a dactyl, the effect is better (e.g., *nos patriae finis et dulcia*).¹ According to Donatus the first foot, too, should be a dactyl and should be followed by a break in the sense (e.g., *Tityre*). Theocritus observes this rule strictly, but Virgil does not;² Theocritus deviates from it only occasionally, while Virgil observes it rarely.

¹ Virg. *Ecl.* 1.3, "I <am leaving> my native land and my dear <fields>." This example does not in fact include a sense break after the fourth foot. On the so-called bucolic diaeresis, see p. ix n. 3.

² Referring to the bucolic diaeresis, not to Donatus' rule.



IDYLL 1

Thyrsis and an unnamed goatherd elaborately compliment each other's musical ability. The goatherd promises an ivy-wood cup, which he describes at length, if Thyrsis will perform his famous song about the death of Daphnis. Thyrsis does so and receives his reward.

Although there is no evidence that Theocritus designed this poem to begin a collection (see p. xiii), its concern with the origins and nature of bucolic poetry is evident. The opening courtesies (ll. 1-11), full of alliteration, assonance, and parallel expressions, suggest that bucolic emerges from and complements the sounds of nature; at the close, reference to the rutting billy goat evokes earthier concerns after the mythical narrative of Daphnis. The cup of ivy wood (27-56) is a bucolic equivalent of the Iliadic Shield of Achilles (18.478-608), on which were depicted the whole cosmos and diverse aspects of human life. The third scene on the cup, a young boy plaiting a cage for tune-ful crickets, represents a metaphor for poetic composition. Whereas in several of the bucolic poems two songs are set out for evaluation, here the song of Thyrsis is formally equated with a product in a different medium; the cup, song, and idyll, it is implied, share the same aesthetic. Pan and Priapus, gods absent from the Homeric poems, preside over a world in which love, song, and art combine in a

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novel way. Moreover, Thyrsis has been promised not only the ivy-wood cup but also an opportunity to milk the best nanny goat. The equivalence of song, cup, and milk is typical of the limited, faux-naïf aesthetic of bucolic verse. Theocritus is probably alluding, too, to the well-known etymologizing of the word "tragedy" from *tragos* (billy goat) and *ôdê* (song): he presents a new sort of "goat song" that treats song, art, desire, and myth in a country setting.

Thyrsis' masterpiece, which is punctuated by a refrain evocative of folk song, tells of the love and the death of Daphnis. The sixth-century Sicilian poet Stesichorus is said by one source to have sung about Daphnis, and another connects Daphnis' death with the origins of bucolic song (Diod. Sic. 4.84, Ael. VH 10.18). Theocritus' account is mysteriously allusive—perhaps deliberately so, but more likely because we do not know the version of the myth that he is following. His other reference to the story appears to have Daphnis dying of unrequited love for a certain Xenea (Id. 7.72–77), but here the words of Priapus suggest that "the girl" is not reluctant (81–94). It seems that here at any rate Daphnis has taken a vow of chastity; that would account for Aphrodite's anger (96) and for Daphnis' defiance (100–103). His death, too, is mysterious: he "went to the stream," and the "eddying water" is said to have "washed over" or "engulfed" him (140–41). "Going to the stream" is not elsewhere a euphemism for death, and rivers in the underworld are not elsewhere said to engulf the dead; rather, they have to be crossed. It seems likely, therefore, that the allusion is to suicide in a pool, perhaps a pool belonging to a Naiad whom Daphnis loves but has forsworn. (Most other known versions of the story have him blinded as punishment for infidelity: Diod. Sic.

IDYLL 1

and Aelian *loc. cit.*; Parth. Amat. narr. 29; schol. Theoc. 8.93; Serv. on Virg. Ecl. 5.20).

The lamenting of the natural world in sympathy with Daphnis' death (the so-called pathetic fallacy) is a thematic link with the world of bucolic poetry evoked by the opening dialogue. His death, however, is not typical of the power of Eros in the bucolic poems. It contrasts pointedly with the earthy remonstrances of Priapus, and with the goats' imminent mating with which the idyll closes. But it is out of that death that bucolic poetry seems to arise when Daphnis passes his pipes to Pan.

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ΘΥΡΣΙΣ

Ἄδύ τι τὸ ψιθύρισμα καὶ ἅ πίτυς, αἰπόλε, τήνα,
 ἅ ποτὶ ταῖς παγαῖσι, μελίσδεται, ἄδν δὲ καὶ τύ
 συρίσδες· μετὰ Πᾶνα τὸ δεύτερον ἄθλον ἀποιοῆ.
 αἴ κα τήνος ἔλη κεραὸν τράγον, αἴγα τὸ λαψῆ·
 5 αἴ κα δ' αἴγα λάβη τήνος γέρας, ἔς τὲ καταρρεῖ
 ἅ χίμαρος· χιμάρω δὲ καλὸν κρέας, ἔστε κ' ἀμέλ-
 ξης.

ΑΙΠΟΛΟΣ

ἄδιον, ὦ ποιμήν, τὸ τεὸν μέλος ἢ τὸ καταχές
 τήν' ἀπὸ τᾶς πέτρας καταλείβεται ὑψόθεν ὕδωρ.
 αἴ κα ταὶ Μοῖσαι τὰν οὔδα δῶρον ἄγωνται,
 10 ἄρνα τὸ σακίταν λαψῆ γέρας· αἰ δέ κ' ἀρέσκη
 τήναις ἄρνα λαβεῖν, τὸ δὲ τὰν οἶν ὕστερον ἀξῆ.

ΘΥΡΣΙΣ

λῆς ποτὶ τᾶν Νυμφᾶν, λῆς, αἰπόλε, τεῖδε καθίξας,
 ὡς τὸ κάταντες τοῦτο γεώλοφον αἴ τε μυρῖκαι,
 συρίσδεν; τὰς δ' αἴγας ἐγὼν ἐν τῷδε νομευσῶ.

13 αἴ τε Heinsius: ἄτε M

IDYLL 1

THYRSIS

A sweet thing is the whispered music of that pine by the springs, goatherd, and sweet is your piping, too; after Pan you will take the second prize. If he should choose the horned goat, you will have the she-goat, and if he has the she-goat as his prize, the kid falls to you.¹ The flesh of a kid is good before you milk her.²

GOATHERD

Sweeter is the outpouring of your song, shepherd, than that cascade teeming down from the rock up above. If the Muses should take the sheep as their gift, you will have a stall-fed lamb, and if they would like to have a lamb, you will be next and take away the sheep.

THYRSIS

Are you willing, by the Nymphs, are you willing to sit down here, goatherd, where this mound slopes down and the tamarisks are growing, to play your pipe? I will look after your goats meanwhile.

¹ Lit., "flows to you"; *chimaros* (young female goat) may pun on *heimarrhos* (mountain torrent).

² If eaten before she is old enough to have given birth.

THEOCRITUS

ΑΙΠΟΛΟΣ

- 15 οὐ θέμις, ὦ ποιμήν, τὸ μεσαμβρινὸν οὐ θέμις ἄμμιν
 συρίσδεν. τὸν Πάνα δεδοίκαμες· ἧ γὰρ ἀπ' ἄγρας
 τανίκα κεκμακῶς ἀμπαύεται· ἔστι δὲ πικρός,
 καὶ οἱ αἰεὶ δριμεῖα χολὰ ποτὶ ῥινὶ κάθηται.
 ἀλλὰ τὸ γὰρ δῆ, Θύρσι, τὰ Δάφνιδος ἄλγε' αἰείδες
- 20 καὶ τᾶς βουκολικᾶς ἐπὶ τὸ πλεόν ἵκειο μοίσας,
 δεῦρ' ὑπὸ τὰν πετέλεαν ἐσδώμεθα τῷ τε Πριήπῳ
 καὶ τᾶν κρανίδων κατεναντίον, ἅπερ ὁ θῶκος
 τῆνος ὁ ποιμενικὸς καὶ ταὶ δρυές. αἱ δὲ κ' αἰείσῃς
 ὡς ὄκα τὸν Λιβύαθε ποτὶ Χρόμιν ἄσας ἐρίσδων,
- 25 αἰγά τέ τοι δωσῶ διδυματόκου ἐς τρὶς ἀμέλξαι,
 ἃ δὴ ἔχοισ' ἐρίφως ποταμέλγεται ἐς δύο πέλλας,
 καὶ βαθὺ κισσύβιον κεκλυσμένον ἀδεί κηρῶ,
 ἀμφῶες, νεοτευχές, ἔτι γλυφάνοιο ποτόσδον.
 τῷ ποτὶ μὲν χεῖλη μαρύεται ὑψόθι κισσός,
- 30 κισσὸς ἐλιχρύσῳ κεκοιμένος· ἃ δὲ κατ' αὐτόν
 καρπῶ ἔλιξ εἰλείται ἀγαλλομένα κροκόεντι.
 ἔντοσθεν δὲ γυνά, τι θεῶν δαίδαλμα, τέτυκται,

³ Lit., "bitter anger is always sitting at his nostril"—an angry snorting, perhaps.

⁴ I.e., a statue of Priapus, a phallic deity who protected crops and orchards. His cult originated in Lampsacus on the Hellespont.

⁵ Or possibly Κρανιαδων (the Nymphs of the springs [= their statues]).

⁶ Originally from Libya, perhaps; but it may be implied that he traveled specially for the competition.

⁷ The cup is a pastoral equivalent for a vessel of painted pot-

IDYLL 1

GOATHERD

It is not right, shepherd, it is not right for us to pipe at midday. We are in fear of Pan, who at that time is weary from hunting and takes his rest. He has a short temper, and his bitter anger is always ready to well up.³ But you, Thyrsis, are able to sing about the sufferings of Daphnis, and you have truly great distinction in country song. Let us sit down here under the elm, facing Priapus⁴ and the springs,⁵ where that shepherd's seat is, and the oak trees. If you will sing as you sang when you competed with Chromis from Libya,⁶ I will let you milk three times a goat that has given birth to twins; even with two kids to feed, she is milked into two pails besides. I will give you a deep cup, too, sealed with sweet wax, two-handled, newly made, still fragrant from its chiseling.⁷ High up on the rim winds ivy, ivy speckled with gold-flowers; and along it twines the tendril making a fine show of its yellow fruit.⁸ Inside, with more than human artistry, is carved a woman

tery or chased silver; it is called *kissubion*, with reference either to its being made of ivy wood (*kissos*) or to the ivy with which it is decorated (29–31). How the interwoven ivy and helichryse relate to the three scenes, and how the acanthus can be spread “all over” (55), is unclear. Possibly acanthus decorates the base and ivy rises from there in three places, defining three panels, and winds round the rim. “Inside” (32) is usually taken to mean “inside the framing ivy,” not “inside the cup,” although having three scenes on the outside of a two-handled cup seems unexpected.

⁸ The wordplay *ἐλιχρύσω*, *ἐλιξ*, *εἰλεῖται* suggests that the “tendril” belongs to the helichryse (gold flower), but it must belong to the ivy. If (as an ancient lexicon states) *ἐλίχρυσος* can mean the ivy's own flower, then the frame is more conventional, but “along it” is awkward.

THEOCRITUS

- ἀσκητὰ πέπλω τε καὶ ἄμπυκι· παρ δέ οἱ ἄνδρες
 καλὸν ἐθειράζοντες ἀμοιβαδὶς ἄλλοθεν ἄλλος
 35 νεικείουσ' ἐπέεσσι· τὰ δ' οὐ φρενὸς ἄπτεται αὐτᾶς·
 ἀλλ' ὄκα μὲν τήνον ποτιδέρκεται ἄνδρα γέλαισα,
 ἄλλοκα δ' αὖ ποτὶ τὸν ῥιπτεῖ νόον· οἱ δ' ὑπ' ἔρωτος
 δηθὰ κυλοιδιώωντες ἐτώσια μοχθίζοντι.
 τοῖς δὲ μετὰ γριπεύς τε γέρων πέτρα τε τέτυκται
 40 λεπράς, ἐφ' ᾗ σπεύδων μέγα δίκτυον ἐς βόλον ἔλκει
 ὁ πρέσβυς, κάμνοντι τὸ καρτερόν ἀνδρὶ ἑοικώς.
 φαίης κεν γυίων νιν ὅσον σθένος ἔλλοπιεύειν,
 ᾧδέ οἱ ᾠδήκαντι κατ' αὐχένα πάντοθεν ἴνες
 καὶ πολὺ περ ἔοντι· τὸ δὲ σθένος ἄξιον ἄβας.
 45 τυτθὸν δ' ὅσον ἄπωθεν ἀλιτρύτοιο γέροντος
 περκναῖσι σταφυλαῖσι καλὸν βέβριθεν ἀλώα,
 τὰν ὀλίγος τις κῶρος ἐφ' αἵμασιαῖσι φυλάσσει
 ἦμενος· ἀμφὶ δέ νιν δὺ ἀλώπεκες, ἃ μὲν ἀν' ὄρχως
 φοιτῆ σινομένα τὰν τρώξιμον, ἃ δ' ἐπὶ πῆρα
 50 πάντα δόλον τεύχοισα τὸ παιδίον οὐ πρὶν ἀνησεῖν
 φατὶ πρὶν ἢ ἀκράτιστον ἐπὶ ξηροῖσι καθίξει.
 αὐτὰρ ὄγ' ἀνθερίκοισι καλὰν πλέκει ἀκριδοθήραν
 σχοίνῳ ἐφαρμόσδων· μέλεται δέ οἱ οὔτε τι πήρας
 οὔτε φυτῶν τοσσῆνον ὅσον περὶ πλέγματι γαθεῖ.
 55 παντᾶ δ' ἀμφὶ δέπας περιπέπταται ὑγρὸς ἄκανθος,
 αἰπολικὸν θάημα· τέρας κέ τυ θυμὸν ἀτύξαι.

46 περκναῖσι Briggs: .]ε[pap.: πυρναίαις M
 corruptus

51 v.

⁹ Love has stopped them sleeping.

IDYLL 1

arrayed with a cloak and headband. By her, two men with fine heads of hair are contending in speech, one from each side; but she is unimpressed, and she at one time gives one of them a smiling glance, then turns her attention to the other, while they labor in vain, their eyes long dark-rimmed from love.⁹ Near them are carved an old fisherman and a rugged rock, on which the old man energetically gathers his big net for a cast. He is the very image of effort: you would say that he was fishing with all the strength of his limbs, so much do the sinews bulge all over his neck, gray haired though he is; his strength is worthy of youth. A short distance from the sea-worn old man is a vineyard with a fine load of purple grapes. A little boy is on guard there, sitting on the drystone wall. Near him are two foxes; one goes among the vine rows and plunders the grapes that are ready to eat, while the other uses all its guile to get his knapsack, and is determined not to leave the boy alone until he has only dry bread left for his breakfast.¹⁰ He meanwhile is weaving a fine trap for grasshoppers¹¹ by linking together rushes and stalks of asphodel, and his care for his knapsack and vines is much less than the pleasure he takes in his plaiting. All around the cup is spread pliant acanthus. It is a wonderful product of the pastoral world,¹² a marvel to amaze your mind. As

¹⁰ Or, perhaps, "until it has raided his breakfast bread." One of these is probably the sense intended; but the transmitted text cannot be translated satisfactorily, and none of the suggested emendations is convincing.

¹¹ Grasshoppers and crickets were kept for their song (cf. *Anth. Pal.* 7.189, 190, 192-95, 197-98).

¹² Or, "a marvel for a goatherd to behold."

THEOCRITUS

- τῷ μὲν ἐγὼ πορθμῆι Καλυδνίῳ αἰγά τ' ἔδωκα
 ὦνον καὶ τυρόεντα μέγαν λευκοῖο γάλακτος·
 οὐδέ τί πω ποτὶ χεῖλος ἐμὸν θίγειν, ἀλλ' ἔτι κείται
 60 ἄχραντον. τῷ κά τυ μάλα πρόφρων ἄρεσαίμαν
 αἶ κά μοι τύ, φίλος, τὸν ἐφίμερον ὕμνον αἰείσης.
 κοῦτι τυ κερτομέω. πόταγ', ὠγαθέ· τὰν γὰρ αἰοιδάν
 οὐ τί πα εἰς Ἄϊδαν γε τὸν ἐκλελάθοντα φυλαξεῖς.

ΘΤΡΣΙΣ

- Ἄρχετε βουκολικᾶς, Μοῖσαι φίλαι, ἄρχετ' αἰοιδᾶς.
 65 Θύρσις ὄδ' ὡξ Αἴτνας, καὶ Θύρσιδος ἀδέα φωνά.
 πᾶ ποκ' ἄρ' ἦσθ', ὄκα Δάφνις ἐτάκετο, πᾶ ποκα,
 Νύμφαι;
 ἦ κατὰ Πηνειῷ καλὰ τέμπεα, ἦ κατὰ Πίνδῳ;
 οὐ γὰρ δὴ ποταμοῖο μέγαν ῥόον εἶχετ' Ἀνάπῳ,
 οὐδ' Αἴτνας σκοπιάν, οὐδ' Ἄκιδος ἱερὸν ὕδωρ.
 70 ἄρχετε βουκολικᾶς, Μοῖσαι φίλαι, ἄρχετ' αἰοιδᾶς.
 τῆνον μὰν θῶες, τῆνον λύκοι ὠρύσαντο,
 τῆνον χῶκ δρυμοῖο λέων ἔκλαυσε θανόντα.

57 καλυδνίῳ schol. v. l.: καλυδωνίῳ M

IDYLL 1

payment I gave the ferryman from Calydna¹³ a goat and a great cheese made from white milk. It has never yet touched my lips; it still lies unused. I would very gladly give you the pleasure of owning it, dear friend, if you will perform that beautiful song for me. Come on, my good fellow; you can't keep singing in Hades,¹⁴ where memory is undone.

THYRSIS

Begin, dear Muses, begin the pastoral song.

Thyrsis of Etna am I, and sweet is the voice of Thyrsis.

Where were you, Nymphs, where were you while Daphnis pined away? Were you in the lovely valleys of Peneius or of Pindus?¹⁵ Certainly you were not at home by the great stream of the Anapus River, or the peak of Etna, or the sacred waters of Acis.¹⁶

Begin, dear Muses, begin the pastoral song.

For him the jackals howled, and the wolves too; for his death even the forest lion grieved aloud.

¹³ Calydna is an island northwest of Cos. The manuscripts have "Calydonian"; Calydon, however, is at the western end of the Gulf of Corinth.

¹⁴ Lit., "you can't retain your song as far as Hades."

¹⁵ The Pindus range covers the central part of northern Greece, and the Peneius flows through it in a famously beautiful valley called Tempe, which might be supposed to be a haunt of country nymphs. Similarly, at the beginning of the *Odyssey*, Poseidon has left Olympus to visit the Ethiopians (Hom. *Od.* 1.22).

¹⁶ Anapus, Acis: rivers near Syracuse in Sicily.

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ἄρχετε βουκολικᾶς, Μοῖσαι φίλοι, ἄρχετ' αἰοιδᾶς.

πολλάί οἱ πὰρ ποσσὶ βόες, πολλοὶ δέ τε ταῦροι,
75 πολλαὶ δὲ δαμάλαι καὶ πόρτιες ὠδύραντο.

ἄρχετε βουκολικᾶς, Μοῖσαι φίλοι, ἄρχετ' αἰοιδᾶς.

ἦνθ' Ἑρμᾶς πράτιστος ἀπ' ὄρεος, εἶπε δὲ "Δάφνι,
τίς τυ κατατρύχει; τίνος, ὠγαθέ, τόσσον ἔρασαι;"

ἄρχετε βουκολικᾶς, Μοῖσαι φίλοι, ἄρχετ' αἰοιδᾶς.

80 ἦνθον τοὶ βούται, τοὶ ποιμένες, ὤπόλοι ἦνθον
πάντες ἀνηρώτευν τί πάθοι κακόν. ἦνθ' ὁ Πρίηπος
κῆφα "Δάφνι τάλαν, τί τὸ τάκεαι; ἅ δέ τυ κώρα
πάσας ἀνὰ κράνας, πάντ' ἄλσεα ποσσὶ φορεῖται—

ἄρχετε βουκολικᾶς, Μοῖσαι φίλοι, ἄρχετ' αἰοιδᾶς—

85 ζάτεισ'· ἅ δύσερώς τις ἄγαν καὶ ἀμήχανος ἐσσί.
βούτας μὲν ἐλέγευ, νῦν δ' αἰπόλῳ ἀνδρὶ ἔοικας.
ὤπόλος, ὅκκ' ἐσορῆ τὰς μηκάδας οἷα βατεῦνται,
τάκεται ὀφθαλμῶς ὅτι οὐ τράγος αὐτὸς ἔγεντο.

ἄρχετε βουκολικᾶς, Μοῖσαι φίλοι, ἄρχετ' αἰοιδᾶς.

90 καὶ τὸ δ' ἐπεὶ κ' ἐσορῆς τὰς παρθένος οἷα γελᾶντι,
τάκεαι ὀφθαλμῶς ὅτι οὐ μετὰ ταῖσι χορεύεις."

82 τυ Fritzsche: τι m: τοι m

IDYLL 1

Begin, dear Muses, begin the pastoral song.

At his feet many cows, many bulls, many heifers and many calves made lament.

Begin, dear Muses, begin the pastoral song.

First to arrive was Hermes, from the mountain. "Daphnis," he said, "who is tormenting you? Whence this great passion, my friend?"

Begin, dear Muses, begin the pastoral song.

The oxherds came, the shepherds and the goatherds came, and they all asked what was troubling him. Priapus came, and said, "Poor Daphnis, why are you pining away? The girl is wandering by every spring and every grove—

Begin, dear Muses, begin the pastoral song—

"searching for you. Ah, you are simply a hopeless lover¹⁷ and quite at a loss what to do. You used to be called an oxherd, but now you are acting like a goatherd. When he sees the nanny goats being mounted, the goatherd weeps his eyes away regretting that he wasn't born a goat.

Begin, dear Muses, begin the pastoral song.

"And you, when you see how the girls laugh, weep your eyes away just because you're not dancing with them."

¹⁷ Translation of the word *δύσσερος* ("unlucky," "hopeless," "obsessive" in love) will depend on what version of the story Theocritus is taken to be following: see p. 16.

THEOCRITUS

τὼς δ' οὐδὲν ποτελέξαθ' ὁ βουκόλος, ἀλλὰ τὸν αὐτῶ
 ἄννε πικρὸν ἔρωτα, καὶ ἐς τέλος ἄννε μοίρας.

ἄρχετε βουκολικᾶς, Μοῖσαι, πάλιν ἄρχετ' αἰοιδᾶς.

- 95 ἦνθέ γε μὰν ἀδεία καὶ ἁ Κύπρις γελάοισα,
 λάθρη μὲν γελάοισα, βαρὺν δ' ἀνὰ θυμὸν ἔχοισα,
 κείπε "τύ θην τὸν Ἔρωτα κατεύχεο, Δάφνι, λυγιξέϊν·
 ἦ ῥ' οὐκ αὐτὸς Ἔρωτος ὑπ' ἀργαλέω ἐλυγίχθης";

ἄρχετε βουκολικᾶς, Μοῖσαι, πάλιν ἄρχετ' αἰοιδᾶς.

- 100 τὰν δ' ἄρα χῶ Δάφνις ποταμείβετο "Κύπρι βαρεία,
 Κύπρι νεμεσσατά, Κύπρι θνατοῖσιν ἀπεχθής,
 ἦδη γὰρ φράσδη πάνθ' ἄλιον ἄμμι δεδύκειν;
 Δάφνις κῆν Ἄϊδα κακὸν ἔσσειται ἄλγος Ἔρωτι.

ἄρχετε βουκολικᾶς, Μοῖσαι, πάλιν ἄρχετ' αἰοιδᾶς.

- 105 οὐ λέγεται τὰν Κύπριν ὁ βουκόλος; ἔρπε ποτ' Ἰδαν,
 ἔρπε ποτ' Ἀγχίσαν· τηνεὶ δρῦες ἠδὲ κύπειρος,
 αἰ δὲ καλὸν βομβεῦντι ποτὶ σμάνεσσι μέλισσαι.

106-7 ἠδὲ . . . αἰ δὲ Meineke: ᾧδε . . . ᾧδε M

¹⁸ The tone of Aphrodite's speech and of Daphnis' reply suggests that they are enemies; but then why would Aphrodite laugh only "inwardly," and why finally does she wish to save Daphnis (138-39)? It is possible to translate "pretending to be very angry" or "displaying heavy grief," but these too are difficult in context. Perhaps she pretends to mock but is secretly favorable to him (cf. 95-96).

IDYLL 1

The oxherd made no reply, but bore his bitter love, bore it right up to the end of his days.

Begin, Muses, begin again the pastoral song.

Cypris came too, laughing with delight, laughing inwardly and nursing heavy anger,¹⁸ and she said, "Daphnis, you boasted¹⁹ that you would get the better of²⁰ Love, but has cruel Love not got the better of you?"

Begin, Muses, begin again the pastoral song.

Daphnis in turn replied to her, "Cruel Cypris, spiteful Cypris, Cypris hateful to mortals, do you think, then, that all my suns are set already? Even in Hades Daphnis will be a source of bitter grief for Love."²¹

Begin, Muses, begin again the pastoral song.

"Isn't there the story that by an oxherd Cypris was—?²² Get away to Ida, get away to Anchises. Oak trees and gal-ingale are there, and the bees buzz sweetly around their hives."²³

¹⁹ Or, "vowed."

²⁰ A metaphor from a wrestling hold.

²¹ Because famously undefeated by him.

²² He refrains from a coarse word. Aphrodite fell in love with Anchises, a wellborn Trojan who tended his herds on Mt. Ida. Their son was Aeneas. The story is told in the *Homeric Hymn to Aphrodite*.

²³ I.e., it is a good place for a tryst (cf. *Hom. Hymn Aphr.* 264ff.). Daphnis may be making a sly allusion to a story that the pair were stung by bees (cf. *Plut. Quaest. Nat. Fr.* 36 [Loeb 426]).

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ἄρχετε βουκολικᾶς, Μοῖσαι, πάλιν ἄρχετ' αἰοιδᾶς.

110 ὠραῖος χῶδωνις, ἐπεὶ καὶ μῆλα νομεύει
καὶ πτώκας βάλλει καὶ θηρία πάντα διώκει.

ἄρχετε βουκολικᾶς, Μοῖσαι, πάλιν ἄρχετ' αἰοιδᾶς.

αὐτὶς ὅπως στασῇ Διομήδεος ἄσσον ἰοῖσα,
καὶ λέγε 'τὸν βούταν νικῶ Δάφνιν, ἀλλὰ μάχευ μοι.'

ἄρχετε βουκολικᾶς, Μοῖσαι, πάλιν ἄρχετ' αἰοιδᾶς.

115 ὦ λύκοι, ὦ θῶές, ὦ ἀν' ὄρεα φωλάδες ἄρκτοι,
χαίρεθ'· ὁ βουκόλος ὑμῖν ἐγὼ Δάφνις οὐκέτ' ἀν'
ἕλαν,
οὐκέτ' ἀνὰ δρυμῶς, οὐκ ἄλσεια. χαῖρ', Ἀρέθουσα,
καὶ ποταμοὶ τοὶ χεῖτε καλὸν κατὰ Θύβριδος ὕδωρ.

ἄρχετε βουκολικᾶς, Μοῖσαι, πάλιν ἄρχετ' αἰοιδᾶς.

120 Δάφνις ἐγὼν ὄδε τήνος ὁ τὰς βόας ὦδε νομεύων,
Δάφνις ὁ τὼς ταύρωσ καὶ πόρτιας ὦδε ποτίσδων.

IDYLL 1

Begin, Muses, begin again the pastoral song.

“Adonis, too, is the right age for you: he herds his sheep, kills hares, and hunts wild animals of every sort.²⁴

Begin, Muses, begin again the pastoral song.

“Why not go and take a stand near Diomedes again, and say, ‘I am the conqueror of Daphnis the oxherd; come and fight me, then’?²⁵

Begin, Muses, begin again the pastoral song.

“Farewell, you wolves, jackals and bears in your mountain caves. I, Daphnis the oxherd, shall no longer be found in your forests, no longer be found in your groves and woods. Farewell, Arethusa, and you rivers that pour your fair waters down Thybris.²⁶

Begin, Muses, begin again the pastoral song.

“I am the famous Daphnis who herded his cows here, Daphnis who watered here his bulls and calves.

²⁴ Aphrodite's favorite, Adonis, was gored to death by a wild boar: see pp. 504–17. Daphnis may be speaking with malice, knowing that Adonis is already dead, or with prophetic irony; lines 105–7 and 112–13 suggest the former.

²⁵ In the fifth book of the *Iliad*, Aphrodite intervenes in the fighting and is wounded and mocked by Diomedes (335–430).

²⁶ Arethusa: a famous spring at Syracuse. Thybris: unidentified; probably a mountain or valley in the same area.

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ἄρχετε βουκολικᾶς, Μοῖσαι, πάλιν ἄρχετ' αἰοιδᾶς.

ὦ Πᾶν Πάν, εἴτ' ἐσσιὶ κατ' ὄρεα μακρὰ Λυκαίω,
 εἶτε τύγ' ἀμφιπολεῖς μέγα Μαίναλον, ἔνθ' ἐπὶ νᾶσον
 125 τὰν Σικελάν, Ἑλίκας δὲ λίπε ρίον αἰπύ τε σάμα
 τῆνο Λυκαονίδαο, τὸ καὶ μακάρεσσιν ἀγητόν.

λήγητε βουκολικᾶς, Μοῖσαι, ἴτε λήγετ' αἰοιδᾶς.

ἔνθ', ὦναξ, καὶ τάνδε φέρειν πακτοῖο μελίπνου
 ἐκ κηρῶ σύριγγα καλὸν περὶ χεῖλος ἐλικτάν
 130 ἧ γὰρ ἐγὼν ὑπ' Ἔρωτος ἐς Ἴαιδαν ἔλκομαι ἤδη.

λήγητε βουκολικᾶς, Μοῖσαι, ἴτε λήγετ' αἰοιδᾶς.

νῦν ἴα μὲν φορέοιτε βᾶτοι, φορέοιτε δ' ἄκανθαι,
 ἅ δὲ καλὰ νάρκισσος ἐπ' ἀρκεύθοισι κομάσαι,
 πάντα δ' ἀναλλα γένοιτο, καὶ ἅ πίτυς ὄχνας ἐνεΐκαι,
 135 Δάφνις ἐπεὶ θνάσκει, καὶ τὰς κύνας ὄλαφος ἔλκοι,
 κῆξ ὀρέων τοὶ σκῶπες ἀηδόσι γαρύσαιντο."

129 καλὸν Fritzsche: -ἄν M

²⁷ Greek invocations are typically exhaustive. Lycaeus and Maenalus are mountains in Arcadia, the area with which Pan was most closely associated. "The peak of Helice" and "the lofty tomb of Lycaon's grandson" are probably references to these two places: Helice, also known as Callisto, was daughter of Lycaon and had her tomb on Mt. Maenalus (Paus. 8.35.8), as did Arcas, grandson of Lycaon (Paus. 8.9.3-4). The gods' admiration probably means that several of them had sanctuaries there.

²⁸ Or, "sweet sounding and made of compacted wax." The Greek syrinx of this period was usually rectangular; all the reeds

IDYLL 1

Begin, Muses, begin again the pastoral song.

"O Pan, Pan, whether you are on the high mountains of Lycaeus or are ranging over great Maenalus,²⁷ come to the island of Sicily and leave the peak of Helice and that lofty tomb of the descendant of Lycaon which even the blessed gods admire.

Cease, Muses, come cease the pastoral song.

"Come, lord, and accept this pipe, smelling sweetly of honey from its compacted wax²⁸ and with a good binding around its lip; for I am now being haled away by Love to Hades.

Cease, Muses, come cease the pastoral song.

"Now you brambles may bear violets, and you thorns may do the same, and the fair narcissus may bloom on the juniper, and everything may be changed, and pears can grow on the pine tree, since Daphnis is dying. Let the deer tear apart the hounds, and let the screech owls from the mountains rival nightingales."²⁹

were of the same length, each being plugged with wax at a different point. Wax could be used also to help bind the reeds together.

²⁹ This final reversal ought to be owls' acquiring a song more beautiful than that of nightingales, but the word translated "rival" (*γηρύσαιντο*) really means "sing to"; and the emphatic *ἐξ ὀρέων* (from the mountains) is difficult. If it were replaced by a phrase meaning "in broad daylight," owls and nightingales would be united in a different sort of reversal; but that would remove the emphasis on singing, which seems to be the reason why Daphnis, the singer *par excellence*, concludes as he does: now that he is dead, inferior rivals may come to the fore.

THEOCRITUS

λήγετε βουκολικᾶς, Μοῖσαι, ἵτε λήγετ' αἰοιδᾶς.

χῶ μὲν τόσσ' εἰπὼν ἀπεπαύσατο· τὸν δ' Ἀφροδίτα
ἤθελ' ἀνορθῶσαι· τὰ γε μὰν λῖνα πάντα λελοῖπει
140 ἐκ Μοιρᾶν, χῶ Δάφνις ἔβα ῥόον· ἔκλυσε δῖνα
τὸν Μοῖσαις φίλον ἄνδρα, τὸν οὐ Νύμφαισιν ἀπε-
χθῆ.

λήγετε βουκολικᾶς, Μοῖσαι, ἵτε λήγετ' αἰοιδᾶς.

καὶ τὸ δίδου τὰν αἶγα τό τε σκύφος, ὥς κεν ἀμέλξας
σπείσω ταῖς Μοῖσαις. ᾧ χαίρετε πολλάκι, Μοῖσαι,
145 χαίρετ'· ἐγὼ δ' ὕμνιν καὶ ἐς ὕστερον ἄδιον ἄσῶ.

ΑἰΠΟΛΟΣ

πλήρες τοι μέλιτος τὸ καλὸν στόμα, Θύρσι, γένοιτο,
πλήρες δὲ σχαδόνων, καὶ ἀπ' Αἰγίλιω ἰσχάδα τρώ-
γους

ἀδείαν, τέπτιγος ἐπεὶ τύγα φέρτερον ἄδεις.
ἠνίδε τοι τὸ δέπας· θᾶσαι, φίλος, ὥς καλὸν ὄσδει·
150 Ὠρᾶν πεπλῦσθαι νιν ἐπὶ κράναισι δοκησεῖς.
ᾧδ' ἴθι, Κισσαίθα· τὸ δ' ἄμελγέ νιν· αἰ δὲ χίμαιραι,
οὐ μὴ σκιρτασῆτε, μὴ ὁ τράγος ὕμνιν ἀναστῆ.

³⁰ On Daphnis' mysterious death, see p. 16.

³¹ These lines, though not part of Thyrsis' song, sound like the conclusion of a hymn (cf. *Id.* 17.135–37).

³² Several traditional stories told how poets were fed by bees (cf. *Id.* 7.80–85), symbolizing the sweetness of their song. The Attic deme Aegilia was famous for its figs (*Ath.* 14.652e–f). The

IDYLL 1

Cease, Muses, come cease the pastoral song.

With these words he ended. Aphrodite wanted to raise him up, but all the thread granted him by the Fates had run out, and Daphnis went to the stream. The eddying water engulfed the man dear to the Muses,³⁰ the man by no means unwelcome to the Nymphs.

Cease, Muses, come cease the pastoral song.

Now give me the goat and the bowl so that I can milk her and make a libation to the Muses. Farewell, Muses, many farewells. Some other time I will sing you a yet sweeter song.³¹

GOATHERD

May your fair mouth be filled with honey, Thyrsis, and with honeycomb, and may you have sweet figs from Aegilus to eat, for your song is better than the cicada's.³² Look, here is the cup. See how fragrant it is: you would think it had been dipped in the spring of the Hours.³³ Come here, Cissaetha; you can milk her now. And as for you nanny goats—don't be so frisky, in case the billy will have to see to you.³⁴

cicada was nature's unrivaled songster: cf. Pl. *Phdr.* 258e–259d; Callim. Fr. 1.34.

³³ Not known from elsewhere; perhaps metaphorical. The Hours are goddesses of springtime, and here they bestow fresh beauty.

³⁴ Lit., "in case the billy goat gets up for you" (to put them in good order but also, it is implied, to mate with them).

IDYLL 2

Simaetha has been abandoned by her lover Delphis. In the first section of the poem (1-63), she performs magic rites. In the second section (64-162), having sent away her servant Thestylis, she tells the Moon the story of her passion—how she first saw Delphis, how she began to sicken for love, how she summoned him to her house, his smooth talk, their lovemaking, and his ultimate betrayal. In the closing lines (163-66), she bids farewell to the Moon in a tone of quiet resignation.

Simaetha's social status and the reason for her unusual lack of a legal guardian are not made clear. She is able to act independently, but the results have not been happy. Delphis has exploited her love and abandoned her, as she seems to realize (112, 138). In the morning she intends to confront him; her magic and her narrative, which take place during the night, are substitutes for that direct action and are each punctuated by a refrain that perhaps evokes the repetitive chanting of spells. Her various actions seem intended partly to attract Delphis and partly to punish him (23-26, 58), and they represent her entangled emotions of anger and love. These emotions are no less strong than the passions once felt by Medea and Circe (15-16); in another age, and in a different type of poetry, Simaetha could have been a heroine of epic or tragedy.

IDYLL 2

The "downgrading" is typically Hellenistic. She is made to speak in language that veers between the mundane and the elevated; her narrative is dignified with poetic epithets and similes, and she addresses the gods in a style evocative of epic grandeur.

The scholia tell us that the name *Thestylis* and her mission with the herbs (59–62) are borrowed from a mime of *Sophron*; this may have been *The Female Exorcists* (Ταὶ γυναιῖκες αἰ τὰν θεόν φαντι ἐξελάν, *Frr.* 3–9 K-A; *Page*, GLP no. 73, pp. 328–31).

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Πᾶ μοι ταὶ δάφναι; φέρε, Θεοτυλί. πᾶ δὲ τὰ φίλτρα;
 στέφον τὰν κελέβαν φοινικέω οἶος ἄώτῳ,
 ὡς τὸν ἐμὸν βαρὺν εὖντα φίλον καταδήσομαι ἄνδρα,
 ὅς μοι δωδεκαταῖος ἀφ' ᾧ τάλας οὐδὲ ποθίκει,
 5 οὐδ' ἔγνω πότερον τεθνάκαμες ἢ ζοοὶ εἰμές,
 οὐδὲ θύρας ἄραξεν ἀνάρσιος. ἦ ρά οἱ ἀλλᾶ
 ὄχετ' ἔχων ὅ τ' Ἔρωσ ταχινὰς φρένας ἅ τ' Ἀφρο-
 δίτα.

βασεῦμαι ποτὶ τὰν Τιμαγήτῳ παλαίστραν
 αὔριον, ὡς νιν ἴδω, καὶ μέμφομαι οἰά με ποιεῖ.
 10 νῦν δέ νιν ἐκ θνέων καταδήσομαι. ἀλλά, Σελάνα,
 φαῖνε καλόν· τὴν γὰρ ποταεῖσομαι ἄσυχᾶ, δαῖμον,
 τᾶ χθονία θ' Ἐκάτα, τὰν καὶ σκύλακες τρομέοντι
 ἐρχομέναν νεκύων ἀνά τ' ἠρία καὶ μέλαν αἶμα.
 χαῖρ', Ἐκάτα δασπλήτι, καὶ ἐς τέλος ἄμμιν ὀπάδει,
 15 φάρμακα ταῦτ' ἔρδοισα χερείονα μῆτε τι Κίρκας
 μῆτε τι Μηδείας μῆτε ξανθᾶς Περιμήδας.

IDYLL 2

Where are my laurel leaves?¹ Bring them, Thestylis. Where are my potions? Circle the bowl² with finest scarlet sheep's wool so that I can bind fast my lover, who is a heavy trouble to me. The wretch has not even come near for twelve days, and he doesn't know whether I am living or dead: he has not even knocked at my door, he is so cruel. Certainly Love and Aphrodite have gone off somewhere else with his fickle heart. I shall go tomorrow to Timagetus' wrestling school to see him, and I shall reproach him for treating me so. But for now I shall bind him with fire spells. Cast a fair light, Moon: to you I shall chant softly, goddess, and to Hecate in the underworld, at whom even dogs tremble³ when she comes among the tombs of the dead and the black blood.⁴ Hail, dread Hecate, and keep with me to the end, making these drugs of mine no less powerful than those of Circe or Medea or fair-haired Perimede.⁵

1 These and the wool are probably to ward off evil.

2 For a libation (cf. 43).

3 Dogs were sacrificed to Hecate.

4 Perhaps the blood of victims sacrificed at tombs.

5 A powerful witch ξανθὴν Ἀγαμήδην (fair-haired Agamede) is mentioned in the *Iliad* (11.740). Theocritus may have misremembered the name, or he may refer to an alternative form unknown to us, or represent Simaetha as misremembering.

THEOCRITUS

Ἰνυγξ, ἔλκε τὸ τῆνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.

ἄλφιτά τοι πρᾶτον πυρὶ τάκεται. ἀλλ' ἐπίπασσε,
 Θεστυλί. δειλαία, πᾶ τὰς φρένας ἐκπεπότασαι;
 20 ἦ ῥά γέ θην, μυσαραά, καὶ τὴν ἐπίχαρμα τέτυγμαί;
 πάσσ' ἅμα καὶ λέγε ταῦτα· "τὰ Δέλφιδος ὄστια
 πάσσω."

Ἰνυγξ, ἔλκε τὸ τῆνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.

Δέλφιδος ἔμ' ἀνίασεν· ἐγὼ δ' ἐπὶ Δέλφιδι δάφναν
 αἶθω· χῶς αὐτὰ λακεῖ μέγα καπυρίσασα
 25 κῆξαπίνας ἄφθη κοῦδὲ σποδὸν εἶδομες αὐτᾶς,
 οὔτω τοι καὶ Δέλφιδος ἐνὶ φλογὶ σάρκ' ἀμαθύνοι.

27 Ἰνυγξ, ἔλκε τὸ τῆνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.

33 νῦν θυσῶ τὰ πίτυρα. τὸ δ', Ἄρτεμι, καὶ τὸν ἐν Ἄϊδα
 κινήσαις ἀδάμαντα καὶ εἴ τί περ ἀσφαλὲς ἄλλο—
 35 Θεστυλί, ταὶ κύνες ἅμμιν ἀνὰ πτόλιν ὠρύονται
 ἅ θεὸς ἐν τριόδοισι· τὸ χαλκέον ὡς τάχος ἄχει.

20 θην papp.: τοι M

28-32 post 42 habent papp., m

IDYLL 2

*Magic wheel, draw that man to my house.*⁶

First barley grains are melted in the fire. Scatter them on, Thestylis. Where have your wits flown off to, you wretch? Have I become an object of scorn to you too,⁷ then, you vile girl? Scatter it on, and at the same time say, "I scatter the bones of Delphis."

Magic wheel, draw that man to my house.

Delphis has caused me distress; against Delphis I burn this laurel. As it crackles loudly when set on fire and from it we do not see even ash remaining, just so may Delphis' flesh waste in flame.⁸

Magic wheel, draw that man to my house.

Now I shall burn the bran. You, Artemis, who can move the adamant of Hades⁹ and anything else as firmly fixed—Thestylis, the dogs are howling for us in the town: the goddess is at the crossroads—¹⁰ clash the bronze quick as you can.¹¹

⁶ The *iynx*, a wooden disk or wheel made to spin by alternately loosening and tightening a cord passed through two holes near the center. It was used to attract or recapture a lover.

⁷ As well as to her lover, Delphis.

⁸ Consumed by the fires of love.

⁹ The gates of Hades, made of adamant (Virg. *Aen.* 6.552).

¹⁰ Hecate was goddess of the crossroads.

¹¹ Apotropaic, to ward off the dangerous power she has invoked.

THEOCRITUS

ἰνυγξ, ἔλκε τὺ τήνων ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.

ἠνίδε σιγῇ μὲν πόντος, σιγῶντι δ' ἀῆται·
 ἅ δ' ἐμὰ οὐ σιγῇ στέρνων ἔντοσθεν ἀνία,

40 ἀλλ' ἐπὶ τήνῳ πᾶσα καταίθομαι ὅς με τάλαιναν
 ἀντὶ γυναικὸς ἔθηκε κακὰν καὶ ἀπάρθενον ἦμεν.

ἰνυγξ, ἔλκε τὺ τήνων ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.

28 ὡς τοῦτον τὸν κηρὸν ἐγὼ σὺν δαίμοιι τάκω,
 29 ὡς τάκοιθ' ὑπ' ἔρωτος ὁ Μύνδιος αὐτίκα Δέλφις.
 30 χῶς δινεῖθ' ὄδε ρόμβος ὁ χάλκεος ἐξ Ἀφροδίτας,
 31 ὡς τήνος δινοῖτο ποθ' ἀμετέραισι θύραισιν.

32 ἰνυγξ, ἔλκε τὺ τήνων ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.

43 ἐς τρὶς ἀποσπένδω καὶ τρὶς τάδε, πότνια, φωνῶ·
 εἴτε γυνὰ τήνῳ παρακέκλιται εἴτε καὶ ἀνήρ,
 45 τόσσον ἔχοι λάθας ὅσσον ποκὰ Θεσέα φαντί
 ἐν Δία λασθήμεν ἐνπλοκάμῳ Ἀριάδνας.

ἰνυγξ, ἔλκε τὺ τήνων ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.

ἵππομανὲς φυτόν ἐστι παρ' Ἀρκάσι, τῷ δ' ἐπι πᾶσαι
 καὶ πῶλοι μαίνονται ἀν' ὄρεα καὶ θοαὶ ἵπποι·

¹² Epiphanies are often said to be accompanied by a supernatural silence.

¹³ He is from Myndia, a town on the coast of Caria, almost opposite the island of Cos. This fact, together with the reference

IDYLL 2

Magic wheel, draw that man to my house.

Look, still is the sea and still are the breezes;¹² but the pain in my heart is not still. The whole of me is burning for the man who made me disgraced—wretch that I am—and no longer a virgin, instead of his wife.

Magic wheel, draw that man to my house.

As I with the goddess's aid melt this wax, so may Myndian Delphis¹³ melt at once with love. And as this bronze rhombos¹⁴ turns round by the power of Aphrodite, so may he turn to and fro about my door.

Magic wheel, draw that man to my house.

Three times I pour a libation and three times, lady, I utter these words: whether it is a woman who lies with him or a man, may he have so much forgetfulness of them as they say Theseus on Dia had of Ariadne with her lovely tresses.¹⁵

Magic wheel, draw that man to my house.

Hippomanes is a plant which grows among the Arcadians, and in the mountains all the foals and swift horses are mad

to the sea (38) and the mention of Philinus, a famous Coan athlete (115), suggests that Cos may be the imagined setting.

¹⁴ The bull roarer, a piece of wood or metal which hums loudly when spun at the end of a length of cord.

¹⁵ Dia is another name for Naxos, where Theseus abandoned Ariadne, who had fled with him from Crete after helping him to kill the Minotaur, her half brother (Catull. 64.76–264).

THEOCRITUS

50 ὡς καὶ Δέλφιν ἴδοιμι, καὶ ἐς τόδε δῶμα περάσαι
μαινομένῳ ἵκελος λιπαρᾶς ἔκτοσθε παλαίστρας.

ἰυγξ, ἔλκε τὸ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.

τοῦτ' ἀπὸ τᾶς χλαίνας τὸ κράσπεδον ὤλεσε Δέλφισ,
ὡγὼ νῦν τίλλοισα κατ' ἀγρίῳ ἐν πυρὶ βάλλω.

55 αἰαὶ Ἔρωσ ἀνιαρέ, τί μεν μέλαν ἐκ χροῶς αἶμα
ἐμφὺς ὡς λιμνᾶτις ἅπαν ἐκ βδέλλα πέπωκας;

ἰυγξ, ἔλκε τὸ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.

σαύραν τοι τρίψασα κακὸν ποτὸν αὔριον οἰσῶ.

Θεστυλί, νῦν δὲ λαβοῖσα τὸ τὰ θρόνα ταῦθ' ὑπόμα-
ξον

60 τᾶς τήνω φλιᾶς καθ' ὑπέρτερον ἅς ἔτι καὶ νύξ,

62 καὶ λέγ' ἐπιτρύζοισα "τὰ Δέλφιδος ὅστια μάσσω."

ἰυγξ, ἔλκε τὸ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.

Νῦν δὴ μῶνα ἐοῖσα πόθεν τὸν ἔρωτα δακρύσω;

65 ἐκ τίνος ἄρξωμαι; τίς μοι κακὸν ἄγαγε τοῦτο;

ἦνθ' ἂ τωῦβούλοιο καναφόρος ἄμμιν Ἄναξῶ

59 ἀπόμορξον schol. v.l.

60 νύξ Bücheler: νῦν pap., M

61 ἐκ θυμῶ δέδεμαι. ὃ δέ μεν λόγον οὐδένα ποιεῖ fere m.
om. pap., m

62 ἐπιτρύζοισα pap., schol. v.l.: ἐπιφθύζοισα M μάσσω
Ahlwardt: πάσσω M: καίω pap.

IDYLL 2

for it;¹⁶ just so may I see Delphis, just so may he come to this house from the glossy wrestling school,¹⁷ like a man made mad.

Magic wheel, draw that man to my house.

From his cloak Delphis lost this fringe, which I now shred and cast into the wild fire.¹⁸ Ah, cruel Love, why, like a leech from the marsh, have you fastened on me and drunk all the black blood from my body?

Magic wheel, draw that man to my house.

Tomorrow I will crush a lizard and take it to him, an evil drink. Thestylis, take these herbs now and knead them over his threshold while it is still night,¹⁹ and say in a whisper, "I knead the bones of Delphis."²⁰

Magic wheel, draw that man to my house.

And now that I am alone, from what point shall I lament my love? Where should I start? Who brought me this trouble? Our Anaxo, daughter of Eubulus, went as a bas-

¹⁶ The name of this unidentified plant is compounded from "horse" and "mad."

¹⁷ Glossy because of the oil with which athletes anointed themselves; cf. 79, 102.

¹⁸ Destruction of bodily tokens (especially hair and nails) was thought to affect by "sympathy" the body itself.

¹⁹ A line has been interpolated here (" . . . while I am still bound to him in my heart; but he takes no notice of me") as a result of "night" ($\nu\acute{\nu}\xi$) at the end of line 60 being corrupted to "now" ($\nu\nu\nu$).
²⁰ So that his bones will ache with desire.

THEOCRITUS

ἄλσος ἐς Ἀρτέμιδος, τῆ δὴ τόκα πολλὰ μὲν ἄλλα
θηρία πομπεύεσκε περισταδόν, ἐν δὲ λείαινα.

φράζέό μεν τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.

70 καί μ' ἅ Θευμαρίδα Θραῖσσα τροφός, ἅ μακαρίτις,
ἀγχίθυρος ναίαισα κατεύξατο καὶ λιτάνευσε
τὰν πομπὰν θάσασθαι· ἐγὼ δέ οἱ ἅ μεγάλοιος
ὠμάρτευν βύσσοιο καλὸν σύροισα χιτῶνα
κάμφιστειλαμένα τὰν ξυστίδα τὰν Κλεαρίστας.

75 φράζέό μεν τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.

ἤδη δ' εὖσα μέσαν κατ' ἀμαξιτόν, ἧ τὰ Λύκωνος,
εἶδον Δέλφιν ὁμοῦ τε καὶ Εὐδάμιππον ἰόντας·
τοῖς δ' ἦς ξανθοτέρα μὲν ἐλιχρύσοιο γενειάς,
στήθεα δὲ στίλβοντα πολὺ πλέον ἢ τύ, Σελάνα,
80 ὡς ἀπὸ γυμνασίου καλὸν πόνον ἄρτι λιπόντων.

φράζέό μεν τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.

χῶς ἴδον, ὡς ἐμάνην, ὡς μοι πυρὶ θυμὸς ἰάφθη
δειλαίας, τὸ δὲ κάλλος ἐτάκετο. οὐκέτι πομπᾶς

67 τόκα Casaubon: ποκα pap., M

82 πυρὶ pap., conl. Taylor: περὶ M

83 οὐκέτι pap.: κούδέ τι m

²¹ It was a great honor for girls to be selected to carry baskets containing the sacred objects in ritual processions.

IDYLL 2

ket bearer²¹ to the grove of Artemis, in whose honor at that time many animals were paraded, and among them a lioness.²²

Note, lady Moon, whence came my love.

And Theumaridas' Thracian nurse,²³ now among the blessed, who was a near neighbor, had begged and pleaded with me to see the show; and I most unluckily accompanied her wearing a fair long linen dress and wrapping myself in Clearista's cloak.²⁴

Note, lady Moon, whence came my love.

And when I was already halfway along the road, where Lycon's place is,²⁵ I saw Delphis and Eudamippus going along together.²⁶ Their beards were blonder than the gold flower and their chests gleamed much more than you, Moon, because they had just left the fair exercise of the gymnasium.

Note, lady Moon, whence came my love.

And when I saw them I was seized with madness, and my wretched heart was caught with fire, and my beauty wasted

²² As goddess of the hunt, Artemis was associated with wild animals.

²³ Thrace was a source of slaves.

²⁴ Borrowed for the day.

²⁵ Perhaps a farm.

²⁶ Festivals were a rare opportunity for women to appear in public and for potential lovers to see them. Here the normal gender roles are reversed.

THEOCRITUS

85 *τήνας ἐφρασάμαν, οὐδ' ὡς πάλιν οἴκαδ' ἀπῆνθον*
ἔγνω, ἀλλὰ μέ τις καπυρὰ νόσος ἐξεσάλαξεν,
κείμεν δ' ἐν κλιντῆρι δέκ' ἄματα καὶ δέκα νύκτας.

φράζέό μεν τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.

90 *καὶ μεν χρῶς μὲν ὁμοῖος ἐγίνετο πολλάκι θάψω,*
ἔρρευν δ' ἐκ κεφαλᾶς πᾶσαι τρίχες, αὐτὰ δὲ λοιπά
ὅστί' ἔτ' ἦς καὶ δέρμα. καὶ ἐς τίνος οὐκ ἐπέρασα,
ἣ ποίας ἔλιπον γραίας δόμον ἄτις ἐπάδεν;
ἀλλ' ἦς οὐδὲν ἐλαφρόν, ὁ δὲ χρόνος ἄνυτο φεύγων.

φράζέό μεν τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.

95 *χοῦτῳ τᾷ δῶλα τὸν ἀλαθέα μῦθον ἔλεξα·*
“εἰ δ' ἄγε, Θεστυλί, μοι χαλεπᾶς νόσω εὐρέ τι μάχος.
πᾶσαν ἔχει με τάλαιναν ὁ Μύνδιος· ἀλλὰ μολοῖσα
τήρησον ποτὶ τὰν Τιμαγήτιο παλαίστραν·
τηνεὶ γὰρ φοιτῆ, τηνεὶ δέ οἱ ἀδὺ καθῆσθαι.

φράζέό μεν τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.

100 *κῆπέι κά νιν ἐόντα μάθης μόνον, ἄσυχα νεῦσον,*
κεῖφ' ὅτι ‘Σιμαίθα τυ καλεῖ’, καὶ ὑφαγέο τεῖδε.”
ὡς ἐφάμαν· ἃ δ' ἦνθε καὶ ἄγαγε τὸν λιπαρόχρων

85 ἐξεσάλαξεν pap., schol. v.l.: ἐξαλάπαξεν M

IDYLL 2

away.²⁷ I no longer took notice of that procession, and I had no idea how I got home again, but a burning fever shook me, and I lay on my bed ten days and ten nights.

Note, lady Moon, whence came my love.

Often my skin would become as pale as fustic,²⁸ and all the hair began to fall from my head,²⁹ and only my skin and bones were left. To whose house did I not go? What old enchantress did I leave unvisited? But it was no light matter, and flying time moved on.

Note, lady Moon, whence came my love.

So I gave the slave girl a true account: "Come, Thestylis, find some cure for my hard suffering. Myndian Delphis has me in his power completely. Go and wait by Timage-tus' wrestling school: there he attends, and there he likes to sit.

Note, lady Moon, whence came my love.

"And when you find him alone, nod to him discreetly and say, 'Simaetha calls you,' and lead him here." So I said; and she went and brought sleek-skinned Delphis to my house.

²⁷ These symptoms, and those of lines 106-8, are probably inspired by a famous passage of Sappho: "When I look at you for a moment, I no longer have power to speak . . . straightaway a subtle flame has stolen beneath my flesh . . . my tongue is silent . . . a cold sweat holds me" (Fr. 31.7-16 Campbell).

²⁸ A shrub from which yellow dye was made.

²⁹ Apparently a symptom of extreme desire: Hes. Fr. 133; Virg. *Ecl.* 6.51.

THEOCRITUS

εἰς ἐμὰ δώματα Δέλφιν· ἐγὼ δέ νιν ὡς ἐνόησα
ἄρτι θύρας ὑπὲρ οὐδὸν ἀμειβόμενον ποδὶ κούφῳ—

105 φράζέό μεν τὸν ἔρωθ' ὄθεν ἵκετο, πότνα Σελάνα—

πᾶσα μὲν ἐψύχθην χιόνος πλέον, ἐκ δὲ μετώπῳ
ιδρώς μεν κοχύδεσκεν ἴσον νοτίαισιν ἑέρσαις,
οὐδέ τι φωνῆσαι δυνάμαν, οὐδ' ὄσσον ἐν ὕπνῳ
κνυζεῦνται φωνεῦντα φίλαν ποτὶ ματέρα τέκνα·

110 ἀλλ' ἐπάγην δαγῦδι καλὸν χροῶα πάντοθεν ἴσα.

φράζέό μεν τὸν ἔρωθ' ὄθεν ἵκετο, πότνα Σελάνα.

καί μ' ἐσιδὼν ὄστοργος ἐπὶ χθονὸς ὄμματα πάξας
ἕζει' ἐπὶ κλινητῆρι καὶ ἐζόμενος φάτο μῦθον·

115 “ἦ ῥά με, Σιμαίθα, τόσον ἔφθασας, ὄσσον ἐγὼ θην
πρᾶν ποκα τὸν χαρίεντα τράχων ἔφθασσα Φιλίνον,
ἐς τὸ τεὸν καλέσασα τόδε στέγος ἦ μὲ παρήμην.

φράζέό μεν τὸν ἔρωθ' ὄθεν ἵκετο, πότνα Σελάνα.

ἦνθον γάρ κεν ἐγώ, ναὶ τὸν γλυκὺν ἦνθον Ἔρωτα,
ἦ τρίτος ἢ τέταρτος ἐὼν φίλος αὐτίκα νυκτός,

120 μᾶλα μὲν ἐν κόλποισι Διωνύσοιο φυλάσσω,
κρατὶ δ' ἔχων λεύκαν, Ἡρακλέος ἱερὸν ἔρνος,
πάντοθι πορφυρέαισι περὶ ζώστραισιν ἐλικτάν.

³⁰ She takes this to be a sign of modesty; but he is preparing his disingenuous speech.

IDYLL 2

And when I saw him just crossing the threshold of my door
with his light foot—

Note, lady Moon, whence came my love—

the whole of me became much colder than snow, and
sweat like damp dews ran from my forehead, and I could
say nothing, not even as much as children whimper in their
sleep, crying to their own dear mother: my fair body be-
came stiff, just like a doll.

Note, lady Moon, whence came my love.

And when he saw me the faithless man fixed his eyes on
the ground³⁰ and sat on the bed and, sitting down, said,
“Indeed, Simaetha, when you called me to this house of
yours you were ahead of me only by as much as I outran
the graceful Philinus the other day.³¹

Note, lady Moon, whence came my love.

“I would have come, by sweet Love I would have come
with two or three friends as soon as it was night,³² keeping
safe in my lap the apples of Dionysus,³³ and wearing a
garland of white poplar on my head, the holy plant of Her-
acles, wound all round with purple bands.³⁴

³¹ See on line 29. Delphis is boastful.

³² He would have come in the *kômos*, a noisy revel through
the streets ending at the mistress' door with a plea for admission
(cf. *Id.* 3) and placing of garlands from the wearer's head.

³³ Perhaps so called because Dionysus was patron of drinkers
at the symposium, starting point for *kômoi*.

³⁴ This type of garland was associated with Heracles, patron
of athletics (see Gow's note).

THEOCRITUS

φράζέό μεν τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.

καὶ κ', εἰ μὲν μ' ἐδέχεσθε, τάδ' ἦς φίλα (καὶ γὰρ
ἐλαφρός

- 125 καὶ καλὸς πάντεσσι μετ' ἠιθέοισι καλεῦμαι),
εὐδὸν τ', εἴ κε μόνον τὸ καλὸν στόμα τεῦς ἐφίλησα·
εἰ δ' ἄλλα μ' ὠθεῖτε καὶ ἅ θύρα εἶχετο μοχλῶ,
πάντως κα πελέκεις καὶ λαμπάδες ἦνθον ἐφ' ὑμέας.

φράζέό μεν τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.

- 130 νῦν δὲ χάριν μὲν ἔφαν τῇ Κύπριδι πρῶτον ὀφείλειν,
καὶ μετὰ τὰν Κύπριν τύ με δευτέρα ἐκ πυρὸς εἶλεν,
ὦ γύναι, ἐσκαλέσασα τεὸν ποτὶ τοῦτο μέλαθρον
αὐτῶς ἠμίφλεκτον· Ἔρωσ δ' ἄρα καὶ Διπαραίω
πολλάκις Ἀφαιστόιο σέλας φλογερώτερον αἴθει·

- 135 φράζέό μεν τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.

σὺν δὲ κακαῖς μανίαις καὶ παρθένον ἐκ θαλάμοιο
καὶ νύμφαν ἐφόβησ' ἔτι δέμνια θερμὰ λιποῖσαν
ἀνέρος." ὡς ὁ μὲν εἶπεν· ἐγὼ δέ νιν ἅ ταχυπειθῆς
χειρὸς ἐφαψαμένα μαλακῶν ἔκλιν' ἐπὶ λέκτρων·

- 140 καὶ ταχὺ χρῶς ἐπὶ χρωτὶ πεπαίνεται, καὶ τὰ πρόσωπα
θερμότερ' ἦς ἢ πρόσθε, καὶ ἐψιθυρίσδομες ἀδύ.

124 κ' . . . μ' hoc ordine pap., conl. Ahrens: μ' . . . κ' M

128 κα Ahrens: καὶ pap., M

138 νιν Gow: μιν pap.: οἱ M

IDYLL 2

Note, lady Moon, whence came my love.

“And if you had received me, that would have been pleasant—for I am called nimble and handsome among all the young men—and I would have slept happy if I had only kissed your fair mouth; but if you had rejected me and kept your door closed with a bar, by every means axes and torches would have come against you.³⁵

Note, lady Moon, whence came my love.

“But as it is I say thanks are due to Cypris;³⁶ and, after Cypris, you next have saved me from the fire, lady, by summoning me, quite half-consumed, to this house of yours. Often Love kindles a blaze more fiery than does Hephaestus on Lipari.³⁷

Note, lady Moon, whence came my love.

“With dire madness he rouses the girl from her bedroom and makes the bride leave her husband’s bed while it is still warm.”³⁸ So he spoke. Too swift to believe him, I caught him by the hand and laid him on the soft bed; quickly body warmed to body, our faces grew hotter than before, and we whispered sweetly. The main thing was

³⁵ A traditional threat of the *kômastês*.

³⁶ Aphrodite, born on Cyprus (Hes. *Theog.* 190–200).

³⁷ One of the Lipari islands northeast of Sicily was a volcano thought to be Hephaestus’ forge (Thuc. 3.88.2–3).

³⁸ To meet a lover.

THEOCRITUS

- ὡς καὶ τοι μὴ μακρὰ φίλα θρυλέοιμι Σελάνα,
 ἐπράχθη τὰ μέγιστα, καὶ ἐς πόθον ἦνθομες ἄμφω.
 κοῦτε τι τήνος ἐμὴν ἀπεμέμψατο μέσφα τό γ' ἐχθές,
 145 οὔτ' ἐγὼ αὖ τήνω. ἀλλ' ἦνθέ μοι ἅ τε Φιλίστας
 μάτηρ τᾶς ἀμᾶς αὐλητρίδος ἅ τε Μελιξοῦς
 σάμερον, ἀνίκα πέρ τε ποτ' ὠρανὸν ἔτραχον ἵπποι
 Ἄω τὰν ῥοδόεσσαν ἀπ' ὠκεανοῖο φέροισαι,
 κεῖπέ μοι ἄλλα τε πολλὰ καὶ ὡς ἄρα Δέλφισ ἔραται.
 150 κεῖτε νιν αὐτε γυναικὸς ἔχει πόθος εἶτε καὶ ἀνδρός,
 οὐκ ἔφατ' ἀτρεκέες ἴδμεν, ἀτὰρ τόσον· αἰὲν Ἔρωτος
 ἀκράτω ἐπεχείτο καὶ ἐς τέλος ὄχητο φεύγων,
 καὶ φάτο οἱ στεφάνοισι τὰ δώματα τήνα πυκαξεῖν.
 ταῦτά μοι ἀ ξείνα μυθήσατο, ἔστι δ' ἀλαθής.
 155 ἦ γάρ μοι καὶ τρὶς καὶ τετράκις ἄλλοκ' ἐφοίτη,
 καὶ παρ' ἐμὴν ἐτίθει τὰν Δωρίδα πολλάκις ὄλπαν·
 νῦν δέ τε δωδεκαταῖος ἀφ' ὧτέ νιν οὐδὲ ποτεῖδον.
 ἦ ῥ' οὐκ ἄλλο τι τερπνὸν ἔχει, ἀμῶν δὲ λέλασται;
 νῦν μὰν τοῖς φίλτροις καταδήσομαι· αἰ δ' ἔτι κά με
 160 λυπῆ, τὰν Ἄϊδαο πύλαν, ναὶ Μοίρας, ἀραξεί·
 τοῖά οἱ ἐν κίστα κακὰ φάρμακα φαμὶ φυλάσσειν,
 Ἄσσυρίω, δέσποινα, παρὰ ξείνοιο μαθοῖσα.

- 142 ὡς pap., m: χὼς m καὶ m: κά m: κεν pap. θρυλέ-
 οἰμι M: θρέοιμ' ω pap.: θρυλέωμι Hermann
 144 τό γ' Ahrens: τοδ' pap.: τὺ γ' m: τοι m
 148 ῥοδόεσσαν pap.: ῥοδόπαχυν M
 153 πυκαξεῖν Edmonds: -άσθεν M: -ασθην pap.
 159 μὰν pap., m: μὲν m κα με pap., conl. Ahrens: κῆμέ M

done, and we both came to our desire. And until yesterday, at least, he had no cause to complain at me, nor I at him. But today, as the steeds of rosy Dawn were carrying her up from the ocean and galloping skywards,³⁹ the mother of our piper Philista and of Melixo came to me and told me many things, and in particular that Delphis is in love. She said she did not know for sure whether desire for a man or for a woman occupies him, but just this much, that he was always toasting Love in unmixed wine⁴⁰ and that at last he ran off quickly⁴¹ and said that he would go to garland a house.⁴² This is what the woman told me, and she tells the truth: in the past he would visit me three or four times a day and would often leave with me his Dorian oil flask,⁴³ but now it is the twelfth day since I even saw him. Has he some other delight, and forgotten me? Now I shall bind him with my charms; but if he still gives me trouble he shall knock at Death's door, by the Fates;⁴⁴ such evil drugs, I say, I keep in my box, which I learned about, Queen Moon, from an Assyrian stranger.⁴⁵

³⁹ Dawn, Helios, Selene, and Night (cf. 165–66) were all conceived of as traveling across the sky in horse-drawn chariots.

⁴⁰ I.e., he kept drinking strong toasts to an unnamed person.

⁴¹ From the symposium.

⁴² See on line 119.

⁴³ As a pledge of his return; cf. on line 51. "Dorian" may refer to a shape of flask; but since the usual word is not *olpa* but *lêkythos*, the phrase may imply "what the Dorians call an *olpa*" (cf. 18.45).

⁴⁴ If he will not knock at mine.

⁴⁵ The Babylonians were famous practitioners of magic.

THEOCRITUS

ἀλλὰ τὸ μὲν χαίροισα ποτ' ὠκεανὸν τρέπε πώλως,
 πότνι· ἐγὼ δ' οἰσῶ τὸν ἐμὸν πόθον ὥσπερ ὑπέσταν.
 165 χαῖρε, Σελαναία λιπαρόθρονε, χαίρετε δ' ἄλλοι
 ἀστέρες, εὐκάλοιο κατ' ἄντυγα Νυκτὸς ὀπαδοί.

164 πόθον pap., m: πόνον m

IDYLL 2

But farewell! Turn your steeds toward the ocean, lady; and I will bear my desire as I have borne it till now.⁴⁶ Hail, Selene of the gleaming throne; and hail, you other stars, attendants at the chariot of quiet Night.

⁴⁶ Or, "as I have undertaken to endure it."



IDYLL 3

A goatherd sings a serenade outside the cave of Amaryllis. The first word of the poem, kômasdô, points the humor of the situation: the kômos, an urban convention (see on Id. 2.118), is here transferred to the country, and the song of the locked-out lover, or paraclausithyron, is performed not before a bolted door (as for example in Id. 23) but in front of a cave's mouth. It falls into short stanzas. The tone is naïve, with country lore and homely detail. In the second part the goatherd tries to raise the tone by associating himself with characters from myth who succeeded in love. His listing of these aligns his performance with so-called catalog poems on erotic themes, such as the Leontion of Hermesianax (Frr. 1-5 Lightfoot) and the Erotes of Phanocles (CA pp. 106-9). After this, the closing lines are bathetic.

Criticism

Fantuzzi, M. "Mythological Paradigms in the Bucolic Poetry of Theocritus." *PCPhS* 41 (1995): 22-27.

Hunter, *Selection*, 107-29.

Payne, *Invention of Fiction*, 60-67.

Κωμάσδω ποτὶ τὰν Ἀμαρυλλίδα, ταὶ δέ μοι αἶγες
 βόσκονται κατ' ὄρος, καὶ ὁ Τίτυρος αὐτὰς ἐλαύνει.
 Τίτυρ', ἐμὶν τὸ καλὸν πεφιλημένε, βόσκε τὰς αἶγας,
 καὶ ποτὶ τὰν κράναν ἄγε, Τίτυρε· καὶ τὸν ἐνόρχαν,
 5 τὸν Λιβυκὸν κνάκωνα, φυλάσσεο μὴ τυ κορύψῃ.

ᾠ χαρίεσσ' Ἀμαρυλλί, τί μ' οὐκέτι τοῦτο κατ'
 ἄντρον
 παρκύπτοισα καλείς, τὸν ἐρωτύλον; ἦ ῥά με μισεῖς;
 ἦ ῥά γέ τοι σιμὸς καταφαίνομαι ἐγγύθεν ἡμεν,
 νύμφα, καὶ προγένειος; ἀπάγξασθαί με ποησεῖς.
 10 ἦνίδε τοι δέκα μᾶλα φέρω· τηνώθε καθεῖλον
 ὦ μ' ἐκέλευ καθελεῖν τύ· καὶ αὔριον ἄλλα τοι οἰσῶ.
 θᾶσαι μάν. θυμαλγὲς ἐμὶν ἄχος. αἴθε γενοίμαν
 ἅ βομβεῦσα μέλισσα καὶ ἐς τεὸν ἄντρον ἰκοίμαν,
 τὸν κισσὸν διαδὺς καὶ τὰν πτέριν ἅ τυ πυκάσδει.
 15 νῦν ἔγνω τὸν Ἔρωτα· βαρὺς θεός· ἦ ῥα λεαίνας
 μαζὸν ἐθήλαζεν, δρυμῶ τέ νιν ἔτραφε μάτηρ,

¹ It is possible, but unlikely, that Tityrus is not a name but a word for a he-goat, which the speaker goes on to warn about a rival; cf. the Cyclops' address to his ram at Hom. *Od.* 9.447-60.

² Libya was famous for its flocks (Hom. *Od.* 4.85-89; Hdt. 4.189).

IDYLL 3

I'm going to serenade Amaryllis. My goats are grazing on the hill, and Tityrus is in charge of them.¹ Tityrus, my dear friend, feed my goats and take them to the spring, Tityrus; and watch out for the billy goat, the tawny Libyan one,² in case he butts you.

Charming Amaryllis,³ why don't you peep out any longer from your cave and invite me in—me, your sweetheart? Do you hate me?

Do I look snub-nosed close up, my girl, and is my beard too full?⁴ You'll make me go hang myself.

Look, I'm bringing you ten apples; I've gathered them from the place you told me to gather them, and tomorrow I'll bring some more.⁵

Just look; there's such pain in my heart. If only I could turn into a buzzing bee and come into your cave through the ivy and fern that hide you!

Now I know what love is: he's a cruel god. Truly he was suckled by a lioness, and his mother gave birth to him in

³ The scene changes to outside Amaryllis' cave.

⁴ He looks like a goat.

⁵ An apple symbolizes love, but this goatherd seems to think they are for eating.

THEOCRITUS

ὅς με κατασμήχων καὶ ἐς ὀστίον ἄχρισ ἰάπτει.

ὦ τὸ καλὸν ποθορεῦσα, τὸ πᾶν λίθος, ὦ κυάνοφρον
νύμφα, πρόσπτυξάι με τὸν αἰπόλον, ὥς τυ φιλήσω.

20 ἔστι καὶ ἐν κενεοῖσι φιλήμασιν ἀδέα τέρψις.

τὸν στέφανον τῖλαί με κατ' αὐτίκα λεπτὰ ποησεῖς,
τόν τοι ἐγών, Ἀμαρυλλὶ φίλα, κισσοῖο φυλάσσω,
ἀμπλέξας καλύκεσσι καὶ εὐόδομοισι σελίνους.

ὦμοι ἐγών, τί πάθω, τί ὁ δύσσοος; οὐχ ὑπακούεις.

25 τὰν βαίταν ἀποδὸς ἐς κύματα τηνῶ ἀλεῦμαι,
ὥπερ τὼς θύννως σκοπιάζεται Ὀλπις ὁ γριπεύς·
καὶ κα μὴ ποθάνω, τό γε μὰν τεὸν ἀδὸν τέτυκται.

ἔγνων πρᾶν, ὅκα μοι, μεμναμένῳ εἰ φιλέεις με,
οὐδὲ τὸ τηλέφιλον ποτεμάξατο τὸ πλατάγημα,

30 ἀλλ' αὐτως ἀπαλῶ ποτὶ πάχεϊ ἐξεμαράνθη.

εἶπε καὶ Ἄγροισι τὰλαθέα κοσκινόμαντις,

31 ἀγροισι M: ἀ γράϊα Heinsius

⁶ An echo of Patroclus' words to Achilles: "It was the gray sea and the harsh cliffs that bore you, your heart is so cruel" (Hom. *Il.* 16.33–35).

⁷ Unexpected in this context of praise. There is a variant, *ἄπαν λίπος* (all-shining), which would provide a compliment (cf. *Id.* 2.102 *λιπαρόχρων*) and perhaps, together with "glances," a reference to Amaryllis' name, which means "Dazzler."

⁸ "Empty," because given as a mere favor; or because not leading further.

IDYLL 3

a thicket:⁶ he's making me smolder with love and torturing me deep in my bones.

Dark-browed girl with beautiful glances, all stonyhearted,⁷ embrace me, your goatherd, so that I can kiss you. There is a sweet pleasure even in empty kisses.⁸

You will make me shred this garland into little pieces straightaway, the garland of ivy that I am wearing for you; I wove into it rosebuds and fragrant celery.⁹

Ah! What will become of me? I'm so wretched. You're not listening.

I'll take off my cloak and leap into the waves at the place where Olpis the fisherman looks out for the tuna;¹⁰ and even if I don't die,¹¹ at any rate your pleasure will certainly be achieved.

I realized this the other day. I was wondering if you loved me, and the smack didn't make the love-in-absence stick: it shriveled away uselessly on my smooth forearm.¹²

Agroeo, too, the sieve diviner,¹³ who was cutting grass

⁹ The leaves of wild celery were popular for garlands.

¹⁰ Shoals of fish are spotted by a lookout, who gesticulates to the boats; cf. Opp. *Hal.* 3.631-40.

¹¹ Or (with $\delta\eta$) "if I should die."

¹² Reference to a form of divination. You were lucky in love if the petal stuck to the forearm when applied with a smack.

¹³ Probably small objects such as beans or bones were shaken in a sieve and omens taken from their arrangement, as with tea-lees today.

THEOCRITUS

ἀ πρᾶν ποιολογεῦσα παραιβάτις, οὔνεκ' ἐγὼ μέν
τὸν ὄλος ἔγκειμαι, τὸ δέ μεν λόγον οὐδένα ποιῆ.

ἦ μάν τοι λευκὰν διδυματόκου αἶγα φυλάσσω,
35 τὰν με καὶ ἅ Μέρμνωνος ἐριθακὶς ἅ μελανόχρως
αἰτεῖ καὶ δωσῶ οἱ, ἐπεὶ τύ μοι ἐνδιαθρύπτῃ.

ἄλλεται ὀφθαλμός μεν ὁ δεξιός· ἀρά γ' ἰδησῶ
αὐτάν; ἀσεύμαι ποτὶ τὰν πίτυν ᾧδ' ἀποκλιθεῖς,
καὶ κέ μ' ἴσως ποτίδοι, ἐπεὶ οὐκ ἀδαμαντῖνα ἐστίν.

40 Ἴππομένης, ὅκα δὴ τὰν παρθένον ἤθελε γάμαι,
μᾶλ' ἐν χερσὶν ἐλὼν δρόμον ἄννευ· ἅ δ' Ἀταλάντα
ὡς ἴδεν, ὡς ἐμάνῃ, ὡς ἐς βαθὺν ἄλατ' ἔρωτα.

τὰν ἀγέλαν χῶ μάντις ἀπ' Ὀθρυος ἄγε Μελάμ-
πους

ἐς Πύλον· ἅ δὲ Βίαντος ἐν ἀγκοίναισιν ἐκκλίνθη
45 μάτῃρ ἅ χαρίεσσα περίφρονος Ἀλφειβοίας.
τὰν δὲ καλὰν Κυθήρειαν ἐν ὄρεσι μῆλα νομεύων
οὐχ οὕτως Ὠδωνις ἐπὶ πλέον ἄγαγε λύσσας,
ὥστ' οὐδὲ φθίμενόν νιν ἄτερ μαζοῖο τίθητι;

¹⁴ And therefore yields copious milk.

¹⁵ Evidently a lucky sign (because on the right).

¹⁶ Atalanta's suitors had to compete with her in a footrace, and those who lost were killed by her father. Hippomenes dropped irresistible golden apples, given him by a god, to delay her (Hes. FR. 72-76 M-W; Callim. Fr. 412). The goatherd, himself equipped with apples (10-11), refers (if "them" rather than "him" is to be understood as object of "saw") to a version of the myth in which the apples themselves inspired her with love (cf. Philittas Fr. 17 Lightfoot).

IDYLL 3

alongside me the other day, spoke truly when she said I was besotted with you but that you make no account of me.

I am keeping for you a white goat that has had twins;¹⁴ Mermon's swarthy serving girl begs me for it—and I shall give it her, since you play hard to get.

My right eye is twitching:¹⁵ am I to see her, then? I'll sing here resting against this pine tree, and perhaps she'll take notice of me, since she's not made of adamant.

Hippomenes, when he wished to marry the girl, ran the race with apples in his hands, and as soon as Atalanta saw them she leaped deep in love.¹⁶

The seer Melampus, too, brought the herd from Othrys to Pylos; and the graceful mother of wise Alpheisiboea was laid in Bias' embrace.¹⁷

Did not Adonis, as he pastured his flock on the hills, drive fair Cytherea to such frenzy that she holds him to her breast even in death?¹⁸

¹⁷ Bias loved Pero, daughter of Nereus of Pylos, whose price for his daughter's hand was recovery of his cattle, stolen by Phlyacus. Melampus, Bias' brother, recovered them from Mt. Othrys in Thessaly, and Bias married Pero, who bore Alpheisiboea, "Cattle bringer" (Hom. *Od.* 11.281–97, 15.230–38; Pherec. *FGH* 3 F 33; ps.-Apollod. *Bibl.* 1.9.12).

¹⁸ On Adonis, the young lover of Aphrodite (Cytherea), whose death and rebirth were celebrated annually, see *Id.* 15.100–144 and Bion's *Lament* (pp. 504–17). The goatherd probably refers to the familiar tableau of the dying Adonis in Aphrodite's arms (Bion, ll. 40–42).

THEOCRITUS

ζαλωτὸς μὲν ἐμὶν ὁ τὸν ἄτροπον ὕπνον ἰαύων
50 Ἐνδυμίων· ζαλωῶ δέ, φίλα γύναι, Ἰασίωνα,
ὅς τόσσων ἐκύρησεν, ὅσ' οὐ πευσεῖσθε, βέβαλοι.

Ἄλγέω τὰν κεφαλάν, τὴν δ' οὐ μέλει. οὐκέτ' αἰίδω,
κεισεῦμαι δὲ πεσών, καὶ τοὶ λύκοι ᾧδέ μ' ἔδονται.
ὡς μέλι τοι γλυκὸν τοῦτο κατὰ βρόχθιο γένοιτο.

IDYLL 3

I envy Endymion, who slumbers undisturbed for ever,¹⁹
and I envy Iasion, dear lady, whose fate was of a kind that
you who are not initiates will never know.²⁰

My head is aching, but you don't care. My song is ended.
I shall die where I fall, and the wolves will devour me just
so. May that be as sweet as honey in your throat.

¹⁹ Endymion was usually said to be a hunter but was sometimes said to have pastured flocks (Serv. on Virg. *Geo.* 3.391). The Moon sent him to sleep so that she could kiss him at will (schol. ad loc.).

²⁰ Iasion, a Cretan shepherd loved by Demeter, was according to some accounts killed by Zeus with a thunderbolt (Hom. *Od.* 5.125; Hes. *Theog.* 969-74). Here it is implied that he is connected with a mystery cult of the goddess (cf. Diod. Sic. 5.49.4, 5.48.4-5).



IDYLL 4

This poem is a dialogue between Battus, whose conversation is spiced with irony and cynicism, and the literal-minded Corydon. Its themes have something in common with Idyll 1: the effect on the pastoral world of an oxherd singer's absence, the survival of song, the closing reaffirmation of earthy sexuality. Unlike in Idyll 1, however, the pastoral world is here open to external influences: Aegon is drawn away to compete at Olympia, and the latest songs by Glaucus and Pyrrhus are performed in the countryside.

The setting is near Croton, in the south of Italy.

Criticism

Hunter, *Selection*, 129-44.

Segal, C. "Theocritean Criticism and the Interpretation of the Fourth Idyll." *Ramus* 1 (1972): 1-25 = *Poetry and Myth*, 85-109.

ΒΑΤΤΟΣ

Εἰπέ μοι, ὦ Κορύδων, τίνος αἱ βόες; ἦ ῥα Φιλώνδα;

ΚΟΡΥΔΩΝ

οὐκ, ἀλλ' Αἴγωνος· βόσκειν δέ μοι αὐτὰς ἔδωκεν.

ΒΑΤΤΟΣ

ἦ πὰ ψε κρύβδαν τὰ ποθέσπερα πάσας ἀμέλγες;

ΚΟΡΥΔΩΝ

ἀλλ' ὁ γέρων ὑφίητι τὰ μοσχία κῆμὲ φυλάσσει.

ΒΑΤΤΟΣ

5 αὐτὸς δ' ἐς τίν' ἄφαντος ὁ βουκόλος ᾗχετο χώραν;

ΚΟΡΥΔΩΝ

οὐκ ἄκουσας; ἄγων νιν ἐπ' Ἀλφεὸν ᾗχετο Μίλων.

ΒΑΤΤΟΣ

καὶ πόκα τῆνος ἔλαιον ἐν ὀφθαλμοῖσιν ὀπώπει;

ΚΟΡΥΔΩΝ

φαντί νιν Ἑρακλῆι βίην καὶ κάρτος ἐρίσδειν.

¹ Probably Aegon's father, as the scholia suggest.

² The river at Olympia. Milon of Croton was a famous sixth-century Olympic wrestler. Theocritus seems to have chosen the name for its athletic associations or for its links with Croton; the poem is not set in the distant past.

IDYLL 4

BATTUS

Tell me, Corydon, whose cows are these? Do they belong to Philondas?

CORYDON

No, to Aegon. He gave me them to pasture.

BATTUS

I daresay you milk them all on the quiet in the evening?

CORYDON

No, the old man¹ puts their calves under them and keeps his eye on me.

BATTUS

And their master the oxherd, which country has he disappeared to?

CORYDON

Haven't you heard? Milon has gone off with him to the Alpheus.²

BATTUS

And when has he ever set eyes on oil?³

CORYDON

They say he's a match for Heracles in strength and might.

³ Oil with which athletes anointed themselves (cf. *Id.* 2.51, 79, 156).

THEOCRITUS

ΒΑΤΤΟΣ

κῆμ' ἔφαθ' ἅ μάτηρ Πολυδεύκεος ἦμεν ἀμείνω.

ΚΟΡΤΔΩΝ

10 κῶχετ' ἔχων σκαπάναν τε καὶ εἴκατι τουτόθε μῆλα.

ΒΑΤΤΟΣ

πέισαι κα Μίλων καὶ τῶς λύκος ἀντίκα λυσοσῆν.

ΚΟΡΤΔΩΝ

ταὶ δαμάλαι δ' αὐτὸν μυκόμεναι αἶδε ποθεῦντι.

ΒΑΤΤΟΣ

δείλαιαί γ' αὐται, τὸν βουκόλον ὡς κακὸν εὔρον.

ΚΟΡΤΔΩΝ

ἦ μὰν δείλαιαί γε, καὶ οὐκέτι λῶντι νέμεσθαι.

ΒΑΤΤΟΣ

15 τήνας μὲν δῆ τοι τᾶς πόρτιος αὐτὰ λέλειπται
τῶστία. μὴ πρῶκας σιτίζεται ὥσπερ ὁ τέπτιξ;

11 κα Ahrens: κε m: τοι m

⁴ One of the twin Dioscuri, famous for his boxing (cf. *Id.* 22.27–134).

⁵ According to the scholia, digging was a part of training. The sheep are for him to eat while he trains. Athletes were proverbial for gluttony (cf. 33–34; Ath. 10.412d–414d).

⁶ It is not clear whether this refers to Milon's powers of persuasion (though persuading wolves to go mad seems a modest feat) or to the fact that the loss of twenty sheep is equivalent to a raid by wolves, so that Milon might as well have driven them rabid in the first place.

IDYLL 4

BATTUS

Yes; and my mother used to say I was better than Polydeuces.⁴

CORYDON

And he's gone taking his shovel and twenty sheep from here.⁵

BATTUS

Milon could even persuade wolves to go mad in an instant.⁶

CORYDON

The heifers are lowing and longing for him.⁷

BATTUS

Well they *are* wretched. What a poor herdsman they've found!⁸

CORYDON

Wretched they certainly are, and they don't want to graze any more.

BATTUS

In fact the calf has just bones left. Does she feed on dew like a cicada?⁹

⁷ Corydon believes the animals are grieving (cf. 1.74-75; *Epit. Bion.* 23-24), but Battus will imply that their lowing has a more mundane explanation.

⁸ Battus criticizes Aegon for leaving, but also perhaps Corydon for neglecting his duties.

⁹ The cicada was generally believed to eat nothing but dew (Hes. [Sc.] 393-97; Arist. *Hist. an.* 532b13, 556b16, *Part. an.* 682a25; Callim. Fr. 1.34).

THEOCRITUS

ΚΟΡΤΔΩΝ

οὐ Δᾶν, ἀλλ' ὄκα μὲν νιν ἐπ' Αἰσάροιο νομεύω
καὶ μαλακῶ χόρτοιο καλὰν κώμυθα δίδωμι,
ἄλλοκα δὲ σκαίρει τὸ βαθύσκιον ἀμφὶ Λάτυμνον.

ΒΑΤΤΟΣ

20 λεπτὸς μὰν χῶ ταῦρος ὁ πυρρίχος. αἴθε λάχοιεν
τοὶ τῷ Λαμπριάδα, τοὶ δαμόται ὄκα θύωντι
τῆ Ἥρα, τοιόνδε· κακοχράσμων γὰρ ὁ δᾶμος.

ΚΟΡΤΔΩΝ

καὶ μὰν ἐς στομάλιμνον ἐλαύνεται ἕς τε τὰ Φύσκω,
καὶ ποτὶ τὸν Νήαιθον, ὄπα καλὰ πάντα φύονται,
25 αἰγίπυρος καὶ κνύζα καὶ εὐώδης μελίτεια.

ΒΑΤΤΟΣ

φεῦ φεῦ βασεῦνται καὶ ταὶ βόες, ὧ τάλαν Αἴγων,
εἰς Αἶδαν, ὄκα καὶ τὸ κακᾶς ἠράσσαιο νίκας,
χὰ σῦριγξ εὐρῶτι παλύνεται, ἄν ποκ' ἐπάξα.

ΚΟΡΤΔΩΝ

οὐ τήνα γ', οὐ Νύμφας, ἐπεὶ ποτὶ Πίσαν ἀφέρπων
30 δῶρον ἐμοί νιν ἔλειπεν· ἐγὼ δέ τις εἰμὶ μελικτάς,
κεῖ μὲν τὰ Γλαύκας ἀγκρούομαι, εἶ δὲ τὰ Πύρρω.

22 κακοφράσμων m, Meineke

¹⁰ Lit., "No, by Earth." ¹¹ The river that flowed through Croton (Str. 6.1.12; Ov. Met. 15.53-59).

¹² I.e., they deserve to make the goddess displeased, and a thin sacrificial animal is likely to do that. The details are obscure. Lampriadas may be the hero who gives his name to the deme

IDYLL 4

CORYDON

Certainly not.¹⁰ Sometimes I pasture her by the Aesarus¹¹ and give her a bundle of soft hay, and sometimes she gambols in the dense shade of Mt. Latymnum.

BATTUS

That reddish-colored bull is thin, too. If only Lampriadas' people could be allotted one like that when the demesmen sacrifice to Hera! That deme is a bad one.¹²

CORYDON

And yet he's driven to the salt lake and to Phycus' place¹³ and to the Neaethus,¹⁴ where good fodder of every kind grows—restharrow, fleabane, and fragrant balm.

BATTUS

Oh dear! Your cattle, too, will be gone to Hades, wretched Aegon, because you, too, are lusting after a miserable victory; and the pipe you once made is spotted with mold.

CORYDON

Oh no it isn't, by the Nymphs, for as he was going off to Pisa¹⁵ he left it me as a gift. I'm quite a singer; I strike up songs of Glauce and Pyrrhus pretty well,¹⁶ and I sing the

(local division of a city, here Croton). The allotting probably refers to division of sacrificial meat among the participants.

¹³ The scholia say Phycus is a mountain; they may be right ("the area around Mt. Phycus").

¹⁴ A river north of Croton (Str. 6.1.12). ¹⁵ Poets often use the nearby town of Pisa as a synonym for Olympia.

¹⁶ Glauce of Chios, a well-known lyre player and singer, is said to have been connected with Ptolemy II (Ael. NA 8.11; Plin. HN 10.51); Corydon is proud of his up-to-date repertoire. Pyrrhus is probably another contemporary.

THEOCRITUS

αἰνέω τάν τε Κρότωνα—“Καλὰ πόλις ἃ τε Ζάκυνθος
 . . .”—

καὶ τὸ ποταῶνον τὸ Λακίνιον, ἄπερ ὁ πύκτας
 Αἴγων ὀγδώκοντα μόνος κατεδαίσατο μάζας.
 35 τηνεὶ καὶ τὸν ταῦρον ἀπ’ ὄρεος ἄγε πιάξας
 τᾶς ὀπλᾶς κῆδωκ’ Ἀμαρυλλίδι, ταὶ δὲ γυναῖκες
 μακρὸν ἀνάνσαν, χῶ βουκόλος ἐξεγέλασεν.

ΒΑΤΤΟΣ

ὦ χαρίεσσ’ Ἀμαρυλλί, μόνας σέθεν οὐδὲ θανοίσας
 λασεύμεσθ’ ὅσον αἶγες ἐμὶν φίλαι, ὅσον ἀπέσβης.
 40 αἰαὶ τῷ σκληρῷ μάλα δαίμονος ὅς με λελόγχει.

ΚΟΡΤΔΩΝ

θαρσεῖν χρή, φίλε Βάττε· τάχ’ αὔριον ἔσσειτ’ ἀμει-
 νου.

ἐλπίδες ἐν ζωοῖσιν, ἀνέλπιστοι δὲ θανόντες,
 χῶ Ζεὺς ἄλλοκα μὲν πέλει αἴθριος, ἄλλοκα δ’ ὕει.

ΒΑΤΤΟΣ

θαρσέω. βάλλε κάτωθε τὰ μοσχία· τᾶς γὰρ ἐλαίας
 τὸν θαλλὸν τρώγοντι, τὰ δύσσοα.

ΚΟΡΤΔΩΝ

45 σίτθ’, ὁ Λέπαργος,
 σίτθ’, ἃ Κυμαίθα, ποτὶ τὸν λόφον. οὐκ ἔσακούεις;
 ἤξῳ, ναὶ τὸν Πᾶνα, κακὸν τέλος αὐτίκα δωσῶν,

¹⁷ The chief town of the island of Zacynthus, off the northwest coast of the Peloponnese. It is not quite clear where Corydon's quotation begins and ends. With the punctuation given here, he

IDYLL 4

praises of Croton—"Zacynthus is a fair city . . ." ¹⁷—and of the Lacinian sanctuary that faces the dawn, where Aegon the boxer ate up eighty loaves all by himself. ¹⁸ And it was there that he brought the bull from the mountain, grabbing it by the hoof, ¹⁹ and gave it to Amaryllis. The women gave a great scream, and the oxherd laughed.

BATTUS

Lovely Amaryllis, you alone we shall not forget, even now that you are dead: you were as dear to me as my goats when your life was extinguished. Oh, what a cruel fate is my lot! ²⁰

CORYDON

Take heart, Battus my friend; tomorrow things may be better. While there's life there's hope; it's the dead who have none. Zeus sometimes gives fine weather, sometimes rain.

BATTUS

I do take heart. Drive the calves up here; they're nibbling the olive shoots, the wretched things.

CORYDON

Hey, Lepargus! Hey, Cymaetha! Go toward the hill, do you hear? If you don't move away from there I'll come straight

gives a brief snatch from an introduction that will have built up to Croton's being the fairest city of all.

¹⁸ A famous temple of Hera at Lacinium, southeast of Croton (Livy 24.3.3-7); athletes would compete at its festivals. For their gluttony cf. line 10. ¹⁹ The famous Milon (see on line 6) is said to have performed a similar feat (Ael. VH 12.22).

²⁰ In these lines again Battus speaks with a portentous irony wasted on Corydon.

THEOCRITUS

εἰ μὴ ἄπει τουτῶθεν. ἴδ' αὖ πάλιν ἄδε ποθέρει.
αἴθ' ἦς μοι ροικόν τι λαγωβόλον, ὥς τυ πάταξα.

ΒΑΤΤΟΣ

- 50 θᾶσαί μ', ὦ Κορύδων, ποττῶ Διός· ἄ γὰρ ἄκανθα
ἀρμοῖ μ' ὦδ' ἐπάταξ' ὑπὸ τὸ σφυρόν. ὥς δὲ βαθείαι
τάτρακτυλλίδες ἐντί. κακῶς ἄ πόρτις ὄλοιτο·
εἰς ταύταν ἐτύπην χασμεύμενος. ἦ ρά γε λεύσσεις;

ΚΟΡΥΔΩΝ

ναὶ ναί, τοῖς ὀνύχεσσι ἔχω τέ νιν· ἄδε καὶ αὐτά.

ΒΑΤΤΟΣ

- 55 ὀσσίχον ἐστὶ τὸ τύμμα, καὶ ἀλίκον ἄνδρα δαμάσδει.

ΚΟΡΥΔΩΝ

εἰς ὄρος ὄκχ' ἔρπησ, μὴ νήλιπος ἔρχεο, Βάττε·
ἐν γὰρ ὄρει ράμνοι τε καὶ ἀσπάλαθοι κομόωντι.

ΒΑΤΤΟΣ

εἶπ' ἄγε μ', ὦ Κορύδων, τὸ γερόντιον ἦ ρ' ἔτι μύλλει
τήναν τὰν κυάνοφρυν ἐρωτίδα τᾶς ποκ' ἐκνίσθη;

ΚΟΡΥΔΩΝ

- 60 ἀκμάν γ', ὦ δείλαιε· πρόαν γε μὲν αὐτὸς ἐπενθῶν
καὶ ποτὶ τᾷ μάνδρα κατελάμβανον ἄμος ἐνήργει.

ΒΑΤΤΟΣ

εὖ γ', ὦνθρωπε φιλοῖφα. τό τοι γένος ἦ Σατυρίσκους
ἐγγύθεν ἦ Πάνεσσι κακοκνάμοισιν ἐρίσδει.

49 τι Hermann: τὸ m: τὸ m

57 κάκτοι pap., schol. v.l.

²¹ Lit., "a hare hitter," a stick originally used like a boomerang for throwing; cf. *Id.* 7.128.

IDYLL 4

over and put an end to you, by Pan. Look, she's coming back again! I wish I'd a stick²¹ to get you with.

BATTUS

Look at me, Corydon, for heaven's sake: a thorn has just got me below the ankle. How densely these spindle thorns grow!²² A curse on that heifer! I was pricked when I gaped after her. Can you see it?

CORYDON

Yes, yes; I have it in my nails: here it is.

BATTUS

Such a little wound to fell a big man like me!

CORYDON

When you walk in the mountains don't go barefoot, Battus; buckthorn and spiny shrubs grow on the mountains.²³

BATTUS

Now tell me, Corydon, is the old man²⁴ still grinding that dark-browed charmer who once tickled his fancy?²⁵

CORYDON

Of course he still is, my poor chap.²⁶ Just the other day I came across him while he was at it by the cattle pens.

BATTUS

Well done, old lecher! Your sort are not far behind the race of Satyrs and ugly-legged Pans.

²² Or, perhaps, "How long they are!" This seems to be a species of thistle used as a spindle (Theophr. *Hist. pl.* 6.4.6; Diosc. 3.93).

²³ Condescending humor, treating Battus like an ignorant child.

²⁴ Probably Aegon's father (cf. 4).

²⁵ Continuing the metaphor of thorns from above.

²⁶ Showing pity and contempt for Battus' ignorance.

IDYLL 5

Comatas the goatherd and Lacon the shepherd bicker and mock each other. They resolve to have a singing contest but argue at length even over where it should take place. They appoint the woodcutter Morson as judge and perform alternating couplets until Comatas is declared the winner. In the closing lines Comatas celebrates his victory and warns the billy goat not to mount the females.

The servile status of Comatas and Lacon is matched by the coarseness of their conversation. If Idyll 1 showed how bucolic song can complement the sounds of nature, this poem demonstrates that contests in singing can arise naturally out of, or be a formal complement to, everyday repartee. The closing sexual threat is a variation on the theme of human sexuality found in their bickering and also in the contest; and it aligns the structure of the poem with Idylls 1 and 4.

No reason is given for Comatas' victory, which is anticipated in lines 136–37. It has been suggested that Morson judges Lacon's responses, or his final response, to be somehow inadequate; but he seems to perform well enough, especially since he is at a disadvantage in having to respond to themes set by Comatas. Perhaps it is sufficient to say that by speaking first in the dialogue and sing-

IDYLL 5

ing first in the contest, Comatas is able to maintain the advantage he has throughout the poem.

The setting is near Thurii, in the south of Italy.

Criticism

Crane, G. "Realism in the Fifth Idyll of Theocritus."

TAPhA 118 (1998): 107-22.

Hutchinson, *Hellenistic Poetry*, 146-47, 171-72, 188-89.

ΚΟΜΑΤΑΣ

Αἶγες ἐμαί, τῆνον τὸν ποιμένα, τὸν Συβαρίταν,
φεύγετε, τὸν Λάκωνα· τό μεν νάκος ἐχθὲς ἔκλεψεν.

ΛΑΚΩΝ

οὐκ ἀπὸ τᾶς κρίνας; σίττ', ἀμνίδες· οὐκ ἐσορήτε
τόν μεν τὰν σύριγγα πρόαν κλέψαντα Κομάταν;

ΚΟΜΑΤΑΣ

- 5 τὰν ποίαν σύριγγα; τὴ γάρ ποκα, δῶλε Σιβύρτα,
ἐκτάσω σύριγγα; τί δ' οὐκέτι σὺν Κορύδωνι
ἀρκεῖ τοι καλάμας αὐλὸν ποππύσδεν ἔχοντι;

ΛΑΚΩΝ

- τὰν μοι ἔδωκε Λύκων, ὠλεύθερε. τὴν δὲ τὸ ποῖον
Λάκων ἀγκλέψας ποκ' ἔβα νάκος; εἶπέ, Κομάτα·
10 οὐδὲ γὰρ Εὐμάρα τῷ δεσπότη ἦς τοι ἐνεύδειν.

ΚΟΜΑΤΑΣ

τὸ Κροκύλος μοι ἔδωκε, τὸ ποικίλον, ἀνίκ' ἔθυσσε
ταῖς Νύμφαις τὰν αἶγα· τὴ δ', ᾧ κακέ, καὶ τόκ'
ἐτάκεν
βασκαίνων, καὶ νῦν με τὰ λούισθια γυμνὸν ἔθηκας.

4 πρόαν Briggs: πρώαν M

IDYLL 5

COMATAS

You goats, keep away from that shepherd from Sybaris,
that Lacon. Yesterday he stole my goatskin cloak.

LACON

Won't you come away from the spring? Come by, you
lambs; don't you see Comatas,¹ who stole my panpipe yes-
terday?

COMATAS

What panpipe? Did you, a slave of Sibyras, ever own a
panpipe? Isn't it enough for you any longer to toot on a
straw whistle with Corydon?

LACON

The one Lycon gave me, Mr. Freeman.² But what goatskin
of yours did Lacon ever steal and make off with? Tell me
that, Comatas! Not even your master Eumaras had one to
sleep in.

COMATAS

The one Crocylus gave me, the dappled one, when he sac-
rificed that goat to the Nymphs. You were consumed with
envy then, you scoundrel, and now finally you've left me
naked.

¹ Comatas is the name of a mythical goatherd whose story is
alluded to at *Id.* 7.78–89; but see p. ix n. 4.

² Lit., "O freeman," ironical counterpoint to "slave" (5).

THEOCRITUS

ΛΑΚΩΝ

- 15 οὐ μαῦτὸν τὸν Πάνα τὸν ἄκτιον, οὐ τέ γε Λάκων
τὰν βαίταν ἀπέδυσ' ὁ Καλαιθίδος· ἧ κατὰ τήνας
τᾶς πέτρας, ὦνθρωπε, μανεῖς εἰς Κρᾶθιν ἀλοίμαν.

ΚΟΜΑΤΑΣ

οὐ μάν, οὐ ταύτας τὰς λιμνάδας, ὠγαθέ, Νύμφας,
αἴτε μοι ἴλαοί τε καὶ εὐμενέες τελέθιοιεν,
οὐ τευ τὰν σύριγγα λαθὼν ἔκλεψε Κομάτας.

ΛΑΚΩΝ

- 20 αἴ τοι πιστεύσαιμι, τὰ Δάφνιδος ἄλγε' ἀροίμαν.
ἀλλ' ὦν αἴ κα λῆς ἔριφον θέμεν, ἔστι μὲν οὐδέν
ιερόν, ἀλλά γέ τοι διαείσομαι ἔστε κ' ἀπέιπης.

ΚΟΜΑΤΑΣ

ὕς ποτ' Ἀθαναίαν ἔριν ἤρισεν. ἦνίδε κείται
ὦριφος· ἀλλ' ἄγε καὶ τύ τιν' εὖβοτον ἀμνὸν ἔρειδε.

ΛΑΚΩΝ

- 25 καὶ πῶς, ὦ κίναδος τύ, τάδ' ἔσσεται ἐξ ἴσω ἄμμιν;
τίς τρίχας ἀντ' ἐρίων ἐποκίξατο; τίς δὲ παρεύσας
αἰγὸς πρατοτόκοιο κακὰν κύνα δῆλετ' ἀμέλγειν;

17 οὐ ταύτας Reiske: οὐτ' αὐτὰς m: οὐδ' αὐτὰς m: fort. οὐκ
αὐτὰς (cf. 14)

22 ἀλλ' ἄγε m (cf. 24)

24 τιν' Fritzsche: τὸν M

25 κίναδος τύ Wordsworth: κίναδεῦ fere M

IDYLL 5

LACON

By Pan of the shore himself,³ I, Lacon, son of Calaethis,⁴ did not strip you of your cloak. If I did, my good man, may I go mad and leap from that rock into the Crathis.⁵

COMATAS

By these Nymphs of the lake—and may they be kind and propitious to me—I, Comatas, did not steal away with your pipe.

LACON

May I have the sufferings of Daphnis if I believe you.⁶ But if you would like to wager a kid—not a big stake, after all⁷—then I'll compete with you in song until you give in.

COMATAS

A pig once challenged Athena.⁸ There: the kid is my stake; now you put forward a fat lamb.

LACON

And how will that be fair, you trickster? Who shears hair instead of wool? Who wants to milk a wretched dog when a goat is at hand which has just given birth for the first time?

³ Perhaps a reference to a nearby shrine rather than to a formal cult title.

⁴ If this is a woman's name, Lacon is trying to be dignified while revealing that he does not know who his father is.

⁵ A river near Sybaris (Hdt. 5.45.1; Paus. 7.25.11).

⁶ See *Id.* 1.66–145.

⁷ Lit., "it's nothing sacred," a proverbial expression (schol.).

⁸ More usually this proverb refers to those who claim to be able to teach their betters (*Festus Gloss. Lat.* p. 408 L.).

THEOCRITUS

ΚΟΜΑΤΑΣ

- ὅστις νικασεῖν τὸν πλατίον ὡς τὸ πεποίθεις,
σφάξ βομβέων τέττιγος ἐναντίον. ἀλλὰ γὰρ οὔτι
30 ὠριφος ἰσοπαλῆς τοι, ἴδ' ὁ τράγος οὔτος· ἔρισδε.

ΛΑΚΩΝ

μὴ σπευδ'· οὐ γάρ τοι πυρὶ θάλπειαι. ἄδιον ἀσῆ
τείδ' ὑπὸ τὰν κότινον καὶ τᾶλσεα ταῦτα καθίξας.
ψυχρὸν ὕδωρ τουτεῖ καταλείβεται· ὦδε πεφύκει
ποία, χὰ στιβὰς ἄδε, καὶ ἀκρίδες ὦδε λαλεῦντι.

ΚΟΜΑΤΑΣ

- 35 ἀλλ' οὔτι σπεύδω μέγα δ' ἄχθομαι εἰ τύ με τολμῆς
ὄμμασι τοῖς ὀρθοῖσι ποτιβλέπεν, ὄν ποκ' ἔοντα
παῖδ' ἔτ' ἐγὼν ἐδίδασκον. ἴδ' ἅ χάρις ἐς τί ποχ' ἔρπει
θρέψαι καὶ λυκιδεῖς, θρέψαι κύνας, ὡς τυ φάγωντι.

ΛΑΚΩΝ

- καὶ πόκ' ἐγὼν παρὰ τεῦς τι μαθὼν καλὸν ἦ καὶ
ἀκούσας
40 μέμναμ', ὦ φθονερὸν τὸ καὶ ἀπρεπὲς ἀνδρίον αὐτως;

ΚΟΜΑΤΑΣ

ἀνίκ' ἐπύγιζόν τυ, τὸ δ' ἄλγεες· αἱ δὲ χίμαιραι
αἶδε κατεβληχῶντο, καὶ ὁ τράγος αὐτὰς ἐτρύπη.

33 τηνεὶ m

37 ποχ' ἔρπει Meineke: ποθήρπει M

IDYLL 5

COMATAS

Who? A man who is as confident as you are that he will beat his neighbor, just like a wasp buzzing against a cicada.⁹ But since the kid doesn't seem a fair bet to you, look, here's the billy goat. Start the contest!

LACON

Don't hurry; you're not on fire. You'll sing more sweetly here, sitting under the wild olive and these trees. Here cool water drips down; here is grass, and a natural couch, and here the grasshoppers are chirping.

COMATAS

I'm not in a hurry; but I'm annoyed that you dare to look me in the face, me who used to teach you when you were still a boy. See what a good turn comes to at last: rear wolf cubs, rear dogs, and they'll eat you up.¹⁰

LACON

And when do I remember ever learning or even hearing anything good from you, you simply envious and foul little fellow?

COMATAS

When I was bugging you, and you were in pain; and these sheep were bleating at you, and the ram mounted them.

⁹ I.e., a person mistakenly confident of winning. The cicada's song was proverbially tuneful (Callim. Fr. 1. 29-30).

¹⁰ Apparently a reference to proverbial thanklessness. What form the proverb took is unclear; the dogs seem anticlimactic after wolf cubs.

THEOCRITUS

ΛΑΚΩΝ

μη βάθιον τήνω πυγίσματος, ὑβέ, ταφείης.
ἀλλὰ γὰρ ἔρφ', ᾧδ' ἔρπε, καὶ ὕστατα βουκολιαξή.

ΚΟΜΑΤΑΣ

- 45 οὐχ ἐρψῶ τηνεί. τουτεὶ δρύες, ᾧδε κύπειρος,
ᾧδε καλὸν βομβεῦντι ποτὶ σμάνεσσι μέλισσαι,
ἔνθ' ὕδατος ψυχρῶ κρᾶναι δύο, ταὶ δ' ἐπὶ δένδρει
ὄριχες λαλαγεῦντι, καὶ ἅ σκιὰ οὐδὲν ὁμοία
τᾶ παρὰ τίν· βάλλει δὲ καὶ ἅ πίτυς ὑψόθε κώνοις.

ΛΑΚΩΝ

- 50 ἧ μὰν ἀρνακίδας τε καὶ εἴρια τεῖδε πατησεῖς,
αἶ κ' ἔνθης, ὕπνω μαλακώτερα· ταὶ δὲ τραγεῖαι
ταὶ παρὰ τὴν ὄσδοντι κακώτερον ἢ τὴν περ ὄσδεις.
στασῶ δὲ κρατήρα μέγαν λευκοῖο γάλακτος
ταῖς Νύμφαις, στασῶ δὲ καὶ ἀδέος ἄλλον ἐλαίω.

ΚΟΜΑΤΑΣ

- 55 αἶ δέ κε καὶ τὴν μόλης, ἀπαλὰν πτέριν ᾧδε πατησεῖς
καὶ γλάχων' ἀνθεῦσαν· ὑπεσσεῖται δὲ χιμαιρᾶν
δέρματα τᾶν παρὰ τὴν μαλακώτερα τετράκις ἀρνᾶν.
στασῶ δ' ὀκτῶ μὲν γαυλῶς τῷ Πανὶ γάλακτος,
ὀκτῶ δὲ σκαφίδας μέλιτος πλέα κηρί' ἐχοίσας.

57 ἀρνᾶν Ahrens: -ῶν M, pap.

IDYLL 5

LACON

May you be buried no deeper than you buggered me, you hunchback!¹¹ But come over here, and you'll be competing for the last time.¹²

COMATAS

I'll not come over there. Here are oak trees, here is galin-gale, here the bees buzz sweetly round the hives. Two springs of cool water are here, and the birds chatter in the trees, and the shade isn't at all like yours; and the pine tree drops down its cones from above.¹³

LACON

Truly you will be treading here, if you come, on lambskins and on fleeces softer than sleep. Your goatskins there smell worse than you do yourself. And I'll set up a large bowl of white milk for the Nymphs, and another of sweet oil.

COMATAS

But if *you* come here, you will be treading on soft fern and flowering pennyroyal, and goatskins will be spread four times softer than your lambskins there. And I'll set up eight pails of milk for Pan, with combs full of honey.¹⁴

¹¹ Comatas ingeniously turns the insult to his advantage by both implying that Lacon is underendowed and hoping that in death he will be dug up and eaten by wild animals.

¹² I.e., after being so soundly defeated you will not want to compete again.

¹³ The kernels are edible: Ath. 2.57b; Plin. *HN* 15.35.

¹⁴ They rival each other in exaggerated piety; each tries to entice the other with the hope of a share in these offerings.

THEOCRITUS

ΛΑΚΩΝ

- 60 αὐτόθε μοι ποτέρισδε καὶ αὐτόθε βουκολιάσδεν
τὰν σαυτῶ πατέων ἔχε τὰς δρύας. ἀλλὰ τίς ἄμμε,
τίς κρινεῖ; αἴτ' ἔνθοι ποχ' ὁ βουκόλος ᾧδε Λυκώπας.

ΚΟΜΑΤΑΣ

- οὐδὲν ἐγὼ τήνω ποτιδεύομαι· ἀλλὰ τὸν ἄνδρα,
αἰ λῆς, τὸν δρυτόμον βωστρήσομες, ὃς τὰς ἐρείκας
65 τήνας τὰς παρὰ τὴν ξυλοχίζεται· ἔστι δὲ Μόρσων.

ΛΑΚΩΝ

βωστρέωμες.

ΚΟΜΑΤΑΣ

τὸ κάλει νιν.

ΛΑΚΩΝ

ἴθ' ᾧ ξένε, μικκὸν ἄκουσον
τεῖδ' ἐνθῶν ἄμμες γὰρ ἐρίσδομες, ὅστις ἀρείων
βουκολιαστάς ἐστι. τὸ δ', ὠγαθέ, μήτ' ἐμέ, Μόρσων,
ἐν χάριτι κρίνης, μήτ' ᾧν τύγα τοῦτον ὀνάσης.

ΚΟΜΑΤΑΣ

- 70 ναί, ποτὶ τῶν Νυμφᾶν, Μόρσων φίλε, μήτε Κομάτα
τὸ πλεόν ἰθύνης, μήτ' ᾧν τύγα τῷδε χαρίξῃ.
ἄδε τοι ἅ ποίμνα τῷ Θουρίῳ ἐστὶ Σιβύρτα,
Εὐμάρα δὲ τὰς αἴγας ὀρήης, φίλε, τῷ Συβαρίτα.

ΛΑΚΩΝ

- μη τὴ τις ἠρώτη, ποττῷ Διός, αἴτε Σιβύρτα
75 αἴτ' ἐμόν ἐστι, κάκιστε, τὸ ποίμνιον; ὡς λάλος ἐσσί.

IDYLL 5

LACON

Compete from where you are, and perform your pastoral song from there; tread your own way and keep to your oak trees. But who will be our judge? I wish Lycopas the ox-herd would come this way!

COMATAS

I have no need of him; but, if you like, let's shout for that fellow, the woodsman, who's cutting heath there near you. It's Morson.

LACON

Let's shout for him.

COMATAS

You call him.

LACON

Come, my friend, come over here and listen for a while. We are competing to see who is better at pastoral singing. And Morson, my good fellow, don't give your verdict to please me, or on the other hand give this man the benefit.

COMATAS

Yes, dear Morson, by the Nymphs, don't give an advantage to Comatas, or on the other hand favor this man. This is the flock of Sibyrta of Thurii, and here, my friend, you see the goats of Eumaras of Sybaris.

LACON

Did anyone ask you, for god's sake, whether the flock is Sibyrta's or my own, you rascal? What a prattler you are!

THEOCRITUS

ΚΟΜΑΤΑΣ

βέντισθ' οὔτος, ἐγὼ μὲν ἀλαθῆα πάντ' ἀγορεύω
 κούδεν καυχέομαι· τύγα μὰν φιλοκέρτομος ἔσσι.

ΛΑΚΩΝ

εἶα λέγ', εἴ τι λέγεις, καὶ τὸν ξένον ἐς πόλιν αὔθις
 ζῶντ' ἄφες· ὦ Παιάν, ἧ στωμύλος ἦσθα, Κομάτα.

ΚΟΜΑΤΑΣ

80 ταὶ Μοῖσαιί με φιλεῦντι πολὺν πλέον ἢ τὸν ἀοιδόν
 Δάφνιν· ἐγὼ δ' αὐταῖς χιμάρως δύο πρᾶν ποκ'
 ἔθυσα.

ΛΑΚΩΝ

καὶ γὰρ ἔμ' Ὀπόλλων φιλέει μέγα, καὶ καλὸν αὐτῷ
 κριὸν ἐγὼ βόσκω· τὰ δὲ Κάρνεα καὶ δὴ ἐφέρει.

ΚΟΜΑΤΑΣ

πλὰν δύο τὰς λοιπὰς διδυματόκος αἶγας ἀμέλγω,
 καὶ μ' ἅ παις ποθορεῦσα "τάλαν," λέγει, "αὐτὸς
 85 ἀμέλγεις;"

ΛΑΚΩΝ

φεῦ φεῦ, Λάκων τοι ταλάρως σχεδὸν εἵκατι πληροῖ
 τυρῶ, καὶ τὸν ἄναβον ἐν ἄνθεσι παῖδα μολύνει.

ΚΟΜΑΤΑΣ

βάλλει καὶ μάλοισι τὸν αἰπόλον ἅ Κλεαρίστα
 τὰς αἶγας παρελάντα καὶ ἀδύ τι ποπυυλιάσδει.

¹⁵ I.e., don't be the death of him with your talking (cf. *Id.* 15.88).

¹⁶ God of healing, invoked to avert the danger to Morson's life.

IDYLL 5

COMATAS

My good man, everything I say is true, and I'm not boasting. You just like to quarrel.

LACON

Speak then, if you have anything to say, and let our guest go back to town still alive.¹⁵ By Paeon,¹⁶ how chattersome you are, Comatas!

COMATAS¹⁷

The Muses love me much more than Daphnis the singer; I sacrificed two nanny goats to them the other day.

LACON

Yes, and I am a great favorite of Apollo, and I am rearing a fine ram for him: the Carneia will soon be here.¹⁸

COMATAS

Of the goats that I milk, all but two have had twins, and my girl looks at me and says, "You poor thing, are you milking alone?"¹⁹

LACON

Good heavens! Lacon fills almost twenty baskets with cheese, and he screws the young lad among the flowers.

COMATAS

And Clearista pelts the goatherd²⁰ with apples²¹ as he drives his flock by her, and she whistles to him sweetly.

¹⁷ The contest begins here.

¹⁸ A yearly festival of Apollo celebrated in the autumn with sacrifices of horned animals (Paus. 3.13.4).

¹⁹ She offers to join him, admiring his rustic prosperity.

²⁰ I.e., me myself. Clearista is presumably the girl mentioned in line 85. ²¹ Tokens of Love.

THEOCRITUS

ΛΑΚΩΝ

90 κῆμὲ γὰρ ὁ Κρατίδας τὸν ποιμένα λείως ὑπαντῶν
ἐκμαίνει· λιπαρὰ δὲ παρ' αὐχένα σείετ' ἔθειρα.

ΚΟΜΑΤΑΣ

ἀλλ' οὐ συμβλήτ' ἐστὶ κυνόςβατος οὐδ' ἀνεμόνα
πρὸς ῥόδα, τῶν ἀνδηρα παρ' αἵμασιαῖσι πεφύκει.

ΛΑΚΩΝ

οὐδὲ γὰρ οὐδ' ἀκύλοις ὄρομαλίδες· αἱ μὲν ἔχοντι
95 λεπτὸν ἀπὸ πρίνοιο λεπύριον, αἱ δὲ μελιχραί.

ΚΟΜΑΤΑΣ

κῆγὼ μὲν δωσῶ τῆ παρθένῳ αὐτίκα φάσσαν,
ἐκ τῆς ἀρκεύθῳ καθελών· τῆνεὶ γὰρ ἐφίσδει.

ΛΑΚΩΝ

ἀλλ' ἐγὼ ἐς χλαῖναν μαλακὸν πόκον, ὀππόκα πέξω
τὰν οἶν τὰν πέλλαν, Κρατίδα δωρήσομαι αὐτός.

ΚΟΜΑΤΑΣ

100 σίττ' ἀπὸ τῆς κοτίνῳ, ταὶ μηκάδες· ὦδε νέμεσθε,
ὡς τὸ κάταντες τοῦτο γεώλοφον αἶ τε μυρῖκαι.

94 ὄρομαλίδες Asclepiades ap. schol.

101 αἶ τε Xylander: αἶτε M

IDYLL 5

LACON

Yes, and Cratidas drives me, the shepherd, mad with desire when he smoothly comes to meet me²² and his hair moves brightly to and fro on his neck.

COMATAS

But the briar and anemone are not to be compared with roses that grow in beds by the wall.

LACON

Nor are wild apples to be compared with acorns. From the holm oak the acorn gets a thin rind, but the apples are honey sweet.²³

COMATAS

I shall soon give my girl a dove, catching it in the juniper bush; that's where it perches.

LACON

And I, when I shear the black ewe, shall present its soft fleece unasked to Cratidas to make a cloak.

COMATAS

Hey, come away from that wild olive, my kids.²⁴ Browse here by this sloping hill with the tamarisks.

²² "Smoothly": when applied to an attractive boy, the adjective *λειός* would usually mean "smooth-skinned"; but in combination with "comes to meet," a meaning nearer "affably" seems more suitable.

²³ The point of the comparison is unclear. Comatas was comparing Clearista with Cratidas, but Lacon seems to continue only the botanical theme.

²⁴ Comatas must suddenly address his kids, but he fits his call within the framework of the contest. Lacon must respond in kind.

THEOCRITUS

ΛΑΚΩΝ

οὐκ ἀπὸ τᾶς δρυός, οὗτος ὁ Κώναρος ἄ τε Κιναιθα;
τουτεὶ βοσκησεῖσθε ποτ' ἀντολάς, ὡς ὁ Φάλαρος.

ΚΟΜΑΤΑΣ

ἔστι δέ μοι γαυλὸς κυπαρίσσινος, ἔστι δὲ κρατήρ,
105 ἔργον Πραξιτέλεως· τῇ παιδὶ δὲ ταῦτα φυλάσσω.

ΛΑΚΩΝ

χαμῖν ἔστι κύων φιλοποίμνιος ὃς λύκος ἄγχει,
ὃν τῷ παιδὶ δίδωμι τὰ θηρία πάντα διώκειν.

ΚΟΜΑΤΑΣ

ἀκρίδες, αἱ τὸν φραγμὸν ὑπερπαδῆτε τὸν ἀμόν,
μή μεν λωβάσησθε τὰς ἀμπέλος· ἐντὶ γὰρ αὔαι.

ΛΑΚΩΝ

110 τοὶ τέττιγες, ὀρῆτε τὸν αἰπόλον ὡς ἐρεθίζω·
οὕτω κῦμμες θην ἐρεθίζετε τὼς καλαμεντάς.

ΚΟΜΑΤΑΣ

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

ΛΑΚΩΝ

καὶ γὰρ ἐγὼ μισέω τὼς κανθάρος, οἱ τὰ Φιλώνδα
115 σῦκα κατατρώγοντες ὑπανέμιοι φορέονται.

109 αὔαι m: ἄβαι m: ἄζαι, αὐταί schol. vv. ll.

115 ποτέονται m

IDYLL 5

LACON

Won't you come away from the oak tree, Conarus and Cinaetha? Feed here toward the east, where Phalarus is.²⁵

COMATAS

I have a pail of cypress wood, and a bowl made by Praxiteles;²⁶ and I am keeping them for my girl.

LACON

And *I* have a dog devoted to his flock who can throttle wolves, and I am presenting him to my lad for hunting game of all sorts.

COMATAS

Locusts that hop over our fence, don't harm my vines, for they are dried up.²⁷

LACON

Cicadas, see how I am provoking the goatherd. Just so do you provoke the reapers.²⁸

COMATAS

I detest the foxes with their bushy tails that constantly come in the evening and plunder Micon's vines.²⁹

LACON

Yes, and I detest the wind-borne beetles that nibble the figs of Philondas.

²⁵ Presumably the name of a ram, "Whitehead," "Patch."

²⁶ A famous Athenian sculptor, who never made any such item. ²⁷ I.e., not worth eating.

²⁸ Since the cicada's song was generally admired, the meaning is probably that the reapers are provoked to sing their work songs even louder (cf. *Id.* 10).

²⁹ Cf. *Id.* 1.48-51.

THEOCRITUS

ΚΟΜΑΤΑΣ

ἦ οὐ μέμνασ', ὅκ' ἐγὼ τυ κατήλασα, καὶ τὸ σεσαρώς
εὖ ποτεκιγκλίζευ καὶ τᾶς δρυὸς εἶχεο τήνας;

ΛΑΚΩΝ

τοῦτο μὲν οὐ μέμναμ'. ὅκα μάν ποκα τεῖδέ τυ δήσας
Εὐμάρας ἐκάθηρε, καλῶς μάλα τοῦτό γ' ἴσαμι.

ΚΟΜΑΤΑΣ

120 ἤδη τις, Μόρσων, πικραίνεται· ἦ οὐχὶ παρήσθην;
σκίλλας ἰὼν γραίας ἀπὸ σάματος αὐτίκα τίλλοις.

ΛΑΚΩΝ

κῆγὼ μάν κνίζω, Μόρσων, τινά· καὶ τὸ δὲ λεύσσεις.
ἐνθῶν τὰν κυκλάμινον ὄρουσέ νυν ἐς τὸν Ἄλευτα.

ΚΟΜΑΤΑΣ

125 Ἴμέρα ἀνθ' ὕδατος ρείτω γάλα, καὶ τὸ δέ, Κρᾶθι,
οἶνω πορφύροις, τὰ δέ τοι σία καρπὸν ἐνείκαι.

ΛΑΚΩΝ

ρείτω χᾶ Συβαρῆτις ἐμὴν μέλι, καὶ τὸ πότορθρον
ἀ παῖς ἀνθ' ὕδατος τᾶ κάλπιδι κηρία βάψαι.

ΚΟΜΑΤΑΣ

ταὶ μὲν ἐμαὶ κύτισόν τε καὶ αἶγιλον αἶγες ἔδοντι,
καὶ σχῆνον πατέοντι καὶ ἐν κομάροισι κέονται.

³⁰ Morson needs to avert the malice coming from Lacon. Squills had apotropaic powers (Plin. *HN* 20.101; Theophr. *Char.* 16.13; cf. on Theoc. *Id.* 7.107).

³¹ Apotropaic: Plin. *HN* 25.115. A river of the same name on Cos is mentioned at *Id.* 7.1.

IDYLL 5

COMATAS

Don't you remember the time I took you from behind, and you grimaced and waggled your rump and held fast to that oak tree?

LACON

That I do not remember, but I do know very well that Eumaras tied you up here and gave you a thrashing.

COMATAS

Someone's getting cross, Morson; or didn't you notice? Go at once and gather squills from an old woman's tomb.³⁰

LACON

Indeed I too am irritating someone, Morson; you see it yourself. Go to the Haleis now and dig up cyclamen.³¹

COMATAS

Let Himera flow with milk instead of water, and may you, Crathis, become red with wine, and may you bear fruit.³²

LACON

And for me let Sybaris flow with honey;³³ and at dawn may my girl dip with her pitcher into honeycomb instead of water.

COMATAS

My goats feed on tree medick and goatwort; they tread mastich underfoot, and lie down on arbutus.

³² A series of *adynata*, or impossibilities. Himera is probably a spring, source of the river Himeras. The Crathis was a river near Sybaris. Comatas perhaps implies that these things are more likely to happen than that he should be losing his temper.

³³ Probably the source of the river Sybaris, which flowed near the city of the same name.

THEOCRITUS

ΛΑΚΩΝ

130 ταῖσι δ' ἐμαῖς οἷεσσι πάρεστι μὲν ἅ μελίτεια
φέρβεσθαι, πολλὸς δὲ καὶ ὡς ρόδα κισθὸς ἐπανθῆ.

ΚΟΜΑΤΑΣ

οὐκ ἔραμ' Ἀλκίππας, ὅτι με πρᾶν οὐκ ἐφίλησε
τῶν ὄτων καθελοῖσ', ὅκα οἱ τὰν φάσσαν ἔδωκα.

ΛΑΚΩΝ

ἀλλ' ἐγὼ Εὐμήδεις ἔραμαι μέγα· καὶ γὰρ ὅκ' αὐτῷ
135 τὰν σύριγγ' ὄρεξα, καλόν τί με κάρτ' ἐφίλησεν.

ΚΟΜΑΤΑΣ

οὐ θεμιτόν, Λάκων, ποτ' ἀηδόνα κίσσας ἐρίσδειν,
οὐδ' ἔποπας κύκνοισι τὸ δ', ὦ τάλαν, ἐσσι φιλεχθής.

ΜΟΡΣΩΝ

παύσασθαι κέλομαι τὸν ποιμένα. τὴν δέ, Κομάτα,
δωρεῖται Μόρσων τὰν ἀμνίδα· καὶ τὸ δὲ θύσας
140 ταῖς Νύμφαις Μόρσωνι καλὸν κρέας αὐτίκα πέμψον.

ΚΟΜΑΤΑΣ

πεμψῶ, ναὶ τὸν Πᾶνα. φριμάσσειο, πᾶσα τραγίσκων
νῦν ἀγέλα· κήγων γὰρ ἴδ' ὡς μέγα τοῦτο καχαξῶ
κατῶ Λάκωνος τῷ ποιμένος, ὅτι ποκ' ἤδη
ἀνυσάμαν τὰν ἀμνόν· ἐς ὠρανὸν ἕμμιν ἀλεῦμαι.
145 αἶγες ἐμαί, θαρσεῖτε, κερουχίδες· αὔριον ἕμμε
πάσας ἐγὼ λουσῶ Συβαρίτιδος ἔνδοθι λίμνας.
οὗτος ὁ λευκίτας ὁ κορυπτίλος, εἴ τιν' ὀχευσεῖς
τῶν αἰγῶν, φλασσω̄ τυ, πρὶν ἢ ἐμὲ καλλιερῆσαι

146 κράνας m

IDYLL 5

LACON

There is balm for my sheep to graze on, and the eglantine blooms in abundance, like roses.

COMATAS

I do not love Alcippe, because the other day she did not take me by the ears and kiss me when I gave her the dove.³⁴

LACON

But *I* am much in love with Eumedes; and when I gave him the panpipe he gave me a fine kiss.

COMATAS

It's not right, Lacon, for jays to compete against nightingales or hoopoes against swans; but you, you wretch, just love to quarrel.³⁵

MORSON

I order the shepherd to stop. Comatas, it's to you that Morson awards the lamb. Sacrifice it to the Nymphs and send a good piece of meat to Lacon at once.

COMATAS

So I shall, by Pan. Snort now, all my flock of kids: look how much I'll be laughing at the shepherd Lacon, because at last I've won the lamb. I'll leap you a leap as high as the sky. Courage, my horned goats! Tomorrow I shall wash you all in the lake of Sybaris. Hey you, the white butting ram, if you cover one of the nanny goats before I've sacrificed

³⁴ Hence his partiality for Clearista.

³⁵ The swan, sacred to Apollo, was reputed to sing beautifully just before its death (Pl. *Phd.* 84e3–85b9; Callim. Fr. 1.39–40).

THEOCRITUS

ταῖς Νύμφαις τὰν ἀμνόν. ὃ δ' αὖ πάλιν. ἀλλὰ γε-
νοίμαν,

150 αἰ μή τυ φλάσσαιμι, Μελάνθιος ἀντὶ Κομάτα.

IDYLL 5

my lamb to the Nymphs, I'll castrate you!³⁶ He's at it again!
If I don't smash your balls, may I be Melanthius instead
of Comatas.³⁷

³⁶ An amusing extension of ritual purity. Normally it was the person sacrificing who abstained from sexual intercourse.

³⁷ Odysseus took revenge on the disloyal goatherd Melanthius by mutilating and killing him (*Hom. Od.* 22.475-77); in particular, his genitals were cut off.

IDYLL 6

This poem presupposes, and forms a sequel to, Idyll 11, a love song of the Cyclops Polyphemus addressed to the sea nymph Galatea. The Cyclops of Idyll 11 gains through song a palliation for his suffering, but his suffering sets the tone. In this poem, a singing contest between Daphnis and Damoetas, the first song reproves Polyphemus for being backward in love, but the second, sung in the character of Polyphemus himself, triumphantly justifies his seeming naïveté and reveals that his neglect of Galatea is in fact an ingenious strategy. Because the Cyclops' reply is Damoetas' part of the singing contest, the ingenuity is also his: he shows himself able to respond more than adequately to Daphnis' challenge. Whether the Cyclops is justifiably confident in his strategy is less clear. A tradition probably known to Theocritus told of a son of Polyphemus and Galatea (Timaeus, FGH 566 F 69). However, the emphasis on seeing, seeming, and self-delusion, which these songs share with Idyll 11, suggests that Polyphemus' blinding by Odysseus will be a fitting complement to his lack of insight and his blindness to the truth.

If Idyll 5 depicts one extreme of bucolic competition, this poem represents the other. The second song does not stand in opposition to the first, but subtly modifies it. The herdsmen's driving their flocks to the same spot contrasts with

IDYLL 6

the bickering over a place to sit in Idyll 5, and the result of the contest is a harmonious equality. The subject of the two songs, a Homeric shepherd perhaps not far removed in time from the singers and affected by the universal passion of *erôs*, fuses myth, literature, and the bucolic world.

In the *Odyssey* Polyphemus is a savage and solitary one-eyed herdsman. In the fifth and fourth centuries he was a popular subject in drama; Euripides' satyr-play *Cyclops* exploits the humorous potential of Homer's narrative. Polyphemus' love for Galatea was first celebrated in a famous lyric poem, now lost, by Philoxenus in about 400 BC (PMG 815–24; vol. 5, pp. 154–65 Campbell).

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ΔΑΜΟΙΤΑΣ ΚΑΙ ΔΑΦΝΙΣ

Δαμοίτας χῶ Δάφνις ὁ βουκόλος εἰς ἓνα χῶρον
τὰν ἀγέλαν ποκ', Ἄρατε, συνάγαγον· ἦς δ' ὁ μὲν
αὐτῶν

πυρρός, ὁ δ' ἡμιγένειος· ἐπὶ κράναν δέ τιν' ἄμφω
ἐσδόμενοι θέρεος μέσῳ ἅματι τοιάδ' αἶιδον.

5 πρᾶτος δ' ἄρξατο Δάφνις, ἐπεὶ καὶ πρᾶτος ἔρισδεν.

ΔΑΦΝΙΣ

βάλλει τοι, Πολύφαμε, τὸ ποίμνιον ἃ Γαλάτεια
μάλοισιν, δυσέρωτα καὶ αἰπόλον ἄνδρα καλεῦσα·
καὶ τύ νιν οὐ ποθόρησθα, τάλαν τάλαν, ἀλλὰ κάθη-
σαι

10 ἄδέα συρίσδων. πάλιν ἄδ', ἴδε, τὰν κύνα βάλλει,
ἃ τοι τᾶν οἴων ἔπεται σκοπός· ἃ δὲ βαῦσδει
εἰς ἄλα δερκομένα, τὰ δέ νιν καλὰ κύματα φαίνει

1 χῶ m: καὶ m

7 καὶ Meineke: τὸν M

¹ The definite article ὁ implies that this is the famous Daphnis of *Id.* 1.

² Or "herds," poetic singular for plural. But their being joint custodians of a single herd better suits the complementary nature of their songs and their lack of rivalry (42-46).

IDYLL 6

Damoetas and Daphnis the oxherd¹ once brought their herd² together to the same place, Aratus.³ One of them had a downy face, the other a beard half-grown. One summer noon they both sat down at a spring and sang as follows. Daphnis first began, since he first made the challenge.

DAPHNIS

Galatea is pelting your flock with apples,⁴ Polyphemus; she calls you a laggardly lover and a goatherd. And you have no regard for her, you poor wretch, but sit piping sweetly. Again—look!—she is pelting the dog that follows you to watch your sheep;⁵ it is barking as it looks in the sea, and the fair waves reflect it as it runs along the gently

³ Probably to be identified with Aratus the Coan friend of Simichidas in *Id.* 7, who is advised to give up pursuing the boy Philinus (98–127). How this poem relates to his affairs is not made explicit, but there is some similarity between Simichidas' advice to Aratus and that of Daphnis to Polyphemus here. There seems to be no good reason to identify this Aratus with the well-known astronomical poet.

⁴ Tokens of love: cf. *Idd.* 3.10, 5.88, 11.10. There is wordplay here: *μᾶλον* means "sheep" as well as "apple."

⁵ Homer's uncivilized Polyphemus has no dog.

THEOCRITUS

- ἄσυχ' ἀκαχλάζοντος ἐπ' αἰγιαλοῖο θεόισαν.
 φράζω μὴ τὰς παιδὸς ἐπὶ κνάμαισιν ὀρούσῃ
 ἐξ ἄλ' ἐρχομένας, κατὰ δὲ χροῖα καλὸν ἀμύξῃ.
 15 ἂ δὲ καὶ αὐτόθε' τοι διαθρύπτεται· ὡς ἀπ' ἀκάνθας
 ταὶ καπυραὶ χαῖται, τὸ καλὸν θέρος ἀνίκα φρύγει,
 καὶ φεύγει φιλέοντα καὶ οὐ φιλέοντα διώκει,
 καὶ τὸν ἀπὸ γραμμᾶς κινεῖ λίθον· ἧ γὰρ ἔρωτι
 πολλάκις, ὦ Πολύφαμε, τὰ μὴ καλὰ καλὰ πέφανται.
 20 Τῷ δ' ἐπὶ Δαμοίτας ἀνεβάλλετο καὶ τὰδ' ἄειδεν.

ΔΑΜΟΙΤΑΣ

- εἶδον, ναὶ τὸν Πᾶνα, τὸ ποίμνιον ἀνίκ' ἔβαλλε,
 κοῦ μ' ἔλαθ', οὐ τὸν ἐμὸν τὸν ἕνα γλυκύν, ὦ
 ποθορῶμι
 ἐς τέλος (αὐτὰρ ὁ μάντις ὁ Τήλεμος ἔχθρ' ἀγορεύων
 ἐχθρὰ φέροι ποτὶ οἶκον, ὅπως τεκέεσσι φυλάσσοι).
 25 ἀλλὰ καὶ αὐτὸς ἐγὼ κνίζων πάλιν οὐ ποθορήμι,
 ἀλλ' ἄλλαν τινὰ φάμι γυναικ' ἔχεν· ἂ δ' αἰοῖσα
 ζαλοῖ μ', ὦ Παιάν, καὶ τάκεται, ἐκ δὲ θαλάσσης
 οἰστρεῖ παπταίνουσα ποτ' ἄντρα τε καὶ ποτὶ ποίμνας.

22 ποθορῶμι Heinsius: -ῶμαι m: -ημαι m

⁶ Lit., "moves the stone from the line," a proverbial expression. In the board game *pesseia*, moving a counter from the "sacred line" (the middle one of five) was a last resort.

⁷ The Homeric Polyphemus, by contrast, says, "We Cyclopes care nothing for aegis-bearing Zeus or for the other gods, since we are much superior to them" (*Od.* 9.275-76). At *Id.* 11.29 Polyphemus swears by Zeus.

IDYLL 6

plashing shore. Take care that it doesn't jump at the girl's legs as she comes out of the sea and doesn't scratch her fair skin. Even from there she is flirting with you: fickle as dry thistledown when fair summer parches it, she flees him who loves her and pursues him who does not, trying every move.⁶ Truly, Polyphemus, ugly things often seem fair to love.

After him Damoetas played a prelude and began to sing in this way:

DAMOETAS

By Pan,⁷ I saw her when she was pelting my flock, and she did not escape my notice—no, by my sweet single eye, which I hope will see me through to the end of my life.⁸ (Let Telemus the prophet take home the foul fate he utters for me, and keep it for his children.)⁹ But I myself, too, teasing her in turn, pay her no attention, but claim to have another woman; and hearing this she is jealous, by Paean,¹⁰ and mopes, and is in a frenzy as she gazes on my caves and flocks from the sea. As for the dog, I whistled it

⁸ Lit., "by which may I see to the end."

⁹ At *Od.* 9.507–16 Polyphemus remembers that a seer called Telemus had predicted that Odysseus would blind him; but the turning of the prediction against Telemus' own family is inspired by *Od.* 2.178–79, where the suitor Eurymachus says to the prophet Halitherses, "Go home and prophesy to your children, in case something bad happens to them in the future."

¹⁰ See *Id.* 5.79n. Here the cry is probably one of triumph rather than an appeal for protection from any malicious effects of Galatea's jealousy.

THEOCRITUS

- σίξα δ' ὑλακτεῖν νιν καὶ τῆ κυνί· καὶ γὰρ ὄκ' ἤρων,
 30 αὐτὰς ἐκνυζεῖτο ποτ' ἰσχία ῥύγχος ἔχοισα.
 ταῦτα δ' ἴσως ἐσορευσα ποευντά με πολλάκι πεμφεί
 ἄγγελον. αὐτὰρ ἐγὼ κλαξῶ θύρας, ἔστε κ' ὁμόσση
 αὐτά μοι στορεσεῖν καλὰ δέμνια τᾶσδ' ἐπὶ νάσω·
 καὶ γάρ θην οὐδ' εἶδος ἔχω κακὸν ὧς με λέγοντι.
 35 ἦ γὰρ πρᾶν ἐς πόντον ἐσέβλεπον, ἧς δὲ γαλάνα,
 καὶ καλὰ μὲν τὰ γένεια, καλὰ δέ μευ ἅ μία κώρα,
 ὧς παρ' ἐμὴν κέκριται, κατεφαίνετο, τῶν δέ τ' ὀδό-
 ντων
 λευκοτέραν αὐγὰν Παρίας ὑπέφαινε λίθοιο.
 ὧς μὴ βασκανθῶ δέ, τρὶς εἰς ἐμὸν ἔπτυσσα κόλπον·
 40 ταῦτα γὰρ ἅ γραία με Κοτυτταρὶς ἐξεδίδαξε.
 42 Τόσσ' εἰπὼν τὸν Δάφνιν ὁ Δαμοίτας ἐφίλησε·
 χῶ μὲν τῷ σύριγγ', ὃ δὲ τῷ καλὸν αὐλὸν ἔδωκεν.
 αὐλεὶ Δαμοίτας, σύρισδε δὲ Δάφνις ὁ βούτας·
 45 ὠρχεῦντ' ἐν μαλακῇ ταὶ πόρτιες αὐτίκα ποία.
 νίκη μὲν οὐδάλλος, ἀνήσασατοι δ' ἐγένοντο.

29 σίξα Ruhnken: σίγα fere M

36 δέ μεν Ahrens: δέ μοι m: δ' ἐμὴν m

38 αὐγὰ λευκοτέρα Fritzsche (λ. a. iam Meineke): -αυ
 -ὰν M 41 (= 10.16) om. m

¹¹ Or, less likely, "when I was in love with her, it would whimper <as it rested> with its snout in its flank" (taking αὐτὰς with ἤρων).

¹² The commonplace of the locked-out lover (cf. *Id.* 3). In the *Odyssey* Polyphemus' door is a huge rock, which serves to lock in

to bark at her; for when *I* was the lover it would whine and lay its snout right in her lap.¹¹ Perhaps, when she sees me keep behaving in this way, she will send a messenger. But I shall lock my doors¹² until she swears that she will make my fair bed herself upon this island.¹³ Indeed, even my looks are not so bad as they say. The other day, when there was a calm, I was looking into the sea, and in my judgment my beard seemed fair, and fair my single eye, and it¹⁴ reflected the gleam of my teeth whiter than Parian marble.¹⁵ But to avert bad luck I spat in my breast three times, as the old woman Cottytaris had taught me.¹⁶

After that Damoetas kissed Daphnis; he gave him a pan-pipe, and Daphnis gave Damoetas a flute. Damoetas began to play his flute, and Daphnis his pipe; and the calves at once began to frolic in the soft grass. Neither was victorious; each was undefeated.

Odysseus and his men (9.240–43). Here the plural *θύρας* (doors) perhaps suggests a more civilized entrance.

¹³ I.e., until she formally agrees to be his bedfellow.

¹⁴ Text perhaps corrupt. To understand “the sea” as subject of the verb is awkward; and *ὑπέφαινε* may be from *κατεφαίνετο* above.

¹⁵ Marble from Paros was valued for its whiteness: Pind. *Nem.* 4.81; Hor. *Carm.* 1.19.6.

¹⁶ For apotropaic spitting, common in ritual, cf. 7.127, Theophr. *Char.* 16.15, Tib. 1.2.54; three is a magic number. Divine anger can be aroused by boasting and conceit (Pl. *Phd.* 95b5–6); but here there may be a reference to the idea that seeing one’s own reflection can bring on a dangerous narcissistic self-absorption (cf. Plut. *Mor.* 682b–c = Euphor. Fr. 189 Lightfoot). The name Cottytaris is to be linked with the Thracian goddess Cotys or Cotto.



IDYLL 7

This poem is set on the island of Cos and is narrated by a poet called Simichidas. While traveling with friends from the town to a harvest festival in the country, he encounters Lycidas, another poet. A dialogue between the two concludes with Lycidas presenting Simichidas with a throwing stick in acknowledgment of his talent. Each then performs a song. Lycidas' song wishes bon voyage to the boy Ageanax—provided that he first grants the poet his favors—and imagines that once he departs Lycidas will relax at a country party and listen to Tityrus performing a song about the old-time poet Comatas, who was imprisoned in a chest and fed on honey by bees. Simichidas' song treats the love of his friend Aratus for a boy called Philinus; he prays Pan to grant his desire and humorously threatens the god with punishment if he will not do so. The idyll concludes with a long and sensuous description of the harvest celebrations given by Phrasidamus and Antigenes.

This is a tantalizingly complex poem. There are references to real persons and specific places on the island of Cos, but the identity of the two poets is made mysterious. It is tempting to identify the narrator Simichidas ("son of Simichus") with Theocritus, especially if the Aratus mentioned here (98) is the same as the addressee of Idyll 6; but Theocritus' father is said to have been Praxagoras (T 1-2,

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pp. 2–5). Possibly *Simichidas* is a nickname for which we have no other evidence (cf. *Sicelidas* for *Asclepiades* in l. 40). *Lycidas* is enigmatic. Although he is explicitly said to be a goatherd (13), there are hints that his sudden appearance is a sort of epiphany. The time is midday, when gods tend to be abroad (cf. *Id.* 1.15–17); his laughter (19–20, 42, 128) and his rank smell (16) allude to the joviality and fragrance of divinities in literature; and his gift of a stick to *Simichidas* evokes the Muses' gift of a staff to *Hesiod* as token of his investiture as a poet at the beginning of the *Theogony*. There is probably a reference, too, to the poet *Archilochus*' encounter with the Muses as he drove a cow to town (SEG XV 517 = T 3 Gerber). If (in spite of l. 13) *Lycidas* is to be understood as a god in disguise, then the most likely candidate is *Apollo*, who as *Apollo Nomios* was associated with herdsmen, and who had a Coan shrine at *Pyxa*, *Lycidas*' destination (130–31). In that case the god of poetry himself would be shown acknowledging *Simichidas*' work and approving the aesthetic of short, unpretentious, and refined poetry advocated by *Callimachus* and practiced by *Theocritus* (see p. viii).

The structure of the poem is familiar: two songs are set within a frame of dialogue and description. Readers are left to evaluate the merits of each. There are hints that, like *Idyll 1*, the poem enacts the origins, or presents two elements, of pastoral poetry: *Simichidas* is from the town, *Lycidas* from the country, and their meeting gives way to a lush description of a rural festival that combines learned allusion with the sights and sounds of nature—the town poet is treating country themes. It has also been plausibly suggested that the poem contains allusions to works by *Philitas* of *Cos*, an important forerunner of the Hellenistic

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poets, who is explicitly praised by Simichidas (40). At any rate, it suggests an etiology of bucolic poetry and implies an association with the symposium (63ff.). The mythical poet Comatas, once imprisoned in a chest and fed by bees in recognition of the sweetness of his song, provides a further possible origin for the genre.

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ᾠδῆς χρόνος ἀνίκ' ἐγὼν τε καὶ Εὐκритος εἰς τὸν
Ἄλεντα

- εἴρπομες ἐκ πόλιος, σὺν καὶ τρίτος ἄμμιν Ἀμύντας.
τῆ Δηοῖ γὰρ ἔτευχε θαλύσια καὶ Φρασίδαμος
κάντιγένης, δύο τέκνα Λυκωπέος, εἴ τί περ ἐσθλόν
5 χαῶν τῶν ἐπάνωθεν ἀπὸ Κλυτίας τε καὶ αὐτῶ
Χάλκωνος, Βούριαν ὃς ἐκ ποδὸς ἄννε κράναν
εὖ ἐνερεισάμενος πέτρα γόνυ· ταὶ δὲ παρ' αὐτὰν
αἴγειροι πελέαι τε εὔσκιον ἄλσος ὕφαινον
χλωροῖσιν πετάλοισι κατηρεφῆες κομώωσαι.
10 κοῦπω τὰν μεσάταν ὁδὸν ἄννυμες, οὐδὲ τὸ σᾶμα
ἀμῖν τὸ Βρασίλα κατεφαίνεται, καὶ τιν' ὀδίταν
ἐσθλόν σὺν Μοίσαισι Κυδωνικὸν εὐρομες ἄνδρα,
οὔνομα μὲν Λυκίδαν, ἧς δ' αἰπόλος, οὐδέ κέ τις νῦν
ἠγνοίησεν ἰδῶν, ἐπεὶ αἰπόλω ἔξοχ' ἔώκει.
15 ἐκ μὲν γὰρ λασίοιο δασύτριχος εἶχε τράγοιο
κνακὸν δέρμ' ὄμοισι νέας ταμίσιοιο ποτόσδον,
ἀμφὶ δὲ οἱ στήθεσσι γέρων ἐσφίγγετο πέπλος

5 ἐπάνωθεν Reiske: ἔτ' ἀν- M 7 εὖ pap., coni. Hermann: εὖ γ' M 8 ὕφαινον Heinsius: ἔφαινον M

¹ They are walking from Cos town westward to "the Haleis," a village or a river in the deme of that name, which had a sanctuary of Demeter.

IDYLL 7

Some time ago Eucritus and I were on our way from town to the Haleis, and Amyntas made a third with us.¹ Phrasidamus and Antigenes were preparing a harvest festival for Demeter, the two sons of Lycopseus, noble, if anyone is, among men illustrious on account of their descent from Clytia and Chalcon himself,² who by setting his knee firmly against a rock made the fountain Bourina spring up beneath his foot. Nearby, poplars and elms wove a shady grove with their green foliage arching above.

We had not yet reached the midpoint of our journey, and the tomb of Brasilas had not come in sight, when thanks to the Muses we encountered a fine man of Cydonia.³ Lycidas was his name, and he was a goatherd; at a glance no one could have mistaken him, for he looked very much like a goatherd. Over his shoulders he was wearing the tawny skin of a thick-haired, shaggy goat smelling of fresh rennet,⁴ round his breast an old cloak was tied with a broad

² I.e., Phrasidamus and Antigenes are from a venerable family. Clytia was daughter of Merops, an early hero of Cos; she married Eurypylus, a son of Poseidon, and bore him Chalcon and Antagoras, according to the scholia. The story of the spring's creation, not known from elsewhere, is of a common etiological type (cf. Hippocrene), but why the pressure of Chalcon's knee is emphasized is not clear.

³ Perhaps a place on Cos. The best-known Cydonia was in Crete.

⁴ A pungent extract from calves' stomachs used for curdling milk.

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- ζωστῆρι πλακερῶ, ροικὰν δ' ἔχεν ἀγριελαίω
 δεξιτερᾷ κορύναν. καί μ' ἀτρέμας εἶπε σεσαρώς
 20 ὄμματι μειδιῶντι, γέλως δέ οἱ εἶχετο χεῖλεις·
 “Σιμιχίδα, πᾶ δὴ τὸ μεσαμέριον πόδας ἔλκεις,
 ἀνίκα δὴ καὶ σαῦρος ἐν αἵμασιαῖσι καθεύδει,
 οὐδ' ἐπιτυμβίδιοι κορνδαλλίδες ἠλαίνονται;
 ἦ μετὰ δαῖτ' ἄκλητος ἐπέιγεται, ἦ τινος ἀστῶν
 25 λαὸν ἐπι θρώσκεις; ὡς τοι ποσὶ νισσομένοιο
 πᾶσα λίθος πταίοισα ποτ' ἀρβυλίδεσσιν ἀεΐδει.”
 τὸν δ' ἐγὼ ἀμείφθην· “Λυκίδα φίλε, φαντί τυ πάντες
 ἦμεν συρικτὰν μέγ' ὑπέροχον ἐν τε νομεῦσιν
 ἐν τ' ἀματήρεσσι. τὸ δὴ μάλα θυμὸν ἰαίνει
 30 ἀμέτερον· καίτοι κατ' ἐμὸν νόον ἰσοφαρίζειν
 ἔλπομαι. ἅ δ' ὁδὸς ἄδε θαλυσιάς· ἦ γὰρ ἑταῖροι
 ἀνέρες εὐπέπλω Δαμάτερι δαῖτα τελεῦντι
 ὄλβω ἀπαρχόμενοι· μάλα γὰρ σφισι πίονι μέτρῳ
 ἅ δαίμων εὐκριθὸν ἀνεπλήρωσεν ἀλώαν.
 35 ἀλλ' ἄγε δὴ, ξυνὰ γὰρ ὁδὸς ξυνὰ δέ καὶ ἄως,
 βουκολιασδώμεσθα· τάχ' ὤτερος ἄλλον ὄνασεί.
 καὶ γὰρ ἐγὼ Μοισᾶν καπυρὸν στόμα, κῆμὲ λέγοντι
 πάντες ἀοιδὸν ἄριστον· ἐγὼ δέ τις οὐ ταχυπειθής,
 οὐ Δᾶν· οὐ γάρ πω κατ' ἐμὸν νόον οὔτε τὸν ἐσθλόν
 40 Σικελίδαν νίκημι τὸν ἐκ Σάμῳ οὔτε Φιλίταν

28 ἦμεν Wilamowitz: ἔμμεν(αι) M

40 Φιλίταν Croenert: -ήταν M

⁵ Its crest was reminiscent of the floral decoration on grave-stones, and a fable accounted for this with the story that it buried

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belt, and in his right hand he held a crooked club of wild olive. With a twinkle in his eye he grinned complacently, and laughter hung about his lips as he said to me, "Simichidas, where are you going on foot in the middle of the day, when even the lizard sleeps in the walls and the tomb-crested⁵ larks are not about? Are you hurrying to gate-crash a dinner, or rushing off to some citizen's store of wine? As your feet go along all the pebbles are ringing as they strike against your boots."

"Lycidas my friend," I replied, "everyone among the herdsmen and reapers says that you are far and away the most eminent piper, and it gladdens my heart to hear it; and yet in my own opinion I think I can rival you. It's to a harvest festival that we are traveling. Some friends of mine are arranging a feast for fair-robed Demeter as an offering of firstfruits from their copious stores; the goddess has filled their threshing floors with good grain in rich measure. But come, since we are traveling the same road at the same time, let's perform bucolic songs, and maybe each of us will benefit the other. I myself am a clear voice of the Muses, and everyone says I'm an excellent singer—not that I'm quick to believe them, by Zeus; in my own opinion I'm not yet a match in song for the great Sicelidas from Samos, or for Philitas,⁶ but compete with them like

its father in its head (cf. *Ar. Av.* 472–75). But the epithet may in fact mean "tomb-haunting": cf. lines 10–11.

⁶ Sicelidas: another name for Asclepiades, an older contemporary of Theocritus, who wrote lyric poetry now lost and epigrams, several of which are preserved in the *Greek Anthology*. Philitas: a poet and scholar, born about 340, who was tutor to the young Ptolemy Philadelphus and composed learned poetry, including elegiacs to his mistress Bittis.

- αείδων, βάτραχος δὲ ποτ' ἀκρίδας ὡς τις ἐρίσδω."
 ὡς ἐφάμαν ἐπίταδες· ὁ δ' αἰπόλος ἀδὺ γελάσσας,
 "τάν τοι," ἔφα, "κορύναν δωρύττομαι, οὐνεκεν ἐσοί
 πᾶν ἐπ' ἀλαθείᾳ πεπλασμένον ἐκ Διὸς ἔρνος.
 45 ὡς μοι καὶ τέκτων μέγ' ἀπέχθεται ὅστις ἐρευνηῆ
 ἴσον ὄρευσ κορυφᾷ τελέσαι δόμον Ὀρομέδοντος,
 καὶ Μοισᾶν ὄρνιχες ὅσοι ποτὶ Χίον αἰοιδόν
 ἀντία κοκκύζοντες ἐτώσια μοχθίζοντι.
 ἀλλ' ἄγε βουκολικᾶς ταχέως ἀρξώμεθ' αἰοιδᾶς,
 50 Σιμιχίδα· κῆγὼ μὲν-ὄρη, φίλος, εἴ τοι ἀρέσκει
 τοῦθ' ὅτι πρᾶν ἐν ὄρει τὸ μελύδριον ἐξεπόνασα.

- Ἔσεται Ἀγεάνακτι καλὸς πλόος ἐς Μιτυλήναν,
 χῶταν ἐφ' ἐσπερίοις Ἐρίφοις νότος ὑγρά διώκη
 κύματα, χῶρίων ὅτ' ἐπ' ὠκεανῶ πόδας ἴσχει,
 55 αἶ κα τὸν Λυκίδαν ὀπτεύμενον ἐξ Ἀφροδίτας
 ῥύσηται· θερμὸς γὰρ ἔρως αὐτῷ με καταίθει.
 χαλκύνες στοροσεῦντι τὰ κύματα τάν τε θάλασσαν
 τόν τε νότον τόν τ' εὐρον, ὃς ἔσχατα φυκία κινεῖ,

⁷ Probably in order to provoke Lycidas to a contest rather than to conciliate him. ⁸ Lit., "with a sweet laugh"; but the expression usually refers to derisive laughter.

⁹ Referring to Simichidas' honest appraisal of his own talent (39-41). Zeus as god of the weather controls the shape of trees as they grow.

¹⁰ Probably what is now called Mt. Dikeo, the highest part of the chain of mountains visible on the travelers' left.

¹¹ Homer; the poet of the *Homeric Hymn to Apollo* "lives in rocky Chios" (172). In these two images, and in line 51 ("little song . . . worked hard at"), Lycidas is seen to be allying himself with the aesthetic of small-scale, finely crafted poetry advocated

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a frog against crickets." I chose my words carefully;⁷ and with a laugh⁸ the goatherd said, "I present you with this stick of mine, because you are a sapling molded for truth by Zeus.⁹ I very much dislike the builder who strives to produce a house as high as Mt. Oromedon¹⁰ and those cocks of the Muses who vainly struggle to crow in rivalry with the Chian bard.¹¹ But come, let's begin our bucolic songs at once, Simichidas, and I¹²—see, my friend, whether you like this little song which I worked hard at the other day on the hill.

"Ageanax shall have a good voyage to Mitylene¹³ both when the Kids appear at evening and the south wind drives before it the waves of the sea and when Orion's feet touch the ocean,¹⁴ if only he will rescue Lycidas from his roasting by Aphrodite: a hot love for him is burning me up. The halcyons¹⁵ will smooth the sea, its waves, the south wind and the east wind that stirs up the seaweed in its

most memorably by Callimachus (e.g., *Hymn* 2.105; *Epigr.* 27.3–4; *Aet.* Fr. 1).

¹² He is about to speak proudly of his composition but checks himself. ¹³ Ageanax is due to sail, when the weather is propitious, from Cos to Mitylene on Lesbos, a distance of nearly two hundred miles. Poems wishing bon voyage were common, and came later to be termed *propemptika*.

¹⁴ The Kids (*Haedi*) and Orion are associated with storms (e.g., Aratus *Phaen.* 158, 300–310; Hor. *Carm.* 3.1.28, 1.28.21), and the times indicated here are in late October or November. Lycidas' point is that Ageanax will have a safe voyage even if he sails at the worst time, provided that he "rescues" Lycidas first.

¹⁵ Halcyons were believed to be able to calm the sea during the "halcyon days," fourteen days around the winter solstice, when they tended their floating nests (Arist. *Hist. an.* 542b4–17).

THEOCRITUS

- ἀλκύνες, γλαυκαῖς Νηρηῖσι ταί τε μάλιστα
 60 ὀρνίχων ἐφίληθεν, ὅσοις τέ περ ἐξ ἄλδος ἄγρα.
 Ἀγεάνακτι πλόον διζημένῳ ἐς Μιτυλήναν
 ὦρια πάντα γένοιτο, καὶ εὖπλοος ὄρμον ἴκοιτο.
 κῆγῶ τήνο κατ' ἄμαρ ἀνήτινον ἢ ῥοδόεντα
 ἢ καὶ λευκοῖων στέφανον περὶ κρατὶ φυλάσσω
 65 τὸν Πτελεατικὸν οἶνον ἀπὸ κρατήρος ἀφυξῶ
 παρ πυρὶ κεκλιμένος, κύαμον δέ τις ἐν πυρὶ φρυξεί.
 χὰ στιβὰς ἐσσεῖται πεπυκασμένα ἔστ' ἐπὶ πάχυν
 κνύζα τ' ἀσφοδέλω τε πολυγνάμπτω τε σελίνῳ.
 καὶ πίομαι μαλακῶς μεμναμένος Ἀγεάνακτος
 70 αὐταῖς ἐν κυλίκεσσι καὶ ἐς τρύγα χεῖλος ἐρείδων.
 αὐλησεῦντι δέ μοι δύο ποιμένες, εἷς μὲν Ἀχαρνεύς,
 εἷς δὲ Λυκωπίτας· ὁ δὲ Τίτυρος ἐγγύθεν ἄσει
 ὥς ποκα τᾶς Ξενέας ἠράσσατο Δάφνις ὁ βούτας,
 χῶς ὄρος ἀμφεπονεῖτο καὶ ὥς δρῦες αὐτὸν ἐθρήνευ
 75 Ἴμέρα αἶτε φύονται παρ' ὄχθαισιν ποταμοῖο,
 εὔτε χιῶν ὥς τις κατετάκετο μακρὸν ὑφ' Αἴμον
 ἢ Ἄθω ἢ ῥοδόπαν ἢ Καύκασον ἐσχατόωντα.

60 ὅσοις Greverus: -αις M 62 εὖπλοος Schaefer: -ον M
 70 αὐταῖς ἐν Valckenaer (ἐν αὐταῖς schol.): αὐταῖσιν M

¹⁶ Lit., "those whose prey is from the sea."

¹⁷ Ptelea: perhaps a place on Cos.

¹⁸ Lit., "cubit-deep." ¹⁹ Text uncertain; lit., "having re-
 membrance of Aegean in my very cups."

²⁰ Probably Coan place-names, though the only known Achar-
 nae is a deme in Attica. ²¹ The Himeras is a river in Sicily.

On the myth of Daphnis see p. 16. Stesichorus, the sixth-century
 poet who sang about him, was from the town of Himera.

lowest depths—the halcyons, birds dearest to the sea-green Nereids and to fishermen.¹⁶ Ageanax wants to set sail to Mitylene; may everything be in his favor, and may he reach the harbor after a good voyage. On that day I shall garland my head with dill or roses or white stocks and draw Ptelean¹⁷ wine from the bowl as I lie by the fire while someone roasts beans for me there. I shall have a couch knee-deep¹⁸ with fleabane, asphodel and curly-leafed celery, and I shall drink in comfort as I toast Ageanax with each cup¹⁹ and drain each to the dregs. Two shepherds will play the pipes for me, one from Acharnae, the other from Lycopé,²⁰ and close by them Tityrus will sing how Daphnis the oxherd once loved Xenea, and how the mountains lamented for him and the oak trees that grow on the banks of the river Himeras sang his dirge²¹ as he wasted away like snow under Haemus or Athos or Rhodope or furthest Caucasus.²² He will sing²³ how the goatherd was once en-

²² Haemus and Rhodope: the highest mountains in the Balkan range (Str. 7.5.1). Athos: the most prominent peak in the northern Aegean region.

²³ The remainder of Lycidas' song seems to presuppose more knowledge than we have. It deals with two further founding figures of country song, the unnamed "goatherd" (78) and Comatas. An ancient commentary records the tale of an unnamed south Italian shepherd who sacrificed some of his master's sheep to the Muses and was punished by being shut in a chest; two months later the chest was opened and the shepherd found safe and well, feeding on honeycomb (Lycos of Rhegium, *FGH* 570 F 7). Why Comatas too was enclosed in a box (83–84) is entirely mysterious. (On another view the goatherd and Comatas are the same person, and "you too" means "you, like Daphnis," Daphnis according to one tradition having been exposed as an infant and perhaps fed by bees; this seems less likely.)

ἄσει δ' ὡς ποκ' ἔδεκτο τὸν αἰπόλον εὐρέα λάρναξ
 ζῶν ἐόντα κακαῖσιν ἀτασθαλίαςιν ἄνακτος,
 80 ὡς τέ νιν αἰ σιμαὶ λειμωνόθε φέρβον ἰοῖσαι
 κέδρον ἐς ἀδείαν μαλακοῖς ἄνθεσι μελισσαι,
 οὐνεκά οἱ γλυκὴ Μοῖσα κατὰ στόματος χέε νέκταρ.
 ὦ μακαριστὲ Κομᾶτα, τύ θην τάδε τερπνὰ πεπόνθεις
 καὶ τὸ κατεκλάσθης ἐς λάρνακα, καὶ τὸ μελισσᾶν
 85 κηρία φερβόμενος ἔτος ὄριον ἐξεπόναςας.
 αἶθ' ἐπ' ἐμεῦ ζωοῖς ἐναρίθμιος ὄφελος ἦμεν,
 ὡς τοι ἐγὼν ἐνόμενον ἀν' ὄρεα τὰς καλὰς αἶγας
 φωνᾶς εἰσαΐων, τὸ δ' ὑπὸ δρυσὶν ἢ ὑπὸ πεύκαις
 ἀδὺ μελισδόμενος κατεκέκλισο, θεῖε Κομᾶτα."

90 Χῶ μὲν τόσος' εἰπὼν ἀπεπαύσατο· τὸν δὲ μέτ'
 αὖθις
 κήγῶν τοῖ ἐφάμαν· "Λυκίδα φίλε, πολλὰ μὲν ἄλλα
 Νύμφαι κῆμὲ δίδαξαν ἀν' ὄρεα βουκολέοντα
 ἐσθλά, τά που καὶ Ζηνὸς ἐπὶ θρόνον ἄγαγε φάμα·
 ἀλλὰ τόγ' ἐκ πάντων μέγ' ὑπέιροχον, ᾧ τυ γεραίρειν
 95 ἀρξεύμ'· ἀλλ' ὑπάκουσον, ἐπεὶ φίλος ἔπλεο Μοῖσαις.

Σιμιχίδα μὲν Ἔρωτες ἐπέπτарον· ἦ γὰρ ὁ δειλὸς
 τόσσον ἐρᾶ Μυρτοῦς ὅσον εἶαρος αἶγες ἔρανται.
 Ὠρατος δ' ὁ τὰ πάντα φιλαίτατος ἀνέρι τήνῳ

²⁴ Poets sometimes speak as if bees bring blossoms to the hive (e.g., *Ov. Met.* 13.928), though here the meaning must be that he was fed on honey, derived from flowers. Poets who sing sweetly are often said to have been fed by bees as children (cf. *Paus.* 9.23.2 on Pindar).

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closed alive in a great chest thanks to his king's wicked impiety, and how the blunt-nosed bees came from the meadows to the fragrant coffer of cedarwood to feed him on tender flowers²⁴ because the Muse had poured sweet nectar on his lips. Blessed Comatas, you have experienced these pleasures; you too were shut in a chest; you too were fed on honeycomb and labored hard in the year's spring-time.²⁵ If only you had been counted among the living in my day, so that I could have herded your fine goats in the hills and listened to your voice as you sat making sweet music under the oaks or pines, divine Comatas."

With that he concluded, and in response I said, "Lycidas my friend, the Muses have taught me too many good songs as I tended my herd in the hills, and their reputation may even have reached the throne of Zeus;²⁶ but by far the most notable is this one, which in tribute to you I shall now begin. Listen, then, since you are a favorite of the Muses.²⁷

"The Loves sneezed for Simichidas:²⁸ he, poor thing, loves Myrto as much as goats love the spring. But Aratus,²⁹

²⁵ Or, perhaps, "through the seasons of the year."

²⁶ Fame is commonly said to "reach the sky" (e.g., Hom. *Od.* 9.20), but here there is a reference also to Ptolemy Philadelphus, who was born on Cos and favored the island (*Id.* 17.56-76).

²⁷ I.e., as a poet yourself you will better appreciate my efforts.

²⁸ Sneezes were taken as omens (cf. Catull. 45.16), and here it seems to be implied that the omen is favorable: although he is a "poor thing," as all lovers are, Simichidas suffers less than Aratus.

²⁹ Probably to be identified with the addressee of *Id.* 6.

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- παιδὸς ὑπὸ σπλάγχνοισιν ἔχει πόθον. οἶδεν
 Ἄριστις,
 100 ἔσθλος ἀνὴρ, μέγ' ἄριστος, ὃν οὐδέ κεν αὐτὸς αἰεῖδεν
 Φοῖβος σὺν φόρμιγγι παρὰ τριπόδεσσι μεγάροι,
 ὡς ἐκ παιδὸς Ἄρατος ὑπ' ὀστίου αἶθετ' ἔρωτι.
 τὸν μοι, Πάν, Ὀμόλας ἐρατὸν πέδον ὅστε λέλογχας,
 ἄκλητον τήνοιο φίλας ἐς χεῖρας ἐρείσας,
 105 εἴτ' ἔστ' ἄρα Φιλῖνος ὁ μαλθακὸς εἴτε τις ἄλλος.
 κεῖ μὲν ταῦτ' ἔρδοις, ὦ Πάν φίλε, μήτι τυ παῖδες
 Ἄρκαδιοὶ σκίλλαισιν ὑπὸ πλευράς τε καὶ ὤμωσ
 τανίκα μαστίζοιεν, ὅτε κρέα τυτθὰ παρείη·
 εἰ δ' ἄλλωσ νεύσαισ, κατὰ μὲν χροῶ πάντ' ὀνύχεσσι
 110 δακνόμενοσ κνάσαιο καὶ ἐν κνίδαισι καθεύδοισ·
 εἴησ δ' Ἡδωνῶν μὲν ἐν ὄρεσι χεῖματι μέσσω
 Ἐβρον παρ ποταμὸν τετραμμένος ἐγγύθεν Ἄρκτω,
 ἐν δὲ θέρει πυμάτοισι παρ' Αἰθιόπεσσι νομεύοισ
 πέτρα ὑπο Βλεμύων, ὅθεν οὐκέτι Νεῖλοσ ὄρατόσ.
 115 ὕμμεσ δ' Ἐτείδοσ καὶ Βυβλίδοσ ἀδὺ λιπόντεσ

³⁰ Lit., "in his guts."

³¹ Punning on his name: *aristos* = "best."

³² I.e., the god would welcome Aristis' performing at a musical competition at the Pythian Games.

³³ It may be implied that Aristis has composed a lyric poem on the subject.

³⁴ In northern Thessaly. It is not linked with Pan in any extant writers; but Simichidas is indulging in obscure learning (cf. 106–8).

³⁵ Reference to an otherwise unattested Arcadian ritual of whipping a statue of Pan when meat (from hunting or perhaps from sacrificial victims) is scarce. The threats that follow are of a

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that man's dearest friend in every way, has desire for a boy deep down in his heart.³⁰ Aristis, best of men,³¹ a real gentleman, whom Apollo himself would not begrudge to play the lyre beside his tripods,³² knows that Aratus is burning in his very bones with love for a boy.³³ Pan, you who have as your portion the lovely plain of Homole,³⁴ do please make him go of his own accord and press him into Aratus' open arms, whether it is indeed the soft Philinus that he loves or someone else. If you do this, dear Pan, then may Arcadian boys never flog your flanks and shoulders with squills when meat is scarce.³⁵ But if you refuse, may you be bitten³⁶ so that you scratch yourself all over with your nails and sleep in a bed of nettles; in midwinter may you live turned toward the river Hebrus on the mountain of the Edonians, near the pole, but in summer may you pasture your flocks among the furthest Ethiopians beneath the rock of the Blemyes, where the Nile can no longer be seen.³⁷ But you Loves, rosy as apples, leave the

type common in surviving magical papyri, but they are self-consciously learned in keeping with Simichidas' style and humorously out of proportion with the supposed offense.

³⁶ Presumably by insects.

³⁷ A learned wish for Pan's maximum discomfort: he will be in the coldest place in winter and in the hottest in summer. The Edonians lived in Macedonia and Thrace; the Hebrus flows through modern Bulgaria and is the border between Greece and Turkey. The Ethiopians ("Burned Men"; "most remote of men," *Hom. Od.* 1.23) live close to the sun; the Blemyes are here taken to be in the extreme southern desert, though in fact they lived further north (*Eratosth. ap. Str.* 17.1.2). Their "rock" is not mentioned elsewhere. The source of the Nile was a matter for endless speculation.

- νᾶμα καὶ Οἰκοῦντα, ξανθᾶς ἔδος αἰπὺ Διώνας,
 ᾧ μάλοισιν Ἔρωτες ἐρευθομένοισιν ὁμοίοι,
 βάλλετέ μοι τόξοισι τὸν ἡμερόεντα Φιλῖνον,
 βάλλετ', ἐπεὶ τὸν ξείνον ὁ δύσμορος οὐκ ἐλεεῖ μεν.
 120 καὶ δὴ μὰν ἀπίοιο πεπαίτερος, αἱ δὲ γυναῖκες,
 'αἰαί,' φαντί, 'Φιλῖνε, τό τοι καλὸν ἄνθος ἀπορρεῖ.'
 μηκέτι τοι φρουρέωμες ἐπὶ προθύροισιν, Ἄρατε,
 μηδὲ πόδας τρίβωμες· ὁ δ' ὄρθριος ἄλλον ἀλέκτωρ
 κοκκύσδων νάρκαισιν ἀνιαραῖσι διδοίη·
 εἰς δ' ἀπὸ τᾶσδε, φέριστε, Μόλων ἄγχοιτο παλαί-
 125 στρας.
 ἄμμιν δ' ἀσυχία τε μέλοι, γραία τε παρείη
 ἄτις ἐπιφθύζουσα τὰ μὴ καλὰ νόσφιν ἐρύκοι."

- Τόσσ' ἐφάμαν· ὁ δέ μοι τὸ λαγωβόλον, ἀδὺ
 γελάσσας
 ὡς πάρος, ἐκ Μοισᾶν ξεινήιον ὥπασεν ἦμεν.
 130 χῶ μὲν ἀποκλίνας ἐπ' ἀριστερὰ τὰν ἐπὶ Πύξας

116 Οἰκοῦντα Hecker: οἰκεῦντα vel -τες M

³⁸ Hyetis: unknown. Byblis, daughter of Miletus, fell in love with her brother Caunus, killed herself, and was transformed into a spring (*Ov. Met.* 9.663–65), which according to Pausanias (7.5.10) was to be seen at Miletus, a city with a well-known sanctuary of Aphrodite (cf. *Id.* 28.4). Oecus, a nearby town in Caria was founded by Miletus (*Parth. Amat. narr.* 11); it too had a temple of Aphrodite (schol. *Dionys. Per.* 825). Dione was the mother of Aphrodite (cf. *Idd.* 15.106, 17.36), but the name later at least came to be used of Aphrodite herself.

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sweet spring of Hyetis and Byblis, and Oecus, the steep abode of golden-haired Dione;³⁸ please wound the handsome Philinus for me with your arrows, wound him, for the wretch feels no pity for my friend. And indeed he is riper than a pear,³⁹ and the women are saying, "What a pity, Philinus: the fair flower of youth is slipping away from you!" We ought not to be keeping guard outside doors, Aratus, or pacing up and down:⁴⁰ let the crowing cock bring horrible stiffness⁴¹ to someone else in the mornings—let Molon, and no one else, be throttled in that school of wrestling, my friend.⁴² We should avoid anxiety and have an old woman who can spit to ward off all unpleasantness."⁴³

When I had concluded, Lycidas laughed aloud as before and gave me his stick as a gift to mark the Muses' favor.⁴⁴ Then he turned to the left and set off on the road to Pyxa,⁴⁵

³⁹ I.e., he is maturing quickly and is scarcely worth pursuing any longer.

⁴⁰ For the watching at the door, cf. p. 59. It is not quite clear whether Simichidas includes himself in the advice to give up on love affairs (cf. 97) or whether he refers to his having accompanied Aratus on the *kômos* to Philinus' house in the past.

⁴¹ From sleeping in doorways.

⁴² Wrestling schools were places where attractive boys could be encountered, and *erôs* is often described with wrestling imagery. Molon is probably a rival lover of Philinus.

⁴³ On apotropaic spitting see on p. 111 n. 16.

⁴⁴ Or, "as a gift from the Muses." There is an allusion to the Muses' gift of a staff to Hesiod as token of his investiture as a poet (*Theog.* 30–31).

⁴⁵ A deme southwest of Cos town, which according to the scholia had a temple of Apollo.

εἶρφ' ὀδόν· αὐτὰρ ἐγών τε καὶ Εὐκρίτος ἐς Φρασι-
δάμω

στραφθέντες χῶ καλὸς Ἀμύντιχος ἔν τε βαθείαις
ἀδείας σχοίνοιο χαμεννίσιν ἐκλίνθημες
ἔν τε νεοτμάτοισι γεγαθότες οἶναρέοισι.

- 135 πολλαὶ δ' ἄμμιν ὑπερθε κατὰ κρατὸς δονέοντο
αἴγειροι πετέλαι τε· τὸ δ' ἐγγύθεν ἱερὸν ὕδωρ
Νυμφᾶν ἐξ ἄντροιο κατειβόμενον κελάρυζε.
τοὶ δὲ ποτὶ σκιαραῖς ὀροδαμνίσιν αἰθαλίωνες
τέττιγες λαλαγεύντες ἔχον πόνον· ἅ δ' ὀλολυγῶν
- 140 τηλόθεν ἐν πυκιναῖσι βάτων τρύζεσκεν ἀκάνθαις·
ἄειδον κόρυδοι καὶ ἀκανθίδες, ἔστενε τρυγῶν,
πρωτῶντο ξουθαὶ περὶ πίδακας ἀμφὶ μέλισσαι.
πάντ' ὦσδεν θέρεος μάλα πίονος, ὦσδε δ' ὀπώρας.
ὄχλαι μὲν πὰρ ποσσί, παρὰ πλευραῖσι δὲ μᾶλα
- 145 δαυμιλέως ἀμῖν ἐκυλίνδετο, τοὶ δ' ἐκέχυντο·
ὄρπακες βραβίλοισι καταβρίθοντες ἔραζε·
τετράενες δὲ πίθων ἀπελύετο κρατὸς ἄλειφαρ.
Νύμφαι Κασταλίδες Παρνασίον αἶπος ἔχοισαι,
ἀρά γέ πα τοιόνδε Φόλω κατὰ λάινον ἄντρον
- 150 κρατήρ' Ἑρακλήι γέρων ἐστάσατο Χίρων;
ἀρά γέ πα τήνων τὸν ποιμένα τὸν ποτ' Ἀνάπω,

⁴⁶ As the weather cooled in late summer, the vine leaves were stripped away to promote ripening of the grapes.

⁴⁷ It was debated in antiquity whether *ololugōn* meant a frog or a sort of bird. The nightingale, which is sometimes said to sing in dense thickets (cf. *Epit. Bion.* 9), may be meant here; but nightingales sing when other birds are silent.

IDYLL 7

while Eucritus and I and the handsome lad Amyntas happily laid ourselves down on deep couches of sweet rush and newly cut vine leaves.⁴⁶ Many a poplar and elm murmured above our heads; trickling down from a cave of the nymphs, a sacred spring plashed nearby; on the shady branches the dusky cicadas worked hard at their song; far off in the dense brambles the tree frog⁴⁷ kept up its crooning; linnets and finches sang; doves were cooing, and humming bees were flying around the spring. Everywhere was the smell of rich harvest, the smell of gathered fruits. Pears rolled plentifully at our feet and apples by our side, and the branches weighed down with sloes were bent to the ground. Wine jars were opened which had been sealed for four years. Nymphs of Castalia who dwell on Mt. Parnassus,⁴⁸ could it have been a bowl like this that old Chiron provided for Heracles in Pholus' rocky cave?⁴⁹ Could it have been nectar like this which set that famous shepherd by the river Anapus dancing among his sheepfolds—the

⁴⁸ Castalia is a spring below Mt. Parnassus at Delphi; these Nymphs are therefore associated with Apollo, god of poetry, and are invoked instead of the Muses. They are to be distinguished from the local Nymphs mentioned in lines 137 and 154.

⁴⁹ According to ps.-Apollodorus, the Centaur Pholus entertained Heracles with a wine so fragrant that it attracted the other Centaurs, and in a drunken brawl Pholus was killed (2.5.4). Theocritus seems to follow a version in which Chiron too (himself a Centaur) was present; in ps.-Apollodorus he is not, but his cave is subsequently the site of Heracles' revenge on the Centaurs, and Chiron is accidentally killed at that time.

THEOCRITUS

τὸν κρατερὸν Πολύφαιμον, ὃς ὄρεσι νᾶας ἔβαλλε,
 τοῖον νέκταρ ἔπεισε κατ' αὔλια ποσσὶ χορεῦσαι,
 οἶον δὴ τόκα πῶμα διεκρανάσατε, Νύμφαι,
 155 βωμῶ παρ Δάματρος ἀλωίδος; ἄς ἐπὶ σωρῶ
 αὐτίς ἐγὼ πάζαιμι μέγα πτύον, ἃ δὲ γελάσσαι
 δράγματα καὶ μάκωνας ἐν ἀμφοτέροισιν ἔχοισα.

152 νᾶας Heinsius: λᾶας M

IDYLL 7

mighty Polyphemus, who used to pelt ships with mountains?⁵⁰ Of such quality was the drink which you then mixed for us,⁵¹ Nymphs, by the altar of Demeter, goddess of the threshing floor. May I plant my great winnowing shovel in her heap of grain once more,⁵² while she smiles on us with favor, holding sheaves and poppies in her hands.⁵³

⁵⁰ Polyphemus (cf. *Idd.* 6, 11), whom Theocritus makes a Sicilian (on the Anapus see on *Id.* 1.68). He was made drunk by Odysseus' strong wine (Hom. *Od.* 9.359, *νέκταρος . . . ἀπορρώξ*) and pelted his departing ship with a "mountain peak" (ibid. 481). In the Homeric account Polyphemus does not dance, but he may have done so in Philoxenus' poem (see p. 105).

⁵¹ I.e., the Nymphs of the spring (136-37) provided water to mix with the wine. It is possible, however, that the meaning is "caused to well up," a miraculous spring of wine to complement Chalcon's action in lines 6-7.

⁵² Symbolizing the end of the harvest. The close of the poem alludes to the close of Odysseus' wanderings: Tiresias tells him that he must set out carrying an oar, and when he is so far from the sea that someone mistakes the unfamiliar oar for a winnowing shovel, he must "plant" it in the earth and at last placate Poseidon with a sacrifice (Hom. *Od.* 11.119-37).

⁵³ I.e., her statue will be decorated in this way.



IDYLL 8

A singing contest between Menalcas and Daphnis; each stakes a panpipe, and a goatherd is appointed judge. They sing in alternating quatrains in the elegiac meter followed by a set of eight hexameters each; these fall into couplets. Daphnis' voice is judged to be the sweeter. He is overjoyed at his victory, while Menalcas grieves.

If, as seems probable, the last line means that Daphnis married a nymph, then the characters are the mythical Daphnis and Menalcas, and the setting is the remote past; this is suggested also by the words "as the story goes" (ὡς φαντι) in line 2. The poem will in that case record how Daphnis came to be the archetypal bucolic singer.

The majority of scholars believe the poem not to be by Theocritus. The opening lines seem to imitate the opening of Idyll 6 and the argument about the stakes and the summoning of a judge to be derived from Idyll 5. The use of elegiacs is unique.

Criticism

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ΔΑΦΝΙΣ ΚΑΙ ΜΕΝΑΛΚΑΣ

Δάφνιδι τῷ χαρίεντι συνάντετο βουκολέοντι
μῆλα νέμων, ὡς φαντί, κατ' ὄρεα μακρὰ Μενάλκας.
ἄμφω τῶγ' ἦστην πυρροτρίχῳ, ἄμφω ἀνάβῳ,
ἄμφω συρίσδεν δεδαημένῳ, ἄμφω αἰείδεν.

- 5 πρᾶτος δ' ὦν ποτὶ Δάφνιν ἰδὼν ἀγόρευε Μενάλκας·
“μυκητᾶν ἐπίουρε βοῶν Δάφνι, λῆς μοι αἰεῖσαι;
φαμί τυ νικασεῖν, ὅσσον θέλω αὐτὸς αἰείδων.”
τὸν δ' ἄρα χῶ Δάφνις τοιῶδ' ἀπαμείβετο μύθῳ·
“ποιμῆν εἰροπόκων οἴων, συρικτὰ Μενάλκα,
10 οὔποκα νικασεῖς μ', οὐδ' εἴ τι πάθοις τύγ' αἰείδων.”

ΜΕΝΑΛΚΑΣ

χρήσδεις ὦν ἐσιδεῖν; χρήσδεις καταθεῖναι ἄεθλον;

ΔΑΦΝΙΣ

χρήσδω τοῦτ' ἐσιδεῖν, χρήσδω καταθεῖναι ἄεθλον.

ΜΕΝΑΛΚΑΣ

καὶ τί νυ θησεύμεσθ' ὃ κεν ἀμῖν ἄρκιον εἶη;

ΔΑΦΝΙΣ

μόσχον ἐγὼ θησῶ, τὸ δὲ θὲς ἰσομάτορα ἀμνόν.

13 καὶ τί νυ Legrand: καὶ τίνα m: ἀλλά τι m

IDYLL 8

As he pastured his sheep in the high mountains, Menalcas—so the story goes—encountered the handsome Daphnis herding his cattle. Both had reddish hair, both were still boys; both were skillful pipers, both skillful singers. And so on seeing Daphnis, Menalcas was first to speak: “Daphnis, guardian of the lowing cattle, will you sing with me? I think I shall defeat you, if I sing for as long as I like.” Daphnis in turn replied with these words: “Shepherd of the fleecy sheep, Menalcas the piper, you will never defeat me, even if you do yourself a mischief by your singing.”

MENALCAS

Would you like to see? Would you like to make a wager?

DAPHNIS

I *would* like to see; I *would* like to make a wager.

MENALCAS

And what can we wager that will be enough for us?

DAPHNIS

I'll put down a calf; you stake a lamb grown as big as its mother.

THEOCRITUS

ΜΕΝΑΔΚΑΣ

- 15 οὐ θησῶ ποκα ἀμνόν, ἐπεὶ χαλεπὸς ὁ πατήρ μεν
χὰ μάτηρ, τὰ δὲ μῆλα ποθέσπερα πάντ' ἀριθμεῦντι.

ΔΑΦΝΙΣ

ἀλλὰ τί μὰν θησεῖς; τί δὲ τὸ πλεόν ἐξεί ὁ νικῶν;

ΜΕΝΑΔΚΑΣ

- σύριγγ' ἂν ἐπόησα καλὰν ἔχω ἐννεάφωνον,
λευκὸν κηρὸν ἔχοισαν ἴσον κάτω ἴσον ἄνωθεν
20 ταύταν κατθείην, τὰ δὲ τῷ πατρὸς οὐ καταθησῶ.

ΔΑΦΝΙΣ

ἦ μὰν τοι κῆγὼ σύριγγ' ἔχω ἐννεάφωνον,
λευκὸν κηρὸν ἔχοισαν ἴσον κάτω ἴσον ἄνωθεν.
πρώαν νιν συνέπαξ'. ἔτι καὶ τὸν δάκτυλον ἀλγῶ
τοῦτον, ἐπεὶ κάλαμός με διασχισθεῖς διέτμαξεν.

ΜΕΝΑΔΚΑΣ

- 25 ἀλλὰ τίς ἄμμε κρινεῖ; τίς ἐπάκοος ἔσσεται ἀμέων;

ΔΑΦΝΙΣ

τῆνόν πως ἐνταῦθα τὸν αἰπόλον, ἦν, καλέσωμες,
ᾧ ποτὶ ταῖς ἐρίφοις ὁ κύων ὁ φάλαρος ὑλακτεῖ.

- Χοῖ μὲν παῖδες ἄυσαν, ὁ δ' αἰπόλος ἦνθ' ὑπακούσας
χοῖ μὲν παῖδες αἶδεν, ὁ δ' αἰπόλος ἤθελε κρίνειν.
30 πρᾶτος δ' ὦν αἶειδε λαχῶν ἱκτὰ Μενάλκας,
εἶτα δ' ἀμοιβαίαν ὑπελάμβανε Δάφνις αἰοιδάν
βουκολικάν· οὕτω δὲ Μενάλκας ἄρξατο πρᾶτος.

18 ἔχω Warton (cf. 21): ἐγὼ M

IDYLL 8

MENALCAS

I'll never wager a lamb: my father is strict and so is my mother, and they count all the sheep every evening.

DAPHNIS

But what will you stake? What profit will the winner get?

MENALCAS

I have a fine pipe of nine reeds that I made: its white wax is equal above and equal below.¹ I would wager that, but I'll not wager what belongs to my father.

DAPHNIS

I too have a pipe of nine reeds with white wax equal above and equal below. I made it the other day, and this finger is still sore because a reed split and cut me.

MENALCAS

But who will be our judge? Who will listen to us?

DAPHNIS

Look, perhaps we can call that goatherd whose dog with a white spot is barking near the kids.

The boys shouted, and the goatherd came when he heard them; the boys wanted to sing, and the goatherd was willing to judge. Loud-voiced Menalcas drew the lot for singing first; then in response Daphnis took up the pastoral song. And this is how Menalcas first began:

¹ Meaning uncertain; Menalcas may mean that the wax holding the reeds together at top and bottom was carefully made uniform in thickness.

28 ὑπακούσας Cobet: ἐπ- m: ἐπακούσαι m

29 αἰείδεν Gebauer: αἰειδον M

THEOCRITUS

ΜΕΝΑΛΚΑΣ

ἄγρεα καὶ ποταμοί, θεῖον γένος, αἴ τι Μενάλκας
 πῆποχ' ὁ συρικτὰς προσφιλὲς ᾔσε μέλος,
 35 βόσκοιτ' ἐκ ψυχᾶς τὰς ἀμνάδας· ἦν δέ ποκ' ἔνθη
 Δάφνις ἄγων δαμάλας, μηδὲν ἔλασσον ἔχοι.

ΔΑΦΝΙΣ

κρᾶναι καὶ βοτάναι, γλυκερὸν φυτόν, αἴπερ ὁμοῖον
 μουσίσει Δάφνις ταῖσιν ἀηδονίσι,
 τοῦτο τὸ βουκόλιον πιαίνετε· κῆν τι Μενάλκας
 40 τεῖδ' ἀγάγη, χαίρων ἄφθονα πάντα νέμοι.

ΜΕΝΑΛΚΑΣ

45 ἔνθ' οἷς, ἔνθ' αἴγες διδυματοκοί, ἔνθα μέλισσαι
 46 σμήνεα πληροῦσιν, καὶ δρύες ὑψίτεραι,
 47 ἔνθ' ὁ καλὸς Μίλων βαίνει ποσίν· αἰ δ' ἂν ἀφέρπη,
 44 χῶ ποιμὴν ξηρὸς τηνόθι χαὶ βοτάναι.

ΔΑΦΝΙΣ

41 παντᾶ ἔαρ, παντᾶ δὲ νομοί, παντᾶ δὲ γάλακτος
 42 οὔθ' ατα πιδῶσιν, καὶ τὰ νέα τράφεται,
 43 ἔνθα καλὰ Ναῖς ἐπινίσσεται· αἰ δ' ἂν ἀφέρπη,
 48 χῶ τὰς βῶς βόσκων χαὶ βόες αὔοτεραι.

ΜΕΝΑΛΚΑΣ

ὦ τράγε, τᾶν λευκᾶν αἰγῶν ἄνερ, ἐς βάθος ὕλας
 50 μυρίον—αἰ σιμαὶ δεῦτ' ἐφ' ὕδωρ ἔριφοι—

36 ἄγων Ahlwardt: ἔχων M

41-43 et 45-47 trai. Bindemann

42 πιδῶσιν Ahrens: πηδ- m: πλήθουσιν m

IDYLL 8

MENALCAS

Glens and rivers, race divine, if ever Menalcas the piper sang a song that pleased you, may you pasture his lambs with goodwill; and if ever Daphnis comes with his heifers, may he get no less.

DAPHNIS

Springs and pastures, sweet greenery, if Daphnis sings like the nightingales, make fat this herd of his; and if Menalcas should bring any animal here, may he happily find everything in abundance.

MENALCAS

Here are sheep, here are goats that bear twins, here bees fill their hives and the oak trees are taller, here the handsome Milon walks. But if he goes away, the shepherd and the pasture there are both dry.

DAPHNIS

Everywhere is spring, everywhere are pastures, everywhere the udders yield abundant milk and the young animals are growing, wherever the pretty Nais comes; but if she goes away, both the oxherd and his cattle are quite dried up.

MENALCAS

Billy goat, husband of the white nannies, go into the measureless depths of the forest (come here to the water, you

43 ἔνθα καλὰ Ναις Meineke: ἔνθ' ἅ καλὰ παῖς M

49 εἰς Wilamowitz: ὦ vel ὦ M

50 αἰ Wilamowitz: ὦ M

THEOCRITUS

ἐν τήνῳ γὰρ τήνος ἴθ', ὦ κόλε, καὶ λέγε, "Μίλων,
ὁ Πρωτεύς φώκας καὶ θεὸς ὦν ἔνεμεν."

ΔΑΦΝΙΣ

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ΜΕΝΑΛΚΑΣ

μή μοι γὰν Πέλοπος, μή μοι Κροίσεια τάλαυτα
εἶη ἔχειν, μηδὲ πρόσθε θέειν ἀνέμων
55 ἀλλ' ὑπὸ τῆ πέτρα τῆδ' ἄσομαι ἀγκὰς ἔχων τυ,
σύννομα μῆλ' ἔσορῶν Σικελικάν τ' ἐς ἄλα.

ΔΑΦΝΙΣ

δένδρεσι μὲν χειμῶν φοβερὸν κακόν, ὕδασι δ'
αὐχμός,
ὄρμισιν δ' ὕσπλαγξ, ἀγροτέροις δὲ λίνα,
ἀνδρὶ δὲ παρθενικῆς ἀπαλᾶς πόθος. ὦ πάτερ, ὦ Ζεῦ,
60 οὐ μόνος ἠράσθην· καὶ τὴ γυναικοφίλας.

Ταῦτα μὲν ὦν δι' ἀμοιβαίων οἱ παῖδες ἄεισαν,
τὰν πυμάταν δ' ὦδαν οὕτως ἐξᾶρχε Μενάλκας·

ΜΕΝΑΛΚΑΣ

φείδευ τᾶν ἐρίφων, φείδευ, λύκε, τᾶν τοκάδων μεν,
μηδ' ἀδίκει μ', ὅτι μικκὸς ἐὼν πολλαῖσιν ὁμαρτέω.

51 καλὲ schol. lemma

52 ὁ Meineke: ὡς M

post 52 lac. ind. Wuestemann

53 Κροίσεια Jortin: χρύσεια M

56 Σικελικάν τε Valckenaer: τὰν Σικ. m: τὰν Σικελὰν m

IDYLL 8

snub-nosed kids), for that's where he is. Go, stump-horn, and say, "Milon, Proteus herded his seals even though he was a god."²

DAPHNIS

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MENALCAS

I should not like to have the land of Pelops or the wealth of Croesus,⁴ or to outrun the winds; rather let me sing with you in my arms beneath this rock as I watch my flock grazing and look out over the Sicilian sea.

DAPHNIS

A gale is a fearful trouble for trees, a drought for water, a snare for birds, nets for wild game; and for a man, desire for a tender girl. Father Zeus, I am not the only one to have fallen in love: you too are a lover of women.⁵

That, then, is what the boys sang in response to each other; and this is how Menalcas started their final song:

MENALCAS

Spare my kids, wolf, and spare their mothers; don't harm me just because I am little and tend a big flock.

² Odysseus encountered the sea god Proteus as he herded his seals (*Hom. Od.* 4.435–570). Menalcas' point is that Milon should not disdain him because he is a goatherd. Both seals and goats smell bad (5.51–52; *Hom. Od.* 4.441). ³ Four lines, containing a further address or invitation to Nais, are lost.

⁴ Pelops, who gave his name to the Peloponnese, was like Croesus proverbially rich (*Thuc.* 1.9.2).

⁵ This idea is a commonplace of erotic poetry (e.g., *Theognis* 1345–48; *Ascl. Anth. Pal.* 5.64.5–6, 167.5–6).

THEOCRITUS

- 65 ὦ Λάμπουρε κύον, οὕτω βαθὺς ὕπνος ἔχει τυ;
 οὐ χρὴ κοιμᾶσθαι βαθέως σὺν παιδὶ νέμοντα.
 ταὶ δ' οἶες, μηδ' ὕμμες ὀκνεῖθ' ἀπαλᾶς κορέσασθαι
 ποίας· οὔτι καμείσθ' ὄκκα πάλιν ἄδε φύηται.
 σίττα νέμεσθε νέμεσθε, τὰ δ' οὔθατα πλήσατε πά-
 σαι,
 70 ὡς τὸ μὲν ὦρνες ἔχωντι, τὸ δ' ἐς ταλάρως ἀποθῶμαι.

Δεύτερος αὖ Δάφνις λιγυρῶς ἀνεβάλλετ' αἰείδεν·

ΔΑΦΝΙΣ

- κῆμ' ἐκ τῷ ἄνθρωπῳ σύνοφρυς κόρα ἐχθρὸς ἰδοῖσα
 τὰς δαμάλας παρελάντα καλὸν καλὸν ἦμεν ἔφασκεν
 οὐ μὰν οὐδὲ λόγον ἐκρίθην ἄπο τὸν πικρὸν αὐτῆ,
 75 ἀλλὰ κάτω βλέψας τὰν ἀμετέραν ὁδὸν εἶρπον.
 76 ἀδει' ἅ φωνὰ τὰς πόρτιος, ἀδὺ τὸ πνεῦμα,
 78 ἀδὺ δὲ τῷ θέρεος παρ' ὕδωρ ῥέον αἰθριοκοιτεῖν.
 τῆ δρυὶ ταὶ βάλανοι κόσμος, τῆ μαλίδι μᾶλα,
 80 τῆ βοῖ δ' ἅ μόςχος, τῷ βουκόλῳ αἰ βόες αὐταί.

ὦς οἱ παῖδες ἄεισαν, ὁ δ' αἰπόλος ὦδ' ἀγόρευεν
 “ἀδύ τι τὸ στόμα τοι καὶ ἐφίμερος, ὦ Δάφνι, φωνά

77 (= 9.7) damn. Valckenaer; habent pap., M

⁶ “Shiny tail.” ⁷ Or, perhaps, “you will not suffer (for your indulgence), because it will grow again.”

⁸ To drain off the whey.

⁹ Brows just touching in the middle were considered attractive (*Anacreontea* 16.15–17 West, vol. 2, pp. 182–85 Campbell).

IDYLL 8

My dog Lampurus,⁶ are you sleeping so deeply? You shouldn't be resting while a boy is the shepherd.

You sheep, don't be afraid to eat your fill of the soft grass; it will grow again before you are tired.⁷

Hey! Feed and feed, and all of you fill your udders, so that the lambs can have some milk and I can put the rest into cheese crates.⁸

Daphnis, singing second, next struck up his clear song:

DAPHNIS

And as for me, a girl with brows that meet⁹ noticed me yesterday from her cave as I drove my heifers past, and she kept saying, How handsome I was, how handsome!

But I gave no answer—not even a bitter one—but went on my way looking at the ground.¹⁰

Sweet is the lowing of the heifer, sweet is her breath,¹¹ and sweet it is in summer to rest outdoors by running water.¹²

Acorns grace the oak tree, apples the apple tree, the calf the cow, and the cows themselves the cowherd.

So the boys sang, and the goatherd spoke as follows: "Your voice is a sweet one, Daphnis, and your tone is lovely;

Philostr. *Imag.* 2.5.4), though the Cyclops' single long brow is not a good feature (11.31–32).

¹⁰ A sign of modesty.

¹¹ Or, "the breeze."

¹² I.e.,—as the next couplet makes clear—Daphnis is right to ignore the girl and keep to his cattle.

THEOCRITUS

- κρέσσον μελπομένω τευ ἀκούεμεν ἢ μέλι λείχει.
 λάσδεο τὰς σύριγγας, ἐνίκασας γὰρ αἰείδων.
- 85 αἰ δέ τι λῆς με καὶ αὐτὸν ἄμ' αἰπολέοντα διδάξαι,
 τήναν τὰν μιτύλαν δωσῶ τὰ δίδακτρά τοι αἶγα,
 ἄτις ὑπὲρ κεφαλᾶς αἰεὶ τὸν ἀμολγέα πληροῖ.”
 ὡς μὲν ὁ παῖς ἐχάρη καὶ ἀνάλατο καὶ πλατάγησε
 νικάσας, οὕτως ἐπὶ ματέρι νεβρὸς ἄλοιτο.
- 90 ὡς δὲ κατεσμύχθη καὶ ἀνετράπετο φρένα λύπα
 ὄτερος, οὕτω καὶ νύμφα δμαθεῖς' ἀκάχοιτο.
 κῆκ τούτω πράτος παρὰ ποιμέσι Δάφνις ἔγεντο,
 καὶ νύμφαν ἄκραβος ἐὼν ἔτι Ναΐδα γᾶμεν.

91 δμαθεῖς' Ahrens: γαμηθεῖς' m: γαμε- m

IDYLL 8

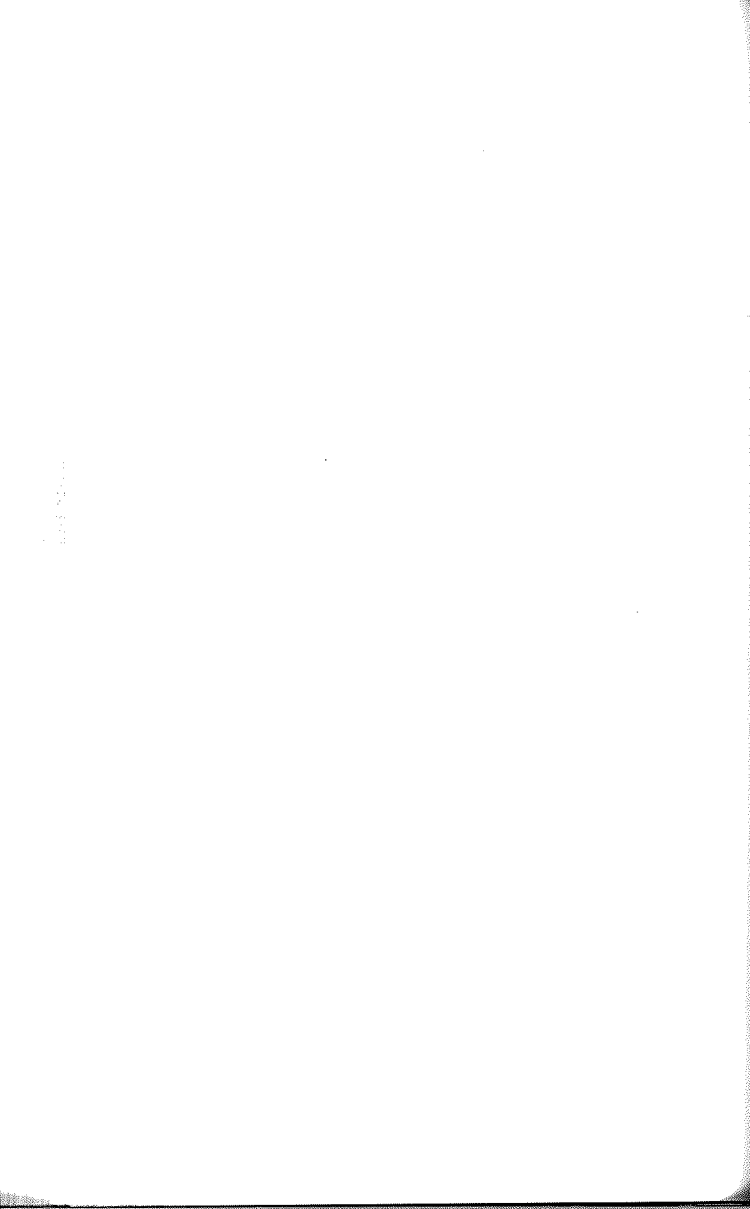
listening to your songs is better than tasting honey. Take the pipes;¹³ you have won the contest in song. And if you would like to teach me too, as I herd my goats, I will give you as my fee that goat without horns¹⁴ which always fills the milk pail above the brim." At his victory the boy was delighted and jumped for joy and clapped his hands, just as a fawn might leap around its mother. The other boy smoldered resentfully and began to grieve in his heart, just as a girl would grieve when wedded.¹⁵ From that time, Daphnis came to be first among the herdsmen, and he married the nymph Nais¹⁶ while still a youth.

¹³ His own and that of Menalcas (17).

¹⁴ The meaning of this adjective is uncertain; "young" and "last-born" have also been suggested.

¹⁵ If the text is sound, this must be a reference to loss of virginity on the wedding night.

¹⁶ Or, "Nais as his bride."



IDYLL 9

The speaker invites Daphnis and Menalcas to sing. Each performs a song of seven lines with a homely concluding image. Using past tenses, the speaker says that he gave a gift to each singer. He then pays his own debt to the Muses, by singing the song that he sang on that same occasion.

Unless a proem is missing, the inconcinnity of tenses seems intolerable; and Menalcas herds cattle in lines 3–5 but sheep and goats in lines 17–18. Scholars have dissected the poem in various ways. It is possible that lines 7–13, 15–21, and 28–36 have one source, the rest another (or others). At any rate, there is general agreement that no part is likely to be by Theocritus. The opening of Daphnis' song is derived from lines 1–3 of Idyll 1, the gift of a staff (23) from Id. 7.43.

- Βουκολιάζω, Δάφνι· τὸ δ' ὦδᾶς ἄρχω πρᾶτος,
 ὦδᾶς ἄρχω, Δάφνι, ἐφεψάσθω δὲ Μενάλκας,
 μόσχως βουσὶν ὑφέντες, ἐπὶ στεύραισι δὲ ταύρωσ.
 χοῖ μὲν ἀμᾶ βόσκονται καὶ ἐν φύλλοισι πλανῶντο
 5 μηδὲν ἀτιμαγελεύντες· ἐμὶν δὲ τὸ βουκολιάζω
 ἐκ τόθεν, ἄλλοθε δ' αὖτις ὑποκρίνοιτο Μενάλκας.

ΔΑΦΝΙΣ

ἀδὺ μὲν ἂ μόσχος γαρύεται, ἀδὺ δὲ χα βῶσ,
 ἀδὺ δὲ χα σῦριγξ χα βουκόλος, ἀδὺ δὲ κήγῶν.
 ἔστι δὲ μοι παρ' ὕδωρ ψυχρὸν στιβάς, ἐν δὲ
 νένασται

- 10 λευκᾶν ἐκ δαμαλᾶν καλὰ δέρματα, τὰς μοι ἀπάσας
 λῆψ κόμαρον τρωγοίσας ἀπὸ σκοπιᾶς ἐτίναξε.
 τῷ δὲ θέρευσ φρύγοντος ἐγὼ τόσσον μελεδαίνω,
 ὅσσον ἐρῶν τὸ πατρὸς μύθων καὶ ματρὸς ἀκούειν.

Οὕτω Δάφνις ἄεισεν ἐμίν, οὕτω δὲ Μενάλκας·

ΜΕΝΑΛΚΑΣ

- 15 Αἴτνα μᾶτερ ἐμά, κήγῶ καλὸν ἄντρον ἐνοικέω
 κοίλαις ἐν πέτραισιν· ἔχω δὲ τοι ὅσσο' ἐν ὄνειρῳ

6 ἐκ τόθεν Cholmeley: ἔκποθεν m: ἔμπο(σ)θεν m: ἔμπροσθε
 m: ἐν ποθ' ἐν m 10 ἀπ' ἄκρας m

IDYLL 9

Sing your country songs, Daphnis: you begin your song first, begin your song, Daphnis, and let Menalcas follow, when you have put the calves to the cows and the bulls to the unmated heifers. Let the bulls graze with them and range among the flowers and never stray from the herd. Sing me your country songs from there, and let Menalcas respond from where he is.

DAPHNIS

Sweetly lows the calf, and sweetly the cow; sweet sounds the pipe and the oxherd, and so do I.¹ I have a place to lie by the cool water, where are piled fine hides of white heifers who were all hurled from the cliff by the wind from Africa as they browsed on arbutus. I care as much about the parching heat of summer as a lover cares about the advice of his father and mother.

So Daphnis sang for me, and Menalcas sang as follows:

MENALCAS

Etna, my mother, *I* live in a fine cave among the hollow rocks, and I have the wealth of dreams—plenty of ewes,

¹ Oddly he speaks as if he is not himself an oxherd. Perhaps by "oxherd" he means himself, defining the word further with "that is, I."

THEOCRITUS

φαίνονται, πολλὰς μὲν οἷς, πολλὰς δὲ χιμαίρας,
 ὧν μοι πρὸς κεφαλῇ καὶ πρὸς ποσὶ κώεα κείται.
 ἐν πυρὶ δὲ δρυῖνῳ χόρια ζεῖ, ἐν πυρὶ δ' αἶαι
 20 φαγοὶ χειμαίνοντος· ἔχω δέ τοι οὐδ' ὅσον ὦραν
 χείματος ἢ νωδὸς καρύων ἀμύλοιο παρόντος.

Τοῖς μὲν ἐπεπλατάγησα καὶ αὐτίκα δῶρον ἔδωκα,
 Δάφνιδι μὲν κορύναν, τὰν μοι πατρὸς ἔτραφεν
 ἀγρός,
 αὐτοφυῆ, τὰν οὐδ' ἂν ἴσως μωμάσατο τέκτων,
 25 τήνῳ δὲ στρόμβῳ καλὸν ὄστρακον, ὃ κρέας αὐτὸς
 σιτήθην πέτραισιν ἐν Ἰκαρίαισι δοκεύσας,
 πέντε ταμῶν πέντ' οὔσιν· ὃ δ' ἐγκαναχῆσατο κόχλω.

Βουκολικαὶ Μοῖσαι, μάλα χαίρετε, φαίνετε δ'
 ὦδάν
 τὰν ποκ' ἐγὼ τήνοισι παρὼν ἄεισα νομεῦσι·
 30 μηκέτ' ἐπὶ γλώσσας ἄκρας ὀλοφυγγόνα φύσω.
 “τέττιξ μὲν τέττιγι φίλος, μύρμακι δὲ μύρμαξ,
 ἴρηκες δ' ἴρηξιν, ἐμὴν δ' ἅ Μοῖσα καὶ ὦδά.
 τὰς μοι πᾶς εἴη πλείος δόμος. οὔτε γὰρ ὕπνος
 οὔτ' ἔαρ ἐξαπίνας γλυκερώτερον, οὔτε μελίσσαις
 35 ἄνθεα· τόσσον ἐμὴν Μοῖσαι φίλαι. οὐς γὰρ ὀρεῦντι
 γαθεῦσαι τὼς δ' οὔτι ποτῶ δαλήσατο Κίρκα.”

26 ὑκκαρίεσι m

30 φύσω Graefe: -ἦς M

36 γαθεῦσαι Brunck: -εὔσι(ν) M

IDYLL 9

plenty of nanny goats, whose fleeces lie at my head and feet. On my fire of oak logs, blood puddings boil, and in winter drying acorns roast. I care no more about winter than a toothless man cares about nuts when there is soft wheaten bread.

I applauded them and gave each a gift: to Daphnis a staff grown on my father's farm, naturally shaped, which not even a craftsman could find fault with, and to Menalcas a fine spiral shell; I spotted it on the Icarian rocks² and ate the flesh myself, cutting it into five portions for the five of us. And Menalcas blew a blast on his shell.

Muses of country singing, many greetings to you! Disclose the song which once I sang in the presence of those herdsmen. Let me no longer grow an ulcer on the tip of my tongue.³ "The cicada is dear to the cicada, the ant to the ant, hawks to hawks, and to me the Muse and song; may my whole house be filled with it. Neither sheep nor spring's sudden arrival is sweeter, nor are flowers sweeter for the bees; that is how dear the Muses are to me. Those whom they regard with favor Circe never harms with her potions."

² The island of Icaros, or Icaria, is northwest of Cos. One manuscript has a reading that relates to the town of Hyccara on the northern coast of Sicily.

³ According to an obscure note in the scholia, such an ulcer was said to be a punishment for not returning "a portion that one has set aside." The idea then seems to be that by recording his song the poet hereby discharges a longstanding obligation to his teachers, the Muses.

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IDYLL 10

The poem begins as a dialogue, set in a harvest field, between two reapers. Bucaeus has fallen behind in his work because he is preoccupied with love for Bombyca. Milon teases him and encourages him to sing a song in her praise. Milon then performs a compilation of down-to-earth rustic themes, which he says are far more suitable for a working man.

*This is another poem that examines the relationship between love and song. Milon is rough, cynical, and given to proverbial expressions and clichés. His belief that women are a dangerous distraction and his exhortations to work are reminiscent of Hesiod's attitude in the *Works & Days*; love, which requires leisure, is a luxury that laborers cannot afford. (There is perhaps an implicit contrast with Theocritus' shepherds, whose duties allow free time.) Bucaeus meanwhile is besotted with a spindly girl of poor color: his song only confirms his blindness to her imperfections (18, 24–29). No resolution between these two attitudes is suggested.*

Criticism

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Hunter, *Archaeology*, 125–27.

Hunter, *Selection*, 199–215.

Hutchinson, *Hellenistic Poetry*, 173–78.

ΜΙΛΩΝ

Ἐργατίνα Βουκαίε, τί νῦν, ὦ ζυρέ, πεπόνθεις;
 οὔτε τὸν ὄγμον ἄγειν ὀρθὸν δύνα, ὡς τὸ πρὶν ἄγες,
 οὔθ' ἅμα λαοτομείς τῷ πλατίον, ἀλλ' ἀπολείπη,
 ὥσπερ ὅις ποιίμνας ἄς τὸν πόδα κάκτος ἔτυψε.

- 5 ποίός τις δείλαν τὴ καὶ ἐκ μέσω ἅματος ἐσση,
 ὃς νῦν ἀρχόμενος τᾶς αὔλακος οὐκ ἀποτρώγεις;

ΒΟΤΚΑΙΟΣ

Μίλων ὀψαμάτα, πέτρας ἀπόκομμ' ἀτεράμνω,
 οὔδαμά τοι συνέβα ποθέσαι τινὰ τῶν ἀπεόντων;

ΜΙΛΩΝ

οὔδαμά. τίς δὲ πόθος τῶν ἔκτοθεν ἐργάτα ἀνδρί;

ΒΟΤΚΑΙΟΣ

- 10 οὔδαμά νυν συνέβα τοι ἀγρυπνήσαι δι' ἔρωτα;

ΜΙΛΩΝ

μηδέ γε συμβαίη· χαλεπὸν χορίω κύνα γεῦσαι.

¹ The Greek word is *kaktos*. According to Theophrastus this was an edible Sicilian plant with spiny leaves (*Hist. pl.* 6.4.10); various Hellenistic poets refer to it (e.g., Philitas Fr. 15 Lightfoot). Linnaeus borrowed the term for a plant found only in the Americas.

IDYLL 10

MILON

Workman Bucaeus, what's wrong with you, my poor fellow? You can't drive your swathe straight as you used to drive it, and you don't reap alongside the next man; you are left behind, as a sheep is left by the flock when a thorn¹ has pricked its foot. What will you be like in the evening or even in the afternoon, if right now at the start you don't nibble away at your row?

BUCAEUS

Milon, you who reap till late, a chip off the unyielding stone, have you never happened to long for someone who is absent?

MILON

Never. What use to a laboring man is longing for things outside his work?

BUCAEUS

Has it never happened that you have lost sleep through love?

MILON

No; and may it not happen, either. It's bad that a dog should get a taste of guts.

THEOCRITUS

ΒΟΥΚΑΙΟΣ

ἀλλ' ἐγώ, ὦ Μίλων, ἔραμαι σχεδὸν ἑνδεκαταίος.

ΜΙΛΩΝ

ἐκ πίθῳ ἀντλείς δῆλον· ἐγὼ δ' ἔχω οὐδ' ἄλις ὄξος.

ΒΟΥΚΑΙΟΣ

τοιγὰρ τὰ πρὸ θυρᾶν μοι ἀπὸ σπόρῳ ἄσκαλα πάντα.

ΜΙΛΩΝ

15 τίς δέ τυ τᾶν παίδων λυμαίνεται;

ΒΟΥΚΑΙΟΣ

ἃ Πολυβῶτα,

ἃ πρᾶν ἀμάντεσσι παρ' Ἴπποκίῳνι ποταύλει.

ΜΙΛΩΝ

εὔρε θεὸς τὸν ἀλιτρόν· ἔχεις πάλαι ὧν ἐπεθύμεις·
μάντις τοι τὰν νύκτα χροῖξέεται καλαμαία.

ΒΟΥΚΑΙΟΣ

μωμᾶσθαί μ' ἄρχη τύ· τυφλὸς δ' οὐκ αὐτὸς ὁ
Πλοῦτος,

20 ἀλλὰ καὶ ὠφρόντιστος Ἔρωσ. μὴ δὴ μέγα μυθεῖ.

18 χροῖξέεται Valckenaer: χρ. ἃ fere M

² Sour wine from the bottom of the cask. He pretends that Bucaeus has a life of luxury and can afford to indulge himself in love.

³ He seems to refer to a vegetable garden of his own, sown recently.

⁴ "Girl" might mean "slave" or "daughter."

IDYLL 10

BUCAEUS

But *I* have been in love for almost ten days, Milon.

MILON

Clearly you draw wine from the cask. *I* haven't even enough vinegar.²

BUCAEUS

That is why the ground in front of my door is all unhoed since it was sown.³

MILON

And which of the girls is troubling you?

BUCAEUS

Polybotas' girl,⁴ the one who was playing for the reapers at Hippocion's place the other day.⁵

MILON

God finds out the wicked. You have what you've been longing for all this while. A praying mantis will hug you all night long.⁶

BUCAEUS

You're beginning to mock me. But Wealth is not the only blind god—heedless Love is blind, too. Don't you talk big.⁷

⁵ She plays the *aulos* pipe, an instrument resembling an oboe (cf. 34).

⁶ She is skinny, ugly, and perhaps vicious. But the ancients seem not to have known that the female mantis sometimes kills and eats the male in the act of mating.

⁷ Wealth is traditionally blind (as for example in Aristophanes' play *Wealth*): he rewards the undeserving. Bucaeus warns that Eros is just as indiscriminate, so that Milon may be his next victim.

THEOCRITUS

ΜΙΛΩΝ

οὐ μέγα μυθεῦμαι τὸ μόνον κατάβαλλε τὸ λῆον,
καί τι κόρας φιλικὸν μέλος ἀμβάλευ. ἄδιον οὕτως
ἐργαζῆ. καὶ μὰν πρότερόν ποκα μουσικὸς ἦσθα.

ΒΟΤΚΑΙΟΣ

Μοῦσαι Πιερίδες, συναείσατε τὰν ῥαδιαν μοι
25 παῖδ'· ὦν γὰρ χ' ἄψησθε, θεαί, καλὰ πάντα ποεῖτε.

Βομβύκα χαρίεσσα, Σύραν καλέοντί τυ πάντες,
ἰσχρὰν, ἀλιοκάυστον, ἐγὼ δὲ μόνος μελίχλωρον.

καὶ τὸ ἴον μέλαν ἐστί, καὶ ἅ γραπτὰ ὑάκινθος
ἀλλ' ἔμπας ἐν τοῖς στεφάνοις τὰ πρᾶτα λέγονται.
30 ἅ αἰξ τὰν κύτισον, ὁ λύκος τὰν αἶγα διώκει,

ἅ γέρανος τῶροτρον· ἐγὼ δ' ἐπὶ τὴν μεμάνημαι.

αἶθε μοι ἦς ὅσσα Κροῖσόν ποκα φαντὶ πεπᾶσθαι
χρῦσοι ἀμφότεροί κ' ἀνεκείμεθα τᾷ Ἀφροδίτᾳ,

τὼς αὐλῶς μὲν ἔχοισα καὶ ἡ ῥόδον ἡ τύγε μάλλον
35 σχῆμα δ' ἐγὼ καὶ καινὰς ἐπ' ἀμφοτέροισιν ἀμύκλας

Βομβύκα χαρίεσσ', οἱ μὲν πόδες ἀστράγαλοί τειν,
ἅ φωνὰ δὲ τρύχνος· τὸν μὰν τρόπον οὐκ ἔχω εἰπεῖν.

⁸ The Muses, according to Hesiod, came from Pieria near Mt. Olympus (*Op.* 1–2).

⁹ The *bombyx* is a sort of *aulos*: she is named after her art.

¹⁰ A pale complexion was admired in women.

¹¹ An unidentified plant (not the modern hyacinth) whose leaves had marks resembling the letters AI. Various myths explained them as standing for Aias (Ajax) or *ai ai* (alas!).

¹² The Linnaean *Cytisus* is broom, but *κύτισος* has been identified as *Medicago arborea*, the moon trefoil or tree medick.

IDYLL 10

MILON

I'm not talking big. You just knock down the crop and strike up some love song for your girl. You'll work more happily in that way. At one time you used to be a good singer.

BUCAEUS

"Pierian Muses,⁸ sing with me about the slender girl; for all things you touch, goddesses, you make beautiful.

Charming Bombyca,⁹ everyone else calls you Syrian, thin and sun-scorched; ¹⁰ I alone call you the color of honey. The violet is dark, and the lettered hyacinth;¹¹ but they are still chosen first in garlands. The goat follows the trefoil,¹² the wolf follows the goat, the crane follows the plow; but it's for you that I am mad. If only I had as much as they say Croesus once owned: we should both be set up as golden statues to Aphrodite, you holding your pipes and a rose or an apple,¹³ and I with new clothes and with new Amyclaeon shoes on both feet.¹⁴ Charming Bombyca, your feet are like knucklebones,¹⁵ your voice is like nightshade;¹⁶ and as for your character, I haven't power to describe it."¹⁷

¹³ Tokens of love. ¹⁴ A superior style of shoe named after the Spartan town Amyclae.

¹⁵ These can be well molded, symmetrical, pleasingly shiny, swiftly moving. Bucaeus does not make clear which aspect he admires.

¹⁶ The meaning is obscure. Nightshade induces sleep or madness, so that Bucaeus may mean that her voice lulls him to sleep or drives him mad with passion.

¹⁷ He means that she is indescribably attractive; but the words also suggest that his powers of description are inadequate.

THEOCRITUS

ΜΙΑΩΝ

- ἦ καλὰς ἄμμε ποῶν ἐλελάθει Βοῦκος ἀοιδάς·
 ὡς εὖ τὰν ἰδέαν τᾶς ἁρμονίας ἐμέτρησεν.
 40 ὦμοι τῷ πῶγωνος, ὄν ἀλιθίως ἀνέφυσα.
 θᾶσαι δὴ καὶ ταῦτα τὰ τῷ θείῳ Λιτυέρσα.

- Δάματερ πολύκαρπε, πολύσταχυ, τοῦτο τὸ
 λᾶον
 εὐεργόν τ' εἶη καὶ κάρπιμον ὅτι μάλιστα.
 σφίγγετ', ἀμαλλοδέται, τὰ δράγματα, μὴ πα-
 ριών τις
 45 εἶπη "σύκινοι ἄνδρες· ἀπώλετο χοῦτος ὁ μισθός."
 ἐς βορέαν ἄνεμον τᾶς κόρθους ἅ τομὰ ὕμμυ
 ἢ ζέφυρον βλεπέτω· παίνεται ὁ στάχυς οὕτως.
 σῖτον ἀλοιῶντας φεύγειν τὸ μεσαμβρινὸν
 ὕπνον·
 50 ἐκ καλάμας ἄχυρον τελέθει τημόσδε μάλιστα
 ἄρχεσθαι δ' ἀμῶντας ἐγειρομένῳ κορυδαλλῷ
 καὶ λήγειν εὐδοντος, ἐλινῦσαι δὲ τὸ καῦμα.
 εὐκτὸς ὁ τῷ βατράχῳ, παῖδες, βίος· οὐ μελε-
 δαίνει
 τὸν τὸ πιεῖν ἐγχεύντα· πάρεστι γὰρ ἄφθονον
 αὐτῷ.

IDYLL 10

MILON

Truly we hadn't realized what lovely songs Bucaeus could make. How well he measured out the form of his tune!¹⁸ Alas for my beard, grown in vain! Now consider these verses of divine Lityerses.¹⁹

"Demeter abounding in fruit, abounding in grain, may this crop be easy to work and as plentiful as can be.

"Binders, tie up the sheaves, in case a passerby should say, 'The fellows are as weak as fig wood: these wages are wasted, too.'

"Let the cut end of your sheaf face the north wind or the west: in that way the ear grows rich.²⁰

"Corn threshers should avoid a midday sleep: at that time the top comes most easily from the stalk.

"Reapers should begin when the lark awakens and stop when it goes to sleep, but should rest during the heat.

"The frog's life is a pleasant one, my lads; he doesn't care about someone pouring his drink—it's there for him in plenty.

¹⁸ He fitted his song to an appropriate musical mode or harmony.

¹⁹ Lityerses, son of Midas, was for the Phrygians the inventor of agriculture, and a reaping song was named after him (Apollod. *FGH* 244 F 149). Milon's song will be of this practical sort.

²⁰ Wheat and barley were harvested while still unripe.

THEOCRITUS

κάλλιον, ὦ 'πιμελητὰ φιλάργυρε, τὸν φακὸν
 ἔψειν,
 55 μὴ 'πιτάμης τὰν χεῖρα καταπρίων τὸ κύμνον.

ταῦτα χρὴ μοχθεῦντας ἐν ἀλίῳ ἄνδρας αἰεῖδεν,
 τὸν δὲ τεόν, Βουκαῖε, πρέπει λιμηρὸν ἔρωτα
 μυθίσδεν τᾶ ματρὶ κατ' εὐνὰν ὀρθρευοῖσα.

55 μὴ 'πιτάμης pap., testim., m: μή τι τάμης m

IDYLL 10

"Stingy steward, it's better to start boiling the beans: you'll cut your hand if you split the cumin seeds."²¹

This is what men who work outdoors should sing. And as for that starving love of yours, Bucaeus²²—it's something you should tell your mother about as she lies in bed in the mornings.²³

²¹ Cumin was used for seasoning soup. The seeds are very small, and "splitting cumin" was proverbial for niggardliness (e.g., *Ar. Vesp.* 1357).

²² "Starving," because lovers are traditionally thin and because if he does not reap he will have nothing to eat. Some translate "your half-starved girlfriend" (cf. 18, 27 on Bombyca's thinness).

²³ In Milon's view Bucaeus is a "mother's boy" who can afford to waste his time talking about love.

IDYLL 11

This poem depicts the courtship of the sea nymph Galatea by Polyphemus; Idyll 6 provides a sequel. The main part, a love song of the Cyclops, is framed by an address to Nicias, which wittily suggests that song provides a better and cheaper remedy for love than conventional medicine.

Nicias was a doctor and poet from Miletus. Idyll 13 is addressed to him, and 28 compliments his wife Theugenis; Epigram 8 mentions a dedication of his to the god of healing. Eight of his own epigrams survive (HE 2755–86). Two lines are extant from his response to this idyll: "It's true, Theocritus: Love has taught many men to be poets who were uninspired before" (SH 566).

The Cyclopean monody as an attempt to cure love is inspired by Philoxenus (PMG 821–22; cf. p. 105). Polyphemus' serenade is in parts clumsy and ill-judged. Nicias is a sophisticated reader able to relish the contrast between Polyphemus' words and reality. The Cyclops is made to utter allusions to events in the future as recounted by Homer (38, 51, 61, 79), and his view of his domestic and personal attractions is clearly misplaced. The cozy interior of his cave is destined to witness hideous cannibalism, his appearance to inspire terror in Odysseus and his men. He wavers between pathos and bathos, between lyricism and a childlike self-indulgence.

IDYLL 11

Criticism

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- Οὐδὲν ποττὸν ἔρωτα πεφύκει φάρμακον ἄλλο,
 Νικία, οὐτ' ἔγχριστον, ἐμὴν δοκεῖ, οὐτ' ἐπίπαστον,
 ἢ ται Πιερίδες· κούφον δέ τι τοῦτο καὶ ἀδύ
 γίνετ' ἐπ' ἀνθρώποις, εὐρέϊν δ' οὐ ῥάδιόν ἐστι.
 5 γινώσκειν δ' οἶμαί τυ καλῶς ἰατρὸν ἐόντα
 καὶ ταῖς ἐννέα δὴ πεφιλημένον ἔξοχα Μοῖσαις.
 οὕτω γοῦν ῥάιστα διὰ γ' ὁ Κύκλωψ ὁ παρ' ἀμῖν,
 ὠρχαῖος Πολύφαμος, ὅκ' ἤρατο τᾶς Γαλατείας,
 ἄρτι γενειάσδων περὶ τὸ στόμα τῶς κροτάφως τε.
 10 ἤρατο δ' οὐ μάλοις οὐδὲ ῥόδῳ οὐδὲ κικίννοις,
 ἀλλ' ὀρθαῖς μανίαις, ἀγείτο δὲ πάντα πάρεργα.
 πολλάκι ται ὄιες ποτὶ τωῦλιον αὐταὶ ἀπῆνθον
 χλωρᾶς ἐκ βοτάνας· ὁ δὲ τὰν Γαλάτειαν ἀείδων
 αὐτὸς ἐπ' αἰόνος κατετάκετο φυκιοέσσας
 15 ἐξ αὐός, ἔχθιστον ἔχων ὑποκάρδιον ἔλκος,
 Κύπριδος ἐκ μεγάλας τό οἱ ἤπατι πᾶξε βέλεμνον.

10 οὐδὲ ῥόδῳ Ziegler: οὐδὲ ῥόδοις m: οὐδ' αὖ ῥόδῳ m: οὐδ' αὖ ῥόδοις m

¹ See on *Id.* 10.24.

² I.e., an exceptional poet. The allocation of particular arts to particular Muses occurred after the time of Theocritus.

IDYLL 11

There is in nature no remedy for love, Nicias—neither an ointment, I believe, nor a powder—other than the Pierian Muses.¹ This remedy is a light and pleasant one for mortals, but it is not easy to find. I know that you are well aware of this, being both a doctor and an especial favorite of all nine Muses.² Our countryman the Cyclops,³ Polyphemus of old, got on as easily as he could⁴ in this way when he was in love with Galatea, the beard just sprouting round his mouth and temples. He loved not with apples or roses or locks of hair,⁵ but with outright madness, and he thought everything else was less important. Often his sheep returned alone⁶ to their fold from the green pasture while he, singing of Galatea, pined away alone on the weedy seashore from daybreak, having a most hateful wound deep in his heart, which an arrow from the great Cyprian goddess⁷ had fixed in his liver.⁸ But he discovered

³ According to post-Homeric writers, the Cyclopes inhabited Sicily (Thuc. 6.2.1).

⁴ The Greek has a medical flavor, as one speaks of a patient being "easier."

⁵ Tokens of love.

⁶ Or, "of their own accord."

⁷ Aphrodite, born on the island of Cyprus (Hes. *Theog.* 190–200).

⁸ Seat of the passions.

THEOCRITUS

ἀλλὰ τὸ φάρμακον εὔρε, καθεζόμενος δ' ἐπὶ πέτρας
 ὑψηλᾶς ἐς πόντον ὀρώων ἄειδε τοιαῦτα:

- ᾠ λευκὰ Γαλάτεια, τί τὸν φιλέοντ' ἀποβάλλη,
 20 λευκοτέρα πακτᾶς ποτιδεῖν, ἀπαλωτέρα ἀρνός,
 μόσχῳ γαυροτέρα, φιαρωτέρα ὄμφακος ὠμᾶς;
 φοιτῆς δ' αὐθ' οὕτως ὄκκα γλυκὺς ὕπνος ἔχῃ με,
 οἴχῃ δ' εὐθὺς ἰοῖσ' ὄκκα γλυκὺς ὕπνος ἀνῆ με,
 φεύγεις δ' ὥσπερ οἷς πολιὸν λύκον ἀθρήσασα;
 25 ἠράσθην μὲν ἔγωγε τεοῦς, κόρα, ἀνίκα πρᾶτον
 ἦνθες ἐμᾶ σὺν ματρὶ θέλοισ' ὑακίνθινα φύλλα
 ἐξ ὄρεος δρέψασθαι, ἐγὼ δ' ὄδδον ἀγεμόμενον.
 παύσασθαι δ' ἐσιδῶν τυ καὶ ὕστερον οὐδ' ἔτι πα νῦν
 ἐκ τήνῳ δύναμαι: τιν δ' οὐ μέλει, οὐ μὰ Δί' οὐδέν.
 30 γινώσκω, χαρίεσσα κόρα, τίνος οὔνεκα φεύγεις·
 οὔνεκά μοι λασία μὲν ὀφρὺς ἐπὶ παντὶ μετώπῳ
 ἐξ ὠτὸς τέταται ποτὶ θώτερον ὥς μία μακρά,
 εἷς δ' ὀφθαλμὸς ὕπεστι, πλατεῖα δὲ ρίς ἐπὶ χεῖλει.
 ἀλλ' οὗτος τοιοῦτος ἐὼν βοτὰ χίλια βόσκω,
 35 κῆκ τούτων τὸ κράτιστον ἀμελγόμενος γάλα πίνω
 τυρὸς δ' οὐ λείπει μ' οὔτ' ἐν θέρει οὔτ' ἐν ὀπώρα,
 οὐ χειμῶνος ἄκρω ταρσοὶ δ' ὑπεραχθῆές αἰεῖ.

33 ὕπεστι Winsem: ἔπ- m

34 οὕτως m: ὠτὸς m

⁹ Critics have puzzled over the fact that song is said to be both a symptom of and a remedy for Polyphemus' love. The word translated "remedy" (*pharmakon*) can mean a drug good or bad. The idea is perhaps that singing was a temporary alleviation for his pain and that the treatment had to be repeated. But the very

the remedy;⁹ and, sitting on a high rock, he would sing in this way as he gazed out to sea:

"O white Galatea, why do you reject one who loves you—whiter than curd to look on,¹⁰ softer than the lamb, more skittish than the calf, sleeker than the unripe grape—and why do you visit in this way as soon as sweet sleep holds me, but go off, departing at once, when sweet sleep releases me, fleeing like a ewe that has seen the gray wolf?¹¹ I fell in love with you, girl, when first you came with my mother¹² to gather hyacinth flowers¹³ from the hill, and I led the way. And having seen you, since that time I cannot afterward even now cease at all from love;¹⁴ but you don't care—not at all, by Zeus.

"I know why you avoid me, lovely girl: it's because a long, single eyebrow stretches from one of my ears to the other, a shaggy brow over my whole forehead; and beneath it is a single eye, and a broad nostril above my lip. Yet, though I am so, I pasture a thousand sheep, and from them I draw and drink the finest milk. Cheese does not fail me in summer or autumn or at the end of winter:¹⁵ my racks are al-

act of singing about Galatea may foster his love (cf. 80, "shepherded his love"). At any rate, by the end of his song he has gained some consolation.

¹⁰ Cf. on *Id.* 10.26–27. Galatea is named from *gala* (milk).

¹¹ Perhaps a naive description of his dreams.

¹² Polyphemus was the son of Poseidon and the sea nymph Thoösa (*Hom. Od.* 1.68–73). ¹³ Cf. on *Id.* 10.28.

¹⁴ The Greek is clumsily redundant, perhaps characteristically Cyclopean. ¹⁵ Or, perhaps, "in midwinter"; but short-ages are more likely at the end of the season.

THEOCRITUS

- συρίσδεν δ' ὡς οὔτις ἐπίσταμαι ὦδε Κυκλώπων,
 τίν, τὸ φίλον γλυκύμαλον, ἀμᾶ κῆμαντὸν αἰείδων
 40 πολλάκι νυκτὸς ἄωρί. τράφω δέ τοι ἔνδεκα νεβρώς,
 πάσας μανοφόρωσ, καὶ σκύμνωσ τέσσαρασ ἄρκτων.
 ἀλλ' ἀφίκευσο ποθ' ἀμέ, καὶ ἐξεῖς οὐδὲν ἔλασσον,
 τὰν γλαυκὰν δὲ θάλασσαν ἕα ποτὶ χέρσον ὄρεχθεῖν
 ἄδιον ἐν τῶντρῳ παρ' ἐμὶν τὰν νύκτα διαξεῖς.
 45 ἐντὶ δάφναι τηνεῖ, ἐντὶ ῥαδιναὶ κυπάρισσοι,
 ἔσσι μέλασ κισσόσ, ἔστ' ἄμπελοσ ἅ γλυκύκαρποσ,
 ἔσσι ψυχρὸν ὕδωρ, τό μοι ἅ πολυδένδρεοσ Αἴτνα
 λευκᾶσ ἐκ χιόνοσ ποτὸν ἀμβρόσιον προῖητι.
 τίσ κα τῶνδε θάλασσαν ἔχειν καὶ κύμαθ' ἔλοιτο;
 50 αἰ δέ τοι αὐτὸσ ἐγὼν δοκέω λασιώτεροσ ἦμεν,
 ἐντὶ δρυὸσ ξύλα μοι καὶ ὑπὸ σποδῶ ἀκάματον πῆρ
 καιόμενοσ δ' ὑπὸ τεύσ καὶ τὰν ψυχὰν ἀνεχοίμαν
 καὶ τὸν ἐν' ὀφθαλμόν, τῶ μοι γλυκερώτερον οὐδέν.
 ὦμοι, ὅτ' οὐκ ἔτεκέν μ' ἅ μάτηρ βράγχι ἔχοντα,
 55 ὡσ κατέδυν ποτὶ τὶν καὶ τὰν χέρα τεύσ ἐφίλησα,
 αἰ μῆ τὸ στόμα λῆσ, ἔφερον δέ τοι ἠ κρίνα λευκά
 ἠ μάκων' ἀπαλὰν ἐρυθρὰ πλαταγώνι ἔχουσαν
 ἀλλὰ τὰ μὲν θέρεοσ, τὰ δὲ γίνεται ἐν χειμῶνι,
 ὥστ' οὔ κά τοι ταῦτα φέρειν ἅμα πάντ' ἐδυνάθην.

49 κα Brunck: κὰν m: τὰν m: ἀν m

καὶ Ahrens: ἠ M

59 κά Wilamowitz: ἄν M

ways laden. I know how to pipe like no other¹⁶ of the Cyclopes here, singing of you, my dear sweet apple, and of myself, often late into the night. I am rearing eleven fawns for you, all with collars, and four bear cubs.

"Come to me, and you will be no worse off; let the gray sea beat upon the shore. You will spend the night more pleasantly in the cave with me. There are laurels, there are slender cypresses, there is dark ivy, there is the sweet-fruited vine, there is cold water which wooded Etna produces for me from its white snow, a divine drink. Who would choose the sea and its waves instead of these things?"

"Even if I seem rather too shaggy, I do have oak logs and undying fire under the ash; and in my burning love for you¹⁷ I would yield up my soul and my single eye. I have no dearer possession than that.

"If only my mother had borne me with gills, so that I could have come down to you and kissed your hand (if you do not want me to kiss your mouth) and brought you white snowdrops¹⁸ or the soft poppy with its red petals. But poppies grow in summer, snowdrops in winter, so that I couldn't have brought you these all together. As it is, my

¹⁶ Lit., "no one" (*outis*), a covert reference to Odysseus' assumed name Outis (Nobody), which proves to be the undoing of Polyphemus at Hom. *Od.* 9.366-408. Cf. line 79, where the Cyclops claims not to be a "nobody," and 61 "some (*tis*) stranger."

¹⁷ Lit., "burned by you." Some translate, "if you were to burn me," an invitation to Galatea to singe his superfluous hair; but the chain of thought seems to be akin to that of lines 30-34 (physical disadvantage, material advantage).

¹⁸ Not certainly identified; perhaps "narcissi."

THEOCRITUS

- 60 νῦν μάν, ὦ κόριον, νῦν αὐτίκα νεῖν γε μαθεῦμαι,
 αἶ κά τις σὺν ναῖ πλέων ξένος ὦδ' ἀφίκηται,
 ὡς εἰδῶ τί ποχ' ἀδὺ κατοικεῖν τὸν βυθὸν ὕμμιν.
 ἐξένθοις, Γαλάτεια, καὶ ἐξενθοῖσα λάθιοιο,
 ὥσπερ ἐγὼ νῦν ὦδε καθήμενος, οἴκαδ' ἀπενθεῖν·
- 65 ποιμαίνειν δ' ἐθέλοις σὺν ἐμῖν ἅμα καὶ γάλ' ἀμέλγειν
 καὶ τυρὸν πᾶσαι τάμισον δριμεῖαν ἐνεῖσα.
 ἅ μάτηρ ἀδικεῖ με μόνα, καὶ μέμφομαι αὐτᾶ·
 οὐδὲν πήποχ' ὄλωσ ποτὶ τὴν φίλον εἶπεν ὑπέρ μεν,
 καὶ ταῦτ' ἅμαρ ἐπ' ἅμαρ ὀρεῦσά με λεπτύνοντα.
- 70 φασῶ τὰν κεφαλὰν καὶ τὼς πόδας ἀμφοτέρως με
 σφύσδειν, ὡς ἀνιαθῆ, ἐπεὶ κήγῶν ἀνιῶμαι.
 ὦ Κύκλωψ Κύκλωψ, πᾶ τὰς φρένας ἐκπεπότασαι;
 αἶ κ' ἐνθῶν ταλάρως τε πλέκοις καὶ θαλλὸν ἀμάσας
 ταῖς ἄρνεσσι φέροις, τάχα κα πολὺ μᾶλλον ἔχοις
 νῶν.
- 75 τὰν παρεοῖσαν ἄμελγε· τί τὸν φεύγοντα διώκεις;
 εὐρησείς Γαλάτειαν ἴσως καὶ καλλίον' ἄλλαν.
 πολλαὶ συμπαίσδεν με κόραι τὰν νύκτα κέλονται,
 κιχλίζοντι δὲ πᾶσαι, ἐπεὶ κ' αὐταῖς ὑπακούσω.
 δῆλον ὅτ' ἐν τᾶ γᾶ κήγῶν τις φαίνομαι ἦμεν.
- 80 Οὕτω τοι Πολύφαμος ἐποίμαινεν τὸν ἔρωτα
 μουσίσδων, ῥᾶον δὲ διὰγ' ἢ εἰ χρυσὸν ἔδωκεν.

60 αὐτίκα Paley: αὐτόγα m: τόγε m

69 λεπτύνοντα Meineke: λεπτόν ἐόντα M

74 κα Ahrens: καὶ M

IDYLL 11

girl, I shall learn to swim without delay, if some stranger comes here sailing in a ship, so that I may find out how pleasant it is to you folk to live in the deep sea.

"Come out, Galatea; and, having come out, forget to go back home, just as I do now as I sit here. If only you wanted to tend the sheep in company with me and to do the milking and set the cheese by putting in keen rennet.

"Only my mother treats me badly, and it's her that I blame: she has never once said a kind word to you on my behalf, even though she sees me growing thinner by the day. I shall tell her that my head and both my feet are throbbing, so that she may suffer, since I am suffering too.

"O Cyclops, Cyclops, where have your wits flown? If you went and plaited wicker baskets¹⁹ and cut down greenery and carried it to your lambs, you would have much more sense. Milk the sheep that's by you; why do you pursue someone who flees?²⁰ Maybe you'll find another Galatea who is even prettier. Many girls invite me to play with them through the night, and they all giggle when I take notice.²¹ It's clear that on land I too am a somebody."

In this way Polyphemus shepherded his love with singing, and he did better than if he had spent money.²²

¹⁹ For draining cheese or curd.

²⁰ Proverbial expressions.

²¹ Or, "when I answer them."

²² I.e., than if he had paid a fee to a doctor such as Nicias.

10/10/10

IDYLL 12

A lover's fulsome welcome for a boy who has been absent for two days. After a lengthy series of comparisons, the speaker expresses the hope that their love will be celebrated by lovers in the future. After further praise of the boy, he concludes with a long description of a kissing contest at Megara.

Scholars who take Theocritus to be the speaker deprecate a self-consciously learned but misapplied antiquarianism. It seems more likely, however, that references to obscure cults, etymology, pimples and touchstones, the highly optimistic hope for eternal fame, and the disproportion of the opening and closing sections, are meant to characterize the speaker as an effusive, insecure, perhaps comic, figure akin to the speakers of Idylls 3 and 29: his ambition is not matched by his ability.

The poem is in Ionic dialect, not in the Doric of Theocritus' pastoral characters.

Criticism

Hunter, *Archaeology*, 40–41, 186–95.

Payne, *Invention of Fiction*, 100–113.

Ἦλυθες, ὦ φίλε κούρε· τρίτη σὺν νυκτὶ καὶ ἡοὶ
 ἤλυθες· οἱ δὲ ποθεῦντες ἐν ἡματι γηράσκουσιν.
 ὅσσον ἔαρ χειμῶνος, ὅσον μῆλον βραβίλοιο
 ἡδίων, ὅσσον οἷς σφετέρης λασιωτέρη ἀρνός,
 5 ὅσσον παρθενικὴ προφέρει τριγάμοιο γυναικός,
 ὅσσον ἐλαφροτέρη μόςχου νεβρός, ὅσσον ἀηδῶν
 συμπάντων λιγύφωνος ἀοιδοτάτη πετεηνῶν,
 τόσσον ἔμ' εὐφρηνας σὺ φανείς, σκιερὴν δ' ὑπὸ φη-
 γόν

ἡελίου φρύγοντος ὀδοιπόρος ἔδραμον ὡς τις.
 10 εἴθ' ὀμαλοὶ πνεύσειαν ἐπ' ἀμφοτέροισιν Ἔρωτες
 νῶιν, ἐπεσσομένοις δὲ γενοίμεθα πᾶσιν ἀοιδῆ·
 “δῖω δὴ τινε τῶδε μετὰ προτέροισι γενέσθην
 φῶθ', ὃ μὲν εἶσπνηλος, φαίη χ' Ὀμυκλαϊάζων,
 τὸν δ' ἕτερον πάλιν, ὡς κεν ὁ Θεσσαλὸς εἶποι, αἴτην.
 15 ἀλλήλους δ' ἐφίλησαν ἴσῳ ζυγῶ. ἧ ῥα τότε ἦσαν
 χρύσειοι πάλιν ἄνδρες, ὅτ' ἀντεφίλησ' ὁ φιληθείς.”
 εἰ γὰρ τοῦτο, πάτερ Κρουίδη, πέλοι, εἰ γάρ, ἀγήρω

12 δῖω Ahrens: δοιῶ M
 schol.: μετ' ἀμφοτέροισι M

μετὰ προτέροισι Taylor e

IDYLL 12

You have come, my dear lad, after two days and nights you have come; but those who feel longing grow old in a day. As summer is sweeter than winter, the apple than the sloe; as the ewe is fleecier than her lamb; as a girl surpasses a woman three times married; as a fawn is nimbler than a calf; as the nightingale with its clear song is the most tuneful of all winged creatures—just so your coming has cheered me, and I have hurried to you as a traveler hurries to a shady oak when the sun is scorching.

If only the Loves would breathe on us both equally, and we could become a subject for song for future lovers—“Outstanding were these two among men of the past, the one inspiring (as a man from Amyclae might say), the other receptive, as a Thessalian would call him.¹ They loved one another on equal terms.² It was a second golden age indeed when the beloved loved in return.” Father Zeus and you unaging immortals, two hundred genera-

¹ According to the scholia this poem is in Ionic dialect, but the dialect of Amyclae (near Sparta) was Doric, and that of Thesaly a form of Aeolic. Why Amyclae in particular is mentioned is not clear. The Doric *eispnêlos* seems to mean “inspirer” (from *πνέειν*, “breathe”; cf. 10, *πνεύσειαν*) and *aitês* “hearer,” one who receives inspiration.

² Lit., “in an equal yoke.” The metaphor is probably from yoked cattle, but it may be from a balanced pair of scales.

THEOCRITUS

- ἀθάνατοι, γενεῆς δὲ διηκοσίησιν ἔπειτα
 ἀγγείλειεν ἐμοί τις ἀνέξοδον εἰς Ἀχέροντα·
 20 “ἢ σὴ νῦν φιλότης καὶ τοῦ χαριέντος αἴτεω
 πᾶσι διὰ στόματος, μετὰ δ’ ἠθέοισι μάλιστα.”
 ἀλλ’ ἦτοι τούτων μὲν ὑπέρτεροι Οὐρανίωνες·
 ἔσσεται ὡς ἐθέλουσιν. ἐγὼ δέ σε τὸν καλὸν αἰνέων
 ψεύδεα ῥινὸς ὑπερθεν ἀραιῆς οὐκ ἀναφύσω.
 25 ἦν γὰρ καὶ τι δάκῃς, τὸ μὲν ἀβλαβὲς εὐθύς ἔθηκας,
 διπλάσιον δ’ ὤνησας, ἔχων δ’ ἐπίμετρον ἀπῆλθον.
 Νισαῖοι Μεγαρήες, ἀριστεύοντες ἐρετμοῖς,
 ὄλβιοι οἰκείοιτε, τὸν Ἀττικὸν ὡς περίαλλα
 ξεῖνον ἐτιμήσασθε, Διοκλέα τὸν φιλόπαιδα.
 30 αἰεὶ οἱ περὶ τύμβον ἀολλέες εἶαρι πρώτῳ
 κοῦροι ἐριδμαίνουσι φιλήματος ἄκρα φέρεσθαι·
 ὃς δέ κε προσμάξῃ γλυκερώτερα χεῖλεσι χεῖλη,
 βριθόμενος στεφάνοισιν ἐὴν ἐς μητέρ’ ἀπῆλθεν.
 ὄλβιος ὅστις παισὶ φιλήματα κείνα διαιτᾷ.
 35 ἦ πού τὸν χαροπὸν Γανυμήδεα πόλλ’ ἐπιβῶται
 Λυδίη ἴσον ἔχειν πέτρῃ στόμα, χρυσὸν ὁποῖη
 πεύθονται, μὴ φαῦλος, ἐτήτυμον ἀργυραμοιβό.

23 ἔσσεται Meineke: ἔσσονθ’ M

IDYLL 12

tions from now I should like someone to bring me news in Acheron, from where there is no return, "Your love and that of the handsome youth³ are spoken of by everyone, and especially by the young men."

But it is the gods who control these matters: it will be as they wish. And when I praise your beauty I shall not grow any liar's pimples above my slender nose.⁴ If you *are* sometimes snappish, you mend the hurt at once and give me a double pleasure, and I go away with a surfeit.

Nisaeon Megarians,⁵ oarsmen supreme, may you live in prosperity because you greatly honored the stranger from Attica, Diocles the lover of boys.⁶ Always at the beginning of spring the lads gather round his tomb and compete for the prize in kissing; and whoever most sweetly presses lips on lips goes home to his mother loaded with garlands. Fortunate is he who judges those kisses for the boys. I daresay he utters many a prayer to bright Ganymede⁷ that his mouth should be like the Lydian stone with which money changers test real gold to make sure it is not false.⁸

³ The same rare Thessalian word is used as in line 14.

⁴ According to the scholia, pimples on the nose betokened a liar.

⁵ Nisaea was the port of Megara on the Saronic Gulf.

⁶ Diocles died at Megara defending his lover in battle (schol. ad loc.)

⁷ Archetype of desirable youth.

⁸ The touchstone (Bacchyl. Fr. 14). When rubbed on it, pure and impure gold would make different traces. All kisses seem good to the judge, who will need divine help to find the best.

IDYLL 13

This poem, like Idyll 11, begins with an address, didactic in tone, to Theocritus' friend Nicias, and it too deals with the power of Eros. It tells a story from the voyage of the Argonauts. Heracles' beloved companion Hylas goes to fetch water and is pulled by the nymphs into their pool. Heracles ranges far and wide in his search for the boy, and the Argonauts have to set sail without him.

A version of the story is told by Apollonius of Rhodes at the end of Book 1 of the Argonautica. Apollonius' next episode, the tale of Amycus and Polydeuces, is treated by Theocritus in Idyll 22. It therefore seems very likely that Theocritus is writing in response to Apollonius' section of narrative. In Apollonius an important function of the Hylas story is to remove Heracles from the Argonautic expedition, for which he has already been shown to be unsuited; the erotic nature of his relationship with Hylas is only hinted at. Theocritus brings Eros to the fore, has no mention of the Argonaut Polyphemus (who in Apollonius brings the news about Heracles), has the Argonauts more plausibly decide to leave without Heracles rather than fail to notice his absence, and pointedly states that he did eventually rejoin the expedition. The pool of the nymphs is given a lush

IDYLL 13

setting of a type familiar from the bucolic poems, but the prominent similes are a gesture toward epic style.

Criticism

Hunter, *Selection*, 261–89.

Mastrorarde, D. J. "Theocritus' Idyll 13: Love and the Hero." *TAPhA* 99 (1968): 273–90.

Payne, *Invention of Fiction*, 82–91.

Van Erp Taalman Kip, A. M. "Intertextuality and Theocritus 13." In *Modern Critical Theory and Classical Literature*, edited by I. J. F. de Jong and J. P. Sullivan, 158–69. Leiden, 1994.

- Οὐχ ἄμῖν τὸν Ἔρωτα μόνοις ἔτεχ', ὡς ἔδοκεῦμες,
 Νικία, ᾧτινι τοῦτο θεῶν ποκα τέκνον ἔγεντο·
 οὐχ ἄμῖν τὰ καλὰ πρᾶτοις καλὰ φαίνεται ἡμεν,
 οἱ θνατοὶ πελόμεσθα, τὸ δ' αὔριον οὐκ ἔσορῶμες·
 5 ἀλλὰ καὶ Ἀμφιτρύωνος ὁ χαλκεοκάρδιος υἱός,
 ὃς τὸν λῖν ὑπέμεινε τὸν ἄγριον, ἦρατο παιδός,
 τοῦ χαριέντος Ἔλλα, τοῦ τὰν πλοκαμίδα φορεῦντος,
 καὶ νιν πάντ' ἐδίδασκε, πατήρ ὡσεὶ φίλον υἱόν,
 ὅσσα μαθῶν ἀγαθὸς καὶ ἀοίδιμος αὐτὸς ἔγεντο·
 10 χωρὶς δ' οὐδέποκ' ἦς, οὔτ' εἰ μέσον ἄμαρ ὄροιτο,
 οὔθ' ὀπόχ' ἅ λευκιππος ἀνατρέχοι ἐς Διὸς Ἄως,
 οὔθ' ὀπόκ' ὀρτάλιχοι μινυροὶ ποτὶ κοῖτον ὀρῶεν,
 σεισαμένας πτερὰ ματρὸς ἐπ' αἰθαλόεντι πετεύρω,
 ὡς αὐτῷ κατὰ θυμὸν ὁ παῖς πεποναμένος εἶη,
 15 αὐτῷ δ' εὖ ἔλκων ἐς ἀλαθινὸν ἄνδρ' ἀποβαίη.
 ἀλλ' ὅτε τὸ χρύσειον ἔπλει μετὰ κῶας Ἰάσων
 Αἰσονίδας, οἱ δ' αὐτῷ ἀριστῆες συνέποντο

10 οὔτ' Sauppe: οὐδ' M

11 ὀπόχ' Graefe: ὄκα M ἀνατρέχοι Schaefer: -χει M

15 αὐτῷ δ' εὖ ἔλκων corrupta: αὐτῷ (adv.), αὐτῷ schol. v. ll.

¹ The parentage of Eros was notoriously controversial (schol. ad loc.; Pl. *Symp.* 178b).

² Heracles is often called son of Amphitryon, though he was

IDYLL 13

Not for us alone, Nicias, as we used to think, was Love begotten by whichever of the gods was his father:¹ we are not the first to admire beauty, we who are mortal and do not know what tomorrow brings. The bronze-hearted son of Amphitryon, too, who withstood the fierce lion,² loved a boy, the graceful Hylas who still wore his hair long.³ Just as a father teaches his dear son, he taught him all the knowledge that had made him fine and famous himself. He was never apart from him—neither as midday came on, nor when Dawn with her white steeds gallops up to the house of Zeus,⁴ nor at the time when piping chicks look to their rest as their mother shakes her wings on her smoke-darkened perch⁵—so that the boy might be trained as he wished and turn out a true man in company with him.⁶

Now when Jason son of Aeson was to set sail after the Golden Fleece, and there came as his companions the best

fathered by Zeus on Amphitryon's wife, Alcmena (cf. *Id.* 24). He could defeat the famous Nemean lion, but not love.

³ A haircutting ritual commonly marked the transition to adulthood (Euphor. *Anth. Pal.* 6.279).

⁴ Dawn, like Night and the Sun, has a chariot (Hom. *Od.* 23.241–46; cf. Theoc. *Id.* 2.166). This epic-sounding line is undercut by the following description.

⁵ In the rafters of a house.

⁶ The last words are probably corrupt.

THEOCRITUS

- πασάν ἐκ πολίων προλελεγμένοι ὦν ὄφελός τι,
 ἴκετο χῶ ταλαεργὸς ἀνὴρ ἐς ἀφνειὸν Ἴωλκόν,
 20 Ἄλκμήνας υἱὸς Μιδεάτιδος ἠρωίνας,
 σὺν δ' αὐτῷ κατέβαινεν Ἔλας εὐέδρον ἐς Ἀργώ,
 ἅτις κυανεῶν οὐχ ἄψατο συνδρομάδων ναῦς,
 ἀλλὰ διεξάιξε βαθὺν δ' εἰσέδραμε Φᾶσιν,
 αἰετὸς ὧς, μέγα λαῖτμα, ἀφ' οὗ τότε χοιράδες ἔσταν.
 25 Ἄμος δ' ἀντέλλοντι Πελειάδες, ἐσχατιαὶ δέ
 ἄρνα νέον βόσκοντι, τετραμμένον εἶαρος ἦδη,
 τᾶμος ναυτιλίας μιμνάσκετο θεῖος ἄωτος
 ἠρώων, κοίλαν δὲ καθιδρυθέντες ἐς Ἀργώ
 Ἑλλάσποντον ἴκοντο νότῳ τρίτον ἄμαρ ἀέντι,
 30 εἴσω δ' ὄρμον ἔθεντο Προποντίδος, ἔνθα Κιανῶν
 αὐλακας εὐρύνοντι βόες τρίβοντες ἄροτρα.
 ἐκβάντες δ' ἐπὶ θῖνα κατὰ ζυγὰ δαῖτα πένοντο
 δειλινοί, πολλοὶ δὲ μίαν στορέσαντο χαμεύναν.
 λειμῶν πᾶρ σφιν ἔκειτο, μέγα στιβάδεσσιν ὄνειαρ,
 35 ἔνθεν βούτομον ὄξυ βαθύν τ' ἐτάμοντο κύπειρον.
 κῶχεθ' Ἔλας ὁ ξανθὸς ὕδωρ ἐπιδόρπιον οἴσων

34 λ. πᾶρ σφιν ἔκειτο A. Griffiths (λ. σφιν παρέκειτο pap.)
 λ. γάρ σφιν ἔκειτο M

7 Her father was Electryon, king of Midea in the Argolid (*Id.* 24.1–2).

8 The Argo set sail from Pagasae, harbor of Iolcus in Thessaly.

9 The Phasis, at the far end of the Black Sea, was Argo's destination; the Clashing Rocks, fated to be fixed once a ship passed through them (*Ap. Rhod.* 2.604–6) guarded the entrance to the Black Sea from the Bosphorus. This sequence therefore covers the whole voyage from that point in a single

heroes of every city as need dictated, then the man of many labors, son of Alcmena princess of Midea,⁷ came to wealthy Iolcus,⁸ and Hylas went down with him to the well-benched Argo, which did not touch the dark Clashing Rocks but shot straight through and sped into the deep river Phasis like an eagle over a vast expanse; since when the rocks have stood fixed.⁹

At the time when the Pleiades rise¹⁰ and, once spring has turned to summer, distant uplands pasture the young lambs, then that godlike band of heroes in their prime put their minds to seafaring. Taking their places in the hollow Argo, they arrived at the Hellespont after three days of southerly wind. They anchored within the Propontis, where the oxen of the Cians cut broad furrows as they wear down the plowshares.¹¹ They disembarked on the beach and in the evening prepared their meal in pairs, though they laid a single bed on the ground for them all; for there was a meadow of great use for bedding, where they cut sharp sedge and thick¹² galingale. Hylas of the golden hair went with a bronze vessel to fetch water for

sentence, with a notable compression of Apollonius' two books of narrative. But the immediate transition from Bosporus to Phasis and the unexpected recurrence to the Rocks have led scholars to suspect a textual problem.

¹⁰ The reappearance of the Pleiades in the night sky in late May or early June and their disappearance in late October or early November marked the limits of the sailing season.

¹¹ Cius, on the southern coast of the Propontis, was according to Apollonius founded by the Argonaut Polyphemus (1.1321-23, 1345-47).

¹² Or, "tall."

THEOCRITUS

- αὐτῷ θ' Ἡρακλῆι καὶ ἄστεμφεῖ Τελαμῶνι,
οἱ μίαν ἄμφω ἑταῖροι ἀεὶ δαίνυντο τράπεζαν,
χάλκεον ἄγγος ἔχων. τάχα δὲ κράναν ἐνόησεν
40 ἡμένῳ ἐν χώρῳ· περὶ δὲ θρῦα πολλὰ πεφύκει,
κυάνεόν τε χελιδόνιον χλωρόν τ' ἀδιάντον
καὶ θάλλοντα σέλινά καὶ εἰλιτενῆς ἄγρωστις.
ὔδατι δ' ἐν μέσσω Νύμφαι χορὸν ἀρτίζοντο,
Νύμφαι ἀκοίμητοι, δειναὶ θεαὶ ἀγροιώταις,
45 Εὐνίκα καὶ Μαλὶς ἔαρ θ' ὀρώσασα Νύχεια.
ἦτοι ὁ κοῦρος ἐπέιχε ποτῷ πολυχανδέα κρωσσόν
βάψαι ἐπειγόμενος· ταὶ δ' ἐν χερὶ πᾶσαι ἔφυσαν
πασάων γὰρ ἔρωσ ἀπαλὰς φρένας ἐξεφόβησεν
Ἀργεῖω ἐπὶ παιδί. κατήριπε δ' ἐς μέλαν ὕδωρ
50 ἀθρόος, ὡς ὅτε πυρσὸς ἀπ' οὐρανοῦ ἦριπεν ἀστήρ
ἀθρόος ἐν πόντῳ, ναύτας δέ τις εἶπεν ἑταίρις
"κουφότερ', ὦ παῖδες, ποιεῖσθ' ὄπλα· πλευστικὸς
οὔρος."

- Νύμφαι μὲν σφετέροις ἐπὶ γούνασι κοῦρον ἔχοισα
δακρυόεντ' ἀγανοῖσι παρεψύχοντ' ἐπέεσσιν·
55 Ἀμφιτρωνιάδας δὲ ταρασσόμενος περὶ παιδί
ᾧ ἔχετο, Μαιωτιστὶ λαβῶν εὐκαμπέα τόξα
καὶ ῥόπαλον, τό οἱ αἰὲν ἐχάνδανε δεξιτερὰ χεῖρ.
τρὶς μὲν Ἔταν ἄνυσεν, ὅσον βαθὺς ἦρυγε λαιμός·

51 ναύτας Brunck: -ταις M

¹³ Father of Ajax and uncle of Achilles. In Apollonius' account he tries to make the Argonauts go back for Heracles when he is accidentally left behind as he searches for Hylas (1.1289-1344).

the meal for Heracles himself and steadfast Telamon,¹³ two comrades who always dined together. Soon he spotted a spring in a low-lying place; around it grew lush reed, dark celandine, green maidenhair, flourishing celery, and creeping dog's-tooth grass. In the pool the Nymphs were in their stately dance, the Nymphs that never rest, goddesses feared by the country people, Eunice and Malis and Nychea with springtime in her eyes. The boy reached down, eager to dip his large pitcher in the fresh water; but the Nymphs all clung to his hand, all their tender hearts stricken with love for the Argive boy.¹⁴ He plummeted headlong into the dark water, just as a shooting star plummets headlong from the heavens to the sea, and a sailor says to the crew, "Make the tackle ready, lads: there's a wind for sailing."¹⁵

The Nymphs tried to console the weeping boy, holding him in their laps; but the son of Amphitryon, anxious about the lad, went off with his bow finely curved in Scythian style¹⁶ and his club, which his right hand always gripped. Three times he called for Hylas,¹⁷ as loud as his deep

In Apollonius it is Ancaeus, not Telamon, who is Heracles' rowing partner (1.397-98). ¹⁴ In early epic Argive = Greek, and perhaps so here; Hylas is not elsewhere said to be from Argos.

¹⁵ Shooting stars were thought to presage a wind from the quarter in which they appeared (Theophr. Fr. 6.1.13; Aratus *Phaen.* 926-29; Virg. *Geo.* 1.365-67). ¹⁶ Lake Maeotis borders the land of the Scythians, whose bow was shaped of two curves with a short handle between.

¹⁷ In the cult of Hylas at Cius, the priest would call Hylas' name three times, and each time an echo responded (Ant. Lib. 26 = Nic. Fr. 48 Schneider). Theocritus here supplies an etiological explanation for the threefold cry.

THEOCRITUS

- 60 τρις δ' ἄρ' ὁ παῖς ὑπάκουσεν, ἀραιὰ δ' ἵκετο φωνά
 ἐξ ὕδατος, παρεὼν δὲ μάλα σχεδὸν εἶδετο πόρρω.
 62 νεβροῦ φθηγξάμενας τις ἐν οὔρεσιν ὠμοφάγος λῖς
 ἐξ εὐνάς ἔσπενσεν ἐτοιμοτάταν ἐπὶ δαῖτα·
 Ἑρακλῆς τοιοῦτος ἐν ἀτρίπτοισιν ἀκάνθαις
 65 παῖδα ποθῶν δεδόνητο, πολὺν δ' ἐπελάμβανε χῶρον.
 σχέτλιοι οἱ φιλέοντες, ἀλώμενος ὄσσ' ἐμόγησεν
 οὔρεα καὶ δρυμούς, τὰ δ' Ἰάσονος ὕστερα πάντ' ἦς.
 ναῦς γέμεν ἄρμεν' ἔχοισα μετάρσια τῶν παρεόντων,
 ἰστία δ' ἠμίθεοι μεσονύκτιον αὐτε καθαίρουν,
 70 Ἑρακλῆα μένοντες. ὁ δ' ἄ πόδες ἄγον ἐχώρει
 μαινόμενος· χαλεπὸς γὰρ ἔσω θεὸς ἦπαρ ἄμυσσεν.
 οὔτω μὲν κάλλιστος Ἔλας μακάρων ἀριθμείται·
 Ἑρακλέην δ' ἦρωες ἐκερτόμεον λιποναύταν,
 οὔνεκεν ἠρώησε τριακοντάζυγον Ἀργώ,
 75 πεζᾶ δ' ἐς Κόλχους τε καὶ ἄξιενον ἵκετο Φᾶσιν.

61 ὡς δ' ὀπότη' ἠγγένειος ἀπόπροθι λῖς ἐσακούσας om.
 par., m 68 γέμεν Hermann: μὲν M
 69 αὐτε καθαίρουν Wordsworth: ἐξεκάθαιρον M

18 Some manuscripts have a line (61) designed to provide a typical introduction for the abrupt simile: "Just as when a bearded lion hearing from afar. . . ." For the abruptness cf. *Idd.* 14.39, 17.9. 19 The simile (a response to Ap. Rhod. 1.1243-49, where Polyphemus is compared to a hungry lion as he searches for Hylas) has been thought inappropriate, since the lion wishes to kill the fawn but Heracles hopes to rescue the boy. It does however convey the frenzy of love and its loss; and the thorns suggest wounds within (cf. Bion, *Epit. Ad.* 19-24). A formal sim-

throat could bellow; three times the boy replied, but his voice came faintly from under the water, and though close by he seemed a long way off.¹⁸ At a fawn's crying in the hills, a lion that eats raw meat rushes from its lair toward the meal that awaits; just so in the untrodden thickets of thorns Heracles was driven along in his agitation and desire for the boy,¹⁹ and he covered a great deal of ground. How unhappy lovers are! Greatly he suffered²⁰ as he wandered the hills and thickets, and all Jason's business was left behind. The ship was laden with the crew who were present, and it had its tackle aloft, but while they waited for Heracles the heroes took down the sails again at midnight.²¹ He in his madness went wherever his feet led him: a cruel god was breaking his heart.²²

That is how the handsome Hylas came to be numbered among the blessed ones; but Heracles was mocked as a deserter by the Argonauts because he had abandoned the Argo with its thirty benches;²³ and it was on foot that he came to the Colchians and the inhospitable Phasis.²⁴

ilarity between the two is that Heracles is to be imagined wearing his lion skin (cf. line 6).

²⁰ "Suffered" evokes his Labors.

²¹ The text of lines 68–69 is very uncertain. Why they should have wished to sail at night is not made clear.

²² Eros; lit., "was tearing his liver" (cf. *Id.* 11.16).

²³ Sixty-oared.

²⁴ Inhospitable (*axeinon*) because King Aeetes, who had the Fleece, opposed the Argonautic mission. The *Euxeinos*, Euxine, Black Sea, was also called *Axeinos*. In the *Argonautica* Heracles never reaches Colchis but is glimpsed in north Africa on the Argonauts' return journey (4.1477–80).

IDYLL 14

Aeschinas has quarreled with Cynisca and is advised by his friend Thyonichus to find employment as a mercenary. As in Idyll 15, ordinary people praise Ptolemy's regime, and everyday life's little dramas are contrasted with regal generosity and culture; among his other qualifications, Ptolemy is erotikos (61). (He is also philomousos, "a lover of the Muses," hinting at patronage for the poet; Idyll 17 expands this theme.) The contrast reflects that between the genre of mime, evoked by the speakers' language and social status, and the epic meter, more suited to praise of Ptolemy. Aeschinas is characterized as a man-in-the-street by his use of clichéd proverbial expressions (9, 23, 38, 43, 46, 49, 51; though he employs epic-style similes at 32, 39–42) and by his circumstantial account of food (cf. Id. 15.115–18). The friend who mocks a lover (cf. Milon in Id. 10) was a common feature of New Comedy and so was the excitable reporting of a lovers' quarrel; no doubt mimes had similar scenes. Accounts of drinking parties, too, have a long literary history: Homer tells how the drunken Centaur Eurytion ran amok (Od. 21.295–304), and Plato's famous Symposium is riotously interrupted by Alcibiades (212c3). The conversion of Aeschinas from lover to soldier is related to the conceit, memorably elaborated by Ovid, that "every lover is a soldier" (Am. 1.9); and in this case it

IDYLL 14

is perhaps implied that the king's enemies are a better object for violence than Cynisca.

Criticism

Burton, *Theocritus's Urban Mimes*, passim.

Hunter, *Archaeology*, 110–16.

ΑΙΣΧΙΝΑΣ

Χαίρειν πολλὰ τὸν ἄνδρα Θυνώνιχον.

ΘΤΩΝΙΧΟΣ

ἄλλα τοιαῦτα

Αἰσχίνα. ὡς χρόνιος.

ΑΙΣΧΙΝΑΣ

χρόνιος.

ΘΤΩΝΙΧΟΣ

τί δέ τοι τὸ μέλημα;

ΑΙΣΧΙΝΑΣ

πράσσομες οὐχ ὡς λῶστα, Θυνώνιχε.

ΘΤΩΝΙΧΟΣ

ταῦτ' ἄρα λεπτός,

χὼ μύσταξ πολὺς οὖτος, ἀνσταλέοι δὲ κίκιννοι.

5 τοιοῦτος πρόαν τις ἀφίκετο Πυθαγορικτάς,
ὠχρὸς κἀνυπόδητος· Ἀθαναῖος δ' ἔφατ' ἦμεν.

ΑΙΣΧΙΝΑΣ

ἦρατο μὰν καὶ τῆνος;

1 ἄλλα τοιαῦτα Reiske: ἀλλά τοι αὐτά M

IDYLL 14

AESCHINAS

A very good day to Sir Thyonichus.¹

THYONICHUS

And the same to Aeschinas. What a long time it's been!

AESCHINAS

A long time indeed.

THYONICHUS

And what's the matter with you?

AESCHINAS

I'm not doing very well, Thyonichus.

THYONICHUS

So that's why you are thin and your mustache is such a size, and your locks are in a mess. The other day there arrived a Pythagorean who looked like that, pale and barefoot; he said he was from Athens.²

AESCHINAS

And was he in love, too?

¹ Friendly raillery.

² The home of philosophy. Philosophers' asceticism and unconcern for worldly things were popularly perceived as squalid and sometimes as hypocritical self-neglect. Followers of a Pythagorean lifestyle often had no fixed abode.

THEOCRITUS

ΘΤΩΝΙΧΟΣ

ἐμὶν δοκεῖ, ὀπτῶ ἀλεύρω.

ΑΙΣΧΙΝΑΣ

παῖσδεις, ὠγάθ', ἔχων ἐμέ δ' ἅ χαρίεσσα Κυνίσκα
ὑβρίσδει· λασῶ δὲ μανείς ποκα, θριξ̄ ἀνὰ μέσσον.

ΘΤΩΝΙΧΟΣ

- 10 τοιοῦτος μὲν αἰεὶ τύ, φίλ' Αἰσχίνα, ἀσυχᾶ ὀξύς,
πάντ' ἐθέλων κατὰ καιρόν· ὅμως δ' εἶπον τί τὸ καινόν.

ΑΙΣΧΙΝΑΣ

- Ἐργείος κήγων καὶ ὁ Θεσσαλὸς ἵπποδιώκτας
Ἄγισ καὶ Κλεύνικος ἐπίνομες ὁ στρατιώτας
ἐν χώρῳ παρ' ἐμίν. δύο μὲν κατέκοψα νεοσσῶς
15 θηλάζοντά τε χοῖρον, ἀνῶξα δὲ Βίβλινον αὐτοῖς
εὐώδη τετόρων ἐτέων σχεδὸν ὡς ἀπὸ λανῶ·
βολβός τις, κοχλίας, ἐξαιρέθη· ἧς πότος ἀδύς.
ἦδη δὲ προϊόντος ἔδοξ' ἐπιχεῖσθαι ἄκρατον
ὦτινος ἦθελ' ἕκαστος· ἔδει μόνον ὦτινος εἰπεῖν.
20 ἀμὲς μὲν φωνεῦντες ἐπίνομες, ὡς ἐδέδοκτο·
ἅ δ' οὐδὲν παρεόντος ἐμεῦ. τί ν' ἔχειν με δοκεῖς νῶν;

10 ἀσυχᾶ Ahrens: ἄσυχᾶ m: -ος m

13 Ἄγισ pap., conl. Meineke: Ἄπισ M

³ Lit., "wheaten flour" of high quality—not the unbaked barley cakes of the poor, with which a philosopher ought to be satisfied. Pythagoreans were notoriously vegetarian (cf. Antiphon, Fr. 133 K-A).

⁴ I.e., I can bear your jesting, but not her insolence.

⁵ Lit., "there's little in the middle" between me and madness.

IDYLL 14

THYONICHUS

I believe he was—with well-baked bread.³

AESCHINAS

You're having a joke, my friend; but the lovely Cynisca treats me with insolence:⁴ I shall go mad before I know it, I'm a hair's breadth away.⁵

THYONICHUS

You're always like this, my dear Aeschinas—rather keen, wanting everything just right. Still, tell me your news.

AESCHINAS

The man from Argos and I and Agis the Thessalian and Cleonicus the soldier⁶ were dining at my place in the country. I'd jointed a brace of fowls and a sucking pig, and I'd cracked open for them a Biblian wine four years old, almost as fragrant as when it came from the press;⁷ an onion or two had been set out, snails—it was a pleasant party. After a while we decided to propose a toast in neat wine to whomever each of us wished; the only rule was that each had to say the name out loud.⁸ We all spoke a name and drank, as agreed; but she said nothing, even though I was right there.⁹ How do you think I felt? As

⁶ A mercenary. ⁷ This type of wine is well spoken of by Hesiod (*Op.* 589) and is discussed at length by Athenaeus (31a), who says that it may have originated from Biblia in Thrace. But there was another well-known wine called Byblian, from Byblis in Phoenicia; and some manuscripts read *byblinon* here. Why Aeschinas should have kept it for four years when it would have tasted better when new is unclear.

⁸ This was not always done (cf. *Id.* 2.152); hence the stipulation.

⁹ If she is present at a symposium, Cynisca is probably a *hetaira*.

THEOCRITUS

“οὐ φθεγξῆ; λύκον εἶδες;” ἔπαιξέ τις. “ὡς σοφός” εἶ-
πεν,

- κῆφλέγετ'· εὐμαρέως κεν ἀπ' αὐτᾶς καὶ λύχρον ἄψας.
ἔστι Λύκος, Λύκος ἔστί, Λάβα τῷ γείτονος υἱός,
25 εὐμάκης, ἀπαλός, πολλοῖς δοκέων καλὸς ἦμεν·
τούτῳ τὸν κλύμενον κατεφρύγετο τήνον ἔρωτα.
χάμῖν τοῦτο δι' ὠτὸς ἔγεντό ποχ' ἀσυχᾶ οὕτως
οὐ μὰν ἐξήταξα, μάταν εἰς ἄνδρα γενειῶν.
ἦδη δ' ὦν πόσιος τοὶ τέσσαρες ἐν βάθει ἦμας,
30 χῶ Λαρισαῖος “τὸν ἐμὸν Λύκον” ἄδεν ἀπ' ἀρχᾶς,
Θεσσαλικὸν τι μέλισμα, κακαὶ φρένες· ἅ δὲ Κυνίσκα
ἔκλαεν ἐξαπίνας θαλερώτερον ἢ παρὰ ματρί
παρθένος ἐξαετῆς κόλπῳ ἐπιθυμήσασα.
τᾶμος ἐγώ, τὸν ἴσαις τύ, Θυνώνιχε, πύξ ἐπὶ κόρρας
35 ἦλασα, κᾶλλαν αὐθις. ἀνειρύσασα δὲ πέπλωσ
ἔξω ἀποιίχεται θᾶσσον. “ἐμὸν κακόν, οὐ τοι ἀρέσκει;
ἄλλος τοι γλυκίων ὑποκόλπιος; ἄλλον ἰοῖσα
θάλπε φίλον. τήνῳ τεὰ δάκρυα; μᾶλα ρέοντῳ.”
μάστακα δοῖσα τέκνοισιν ὑπωροφίοισι χελιδῶν
40 ἄφορρον ταχινὰ πέτεται βίον ἄλλον ἀγείρειν·
ὠκντέρα μαλακᾶς ἀπὸ δίφρακος ἔπτετο τήνα

26 κατεφρύγετο Pohlenz: καταφ[rap.: κατετάκετο M

38 τεὰ Ahrens: τὰ σὰ m: τὰ m ρέοντῳ Wilamowitz: ρέο-
ντι rap., M 41 ἔπτετο Hunt:]το rap.: ἔδραμε M

¹⁰ English, “Has the cat got your tongue?” It was believed that if a wolf saw you first, you would be struck dumb (Pl. Resp. 336d);

a joke someone said, "Aren't you going to speak? Have you seen a wolf?"¹⁰ "How clever!" she said, and started to blush; you could easily have kindled a torch from her. It's Lycus,¹¹ Lycus it is, the son of my neighbor Labes; he's tall and lithe, and many people think he's handsome: she was being burned up with that famous love of hers for him. It had come to my ears, too, just on the quiet, but I didn't ask any questions—so much for having grown a man's beard!¹² Anyhow, the four of us were deep in drink, and the man from Larisa¹³ sang "My Wolf" from the beginning,¹⁴ a Thracian song, the mischief maker, and Cynisca suddenly started crying more copiously than a girl of six beside her mother when she wants a cuddle. Then I—you know how I am, Thyonichus—I gave her a slap round the head, and then another. She gathered up her robe and made off pretty quickly. "You wretched girl, aren't you satisfied with me? Have you someone cuter to cuddle? Go and warm up your other boyfriend. Are your tears for him? Let them flow as big as apples!"¹⁵ The swallow gives a morsel to her chicks and quickly flies off again to collect more food; even quicker than that Cynisca flew from her

so the comment is a short way of saying, "Have you seen a wolf <that saw you first>?" ¹¹ The name Lycus means "Wolf."

¹² I.e., at my age I should have known better than to ignore the evidence.

¹³ Agis the Thessalian (12–13); Larisa is a town in Thessaly.

¹⁴ Probably "from beginning to end"; but he may mean that the relevant words, "My Wolf" (or, perhaps, "Wolf"), came at the beginning. Nothing is known of this song.

¹⁵ Or, following the manuscripts and with different punctuation, "It's for him that your tears are flowing as big as apples!"

THEOCRITUS

- ἰθὺν δι' ἀμφιθύρω καὶ δικλίδος, ἧ πόδες ἄγον.
 αἰνός θην λέγεται τις "ἔβα ποκὰ ταῦρος ἀν' ὕλαν."
 εἴκατι ταὶ δ' ὀκτώ, ταὶ δ' ἐννέα, ταὶ δὲ δέκ' ἄλλαι
 45 σάμερον ἐνδεκάτα· ποτίθες δύο, καὶ δύο μῆνες
 ἐξ ᾧ ἀπ' ἀλλάλων· οὐδ' εἰ Θρακιστὶ κέκαρμαι
 οἶδε. Λύκος νῦν πάντα, Λύκῳ καὶ νυκτὸς ἀνῶκται
 ἄμμες δ' οὔτε λόγῳ τινὸς ἄξιοι οὔτ' ἀριθμητοί,
 δύστανοι Μεγαρήες ἀτιμοτάτα ἐνὶ μοίρᾳ.
 50 κεῖ μὲν ἀποστέρξαιμι, τὰ πάντα κεν ἐς δέον ἔρποι.
 νῦν δὲ πόθεν; μῦς, φαντί, Θυνώνιχε, γεύμεθα πίσσας.
 χῶτι τὸ φάρμακόν ἐστιν ἀμηχανέοντος ἔρωτος,
 οὐκ οἶδα· πλὰν Σῆμος, ὃ τὰς ἐπιχάλκῳ ἐρασθεῖς,
 ἐκπλεύσας ὑγιῆς ἐπανῆνθ', ἐμὸς ἀλικιώτας.
 55 πλευσεῦμαι κῆγγὼν διαπόντιος· οὔτε κάκιστος
 οὔτε πρᾶτος ἴσως, ὀμαλὸς δέ τις ὁ στρατιώτας.

ἜΤΩΝΙΧΟΣ

ὄφειλε μὲν χωρεῖν κατὰ νῶν τεὸν ὦν ἐπεθύμεις,
 Αἰσχίνα. εἰ δ' οὕτως ἄρα τοι δοκεῖ ὥστ' ἀποδαμῆν,
 μισθοδότας Πτολεμαῖος ἐλευθέρῳ οἷος ἄριστος.

43 ποκὰ ταῦρος Meineke: καὶ τ. m: κεν τ. m: κε τ. m:
 κένταυρος pap. 53 ἐπιχάλκῳ pap. in ras., m: ὑπο- pap., m

16 The details of this fable, which is alluded to at Soph. *OT* 477-79, are not known. Like Cynisca, the bull once released will have been hard to recapture.

17 He seems to be counting the number of days between memorable events: 20 + 8 + 9 + 10 + 11 + 2 = 60 days = 2 months.

18 His hair is unkempt (4); but for all she knows he may have adopted some outlandish style. In the *Iliad* Thracians have top-

cozy couch straight through the inner door and the outer door, wherever her feet led. There's a proverb that says, "A bull once went through a forest."¹⁶ Twenty—and eight—and nine—and ten more—today's the eleventh—add two;¹⁷ it's two months we've been apart, and she doesn't even know if I have hair like a Thracian.¹⁸ It's all Lycus now; even at night her door's open for Lycus. But *I* am out of the reckoning and of no account, doomed to dishonor like the poor Megarians.¹⁹ If I could fall out of love, everything would turn out for the best. But as it is, how can I? I'm like the proverbial mouse that's tasting pitch.²⁰ What the remedy is for hopeless love, I don't know; except that Simus, who was in love with that brassy²¹ girl, sailed off abroad and came back cured—he's my age. *I'll* sail off overseas, too. A soldier's life isn't the worst—or the best, perhaps; but it's decent enough.²²

THYONICHUS

I wish your hopes were coming to pass, Aeschinas; but if you really think you should go abroad, Ptolemy does pay a free man very well indeed.

knots (4.533, ἀκρόκομοι). Scythians shaved their heads (Eur. *El.* 241), and "Thracian" perhaps loosely refers to them.

¹⁹ The proud Megarians once asked the Delphic oracle which Greeks were best and were told that they themselves were inferior to all (Deinias, *FGH* 306 F 6, quoted by the scholia here; cf. Callim. *Epigr.* 11.5–6 G-P = *AP* 5.6.5–6).

²⁰ I.e., unable to free itself, having once stepped in.

²¹ *Epichalkos* means "bronze-plated," and although the metaphor "brazen" is not elsewhere used to describe a person in Greek, it seems appropriate here. The alternative reading ὑποχάλκω would mean "counterfeit," i.e., "worthless."

²² He will enlist as a mercenary.

THEOCRITUS

ΑΙΣΧΙΝΑΣ

60 τᾶλλα δ' ἀνὴρ ποιός τις;

ΘΤΩΝΙΧΟΣ

. . . τοισιν ἄριστος·

εὐγνώμων, φιλόμουσος, ἐρωτικός, εἰς ἄκρον ἀδύς,
εἰδὼς τὸν φιλέοντα, τὸν οὐ φιλέοντ' ἔτι μᾶλλον,
πολλοῖς πολλὰ διδούς, αἰτεύμενος οὐκ ἀνανεύων,
οἷα χρὴ βασιλῆ'. αἰτεῖν δὲ δεῖ οὐκ ἐπὶ παντί,

65 Αἰσχίνα. ὥστ' εἴ τοι κατὰ δεξιὸν ὦμον ἀρέσκει
λῶπος ἄκρον περονᾶσθαι, ἐπ' ἀμφοτέροις δὲ βεβακώς
τολμασεῖς ἐπιόντα μένειν θρασὺν ἀσπιδιώταν,
ᾧ τάχος εἰς Αἴγυπτον. ἀπὸ κροτάφων πελόμεσθα
πάντες γηραλέοι, καὶ ἐπισχερῶ ἐς γένυν ἔρπει
70 λευκαίνων ὁ χρόνος· ποιεῖν τι δεῖ ᾧς γόνυ χλωρόν.

60 οἷός τ[pap.
οἷος ἄρ. M

τοῖσιν ἄριστος pap. altera: ἐλευθέρω

IDYLL 14

AESCHINAS

And what sort of a person is he in other ways?

THYONICHUS

He's excellent²³—shrewd, cultured,²⁴ a noted lover,²⁵ extremely pleasant, a man who knows who his friends are, and knows his enemies even better; he's generous to many and doesn't refuse a request, just as a king should—but it's not right to make requests all the time, Aeschinas. So if you fancy pinning the end of your cloak over your right shoulder,²⁶ and if you dare to stand firm and wait for the charge of a bold armed fighter, then off with you to Egypt as quick as you can. We're all growing gray at the temples, and time's white mark is creeping gradually down our cheeks. We should be doing something while our knees are still nimble.

²³ The text is uncertain; it is very unlikely that the word ἀριστος should stand at the end of both line 59 and line 60. The whole of 60 ought perhaps to be given to Thyonichus (reading οἶος for ποῖος): "and in other respects he's <outstanding>."

²⁴ Lit., "a lover of the Muses" (cf. *Id.* 17.112–14)—relevant for Theocritus, less so for Thyonichus.

²⁵ Ptolemy erected public monuments to his mistresses (Ath. 576e–f).

²⁶ I.e., wearing it in military style, with the right arm kept free for fighting.

100-100000-100000

100

IDYLL 15

The setting for this poem is Alexandria; the city, its citizens, and its rulers take center stage. Gorgo visits her friend Praxinoa and persuades her to venture out to see a festival of Adonis organized by Arsinoe, wife of Ptolemy Philadelphus. The scene changes to the street, where the two women make their way eventfully to the palace. They hear a hymn to Adonis performed by a female singer, then set off for home.

Adonis, lover of Aphrodite, died young, gored in the thigh by a wild boar, but he came back to life each year. His cult existed in various forms in cities throughout the Greek world (see pp. 504–17); the women celebrated his beauty and privilege as lover of the goddess, and on the next day mourned his death. The royal presentation described here is designed as a popular attraction; there is a lavish representation of Aphrodite and her consort made of precious materials and perhaps a competition in singing.

The hymn to Adonis, which in real life would have been in lyric meter, serves to continue the ecphrastic description of the festival begun in the conversation of Gorgo and Praxinoa. Some have seen its eroticism as mawkish, its description of foodstuffs as disproportionate, its mythological allusions as clumsy. At any rate, it seems primarily to be aimed at a female audience, and it is performed by a

THEOCRITUS

woman. Whether it is a masterpiece, like *Thyrsis*' song in Idyll 1, or a composition of questionable quality, like *Bucæus*' performance in Idyll 10, is left for readers to judge. *Gorgo* and *Praxinoa*, whose admiration for verisimilitude (80–83) seems to align them with some aspects of Theocritean writing, are impressed.

As in Idyll 14, humor and irony are seen not to be incompatible with praise for the royal family. There is an implicit contrast between the humdrum lives of *Gorgo* and *Praxinoa* on one hand and the marriage of *Ptolemy* and *Arsinoe* and the divine union of *Aphrodite* and *Adonis* on the other: the two women's husbands are no *Adonises*, and *Diocleidas*' dinner (147–48) will not match the royal cuisine.

Gorgo and *Praxinoa* are, like *Theocritus*, of Syracusan origin (90). Their struggle to enter the palace, which has some elements in common with epic descriptions of storming a fortress, has been interpreted as symbolizing *Theocritus*' struggle to gain Ptolemaic patronage, or as representing initial resistance to the reception of his novel genre and Doric dialect (87–88), or as showing that his mimetic verse has an equivocal relationship with more elevated poetry.

The scholia report that the poem is modeled on a mime of *Sophon*, now lost, titled *Spectators at the Isthmian Festival* (Fr. 10 K-A). If this is so, *Theocritus* will perhaps have imitated *Sophon*'s technique of supplying a description of a scene via a conversation. Tragedies will no doubt have had similar scenes (cf. *Eur. Ion* 184–218); the Sicilian comic writer *Epicharmus* wrote a *Spectators*, in which bystanders commented on dedicated objects at the Pythian festival (Θεαροί; Fr. 68 K-A). The fourth mimiamb of *The-*

IDYLL 15

ocritus' contemporary Herodas bears some relation to this poem. In it two women and their servants visit a temple of Asclepius and appraise the realistic works of art on display.

Criticism

- Burton, *Theocritus's Urban Mimes*, passim.
Fantuzzi-Hunter, *Tradition and Innovation*, 371-77.
Goldhill, *Poet's Voice*, 274-77.
Hunter, *Archaeology*, 110-38.
Reed, J. D. "Arsinoe's Adonis and the Poetics of Ptolemaic Imperialism." *TAPhA* 130 (2000): 319-51.
Zanker, *Realism*, 9-24.

On Sophron

- Hordern, J. H. *Sophron's Mimes: Text, Translation and Commentary*. Oxford, 2004.

On Adonis

- LIMC* 1.222-29.
Reed, J. D. "The Sexuality of Adonis." *ClAnt* 14 (1995): 317-47.

ΓΟΡΓΩ

Ἐνδοι Πραξινοά;

ΠΡΑΞΙΝΟΑ

Γοργὸν φίλα, ὡς χρόνῳ. ἔνδοι.
θαῦμ' ὅτι καὶ νῦν ἦνθες. ὄρη δρίφον, Εὐνόα, αὐτῆ·
ἔμβαλε καὶ ποτίκρανον.

ΓΟΡΓΩ

ἔχει κάλλιστα.

ΠΡΑΞΙΝΟΑ

καθίζεν.

ΓΟΡΓΩ

ὦ τὰς ἀλεμάτω ψυχᾶς· μόλις ὑμῖν ἐσώθην,
5 Πραξινοά, πολλῶ μὲν ὄχλῳ, πολλῶν δὲ τεθρίππων
παντᾶ κρηπίδες, παντᾶ χλαμυδηφόροι ἄνδρες·
ἀ δ' ὁδὸς ἄτρυτος· τὴν δ' ἑκαστέρῳ αἰὲν ἀποικεῖς.

ΠΡΑΞΙΝΟΑ

ταῦθ' ὁ πάραρος τήνος· ἐπ' ἔσχατα γὰς ἔλαβ' ἐνθῶν
ἰλεόν, οὐκ οἴκησιν, ὅπως μὴ γείτονες ὤμες
10 ἀλλάλαις, ποτ' ἔριν, φθονερὸν κακόν, αἰὲν ὁμοῖος.

¹ Four-horse chariots on their way to race (cf. 51-52).

IDYLL 15

GORGO

Is Praxinoa at home?

PRAXINOA

Gorgo, my dear—what a long time it's been. I *am* at home. It's a wonder you've got here even now. Eunoa, see to a chair for her, and put a cushion on it.

GORGO

It's fine as it is.

PRAXINOA

Do sit down.

GORGO

Oh, how flustered I am! I only just managed to get away alive from that big crowd and all those chariots,¹ Praxinoa. There are hobnailed shoes everywhere, men in cloaks everywhere, and the road is endless—you live further and further away.²

PRAXINOA

That's my crazy husband's doing. He's come to the ends of the earth and bought a hovel, not a house, just out of spite, so that we can't be neighbors—he's a mean so-and-so, always the same.

² Either Gorgo has moved before or the journey seems longer each time.

THEOCRITUS

ΓΟΡΓΩ

μη λέγε τὸν τεὸν ἄνδρα, φίλα, Δίνωνα τοιαῦτα
τῷ μικκῷ παρεόντος· ὄρη, γύναι, ὡς ποθορῆ τυ.
θάρσει, Ζωπυρίων, γλυκερὸν τέκος· οὐ λέγει ἀπφῦν.

ΠΡΑΞΙΝΟΑ

αἰσθάνεται τὸ βρέφος, ναὶ τὰν πότιαν.

ΓΟΡΓΩ

καλὸς ἀπφῦς.

ΠΡΑΞΙΝΟΑ

15 ἀπφῦς μὰν τῆνός γα πρόαν—λέγομες δὲ πρόαν θην
“πάππα, νίτρον καὶ φῦκος ἀπὸ σκανᾶς ἀγοράσ-
δειν”—

ἴκτο φέρων ἄλας ἄμμιν, ἀνὴρ τρισκαιδεκάπαχυσ.

ΓΟΡΓΩ

χῶμὸς ταυτᾶ ἔχει· φθόρος ἀργυρίῳ Διοκλείδας·
ἑπταδράχμῳς κυνάδας, γραιᾶν ἀποτίλματα πηρᾶν,
πέντε πόκῳς ἔλαβ' ἐχθές, ἅπαν ρύπον, ἔργον ἐπ'
20 ἔργῳ.

ἀλλ' ἴθι, τῷμπέχονον καὶ τὰν περονατρίδα λάξεν.
βᾶμες τῷ βασιλῆος ἐς ἀφνειῷ Πτολεμαίῳ
θασόμεναι τὸν Ἄδωνιν· ἀκούῳ χρῆμα καλόν τι
κοσμείν τὰν βασιλίσσαν.

16 πάππα Wilamowitz: πάντα M ἀγοράζειν Ahrens
-σδων pap., M

18 ταυτᾶ Reiske: ταῦτ' m: ταῦτά γ' m

IDYLL 15

GORGO

Don't talk about your husband Dinon like that, my dear, in front of the little one. See how he's looking at you, woman! Cheer up, Zopyrion, my darling; she's not talking about daddy.

GORGO

Good heavens!³ The child understands!

GORGO

Nice daddy!⁴

PRAXINOA

And yet that very daddy the other day—only the other day, I said to him, "Dad, go and buy some soda and red dye from the stall"⁵—and he came back here with salt, the great overgrown twit!⁶

GORGO

My husband's that way inclined, too—Diocleidas just throws money away. Yesterday for seven drachmas he bought five fleeces that were like dog skins or hair plucked off old skin bags,⁷ nothing but filth, work upon work.⁸ But come on, get your dress and wrap. Let's go to the palace of rich king Ptolemy to see the Adonia. I hear that the queen is putting on a fine show.

³ Lit., "By the Lady," i.e., Persephone. A women's oath.

⁴ Addressed to the baby.

⁵ Carbonate of soda was used as a detergent; red dye was used for making rouge or for coloring clothes.

⁶ Lit., "thirteen cubits tall" (about 18 feet).

⁷ Or, perhaps, "depilated hair from old women."

⁸ I.e., impossible to use without long preparation.

THEOCRITUS

ΠΡΑΞΙΝΟΑ

ἐν ὀλβίῳ ὀλβια πάντα.

ΓΟΡΓΩ

- 25 ὦν ἴδες, ὦν εἶπαις κεν ἰδοῖσα τὸ τῷ μὴ ἰδόντι.
ἔρπειν ὥρα κ' εἴη.

ΠΡΑΞΙΝΟΑ

ἀεργοῖς αἰὲν ἑορτά.

- Εὐνόα, αἶρε τὸ νῆμα καὶ ἐς μέσον, αἰνόδρυνπτε,
θὲς πάλιν· αἶ γαλέαι μαλακῶς χρήζοντι καθεύδειν.
κινεῦ δὴ· φέρε θάσσον ὕδωρ. ὕδατος πρότερον δέι,
30 ἃ δὲ σμάμα φέρει. δὸς ὅμως. μὴ δὴ πολὺ, λαστρί.
ἔγχει ὕδωρ. δύστανε, τί μεν τὸ χιτώνιον ἄρδεις;
παυέ ποχ'· οἶα θεοῖς ἐδόκει, τοιαῦτα νένιμμα.
ἃ κλαῖς τᾶς μεγάλας πεί λάρνακος; ὦδε φέρ' αὐτάν.

ΓΟΡΓΩ

- Πραξινόα, μάλα τοι τὸ καταπτυχὲς ἐμπερόναμα
35 τοῦτο πρέπει· λέγε μοι, πόσσω κατέβα τοι ἀφ' ἰστώ;

ΠΡΑΞΙΝΟΑ

μὴ μνάσης, Γοργοῖ· πλέον ἀργυρίω καθαρῶ μνᾶν
ἢ δύο· τοῖς δ' ἔργοις καὶ τὰν ψυχὰν ποτέθηκα.

ΓΟΡΓΩ

ἀλλὰ κατὰ γνώμαν ἀπέβα τοι· τοῦτό κεν εἶπαις.

- 25 κεν Τουρ: καὶ m: αν παρ. 30 δὲ σμάμα Hermann: δ
ἐς νᾶμα M λαστρι E. Schwartz: ἀπληστε παρ., M
32 παυέ ποχ'· οἶα Ahrens: παυέ ὀκοῖα fere M
37 ποτέθηκα παρ., conl. Valckenaer: προτέθεικα M

IDYLL 15

PRAXINOA

It's a rich man's world.

GORGO

When you've seen it you'll be able to talk about what you've seen with someone who hasn't. Time to be going.

PRAXINOA

Every day's a holiday for people with nothing to do.⁹ Eunoa, pick up that yarn; just you dare let it lie around again like that, you rascal: cats¹⁰ like soft beds. Get a move on; be quick and bring me some water. Water's what I want first, and she brings soap. Give it me anyway. Not so much, you thief. Pour the water on. You idiot, why are you wetting my dress? That'll do; I'm clean in the eyes of heaven.¹¹ Where's the key to the big clothes chest? Bring it here.

GORGO

That full-length dress really suits you, Praxinoa; tell me, how much did it cost you straight off the loom?¹²

PRAXINOA

Don't remind me, Gorgo. It cost more than two minae of good money,¹³ and I put my heart and soul into the work.

GORGO

But it's turned out a great success; that you *can* say.

⁹ Another proverbial-sounding expression.

¹⁰ Actually "weasels," used for mousing in Greece; or "mon-gooses," which were used in Egypt.

¹¹ Lit., "I'm washed as much as seemed good to the gods." Text and meaning uncertain.

¹² Before being made up, embroidered, etc.

¹³ An extremely high price; perhaps exaggerated.

THEOCRITUS

ΠΡΑΞΙΝΟΑ

τῶμπέχονον φέρε μοι καὶ τὰν θολίαν· κατὰ κόσμον
 40 ἀμφίθες. οὐκ ἀξῶ τυ, τέκνον. Μορμῶ, δάκνει ἵππος.
 δάκρυν' ὅσσα θέλεις, χωλὸν δ' οὐ δεῖ τυ γενέσθαι.
 ἔρπωμες. Φρυγία, τὸν μικκὸν παῖσδε λαβοῖσα,
 τὰν κύν' ἔσω κάλεσον, τὰν αὐλείαν ἀπόκλαξον.

ὦ θεοί, ὅσσοις ὄχλος. πῶς καὶ πόκα τοῦτο περᾶσαι
 45 χρῆ τὸ κακόν; μύρμακες ἀνάριθμοι καὶ ἄμετροι.
 πολλά τοι, ὦ Πτολεμαίε, πεποιήται καλὰ ἔργα,
 ἐξ ὧ ἐν ἀθανάτοις ὁ τεκῶν· οὐδεὶς κακοεργός
 δαλείται τὸν ἰόντα παρέρπων Αἰγυπτιστί,
 οἶα πρὶν ἐξ ἀπάτας κεκροτημένοι ἄνδρες ἔπαισδον,
 50 ἀλλάλοις ὀμαλοῖ, κακὰ παίχνια, πάντες ἀραῖοι.
 ἀδίστα Γοργῶ, τί γενώμεθα; τοὶ πολεμισταὶ
 ἵπποι τῷ βασιλῆος. ἄνερ φίλε, μὴ με πατήσης.
 ὀρθὸς ἀνέστα ὁ πυρρός· ἴδ' ὡς ἄγριος. κυνοθαρσῆς
 Εὐνόα, οὐ φευξῆ; διαχρησεῖται τὸν ἄγοντα.
 55 ὠνάθην μεγάλως ὅτι μοι τὸ βρέφος μένει ἔνδον.

ΓΟΡΓΩ

θάρσει, Πραξινοά· καὶ δὴ γεγενήμεθ' ὄπισθεν,
 τοὶ δ' ἔβαν ἐς χώραν.

50 ἀραῖοι Warton: αροιοι in αεργοι mut. pap.: ἐριοί M

51 γενώμεθα pap., conl. Schaefer: γενοίμεθα M

¹⁴ Perhaps a reference to the danger from horses in the streets (cf. 5, 51–52); or, perhaps, some sudden movement to distract the child.

IDYLL 15

PRAXINOA

Bring me my cloak and sun hat; put them on properly. I'm not going to take you, baby. Boo, the Bogeyman! Horses bite.¹⁴ Cry as much as you like, but I'm not going to have you lamed. Let's be going. Phrygia, take baby and play with him, call the dog in, and lock the front door.

My God,¹⁵ what a crowd! How are we ever to get through this lot? They're like ants—countless, innumerable. You've done plenty of good things since your father became a god,¹⁶ Ptolemy. Nowadays no criminal sneaks up to you Egyptian style¹⁷ as you're walking along and does you a mischief like the tricks those deceitful scoundrels used to play, nasty rascals all as bad as each other, curse the lot of them.

Gorgo, darling, what's to become of us? It's the king's horses equipped for war.¹⁸ Please, sir, don't tread on me. That chestnut stallion reared up: look, it's out of control! Aren't you going to get out of the way, Eunoa, you reckless creature? He'll be the death of the man leading him. Thank goodness baby's safe at home.

GORGO

Don't worry, Praxinoa; we've got behind them now, and they've gone to their places.

¹⁵ The scene has changed to the street.

¹⁶ Ptolemy II's father, Ptolemy I Soter, died in 283 BC.

¹⁷ Although she lives in Alexandria, Praxinoa is proud of her Greek ancestry (89–93) and suspicious of the native population.

¹⁸ They are on their way to the hippodrome, where one of the races was for horses so equipped (schol.).

THEOCRITUS

ΠΡΑΞΙΝΟΑ

καὐτὰ συναγείρομαι ἤδη.
ἵππον καὶ τὸν ψυχρὸν ὄφιν τὰ μάλιστα δεδοίκω
ἐκ παιδός. σπεύδωμες· ὄχλος πολὺς ἄμμιν ἐπιρρέι.

ΓΟΡΓΩ

60 ἐξ ἀνλᾶς, ὦ μάτερ;

ΠΡΑΞΙΝΟΑ

ἐγών, τέκνα.

ΓΟΡΓΩ

εἶτα παρενθεῖν
εὐμαρές;

ΠΡΑΞΙΝΟΑ

ἐς Τροίαν πειρώμενοι ἦνθον Ἀχαιοί,
κάλλισται παίδων· πείρα θην πάντα τελεῖται.

ΓΟΡΓΩ

χρησμὸς ἂ πρεσβύτις ἀπώχετο θεσπίξασα.

ΠΡΑΞΙΝΟΑ

πάντα γυναῖκες ἴσαντι, καὶ ὡς Ζεὺς ἀγάγεθ' Ἕραν.

ΓΟΡΓΩ

65 θᾶσαι, Πραξινόα, περὶ τὰς θύρας ὅσος ὄμιλος.

ΠΡΑΞΙΝΟΑ

θεσπέσιος. Γοργοῖ, δὸς τὰν χέρα μοι· λάβε καὶ τύ,
Εὐνόα, Εὐτυχίδος· πότεχ' αὐτᾶς μὴ ἀποπλαγχθῆς.

¹⁹ I.e., in the way that the horses are organizing themselves.

²⁰ Like an oracle, the old woman avoided a direct answer.

IDYLL 15

PRAXINOA

And I'm pulling myself together now, too.¹⁹ I've had a phobia of horses—and nasty cold snakes—since I was a child. Let's get a move on; there's a big crowd flowing this way.

GORGO

Are you coming from the palace, mother?

OLD WOMAN

I am, my children.

GORGO

Is it easy to get in, then?

OLD WOMAN

The Greeks got into Troy by trying, my darlings; you can manage anything if you really try.

GORGO

The oracular old lady has gone off.²⁰

PRAXINOA

Women know everything—even how Zeus married Hera.²¹

GORGO

Look, Praxinoa, what a crowd there is at the entrance!

PRAXINOA

Enormous! Give me your hand, Gorgo, and Eunoa take Eutythis';²² keep hold of her so you don't get separated.

²¹ Possibly a reference to their first night together, which is mentioned but without details at Hom. *Il.* 14.295–96.

²² Gorgo's attendant.

THEOCRITUS

πᾶσαι ἄμ' εἰσένθωμες· ἀπριξ ἔχεν, Εὐνόα, ἀμῶν.
οἴμοι δειλαία, δίχα μοι τὸ θερίστριον ἦδη
70 ἔσχισται, Γοργοί. ποττῶ Διός, εἴ τι γένοιο
εὐδαίμων, ὄνθρωπε, φυλάσσεο τῶμπέχονόν μεν.

ΞΕΝΟΣ

οὐκ ἐπ' ἐμὴν μὲν, ὅμως δὲ φυλάξομαι.

ΠΡΑΞΙΝΟΑ

ὄχλος ἀλαθέως

ὠθεῖνθ' ὥσπερ ὕες.

ΞΕΝΟΣ

θάρσει, γύναι· ἐν καλῶ εἰμές.

ΠΡΑΞΙΝΟΑ

κῆς ὥρας κῆπειτα, φίλ' ἀνδρῶν, ἐν καλῶ εἴης,
75 ἄμμε περιστέλλων. χρηστῶ κοϊκτίρμονος ἀνδρός.
φλίβεται Εὐνόα ἄμμιν· ἄγ', ὦ δειλὰ τύ, βιάζευ.
κάλλιστ'· ἔνδοι πᾶσαι, ὁ τὰν νυὸν εἶπ' ἀποκλάξας.

ΓΟΡΓΩ

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

ΠΡΑΞΙΝΟΑ

80 πότνι Ἀθαναία, ποῖαί σφ' ἐπόνασαν ἔριθοι,
ποῖοι ζωογράφοι τὰκριβέα γράμματ' ἔγραψαν.
ὡς ἔτυμ' ἐστάκαντι καὶ ὡς ἔτυμ' ἐνδινεῦντι,

²³ The word for "all" is feminine here, but Praxinoa may have adapted to the present context a masculine pronoun; in which

IDYLL 15

Let's all go in together; keep very close to us, Eunoa. Oh dear, oh dear, my cloak has been ripped in two already, Gorgo. For God's sake, sir, if you hope to be happy, take care with my cloak.

MAN

There isn't much I can do, but I'll try.

PRAXINOA

It really is a mob; they're pushing and shoving like pigs.

MAN

Don't worry, ma'am; we're fine now.

PRAXINOA

And may you be fine for ever and a day, you dear man, for looking after us. What a nice, kind man! Our Eunoa's getting squashed. Come on, you wretch, push your way through. Very good. "All inside," as the man said when he locked in the bride.²³

GORGO

Praxinoa, come here. First of all, look at the tapestries,²⁴ how finely woven and elegant they are—you would say they were fit for gods to wear.

PRAXINOA

Lady Athena, what skilled women weavers they must have been to make them, and what designers to draw out lines so exactly! The figures look real when they're standing still

case the scene she alludes to will be the ritual locking in of the bride and groom by the "best man" on their wedding night (cf. *Id.* 18.5–6).

²⁴ The scene may be a room in the palace, a tent set up for the occasion, or out of doors.

THEOCRITUS

ἔμηνχ', οὐκ ἐνφαντά. σοφόν τι χρῆμ' ἄνθρωπος.
 αὐτὸς δ' ὡς θαητὸς ἐπ' ἀργυρέας κατάκειται
 85 κλισμῶ, πρᾶτον ἴουλον ἀπὸ κροτάφων καταβάλλων,
 ὁ τριφίλητος Ἄδωνις, ὁ κῆν Ἀχέροντι φιληθείς.

ΕΤΕΡΟΣ ΞΕΝΟΣ

παύσασθ', ὦ δύστανοι, ἀνάνυτα κωτίλλοισαι,
 τρυγόνες· ἐκκναισεῦντι πλατειάσδοισαι ἅπαντα.

ΠΡΑΞΙΝΟΑ

μᾶ, πόθεν ὦνθρωπος; τί δὲ τίν, εἰ κωτίλαι εἰμές;
 90 πασάμενος ἐπίτασσε· Συρακοσίαις ἐπιτάσσεις.
 ὡς εἰδῆς καὶ τοῦτο, Κορίνθιαί εἰμές ἄνωθεν,
 ὡς καὶ ὁ Βελλεροφῶν. Πελοποννασιστὶ λαλεύμες,
 Δωρίσδειν δ' ἔξεστι, δοκῶ, τοῖς Δωριέεσσι.
 μὴ φύη, Μελιτῶδες, ὅς ἀμῶν καρτερὸς εἴη,
 95 πλὰν ἐνός. οὐκ ἀλέγω. μὴ μοι κενεὰν ἀπομάξῃς.

ΓΟΡΓΩ

σίγη, Πραξινοά· μέλλει τὸν Ἄδωνιν αἰεῖδειν
 ἅ τᾶς Ἀργείας θυγάτηρ, πολυίδρις αἰοιδός,

²⁵ Lit., "in Acheron," the river in the underworld; cf. 102. Aphrodite still loves him. There may, however, be a reference to the story that in the underworld he was the lover of Persephone (cf. Bion, *Epit. Ad.* 96; ps.-Apollod. *Bibl.* 3.14.4).

²⁶ But the man is made to speak Doric just as broad as that of the women (cf. on *Id.* 18.48). Perhaps he is imitating and mocking their dialect.

²⁷ Syracuse was a Corinthian colony. In the *Iliad* the hero Bellerophon is said to be grandson of Sisyphus, king of Ephyræ

IDYLL 15

and real when they're moving, as if they're alive, not women. How clever humans are! And he himself—how wonderful he is, reclining on his silver couch, with the first down spreading from his temples, thrice-loved Adonis, who is desired even in death.²⁵

ANOTHER MAN

Hey, you wretched women, stop that endless chattering! You're like turtledoves. They wear you out with all their broad vowels.²⁶

PRAXINOA

Ah! And where's this fellow from? What is it to you if we chatter? Give your orders where you're master. We're Syracusan women that you're giving your orders to. And just so that you know, we're Corinthians from way back, just like Bellerophon.²⁷ We talk Peloponnesian, and Dorians are allowed to speak in Doric, I believe. Persephone,²⁸ please don't let us have any master but the one.²⁹ I don't care about you; don't bother wasting your time.³⁰

GORGO

Stop talking, Praxinoa; the Argive woman's daughter is going to sing the hymn to Adonis, that talented singer who

(6.152–55), which was thought to be the old name for Corinth (cf. on *Id.* 28.17).

²⁸ Invoked particularly by women (cf. 14). Here Praxinoa uses a rare cult title, Melitodes.

²⁹ Probably Ptolemy, not her husband.

³⁰ Lit., "don't level an empty pot," a proverbial expression: there is no point leveling off a container that is empty.

THEOCRITUS

ἄτις καὶ πέρυσιν τὸν ἰάλεμον ἀρίστευσε.
 φθεγξείται τι, σάφ' οἶδα, καλόν· διαχρέμπτεται ἤδη.

ΓΤΝΗ ΑΟΙΔΟΣ

- 100 Δέσποιν', ἃ Γολγῶς τε καὶ Ἰδάλιον ἐφίλησας
 αἰπεινάν τ' Ἐρυκα, χρυσῶ παίζοισ' Ἀφροδίτα,
 οἶόν τοι τὸν Ἄδωνιν ἀπ' ἀενάω Ἀχέροντος
 μηνὶ δυωδεκάτῳ μαλακαὶ πόδας ἄγαγον ὦραι,
 βάρδισται μακάρων ὦραι φίλαι· ἀλλὰ ποθειναὶ
 105 ἔρχονται πάντεσσι βροτοῖς αἰεὶ τι φέροισαι.
 Κύπρι Διωναία, τὸ μὲν ἀθανάταν ἀπὸ θνατᾶς,
 ἀνθρώπων ὡς μῦθος, ἐποίησας Βερενίκαν,
 ἀμβροσίαν ἐς στῆθος ἀποστάξασα γυναικός·
 τὴν δὲ χαριζομένα, πολυνῶνυμε καὶ πολύναιε,
 110 ἃ Βερενικεῖα θυγάτηρ Ἑλένα εἰκυῖα
 Ἄρσινόα πάντεσσι καλοῖς ἀτιτάλλει Ἄδωνιν.
 παρ μὲν οἱ ὦρια κέϊται, ὅσα δρυὸς ἄκρα φέροντι,
 παρ δ' ἀπαλοὶ κᾶποι πεφυλαγμένοι ἐν ταλαρίσκοις
 ἀργυρέοις, Συρίω δὲ μύρω χρύσει' ἀλάβαστρα,
 115 εἶδατά θ' ὅσσα γυναιῖκες ἐπὶ πλαθάνῳ πονέονται

98 πέρυσιν pap., conl. Reiske: πέρχην m: σπέρχην m

99 διαχρέμπτεται pap.: -θρυπτ- M

105 φέροισαι pap., conl. Hemsterhuis: φορ- M

³¹ The lament was sung on the final day of the festival; cf. Bion's version, pp. 506–17. “Did the best” suggests that there was a competition; but “did so well” is a possible translation. It is not clear why the singer's name is not given; perhaps Gorgo is being depicted as forgetful.

IDYLL 15

did best in the lament last year.³¹ She'll give an excellent performance, I'm sure. She's just clearing her throat.

WOMAN SINGER

Lady who loves Golgi and Idalium and lofty Eryx,³² golden Aphrodite,³³ see how the soft-footed Hours³⁴ have brought you Adonis from ever-flowing Acheron in the twelfth month, the dear Hours, most slow-moving of the blessed gods; their coming is desired by all mankind, and they always bring with them some gift.³⁵ Cyprian goddess, daughter of Dione,³⁶ it is said that you changed Berenice from mortal to immortal, with drops of ambrosia on her breast; and it is for your sake, goddess of many names and many shrines, that Berenice's daughter Arsinoe, beautiful as Helen, indulges Adonis with good things of every kind. He has beside him everything that the fruit trees bear in season, and delicate gardens enclosed in silver baskets,³⁷ and golden bottles of Syrian perfume; all the cakes, too, that women shape on their kneading boards when they

³² Cult centers of Aphrodite. Golgi and Idalium are on her island of Cyprus; Mt. Eryx is in Sicily.

³³ Lit., "Aphrodite who plays with gold," if the text is sound. Aphrodite is often called "golden" (e.g., Hom. *Il.* 22.470), but the golden toys are mysterious.

³⁴ The seasons, which progress imperceptibly.

³⁵ Seasonal produce; cf. 112.

³⁶ Cf. 7.116n.

³⁷ The so-called gardens of Adonis were pots containing plants that grew quickly but soon died, symbolizing his glorious but brief life (Pl. *Phdr.* 276b). On the final day of the festival they were thrown into the sea (cf. 133-35). Here the containers are regally ornate.

- ἄνθεα μίσγοισαι λευκῶ παντοῖα μαλεύρω,
 ὅσσα τ' ἀπὸ γλυκερῶ μέλιτος τά τ' ἐν ὑγρῶ ἐλαίῳ.
 πάντ' αὐτῷ πετεηνὰ καὶ ἔρπετὰ τεῖδε πάρεστι·
 χλωραὶ δὲ σκιαῶδες μαλακῶ βρίθουσαι ἀνήθω
 120 δέδμανθ'. οἱ δέ τε κῶροι ὑπερπωτῶνται Ἔρωτες,
 οἰοὶ ἀηδονιδῆες ἀεξομενᾶν ἐπὶ δένδρῳ
 πωτῶνται πετρύγων πειρώμενοι ὄζον ἀπ' ὄζω.
 ὦ ἔβενος, ὦ χρυσός, ὦ ἐκ λευκῶ ἐλέφαντος
 αἰετοὶ οἰνοχόον Κρονίδα Διὶ παῖδα φέροντες,
 125 πορφύρεοι δὲ τάπητες ἄνω μαλακώτεροι ὕπνω
 ἅ Μίλατος ἔρεϊ χῶ τὰν Σαμίαν καταβόσκων,
 "ἔστρωται κλίνα τῶδῶνιδι τῷ καλῷ ἄμμιν."
 τὸν μὲν Κύπρις ἔχει, τὰν δ' ὁ ῥοδόπαχυς Ἄδωνις.
 ὀκτωκαιδεκετῆς ἢ ἐννεακαίδεχ' ὁ γαμβρός·
 130 οὐ κεντεῖ τὸ φίλημ'. ἔτι οἱ περὶ χεῖλεα πυρρά.
 νῦν μὲν Κύπρις ἔχοισα τὸν αὐτὰς χαιρέτω ἄνδρα·
 ἀῶθεν δ' ἄμμες νιν ἅμα δρόσῳ ἀθρόαι ἕξω
 οἰσεῦμες ποτὶ κύματ' ἐπ' αἰόνι πτύοντα,
 λύσασαι δὲ κόμαν καὶ ἐπὶ σφυρὰ κόλπον ἀνείσαι
 135 στήθεσι φαινομένοις λιγυρᾶς ἀρξεύμεθ' αἰοιδᾶς.

119 βρίθουσαι Brunck: -θουσαι pap.: -θοντες M

121 δένδρῳ Wilamowitz: -ων M 127 ἄμμιν Gow: ἄλλα
 pap., M 128 τὸν μὲν Rossbach: τὰν μὲν pap., M

135 ἀρξεύμεθ' G. Kiessling: -ξοιμεθ' ex -ξωμεθ' pap.: -ξέ-
 μεθ' M

38 This may continue the list of foodstuffs (animal-shaped cakes, or cooked meats), but it is perhaps more likely to refer to models of animals in the tableau.

IDYLL 15

mix colorings of every kind with refined wheat flour, and those they make using sweet honey and smooth oil. All creatures of the earth and air are here with him,³⁸ and green arbors have been built, festooned with soft dill; boyish Cupids fly overhead like young nightingales that in a tree test their fledgling wings flying from branch to branch.

O ebony, O gold, O eagles of white ivory bearing to Zeus son of Cronus a boy to pour his wine, and purple coverings above, softer than sleep!³⁹ Miletus and the shepherd who pastures the land of Samos will say, "The couch for the fair Adonis has been prepared by us."⁴⁰ The Cyprian goddess is embracing him, and Adonis holds her in his rosy arms. The bridegroom is eighteen or nineteen years old, and his kiss does not scratch; down is still around his lips. Farewell now to Cypris as she embraces her man. Early in the morning, with the dew still on the ground, all of us together will carry him to the plashing waves by the sea,⁴¹ and as we untie our hair and let fall our robes to our ankles to bare our breasts⁴² we shall begin our shrill lament.

³⁹ These lines describe the ebony and gilt couch of Aphrodite and Adonis, the frame or legs of which are decorated with ivory figures of Zeus' eagles and Ganymede.

⁴⁰ Miletus and Samos will be able to boast of their contribution. Miletus was famous for wool (cf. *Id.* 28.12-13), though Samos seems not to have been; possibly the couch rather than its covers is in question. The manuscripts read not "by us" but "another (couch)," but emphasis on the recurrent nature of the ritual seems less apt here. ⁴¹ Not part of the ritual in all cities.

⁴² Actions of mourning. Bion's *Lament* is of the type promised here.

- ἔρπεις, ὦ φίλ' Ἄδωνι, καὶ ἐνθάδε κῆς Ἀχέροντα
 ἡμιθέων, ὡς φαντί, μονώτατος. οὔτ' Ἀγαμέμνων
 τοῦτ' ἔπαθ' οὔτ' Αἴας ὁ μέγας, βαρυμάνιος ἦρως,
 οὔθ' Ἐκτωρ, Ἐκάβας ὁ γεραίτατος εἵκατι παίδων,
 140 οὐ Πατροκλῆς, οὐ Πύρρος ἀπὸ Τροίας ἐπανενθών,
 οὔθ' οἱ ἔτι πρότεροι Λαπίθαι καὶ Δευκαλίωνες,
 οὐ Πελοπηιάδαι τε καὶ Ἄργεος ἄκρα Πελασγοί.
 Ἴλαος, ὦ φίλ' Ἄδωνι, καὶ ἐς νέωτ'· εὐθυμεύσαις
 καὶ νῦν ἦνθες, Ἄδωνι, καί, ὄκκ' ἀφίκη, φίλος ἤξείς.

ΓΟΡΓΩ

- 145 Πραξινοά, τὸ χρῆμα σοφώτατον ἂ θήλεια·
 ὀλβία ὅσσα ἴσατι, πανολβία ὡς γλυκὺ φωνεῖ.
 ὦρα ὅμως κῆς οἴκον. ἀνάριστος Διοκλείδας·
 χώνηρ ὄξος ἅπαν, πεινᾶντι δὲ μηδὲ ποτένθης.
 χαίρε, Ἄδων ἀγαπατέ, καὶ ἐς χαίροντας ἀφικνεῦ.

143 ἰλαος ω pap.: ἰλαθι νῦν M

145 σοφώτατον pap., conl. J.A. Hartung: -τερον M

IDYLL 15

Dear Adonis, you are the one and only hero, so they say, who visits both Acheron and the world here above. Neither Agamemnon nor mighty Ajax, the wrathful hero,⁴³ achieved this, nor Hector, eldest of Hecuba's twenty sons, nor Patroclus, nor Pyrrhus,⁴⁴ though he got back from Troy, nor in even earlier times the Lapiths and the sons of Deucalion,⁴⁵ nor the descendants of Pelops,⁴⁶ nor the Pelasgian leaders of Argos.⁴⁷ Look on us with favor next year too, dear Adonis. Now we have received you joyfully, Adonis, and you will be dear to us when you come again.

GORGO

Praxinoa, the woman's a marvel: she's lucky to know so much, and even luckier that she has such a sweet voice. Still, it's time to be going home. Diocleidas hasn't had his lunch. The man's pure vinegar; when he's hungry, it's not safe to go near him. Farewell, darling Adonis; I hope you'll find *us* faring well when you come again.

⁴³ He was angry at the Greeks for not awarding him the arms of Achilles.

⁴⁴ Pyrrhus is another name for Neoptolemus, son of Achilles.

⁴⁵ The Lapiths are mentioned as superior to the present generation at Hom. *Il.* 1.262-68. Deucalion and Pyrrha repopulated the earth after the flood (Pl. *Ti.* 22a).

⁴⁶ Including the House of Atreus, a member of which, Agamemnon, has been singled out already.

⁴⁷ Probably the descendants of Aeacus, who ruled Homer's "Pelasgian Argos," i.e., Thessaly (Hom. *Il.* 2.681); Pyrrhus has already been singled out.

IDYLL 16

In this poem Theocritus appeals for patronage to Hiero II, king of Syracuse, who came to power circa 276 BC. In the fifth century Hiero I had employed lyric poets to celebrate his chariot victories at the games, and Theocritus' appeal implies that Hiero II should match the generosity of his predecessor. The poem, which has aptly been described as a sampler of poetic talents, is an unusual mixture of optimism and pessimism, humor and seriousness, the personal and the public. The idea of kleos (fame) being conferred by poets is familiar from early Greek epic and lyric. Theocritus treats this idea at some length before discussing the best use of money. The closing passage prophesies Hiero's future successes in war and the peaceful state of his kingdom.

The opening lines are hymnic in tone, but a homely anecdote follows: Theocritus claims that his Charites, or Graces, often come home glumly to the chest in which they lodge when they have been given a frosty reception by patrons who could afford to be generous. Here he adapts a story told of the lyric poet Simonides, a contemporary of Pindar, who was notoriously keen on money: Simonides said he had one chest for thanks (charites) and another for cash and that he found only the cash box to be of any real use (schol. Arg., pp. 325.15-326.3 Wendel, Stob. Ed.

IDYLL 16

3.10.38). *The notion of the Graces going from house to house in hopes of patronage may refer to some lost poem of Simonides (who is mentioned in l. 44); it alludes also to the genre of begging songs, examples of which are known from the Lives of Homer (ps.-Herod. Life of Homer 33 = Epigr. 15; pp. 394-97 West, Loeb 496); from Phoenix of Colophon, a contemporary of Theocritus (CA p. 233); and from Athenaeus (360b-d, PMG 848). Pindar and others use the word charis to refer to the glory conferred by poetry. Theocritus dwells on its reciprocal nature: the Graces bestow charis on the honorand with their graceful poems as thanks (charites) for their being received graciously—that is, with charis—by patrons.*

Criticism

Austin, N. "Idyll 16: Theocritus and Simonides." *TAPhA* 98 (1967): 1-21.

Griffiths, *Theocritus at Court*, 9-48.

Hunter, *Archaeology*, 77-109.

Meincke, *Untersuchungen*, 31-84.

Merkelbach, R. "Bettelgedichte." *RhM* 95 (1952): 312-27.

Αἰεὶ τοῦτο Διὸς κούραις μέλει, αἰὲν ἀοιδοῖς,
 ὑμνεῖν ἀθανάτους, ὑμνεῖν ἀγαθῶν κλέα ἀνδρῶν.
 Μοῖσαι μὲν θεαὶ ἐντί, θεοὺς θεαὶ αἰείδοντι·
 ἄμμες δὲ βροτοὶ οἶδε, βροτοὺς βροτοὶ αἰείδωμεν.

- 5 Τίς γὰρ τῶν ὀπόσοι γλαυκὰν ναίουσιν ὑπ' ἠῶ
 ἡμετέρας Χάριτας πετάσας ὑποδέξεται οἴκῳ
 ἀσπασίως, οὐδ' αὔθις ἀδωρήτους ἀποπέμψει;
 αἱ δὲ σκυζόμεναι γυμνοῖς ποσὶν οἴκαδ' ἴασι,
 10 πολλὰ με τωθάζουσαι, ὅτ' ἀλιθίην ὁδὸν ἦλθον,
 ὀκνηραὶ δὲ πάλιν κενεᾶς ἐν πυθμένι χηλοῦ
 ψυχροῖς ἐν γονάτεσσι κάρη μίμνοντι βαλοῖσαι,
 ἔνθ' αἰεὶ σφισιν ἔδρη, ἐπὴν ἄπρακτοὶ ἴκωνται.
 τίς τῶν νῦν τοιόσδε; τίς εὖ εἰπόντα φιλήσει;
 οὐκ οἶδ'. οὐ γὰρ ἔτ' ἄνδρες ἐπ' ἔργμασιν ὡς πάρος
 ἐσθλοῖς
 15 αἰνεῖσθαι σπεύδοντι, νενίκηνται δ' ὑπὸ κερδέων.
 πᾶς δ' ὑπὸ κόλπῳ χεῖρας ἔχων πόθεν οἴσεται ἀθρή
 ἄργυρον, οὐδέ κεν ἰὸν ἀποτρίψας τινὶ δοίη,
 ἀλλ' εὐθύς μυθεῖται. "ἀπωτέρω ἢ γόνυ κνάμα·

¹ The Muses, daughters of Zeus and Memory (Hes. *Theog.* 76).

IDYLL 16

It is always the concern of the daughters of Zeus,¹ and always the concern of poets, to hymn the gods and to hymn the glorious deeds of good men. The Muses are goddesses, and goddesses sing of the gods; we here on earth are mortals; as mortals, let us sing of mortals.

Now who of all those who live beneath the bright daylight will open up his house to give a glad welcome to my Graces,² and will not send them away unrewarded? They come home then barefoot and glum, with many a complaint that their journey has been in vain; they stay cowering at the bottom of their box once more with their heads drooping on their chilly knees, in the place where they are always to be found after they have come back with no success. But who is hospitable nowadays? Who will be generous in return for praise? I do not know; men are no longer eager, as they once were, to be praised for their glorious deeds, but instead they are obsessed by profit. Each person keeps his hand in his pocket and is on the lookout for a chance to make money; he would not even rub off the rust and give it to someone, but has a ready excuse: "Charity begins at home";³ "If only I had some money myself!";

² I.e., the graceful poems I can compose for patrons.

³ Lit., "the knee is closer than the shin."

- αὐτῷ μοί τι γένοιτο." "θεοὶ τιμῶσιν ἀοιδούς."
- 20 "τίς δέ κεν ἄλλου ἀκούσαι; ἄλις πάντεσσιν Ὀμηρος."
 "οὗτος ἀοιδῶν λῶστος, ὃς ἔξ ἐμεῦ οἴσεται οὐδέν."
- Δαιμόνιοι, τί δὲ κέρδος ὁ μυρῖος ἔνδοθι χρυσός
 κείμενος; οὐχ ἄδε πλούτου φρονέουσιν ὄνασις,
 ἀλλὰ τὸ μὲν ψυχᾶ, τὸ δὲ πού τιμι δύναι ἀοιδῶν
- 25 πολλοὺς εὖ ἔρξαι πηῶν, πολλοὺς δὲ καὶ ἄλλων
 ἀνθρώπων, αἰεὶ δὲ θεοῖς ἐπιβώμια ῥέζειν,
 μηδὲ ξεινοδόκον κακὸν ἔμμεναι ἀλλὰ τραπέζην
 μελιξάντ' ἀποπέμψαι ἐπὶν ἐθέλωντι νέεσθαι,
 Μοισάων δὲ μάλιστα τίειν ἱεροὺς ὑποφήτας,
- 30 ὄφρα καὶ εἰν Ἄϊδαο κεκρυμμένος ἐσθλὸς ἀκούσης,
 μηδ' ἀκλεῆς μύρηαι ἐπὶ ψυχροῦ Ἀχέροντος,
 ὡσεὶ τις μακέλα τετυλωμένος ἔνδοθι χεῖρας
 ἀχὴν ἐκ πατέρων πενίην ἀκτῆμονα κλαίων.
 πολλοὶ ἐν Ἀντιόχοιο δόμοις καὶ ἀνακτος Ἀλεῖα
- 35 ἀρμαλιὴν ἔμμηνον ἐμετρήσαντο πενέσται·
 πολλοὶ δὲ Σκοπάδαισιν ἐλαννόμενοι ποτὶ σακούς
 μόσχοι σὺν κεραῆσιν ἐμυκήσαντο βόεσσι·
 μυρία δ' ἄμ πεδίον Κραννώνιον ἐνδιάασκον
 ποιμένες ἔκκριτα μῆλα φιλοξείνοισι Κρεώνδαις·

25 εὖ Kreussler: δ' εὖ M

⁴ Allusion to an anecdote about Simonides, who was told by the tyrant Scopas to seek half his fee from the Dioscuri, whom he had praised in half of a poem commissioned as praise of Scopas. The palace collapsed and killed Scopas, but the poet escaped.

"It's the gods who reward poets";⁴ "Who would wish to listen to anyone else? Homer's enough for everyone"; "The best poet is the one who will get nothing from me."

Gentlemen, what does it profit you to have countless money lying idle at home? For men of good sense this is not the best way to benefit from wealth; instead, you should spend some of it on yourselves and perhaps give some to a poet; you should do well by many of your relatives and many other men, too; regularly sacrifice to the gods; not be bad hosts, but entertain guests at your table and then help them on their way when they wish to go; and above all you should honor the holy interpreters of the Muses, so that even hidden in Hades you may be well spoken of and not lament that you are without glory by the cold waters of Acheron⁵ like a man whose palms are caloused by the mattock and who laments the penniless poverty of himself and his ancestors.

Many serfs had their monthly rations measured out in the palaces of Antiochus⁶ and king Aleuas; many calves along with the horned cows bellowed as they were driven to the cattle pens of the Scopads; and countless excellent sheep were tended by shepherds in the plain of Crannon for the hospitable descendants of Creon. But they had no plea-

having been summoned outside by "two men" (Cic. *De or.* 2.352, Callim. Fr. 64.11).

⁵ A river in the underworld.

⁶ Antiochus, Aleuas, Scopas of Crannon, and his father (Creon) ruled in Thessaly in the time of Simonides ("the bard of Ceos," 44) and commissioned poetry from him (*PMG* 528, 542, etc.).

- 40 ἄλλ' οὐ σφιν τῶν ἡδως, ἐπεὶ γλυκὺν ἐξεκένωσαν
 θυμὸν ἐς εὐρείαν σχεδίαν στυγνοῖο γέροντος·
 ἄμναστοι δὲ τὰ πολλὰ καὶ ὄλβια τήνα λιπόντες
 δειλοῖς ἐν νεκέεσσι μακροὺς αἰῶνας ἔκειντο,
 εἰ μὴ θεῖος ἀοιδὸς ὁ Κήμιος αἰόλα φωνέων
 βάρβιτον ἐς πολύχορδον ἐν ἀνδράσι θῆκ' ὀνο-
 45 μαστούς
 ὀπλοτέροις· τιμᾶς δὲ καὶ ὠκέες ἔλλαχον ἵπποι,
 οἳ σφισιν ἐξ ἱερῶν στεφανηφόροι ἦλθον ἀγῶνων.
 τίς δ' ἂν ἀριστήης Λυκίων ποτέ, τίς κομόωντας
 Πριαμίδας ἢ θῆλυν ἀπὸ χροιάς Κύκνον ἔγνω,
 50 εἰ μὴ φυλόπιδας προτέρων ὑμνησαν ἀοιδοί;
 οὐδ' Ὀδυσσεὺς ἑκατόν τε καὶ εἴκοσι μῆνας ἀλαθείς
 πάντας ἐπ' ἀνθρώπους, Ἄϊδαν τ' εἰς ἔσχατον ἔλθῶν
 ζῶός, καὶ σπήλυγγα φυγῶν ὀλοοῖο Κύκλωπος,
 δηναῖον κλέος ἔσχευ, ἐσιγάθη δ' ἂν ὑφορβός
 55 Εὐμαιος καὶ βουσι Φιλοίτιος ἀμφ' ἀγελαίαις
 ἔργον ἔχων αὐτός τε περίσπλαγχνος Λαέρτης,
 εἰ μὴ σφεας ὤνασαν Ἰάονος ἀνδρὸς ἀοιδαί.

41 στυγνοῖο γέροντος Hemsterhuis: στυγνοῦ ἀχέροντος M

⁷ Lit., "emptied out their sweet spirits."

⁸ Charon, ferryman of the dead. For "the old man" the manuscripts read "Acheron" (cf. 31), which may be right.

⁹ Lyric poets such as Simonides, Pindar, and Bacchylides celebrated victories of their patrons' charioteers at the Olympic and other games.

¹⁰ Allies of the Trojans in the *Iliad* and in other epic poems, now lost. Glaucus and Sarpedon were Lycians (Hom. *Il.* 2.876).

sure from these things once they had breathed their last⁷ on the grim old man's broad raft:⁸ leaving behind those many blessings, they would have lain unremembered for long ages among the wretched dead if the inspired bard of Ceos, with his varied songs performed on a lyre of many strings, had not made them famous among later generations; and even swift horses which came back from the holy games bringing them crowns of victory had their share of glory.⁹ Who would ever have known of the leaders of the Lycians¹⁰ or the long-haired sons of Priam¹¹ or Cycnus, whose complexion was like a girl's,¹² if poets had not celebrated the battles of men of old? Odysseus, who wandered for six score months all through the world, and went to farthest Hades¹³ while still alive, and escaped from the cave of the terrible Cyclops, would not have had long-lasting fame, and Eumaeus the swineherd and Philoetius who looked after the herding of cattle, and greathearted Laertes himself would have been unknown if the songs of the Ionian bard had not benefitted them.¹⁴

¹¹ In the *Iliad* it is the Greeks, not the Trojans, who are long-haired; but in poems now lost the Trojans may have been so described.

¹² Cycnus, a son of Poseidon, was killed by Achilles when the Greeks landed at Troy. The story was told in the *Cypria* (Arg. 10 West), an epic poem now lost. He was named Cycnus (Swan) because of his white skin.

¹³ Hades is described as bordering the world's end at Hom. *Od.* 11.13-22.

¹⁴ Laertes is Odysseus' father, Eumaeus and Philoetius loyal servants who helped Odysseus kill the suitors. Homer's birthplace was disputed, but he was generally thought to have been from the coast of Ionia.

THEOCRITUS

- Ἐκ Μοισᾶν ἀγαθὸν κλέος ἔρχεται ἀνθρώποισι,
 χρήματα δὲ ζῶοντες ἀμαλδύνουσι θανόντων.
 60 ἀλλ' ἴσος γὰρ ὁ μόχθος ἐπ' ἧόνι κύματα μετρεῖν
 ὅσσ' ἄνεμος χέρσουδε μετὰ γλαυκᾶς ἀλὸς ὠθεῖ,
 ἢ ὕδατι νίξειν θολερὰν διαειδέει πλίνθον,
 καὶ φιλοκερδείῃ βεβλαμμένον ἄνδρα παρελθεῖν.
 χαιρέτω ὅστις τοῖος, ἀνήριθμος δέ οἱ εἶη
 65 ἄργυρος, αἰεὶ δὲ πλεόνων ἔχοι ἕμερος αὐτόν·
 αὐτὰρ ἐγὼ τιμὴν τε καὶ ἀνθρώπων φιλότητα
 πολλῶν ἡμιόνων τε καὶ ἵππων πρόσθεν ἐλοίμαν.
 δίξημαι δ' ὅτινι θνατῶν κεχαρισμένος ἔλθω
 σὺν Μοίσαις· χαλεπαὶ γὰρ ὁδοὶ τελέθουσιν ἀοιδοῖς
 70 κουράων ἀπάνευθε Διὸς μέγα βουλευόντος.
 οὐπὼ μῆνας ἄγων ἔκαμ' οὐρανὸς οὐδ' ἐνιαυτοῦς·
 πολλοὶ κινήσουσιν ἔτι τροχὸν ἄματος ἵπποι·
 ἔσσεται οὗτος ἀνὴρ ὃς ἐμεῦ κεχρήσεται ἀοιδοῦ,
 ῥέξας ἢ Ἀχιλεὺς ὅσσον μέγας ἢ βαρὺς Αἴας
 75 ἐν πεδίῳ Σιμόεντος, ὅθι Φρυγὸς ἠρίον Ἴλου.
 ἦδη νῦν Φοίνικες ὑπ' ἠελίῳ δύνοντι
 οἰκεῦντες Λιβύας ἄκρον σφυρὸν ἐρρίγασιν·
 ἦδη βαστάζουσι Συρακόσιοι μέσα δοῦρα,
 ἀχθόμενοι σακέεσσι βραχίονας ἰτεῖνοισιν

72 ἄματος Wilamowitz: ἄρμ- M

¹⁵ A proverb (Ter. *Phorm.* 186; Apost. 14.34).

¹⁶ Hardly diplomatic when addressed to Hiero, whose ancestors took pride in their successes in chariot racing.

¹⁷ See on *Id.* 13.11.

IDYLL 16

From the Muses men gain a good reputation; the living use up what the dead bequeath. But it is as much effort to count on the beach the waves which the wind and gray sea drive landward, or to wash clean a muddy brick in clear water,¹⁵ as to prevail on a man corrupted by greed. I will have nothing to do with such a man; may he have money without limit, and may desire for more constantly possess him. I for my part should prefer to have honor and the affection of others rather than plentiful mules and horses.¹⁶

I am in search of a mortal man to receive me with good grace when I arrive in the Muses' company (the road is a hard one for poets unaccompanied by the daughters of Zeus the great counselor). The heavens have not yet tired of bringing in the months and years, and the steeds of day will often yet put in motion the wheels of their chariot;¹⁷ there shall be a man who shall have need of me as his poet,¹⁸ when he has achieved as much as great Achilles or grim Ajax on the plain of Simois where the tomb of Phrygian Ilus stands.¹⁹ Already the Phoenicians beneath the setting sun, who inhabit the farthest edge of Libya, tremble with fear;²⁰ already the Syracusans grasp their spears by the middle and load their arms with their wicker

¹⁸ The language is solemnly oracular.

¹⁹ The Simois flowed through the Trojan ("Phrygian") plain, in which stood the grave mound of Ilus, son of Dardanus (Hom. *Il.* 10.415, 11.371-72, etc.).

²⁰ The Carthaginians, who challenged the Syracusans for dominance of western Sicily, were from the coast of Tunisia, west of Sicily.

- 80 ἐν δ' αὐτοῖς Ἱέρων προτέροις ἴσος ἠρώεσσι
ζώννυται, ἵππειαι δὲ κόρυν σκιάουσιν ἔθειραι.
αἶ γάρ, Ζεῦ κύδιστε πάτερ καὶ πότνι Ἀθάνα
κούρη θ' ἠ σὺν μητρὶ πολυκλήρων Ἐφυραίων
εἴληχας μέγα ἄστν παρ' ὕδασι Λυσιμελείας,
85 ἐχθροὺς ἐκ νάσοιο κακαὶ πέμψειαν ἀνάγκαι
Σαρδόνιον κατὰ κῦμα φίλων μόρον ἀγγέλλοντας
τέκνοις ἠδ' ἀλόχοισιν, ἀριθμητοὺς ἀπὸ πολλῶν.
ἄστυα δὲ προτέροισι πάλιν ναίοιτο πολίταις,
δυσμενέων ὅσα χεῖρες ἐλωβήσαντο κατ' ἄκρας·
90 ἀγροὺς δ' ἐργάζονται τεθαλότας· αἶ δ' ἀνάριθμοι
μήλων χιλιάδες βοτάνῃ διαπιανθεῖσαι
ἄμ πεδίον βληχῶντο, βόες δ' ἀγεληδὸν ἐς αὐλιν
ἐρχόμεναι σκνιφαῖον ἐπισπεύδοιεν ὀδίταν·
νειοὶ δ' ἐκπονέοιντο ποτὶ σπόρον, ἀνίκα τέττιξ
95 ποιμένας ἐνδίοις πεφυλαγμένος ὑψόθι δένδρων
ἀχεί ἐν ἀκρεμόνεσσιν· ἀράχνια δ' εἰς ὄπλ' ἀράχλαι
λεπτὰ διαστήσαιντο, βοᾶς δ' ἔτι μηδ' ὄνομ' εἶη.
ὑψηλὸν δ' Ἱέρωνι κλέος φορέοιεν αἰδοοί
καὶ πόντου Σκυθικοῖο πέραν καὶ ὄθι πλατὺ τείχος
100 ἀσφάλτῳ δῆσασα Σεμίραμις ἐμβασίλευεν.

²¹ I.e., a wicker frame supporting an outer layer of metal.

²² The opening line of this prayer echoes the Homeric "Father Zeus, Athena, and Apollo" (Hom. *Il.* 2.371, etc.); in general, it alludes to Pindar's prayer for Hiero I in his first Pythian ode (67–80).

²³ Demeter and Persephone, who were associated with Sicily.

²⁴ Syracuse, founded from Corinth (Ephyra; cf. 15.91). Lysimelea was a nearby lake or marsh (Thuc. 7.53.2).

IDYLL 16

shields;²¹ and among them Hiero prepares himself like the warriors of old, a horsehair crest shadowing his helmet. Most honored father Zeus,²² and Lady Athena, and you, maiden who together with your mother²³ have as your lot the great city of the wealthy Ephyreans by the waters of Lysimelea²⁴—may stern necessity drive the enemy from this island over the Sardinian Sea²⁵ bearing news to wives and children of the deaths of men dear to them, a small number of messengers from a great army. May all those towns utterly ravaged by the hands of the enemy be settled once more by their former citizens. May they cultivate fields that flourish; may countless thousands of sheep, fattened on their pastures, bleat over the plain; may oxen heading for their byres hasten on his way the man traveling at dusk;²⁶ may the fallow land be made ready for sowing, while high in the trees the cicada, keeping watch over the shepherds in the heat of the day, chirps up in the branches; may spiders stretch their fine-spun webs over armor; and may the battle cry no longer exist even in name. May poets carry the lofty fame of Hiero beyond the Scythian sea²⁷ and where Semiramis used to reign within the broad walls she had built using pitch for mortar.²⁸ I am

²⁵ The sea north of Sicily—not an obvious escape route if the battle is to take place in the west of the island.

²⁶ Seeing them prompts him to seek shelter for the night. His being out so late is evidence of peace and stability.

²⁷ Either the Black Sea or Lake Maeotis (Sea of Azov).

²⁸ Babylon, famous for its brick walls cemented with bitumen (Hdt. 1.179). Some accounts made Semiramis the builder (Ctesias, *FGH* 688 F 1 = Diod. Sic. 2.7–9); Herodotus does not (1.184).

THEOCRITUS

εἷς μὲν ἐγώ, πολλοὺς δὲ Διὸς φιλέοντι καὶ ἄλλους
 θυγατέρες, τοῖς πᾶσι μέλοι Σικελὴν Ἀρέθοισαν
 ὑμνεῖν σὺν λαοῖσι καὶ αἰχμητῆν Ἴέρωνα.

ὦ Ἐπεόκλειοι Χάριτες θεαί, ὦ Μινύειοι

- 105 Ὅρχομενὸν φιλέοισαι ἀπεχθόμενον ποτε Θήβαις,
 ἄκλητος μὲν ἔγωγε μένοιμί κεν, ἐς δὲ καλεύντων
 θαρσῆσας Μοῖσαισι σὺν ἀμετέραισιν ἴοιμ' ἄν.
 καλλείψω δ' οὐδ' ὑμμε· τί γὰρ Χαρίτων ἀγαπητόν
 ἀνθρώποις ἀπάνευθεν; αἰὲ Χαρίτεσσιν ἄμ' εἶην.

107 ἴοιμ' ἄν Wilamowitz: ἰοίμαν M

IDYLL 16

only one poet, and the daughters of Zeus²⁹ love many others too. May they all have reason to celebrate Sicilian Arethusa³⁰ together with her people and Hiero the warrior. O Graces, goddesses favored by Eteocles, O you who love Minyan Orchomenus which in the past was hated by Thebes,³¹ if I am not summoned I shall stay at home, but when I am invited I shall go confidently in company with my Muses. You, too, I shall not leave behind. Without the Graces what is there for mankind to desire? May I always be with the Graces.

²⁹ The Muses.

³⁰ On the famous spring Arethusa, see on *Id.* 1.117.

³¹ An allusion to Pindar's fourteenth *Olympian Ode*. Eteocles, a king of Orchomenus in Boeotia, first set up the cult of the Graces (schol. ad loc., Hes. Fr. 71 M-W); the Minyans were an ancient race who lived in the area (Hom. *Il.* 2.511, *Od.* 11.284). For centuries the town had fought for supremacy with neighboring Thebes, which had the upper hand in the fourth century but was destroyed by Alexander in 335 BC.

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IDYLL 17

This encomium of Ptolemy II employs the traditional format of a hymn to present the king as a heroic figure. It treats conventional topics for praise (parents, birth, territory and wealth, harmonious marriage), and includes an indirect plea for reward or patronage (112–20). The beginning and end in particular have characteristics of a hymn, and the poem as a whole reflects on Ptolemy's status between heaven and earth by aligning him with heroic figures from the past.

The Homeric Hymn to Apollo told how various islands were afraid to allow Leto to give birth and how Delos spoke bravely in offering her refuge in return for being honored in later times by her son Apollo. Theocritus has the island of Cos, Ptolemy's birthplace, make a similar speech of welcome to the future man-god, and the parallel with Delos is drawn explicitly (66–67). There are notable similarities to Callimachus' roughly contemporary Hymn to Zeus, which links the god's birth with praise of Ptolemy, mentions the eagle as bird of Zeus, and closes with a reference to aretê (virtue).

Criticism

Griffiths, *Theocritus at Court*, 71–79.

Hunter, R. *Theocritus: Encomium of Ptolemy Philadelphus*. Berkeley, 2003.

Meincke, *Untersuchungen*, 85–155.

Ἐκ Διὸς ἀρχώμεσθα καὶ ἐς Δία λήγετε Μοῖσαι,
 ἀθανάτων τὸν ἄριστον, ἐπὴν μνασθῶμεν ἀοιδᾶς·
 ἀνδρῶν δ' αὖ Πτολεμαῖος ἐνὶ πρώτοισι λεγέσθω
 καὶ πύματος καὶ μέσσος· ὁ γὰρ προφερέστατος ἀν-
 δρῶν.

- 5 ἦρωες, τοὶ πρόσθεν ἀφ' ἡμιθέων ἐγένοντο,
 ῥέξαντες καλὰ ἔργα σοφῶν ἐκύρησαν ἀοιδῶν·
 αὐτὰρ ἐγὼ Πτολεμαῖον ἐπιστάμενος καλὰ εἰπεῖν
 ὑμνήσαιμ'. ὕμνοι δὲ καὶ ἀθανάτων γέρας αὐτῶν.
 Ἴδαν ἐς πολύδενδρον ἀνὴρ ὑλατόμος ἐλθῶν
 10 παπταίνει, παρεόντος ἄδην, πόθεν ἄρξεται ἔργου.
 τί πρῶτον καταλέξω; ἐπεὶ πάρα μυρία εἰπεῖν
 οἷσι θεοὶ τὸν ἄριστον ἐτίμησαν βασιλῆων.

- Ἐκ πατέρων οἶος μὲν ἔην τελέσαι μέγα ἔργον
 Λαγείδας Πτολεμαῖος, ὅτε φρεσὶν ἐγκατάθειτο
 15 βουλάν, ἂν οὐκ ἄλλος ἀνὴρ οἷός τε νοῆσαι.
 τῆνον καὶ μακάρεσσι πατῆρ ὁμότιμον ἔθηκεν
 ἀθανάτοις, καὶ οἱ χρύσεος θρόνος ἐν Διὸς οἴκῳ

2 μνασθῶμεν ἀοιδᾶς Latte:]εν αοιδης pap.: αείδωμεν αοι-
 δαῖς M

17 θρόνος Bergk: δόμος M

IDYLL 17

From Zeus let us begin, Muses, and with Zeus you should end whenever we are minded to sing,¹ since he is best of the immortals; but of men let Ptolemy be mentioned first and last and in the middle, since of men he is the most excellent. Past heroes, the sons of demigods, found skillful poets to celebrate their fine deeds,² but my skill in praise will make a hymn for Ptolemy: hymns are an honor given even to the immortals themselves. When a woodcutter comes to forested Ida³ he looks everywhere in all that abundance for a place to begin his task. What should be my first subject? Countless are the ways in which I could tell how the gods have honored the best of kings.

Ptolemy son of Lagus⁴ inherited the power to accomplish any great deed when once he stored up in his mind a plan such as no other man could have devised. The Father⁵ made him equal in honor even to the blessed immortals, and he has his own golden throne in the house of Zeus.⁶

¹ "Minded to": text uncertain. The first three words quote the opening of Aratus' *Phaenomena*, a didactic poem on astronomy probably written not long before. The unusual move from "us" to "you" within this sentence sets off the quotation syntactically.

² Homer and other early epic poets. ³ Mt. Ida near Troy is called "wooded" by Homer (*Il.* 21.449). ⁴ Ptolemy I Soter, father of Ptolemy II Philadelphus. ⁵ Zeus, father of the gods. ⁶ After his death Soter was deified (cf. 15.47).

- δέδμηται· παρὰ δ' αὐτὸν Ἀλέξανδρος φίλα εἰδῶς
 ἐδριάει, Πέρσαισι βαρὺς θεὸς αἰολομίτρας.
- 20 ἀντία δ' Ἡρακλῆος ἔδρα κενταυροφόνοιο
 ἴδρνται στερεοῖο τετυγμένα ἐξ ἀδάμαντος·
 ἔνθα σὺν ἄλλοισιν θαλίας ἔχει Οὐρανίδησι,
 χαίρων νίωνῶν περιώσιον νίονοῖσιν,
 ὅττι σφεων Κρονίδης μελέων ἐξείλετο γῆρας,
- 25 ἀθάνατοι δὲ καλεῦνται εἰς νέποδες γεγαῶτες.
 ἄμφω γὰρ πρόγονός σφιν ὁ καρτερός Ἡρακλείδας,
 ἀμφότεροι δ' ἀριθμεῦνται ἐς ἔσχατον Ἡρακλῆα.
 τῷ καὶ ἐπεὶ δαίτηθεν ἴοι κεκορημένος ἤδη
 νέκταρος εὐόδομοιο φίλας ἐς δῶμ' ἀλόχοιο,
- 30 τῷ μὲν τόξον ἔδωκεν ὑπωλένιον τε φαρέτραν,
 τῷ δὲ σιδάρειον σκύταλον κεχαραγμένον ὄζοις·
 οἱ δ' εἰς ἀμβρόσιον θάλαμον λευκοσφύρου Ἥβας
 ὄπλα καὶ αὐτὸν ἄγουσι γενειήταν Διὸς υἱόν.

25 εἰς Heinsius: θεοὶ M

⁷ The diadem, a ribbon or band worn high on the head, was a symbol of kingship adopted by Alexander from Dionysus, or, perhaps, from the Persians whom he conquered. It was taken up by the Ptolemies and other Hellenistic kings. Soter had been one of Alexander's generals. He founded a cult of Alexander at Alexandria and kept the body there. Soter represented himself as a descendant of the royal house of Macedon and, through his mother Arsinoe, as related to Heracles and Dionysus (Satyrus, *FGH* 631 F 1); hence Heracles' prominence in the following lines.

⁸ In the cave of Pholus: see on *Id.* 7.149–50. The Centaurs represent destruction and uncivilized violence.

IDYLL 17

At his side, regarding him with favor, sits Alexander, destroyer of the Persians, a god, wearing his colorful diadem.⁷ Facing them is set the chair of Heracles, slayer of the Centaurs,⁸ made from hard adamant;⁹ there he feasts in company with the other gods of heaven, greatly rejoicing in his children's children, because the son of Cronus has removed old age from their limbs¹⁰ and they, who are his descendants, are called immortals: the mighty son of Heracles¹¹ is ancestor of them both,¹² and both trace back their lineage as far as Heracles. And so when he leaves the feast, replete now with fragrant nectar, for the house of his dear wife, he hands to one of them his bow and quiver that hangs down below his arm, and to the other his iron club with its knotted surface;¹³ and they conduct the weapons and the bearded¹⁴ son of Zeus himself to the ambrosial bedchamber of white-ankled Hebe.¹⁵

⁹ Adamant means "unconquerable," and so is appropriate for Heracles' chair.

¹⁰ Alexander died young, and so will never reach old age; Ptolemy, who died at an advanced age, will be restored to youth in his divinized state.

¹¹ Probably a reference to Caranus, legendary founder of the royal house of Macedon ten generations after Heracles (Satyrus loc. cit.).

¹² Alexander and Ptolemy.

¹³ Replicating the knots in a wooden club, such as Heracles is more usually said to carry.

¹⁴ I.e., older than Alexander and Soter; older too than Youth.

¹⁵ Hebe ("Youth") is Heracles' wife, but here she has her own house on Olympus. The procession described here, with Heracles having drunk his fill, evokes the familiar bands of revelers ("comasts") who would escort a friend to the house of his mistress (cf. *Id.* 3).

- Οἷα δ' ἐν πινυταῖσι περικλειτὰ Βερενίκα
 35 ἔπρεπε θηλυτέρης, ὄφελος μέγα γειναμένοισι.
 τᾶ μὲν Κύπρον ἔχοισα Διώνας πότνια κούρα
 κόλπον ἐς εὐώδη ῥαδινὰς ἐσεμάξατο χεῖρας·
 τῷ οὐπω τινὰ φαντὶ ἀδεῖν τόσον ἀνδρὶ γυναικῶν
 ὅσσον περ Πτολεμαῖος ἐὼν ἐφίλησεν ἄκοιτιν.
 40 ἦ μὰν ἀντεφιλείτο πολὺ πλέον. ὦδέ κε παισὶ
 θαρσῆσας σφετέροισιν ἐπιτρέποι οἶκον ἅπαντα,
 ὅπποτε κεν φιλέων βαίνη λέχος ἐς φιλεούσης·
 ἀστόργου δὲ γυναικὸς ἐπ' ἀλλοτρίῳ νόος αἰεὶ,
 ῥήιδιοι δὲ γοναί, τέκνα δ' οὐ ποτεοικότα πατρί.
 45 κάλλει ἀριστεύουσα θεάων πότν' Ἀφροδίτα,
 σοὶ τήνα μεμέλητο· σέθεν δ' ἔνεκεν Βερενίκα
 εὐειδῆς Ἀχέροντα πολύστονον οὐκ ἐπέρασεν,
 ἀλλὰ μιν ἀρπάξασα, πάροισ' ἐπὶ νῆα κατελθεῖν
 κνανέαν καὶ στυγνὸν αἰὲ πορθμῆα καμόντων,
 50 ἐς ναὸν κατέθηκας, ἕως δ' ἀπεδάσασαο τιμᾶς.
 πᾶσιν δ' ἦπιος ἦδε βροτοῖς μαλακοὺς μὲν ἔρωτας
 προσπνέει, κούφας δὲ διδοῖ ποθέοντι μερίμνας.
 Ἀργεία κυάνοφρυ, σὺ λαοφόνον Διομήδεα

¹⁶ Berenice was Soter's third wife, he her second husband. Their son Ptolemy II, addressee of this poem, married his full sister Arsinoe and acquired the title Philadelphus ("Sister-lover").

¹⁷ Perhaps a political reference. She was daughter of a certain Magas and by her first husband mother of Magas I of Cyrene.

¹⁸ See on *Id.* 15.106.

¹⁹ Perhaps an allusion to the fact that Ptolemy chose to share the throne with his son Philadelphus (285 BC).

IDYLL 17

As for renowned Berenice¹⁶—how she stood out among women of good sense, a great asset to her parents!¹⁷ The revered daughter of Dione, the Cyprian goddess,¹⁸ pressed her slender hands upon Berenice's fragrant breast. For that reason, it is said, no woman has ever pleased her husband so much as Ptolemy loved his wife; and indeed she loved him far more deeply in return. When a loving husband sleeps with a loving wife in this way, he can with confidence hand on his whole estate to his children,¹⁹ but a woman without affection is constantly thinking of another man and gives birth easily²⁰ to children who bear no resemblance to their father. Aphrodite, queen of goddesses, first in beauty,²¹ you cared for this woman, and it was due to you that the lovely Berenice did not cross over Acheron, the river of lamentation: you snatched her up before she came to the black boat and its ever-grim ferryman,²² placed her²³ in your temple, and granted her a share in your own honors. Kind to all mortals, she inspires gentle passions, and the cares that she bestows on a yearning lover are light ones.²⁴

Dark-browed lady of Argos, uniting with Tydeus, the man

²⁰ Contrast lines 60–61. "Easily" seems to imply that for promiscuous women birth is frequent and routine; though a similar birthrate might be expected for an amorous married couple.

²¹ Or, "Queen Aphrodite, first among goddesses in beauty."

²² Charon.

²³ I.e., an image of her; the two were to be worshipped in tandem.

²⁴ Or, less likely, "she lightens the cares of a yearning lover."

- μισγομένα Τυδῆι τέκες, Καλυδωνίῳ ἀνδρί,
 55 ἀλλὰ Θέτις βαθύκολπος ἀκοντιστὰν Ἀχιλλῆα
 Διακίδα Πηλῆι· σὲ δ', αἰχμητὰ Πτολεμαίε,
 αἰχμητῶ Πτολεμαίῳ ἀρίζηλος Βερενίκα.
 καί σε Κόως ἀτίταλλε βρέφος νεογιλλὸν ἔοντα,
 δεξαμένα παρὰ ματρὸς ὅτε πρώταν ἴδες αἶω.
 60 ἔνθα γὰρ Εἰλείθυιαν ἐβώσατο λυσίζωνον
 Ἀντιγόνας θυγάτηρ βεβαρημένα ὠδίνεσσι·
 ἧ δέ οἱ εὐμνέοισα παρίστατο, κὰδ δ' ἄρα πάντων
 νωδυνίαν κατέχευε μελῶν· ὁ δὲ πατρὶ ἐοικώς
 παῖς ἀγαπητὸς ἔγεντο. Κόως δ' ὀλόλυξεν ἰδοῖσα,
 65 φᾶ δὲ καθαπτομένα βρέφους χεῖρεσσι φίλησιν·
 “ὄλβιε κούρε γένοιο, τίοις δέ με τόσσον ὅσον περ
 Δῆλον ἐτίμησεν κυανάμπυκα Φοῖβος Ἀπόλλων·
 ἐν δὲ μιᾷ τιμῇ Τρίοπον καταθεῖο κολώναν,
 ἴσον Δωριέεσσι νέμων γέρας ἐγγὺς ἐοῦσιν·
 70 ἴσον καὶ Ῥήναιαν ἀναξ ἐφίλησεν Ἀπόλλων.”
 ὡς ἄρα νᾶσος ἔειπεν· ὁ δ' ὑπόθεν ἔκλαγε φωνᾶ

54 Καλυδωνίῳ ἀνδρί Hiller: -ιον ἀνδρα M

²⁵ Tydeus, son of the king of Calydon in Aetolia, lived in exile at Argos and married Deipyle, daughter of the Argive king Adrastus (ps.-Apollod. *Bibl.* 1.8.5). Diomedes is prominent in the *Iliad*.

²⁶ Perhaps an allusion to her now being a star in the heavens.

²⁷ Ptolemy Philadelphus, born on the island of Cos in 308 BC.

²⁸ A Macedonian noblewoman, mother of Berenice.

²⁹ Goddess of childbirth. Taking off the girdle was a preliminary to giving birth.

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from Calydon, you bore slaughterous Diomedes,²⁵ and deep-bosomed Thetis bore to Peleus, son of Aeacus, the spearman Achilles; you, warrior Ptolemy, glorious Berenice²⁶ bore to warrior Ptolemy. Cos received you from your mother when first you saw the light of day, and cared for you as a newborn infant.²⁷ It was there that the daughter of Antigone,²⁸ oppressed by the pains of labor, called on Eileithyia, the looser of girdles;²⁹ and she obligingly stood beside her and poured down painlessness on all her limbs; and he was born, the image of his father,³⁰ a child to delight his parents. Cos gave a joyful cry when she saw him;³¹ she took hold of the child with loving hands and said, "Blessed may you be, my boy, and may you honor me as much as Phoebus Apollo honored dark-circled³² Delos. And may you hold in the same honor the Triopian hill,³³ granting equal favor to the Dorians who live nearby; Lord Apollo loved Rhenaea with equal affection."³⁴ So the island spoke; and high above a great eagle shrieked

³⁰ Cf. lines 40–44.

³¹ I.e., the eponymous nymph of the island.

³² Lit., "with dark headdress" of the personified island, and so perhaps referring to the dark surrounding sea.

³³ On the Cnidian promontory opposite the southern part of Cos; a festival of the Dorians was held at its temple of Apollo (Hdt. 1.144.1), and Ptolemy treated the area with favor.

³⁴ I.e., no less than he loved Delos. Rhenaea, an island close to Delos, Apollo's birthplace, was equally favored by the god, and Cos hopes that his favor will similarly extend to herself. In the 520s the tyrant Polycrates formally dedicated Rhenaea to Apollo and linked it to Delos with a chain (Thuc. 1.13.6, 3.104.2).

THEOCRITUS

- ἐς τρὶς ἀπὸ νεφέων μέγας αἰετός, αἴσιος ὄρνις.
 Ζηνός που τόδε σᾶμα· Διὶ Κρονίῳνι μέλοντι
 αἰδοῖοι βασιλῆες, ὃ δ' ἔξοχος ὄν κε φιλήσῃ
 75 γεινόμενον τὰ πρῶτα· πολὺς δέ οἱ ὄλβος ὀπαδεῖ,
 πολλᾶς δὲ κρατεῖ γαίας, πολλᾶς δὲ θαλάσσας.
 Μυρίαὶ ἄπειροί τε καὶ ἔθνεα μυρία φωτῶν
 λήιον ἀλδήσκουσιν ὀφελλόμεναι Διὸς ὄμβρω,
 ἀλλ' οὔτις τόσα φύει ὅσα χθαμαλὰ Αἴγυπτος,
 80 Νεῖλος ἀναβλύζων διερὰν ὅτε βώλακα θρύπτει,
 οὔδέ τις ἄστεα τόσσα βροτῶν ἔχει ἔργα δαέντων.
 τρεῖς μὲν οἱ πολίων ἑκατοντάδες ἐνδέδμηνται,
 τρεῖς δ' ἄρα χιλιάδες τρισσαῖς ἐπὶ μυριάδεσσι,
 δοιαὶ δὲ τριάδες, μετὰ δὲ σφισιν ἐννεάδες τρεῖς·
 85 τῶν πάντων Πτολεμαῖος ἀγῆνωρ ἐμβασιλεύει.
 καὶ μὴν Φοινίκας ἀποτέμενεται Ἀραβίας τε
 καὶ Συρίας Λιβύας τε κελαινῶν τ' Αἰθιοπῶν·
 Παμφύλοισί τε πᾶσι καὶ αἰχμηταῖς Κιλικέεσσι
 90 σαμαίνει, Λυκίοις τε φιλοπτολέμοισί τε Καρσί
 καὶ νάσοις Κυκλάδεσσιν, ἐπεὶ οἱ νᾶες ἄρισται
 πόντον ἐπιπλώοντι, θάλασσα δὲ πᾶσα καὶ αἶα
 καὶ ποταμοὶ κελάδοντες ἀνάσσονται Πτολεμαίῳ,
 πολλοὶ δ' ἰππῆες, πολλοὶ δὲ μιν ἀσπιδιώται
 χαλκῶ μαρμαίροντι σεσαγμένοι ἀμφαγέρονται.

74 αἰδοῖοι pap., conl. Casaubon: -οῖο m: -οίου m

88 Παμφύλοισί Schrader: -ίοισί M

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three times from the clouds, an auspicious omen.³⁵ This no doubt was a sign from Zeus: revered kings are watched over by Zeus son of Cronus, and that king is preeminent whom Zeus has loved from the moment of his birth. Great prosperity attends him, and great is the expanse of land, great the expanse of sea that he rules.

Countless lands and countless peoples raise their crops with the aid of rain from Zeus, but none of them produces as much as the lowlands of Egypt when the Nile in flood soaks and breaks up the soil, and none has so many cities of skilled craftsmen. Three hundred cities are built there, and three thousand in addition to three times ten thousand, and twice three, and thrice nine besides;³⁶ of all these lord Ptolemy is king. More: he takes a share of Phoenicia,³⁷ of Arabia, of Syria and Libya and of the dark-skinned Ethiopians; he rules over all the Pamphylians, the spearmen of Cilicia, the Lycians, and those keen warriors the Carians, and the islands of the Cyclades, since the best ships that sail the seas are his. The entire land and sea and all the roaring rivers are ruled by Ptolemy; many cavalrymen and many shield-bearing warriors loaded with flashing bronze attend him.

³⁵ The bird of Zeus ratifies the island's prayer. In iconography the eagle was associated particularly with the Ptolemies.

³⁶ This number (33,333) is expressed ingeniously and with a hint of mystic or ritual repetition, but it accords with the figure given by historians (more than 30,000 according to Diod. Sic. 1.31.7-8; cf. schol. Hom. *Il.* 9.383).

³⁷ The following list of lands directly or indirectly under Ptolemy's control seems to depict him as a new Alexander; it may also be connected with developments in the First Syrian War (ca. 276-271 BC) between Ptolemy and Antiochus.

THEOCRITUS

- 95 Ὀλβω μὲν πάντας κε καταβρίθῃσι βασιλῆας
 τόσσον ἐπ' ἄμαρ ἕκαστον ἐς ἀφνεὸν ἔρχεται οἶκον
 πάντοθε. λαοὶ δ' ἔργα περιστέλλουσιν ἔκηλον
 οὐ γάρ τις δηίων πολυκῆτεα Νεῖλον ὑπερβάς
 πεζὸς ἐν ἀλλοτρίαισι βοᾶν ἐστάσατο κώμαις,
 100 οὐδέ τις αἰγιαλόνδε θοᾶς ἐξήλατο ναὸς
 θωρηχθεὶς ἐπὶ βουσὶν ἀνάρσιος Αἰγυπτίησιν
 τοῖος ἀνὴρ πλατέεσσιν ἐνίδρυται πεδίοισι
 ξανθοκόμας Πτολεμαῖος, ἐπιστάμενος δόρυ πάλλει,
 ᾧ ἐπίπαγχν μέλει πατρώια πάντα φυλάσσειν
 105 οἷ' ἀγαθῷ βασιλῆϊ, τὰ δὲ κτεατίζεται αὐτός.
 οὐ μὰν ἀχρεῖός γε δόμῳ ἐνὶ πίοιι χρυσός
 μυρμάκων ἄτε πλοῦτος ἀεὶ κέχυται μογεόντων
 ἀλλὰ πολὺν μὲν ἔχοντι θεῶν ἐρικυδέες οἴκοι,
 αἰὲν ἀπαρχομένοιο σὺν ἄλλοισιν γεράεσσι,
 110 πολλὸν δ' ἰφθίμοισι δεδώρηται βασιλεῦσι,
 πολλὸν δὲ πτολίεσσι, πολλὸν δ' ἀγαθοῖσιν ἑταίροις.
 οὐδὲ Διωνύσου τις ἀνὴρ ἱερούς κατ' ἀγῶνας
 ἵκετ' ἐπιστάμενος λιγυρὰν ἀναμέλψαι αἰοιδάν,
 ᾧ οὐ δωτῖναν ἀντάξιον ὄπασε τέχνας.
 115 Μουσάων δ' ὑποφῆται αἰείδοντι Πτολεμαῖον
 ἀντ' εὐεργεσίης. τί δὲ κάλλιον ἀνδρὶ κεν εἴη
 ὀλβίῳ ἢ κλέος ἐσθλὸν ἐν ἀνθρώποισιν ἀρέσθαι;
 τοῦτο καὶ Ἀτρεΐδαισι μένει· τὰ δὲ μυρία τῆνα

38 The crocodile and the hippopotamus.

39 Subject kings, or foreign rulers, whom he graciously conciliates with lavish gifts.

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In wealth he could outweigh all other kings, so much comes daily to his rich store from every direction. His people work their land undisturbed: no enemy passes over the Nile, teeming with its huge creatures,³⁸ to raise on land the war cry in villages not his own, and no one leaps ashore in armor from his swift ship to raid the cattle of Egypt: fair-haired Ptolemy, skilled at wielding the spear, is established in those broad plains. As a good king should, he is most concerned to keep safe his ancestral lands, and he acquires more himself. Not that gold is piled up uselessly in his rich palace like the stores of worker ants: much of it is in the glorious houses of the gods, since he constantly makes thank-offerings and gives other gifts, and much of it has been granted to mighty kings,³⁹ much to cities, and much to his brave companions.⁴⁰ No one skilled at performing a tuneful song comes to the sacred competitions of Dionysus without receiving a gift worthy of his art,⁴¹ and those interpreters of the Muses celebrate Ptolemy in return for his good works. For a man of substance what could be finer than to win renown among mankind? That is in store for the sons of Atreus, too, while all that countless

⁴⁰ Called *hetairoi* rather than the usual word *philoï* as a reference to the *hetairoi* of the kings of Macedon, and especially of Alexander.

⁴¹ Ptolemy funded festivals, such as the Ptolemaea, to commemorate Soter, at which poets could compete, and the guild called Artists of Dionysus as well as poetic victors at these games were granted some exemptions from tax. Cf. *Id.* 2.100–144.

120 ὅσσα μέγαν Πριάμοιο δόμον κτεάτισσαν ἐλόντες
 ἀέρι πα κέκρυπται, ὅθεν πάλιν οὐκέτι νόστος.

Μοῦνος ὄδε προτέρων τε καὶ ὦν ἔτι θερμὰ κοῖα
 στειβομένα καθύπερθε ποδῶν ἐκμάσσεται ἴχνη,
 ματρὶ φίλα καὶ πατρὶ θυώδεας εἴσατο ναούς·
 ἐν δ' αὐτοὺς χρυσῶ περικαλλέας ἠδ' ἐλέφαντι
 125 ἴδρνται πάντεσσι ἐπιχθονίοισιν ἀρωγούς.
 πολλὰ δὲ πιανθέντα βοῶν ὄγε μηρία καίει
 μησὶ περιπλομένοισιν ἐρευθομένων ἐπὶ βωμῶν,
 αὐτός τ' ἰφθίμα τ' ἄλοχος, τὰς οὔτις ἀρείων
 νυμφίον ἐν μεγάροισι γυνὰ περιβάλλετ' ἀγοστῶ,
 130 ἐκ θυμοῦ στέργοισα κασίγνητόν τε πόσιν τε.
 ὦδε καὶ ἀθανάτων ἱερὸς γάμος ἐξετελέσθη
 οὓς τέκετο κρείουσα Ῥέα βασιλῆας Ὀλύμπου·
 ἐν δὲ λέχος στόρνυσι ἰαυεῖν Ζηνὶ καὶ Ἥρῃ
 χεῖρας φοιβήσασα μύροισ ἔτι παρθένος Ἴρις.

Χαῖρε, ἄναξ Πτολεμαίε· σέθεν δ' ἐγὼ ἴσα καὶ ἄλ-
 135 λων
 μνάσομαι ἡμιθέων, δοκέω δ' ἔπος οὐκ ἀπόβλητον
 φθέγξομαι ἐσσομένοις· ἀρετὴν γε μὲν ἐκ Διὸς αἰτεῖ.

121 τε καὶ ὦν Briggs: τεκέων m: τοκέων m

⁴² In Hades; in irretrievable obscurity. For the idea that only renown truly survives death, cf. *Id.* 16.34–57.

⁴³ After their deaths Soter and Berenice were worshipped under the cult title *Theoi sôtêres* (Savior Gods); probably “help” is an allusion to this.

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wealth which they gained in capturing the great palace of Priam is hidden somewhere in darkness from which there is no return.⁴²

This man, alone of men of the past and of those whose steps' fresh imprint the trodden earth still bears on its surface, has founded fragrant shrines to his dear mother and father, and he has installed them there, resplendent in gold and ivory, to bring help to all mankind.⁴³ Each month⁴⁴ he burns many fat thighs of oxen on the bloodred altars, both himself and his noble wife. No better wife embraces her husband in his halls, and she loves her brother, her husband, with all her heart. In this way, too, was accomplished the sacred marriage of the immortals whom queen Rhea bore to the rulers of Olympus: it is one bed that Iris, still a virgin,⁴⁵ prepares for Zeus and Hera to sleep in, having cleansed her hands with perfumes.

Farewell, lord Ptolemy! I shall make mention of you just as much as of the other demigods,⁴⁶ and I think my account will not be rejected by future generations. As for virtue, you should request that from Zeus.

⁴⁴ Or, "as the year proceeds"; but probably monthly sacrifices to the Savior Gods are meant.

⁴⁵ In poetry Iris is the gods' messenger; in art she is associated with marriage processions. For Zeus and Hera each night is special like the first, and Iris prepares the bed accordingly. Her being "still a virgin" perhaps alludes to a custom that marriage beds were prepared by virgins, but there is no other evidence for this.

⁴⁶ The poem closes in the style of a hymn to a god (cf. *Idd.* 15.149, 22.214), and the bold address to Ptolemy as a demigod is of a part with this. Theocritus does however mention Zeus at the very end, as he undertook to do at the beginning.

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The epithalamium, a song performed at the bedroom door of a newly married couple, was a traditional feature of weddings. Here Theocritus re-creates the epithalamium performed at the marriage of Helen and Menelaus at Sparta. Although the tone of the girls' song is conventionally joyous and filled with optimism, their innocent good wishes for future prosperity and mutual love seem to defy readers to ignore subsequent events.

An ancient source states, "In it certain things have been taken from the first book of Stesichorus' Helen" (Arg. p. 331.13 Wendel = Stesich. Fr. 189, vol. 3, pp. 90-91 Campbell). In that poem Stesichorus criticized Helen for eloping with Paris and bringing about the Trojan War.

It is likely that this epithalamium contains allusions to passages in similar poems by Sappho, some of which were in hexameters; surviving fragments include similes praising the bride and groom, and ribald banter (Frr. 104-17a Campbell). The tree cult described in lines 43-48, an antiquarian detail of a type familiar from other Hellenistic poets (and cf. Id. 7.106-14), marks the future divinization of Helen, so that the closing "Farewell" (49) evokes not only the end of a wedding song but also the formal close of a hymn (cf. Idd. 17.135, 22.214).

IDYLL 18

Criticism

Griffiths, *Theocritus at Court*, 86–90.

Hunter, *Archaeology*, 149–66.

Lane, N. "Some Illusive Puns in Theocritus, *Idyll* 18 Gow." *QUCC* 83 (2006): 23–26.

Morrison, *Narrator*, 239–42.

Stern, J. "Theocritus' *Epithalamium for Helen*." *RBPh* 56 (1978): 29–37.

- Ἐν ποκ' ἄρα Σπάρτα ξανθότριχι πὰρ Μενελάω
 παρθενικαὶ θάλλοντα κόμαις ὑάκινθον ἔχοισαι
 πρόσθε νεογράπτω θαλάμῳ χορὸν ἐστάσαντο,
 δώδεκα ταὶ πρᾶται πόλιος, μέγα χρῆμα Λακαινᾶν,
 5 ἀνίκα Τυνδαρίδα κατεκλάξατο τὰν ἀγαπατάν
 μναστεύσας Ἑλέναν ὁ νεώτερος Ἀτρείος υἱῶν.
 ἄειδον δ' ἅμα πᾶσαι ἐς ἓν μέλος ἐγκροτέοισαι
 ποσὶ περιπλέκτοισι, ὑπὸ δ' ἴαχε δῶμ' ὑμεναίῳ
- Οὕτω δὴ πρωιζὰ κατέδραθες, ὦ φίλε γαμβρέ;
 10 ἦ ῥά τις ἐσσι λίαν βαρνγούνατος; ἦ ῥα φίλυπνος;
 ἦ ῥα πολύν τιν' ἔπινες, ὅκ' εἰς εὐνὰν κατεβάλλει;
 εὔδειν μὰν σπεύδοντα καθ' ὄραν αὐτὸν ἐχρῆν τυ,
 παῖδα δ' ἔαν σὺν παισὶ φιλοστόργῳ παρὰ ματρί
 παῖσδειν ἐς βαθὺν ὄρθρον, ἐπεὶ καὶ ἕνας καὶ ἐς ἁῶ
 15 κῆς ἔτος ἐξ ἔτεος, Μενέλαε, τεὰ νυὸς ἄδε.
 ὄλβιε γάμβρ', ἀγαθὸς τις ἐπέπταρεν ἐρχομένῳ τοι
 ἐς Σπάρταν ἄπερ ὦλλοι ἀριστέες, ὡς ἀνύσαιο

¹ The word translated "then" (*ara*) is unexpected in an opening line. A proem may be lost; or Theocritus may have wished to give the effect of a lively narrator or of a fragmentary narrative (cf. p. 340 on *Id.* 25).

² In Homer Menelaus is regularly called *xanthos* (fair-haired).

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Once upon a time, then,¹ at the palace of fair-haired² Menelaus in Sparta, girls with hyacinth blooms in their hair prepared to dance before the freshly painted bridal chamber (there were twelve of them, the most distinguished in the city, a fine sample of Spartan womanhood). When after his successful courtship the younger of Atreus' sons locked in his beloved Helen, daughter of Tyndareus, they all sang in unison, keeping time with their intricate steps, and the palace echoed to the sound of the wedding hymn.

"Have you fallen asleep so early, dear bridegroom?³ Are your limbs just too heavy? Is sleep what you desire? Or were you far gone in drink when you were put to bed? If you were keen to go to sleep early you should have slept alone and left the girl to play deep into the night with the other girls at her loving mother's side, for she will be your bride the day after next and the day that dawns after that, and all the years to come.⁴

"Lucky bridegroom, a good man sneezed as omen of your success as you came to Sparta with the other princely

³ Innuendo and ribald joking were a feature of marriage songs.

⁴ I.e., if you were tired there was no need to have married her today.

THEOCRITUS

- μῶνος ἐν ἡμιθέοις Κρονίδαν Δία πενθερὸν ἐξείεις.
 Ζανός τοι θυγάτηρ ὑπὸ τὰν μίαν ἵκετο χλαῖναν,
 20 οἷα Ἀχαιάδων γαίαν πατεῖ οὐδεμί' ἄλλα·
 ἦ μέγα κά τι τέκοιτ', εἰ ματέρι τίκτοι ὁμοῖον.
 ἄμμες δ' αἰ πᾶσαι συνομάλικες, αἷς δρόμος αὐτός
 χρισαμέναις ἀνδριστὶ παρ' Εὐρώταο λοετροῖς,
 τετράκις ἐξήκοντα κόραι, θῆλυς νεολαία,
 25 τὰν οὐδ' ἄτις ἄμωμος ἐπεὶ χ' Ἑλένα παρισωθῆ.
 Ἄως ἀντέλλουσα καλὸν διέφανε πρόσωπον,
 πότνια Νύξ, τό τε λευκὸν ἔαρ χειμῶνος ἀνέντος·
 ᾧδε καὶ ἁ χρυσέα Ἑλένα διεφαίνεται ἐν ἀμῖν.
 πιείρα μεγάλα ἄτ' ἀνέδραμε κόσμος ἀρούρα
 30 ἦ κάπῳ κυπάρισσος, ἦ ἄρματι Θεσσαλὸς ἵππος,
 ᾧδε καὶ ἁ ροδόχρως Ἑλένα Λακεδαίμονι κόσμος·
 οὐδέ τις ἐκ ταλάρῳ πανίσδεται ἔργα τοιαῦτα,
 οὐδ' ἐνὶ δαιδαλέῳ πυκινώτερον ἄτριον ἰστῶ
 κερκίδι συμπλέξασα μακρῶν ἔταμ' ἐκ κελεόντων.
 35 οὐ μὰν οὐδὲ λύραν τις ἐπίσταται ᾧδε κροτῆσαι

26 διέφανε Ahrens: -φαινε M

27 τό τε Kaibel: ἄτε pap., M

⁵ Or, perhaps, "sneezed as you came to accomplish what the other princes came to accomplish." Menelaus was chosen by Helen, or in some accounts by her father, from a large number of suitors (ps.-Apollod. *Bibl.* 3.10.8; Hes. *Frr.* 196-204 M-W; Hyg. 81; Stesich.). On lucky sneezes cf. *Id.* 7.96. ⁶ Helen being daughter of Zeus and Leda.

⁷ Achaean = Greek.

⁸ Spartan girls famously exercised in the same way as the boys and men.

⁹ The reason for this number is not known. Perhaps each of

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suitors:⁵ you alone among heroes will have Zeus son of Cronus as father-in-law.⁶ You are sharing a bed with Zeus' daughter, an Achaean girl⁷ like no other who walks the earth; a child of hers will indeed be great if it resembles its mother. We, the whole company of her friends equal in age, who run together and anoint ourselves in the same way as men⁸ at the bathing places of the river Eurotas, a young group of four times sixty girls⁹—not one of us is faultless in comparison with Helen.¹⁰

“Beautiful is the face revealed by Dawn when she rises, lady Night,¹¹ and beautiful is bright spring at the end of winter; just so did golden Helen stand out among us. As a tall cypress rises high to adorn some fertile field or garden, or as a Thracian horse¹² adorns its chariot, just so is rosy Helen the ornament of Sparta. No one winds from her basket yarn as good as hers, or at the patterned loom cuts from the tall beams a closer weft once she has woven it with her shuttle;¹³ no one knows so well how to strike

the twelve chorus members speaks on behalf of a division of the city.

¹⁰ It may not be coincidental that the poem twice conceals *paris* within longer words: here “in comparison with” is *parisôthê*, and at line 30 “cypress” is *kyparissos*.

¹¹ The song takes place at bedtime, and the singers are respectful of night as they praise the dawn.

¹² A famous breed (cf. *Soph. El.* 703; *Anth. Pal.* 9.21; *Varro Rust.* 2.7.6; *Luc.* 6. 397ff.).

¹³ The basket contains spun thread, which is wound on a bobbin; this is enclosed in a shuttle, which passes between the horizontal warp threads to form the fabric, whose quality is judged by the closeness of its weaving. The vertical loom beams support a horizontal beam, to which the warp threads are attached; once the work is completed, the fabric is cut away.

THEOCRITUS

Ἄρτεμιν αἰείδοισα καὶ εὐρύστερνον Ἀθάναν
ὡς Ἑλένα, τὰς πάντες ἐπ' ὄμμασιν ἴμεροι ἐντί.

- ὦ καλά, ὦ χαρίεσσα κόρα, τὸ μὲν οἰκέτις ἦδη.
ἄμμες δ' ἐς δρόμον ἦρι καὶ ἐς λειμώνια φύλλα
40 ἐρψεῦμες στεφάνως δρεφεύμεναι ἀδὺ πνέοντας,
πολλὰ τεοῦς, Ἑλένα, μεμναμένοι ὡς γαλαθηναί
ἄρνες γειναμένας οἶος μαστὸν ποθέοισαι.
πρᾶταί τοι στέφανον λωτῶ χαμαὶ αὐξομένοιο
πλέξασαι σκιερὰν καταθήσομεν ἐς πλατάνιστον
45 πρᾶται δ' ἀργυρέας ἐξ ὄλπιδος ὑγρὸν ἀλειφαρ
λαζύμεναι σταξεῦμες ὑπὸ σκιερὰν πλατάνιστον
γράμματα δ' ἐν φλοιῷ γεγράφεται, ὡς παριῶν τις
ἀννείμη Δωριστί· “σέβεν μ' Ἑλένας φυτόν εἶμι.”

- Χαίροις, ὦ νύμφα· χαίροις, εὐπένθερε γαμβρέ.
50 Λατῶ μὲν δοίη, Λατῶ κουροτρόφος, ὕμμιν
εὐτεκνίαν, Κύπρις δέ, θεὰ Κύπρις, ἴσον ἔρασθαι
ἀλλάλων, Ζεὺς δέ, Κρονίδας Ζεὺς, ἀφθιτον ὄλβον,
ὡς ἐξ εὐπατριδᾶν εἰς εὐπατρίδας πάλιν ἔνθη.
εὔδετ' ἐς ἀλλάλων στέρνον φιλότατα πνέοντες
55 καὶ πόθον· ἐγρέσθαι δὲ πρὸς ἀῶ μὴ πιλᾶθησθε.
νεύμεθα κᾶμμες ἐς ὄρθρον, ἐπεὶ κα πρᾶτος αἰοιδός

¹⁴ Both, being virgin goddesses, are suitable for celebration by a girl. Athena's epithet alludes to her warlike qualities, relevant for the manly exercise described in lines 22–23.

¹⁵ The simile seems inappropriate, since the girls are the same age as Helen. There may be a cultic reference, as in the following lines.

up the lyre in celebration of Artemis and broad-breasted Athena as Helen, in whose eyes is every form of desire.¹⁴

“Beautiful and gracious girl, now you are a housewife. But we shall go early tomorrow to the running course and the flower meadows to gather fragrant garlands, and we shall have many thoughts of you, Helen, as suckling lambs miss the udder of the ewe that bore them.¹⁵ We shall be the first to plait for you a garland of low-growing trefoil and to set it on a shady plane tree;¹⁶ and we shall be the first to take smooth oil from its silver flask and let it drip beneath that shady plane. In the bark there will be an inscription, so that a passerby may read in Dorian style,¹⁷ ‘Revere me: I am Helen’s tree.’

“Farewell, bride; farewell, groom, fortunate in your wife’s father. May Leto—that good mother Leto—grant to you both fine children,¹⁸ Cypris—the goddess Cypris—mutual love, and Zeus—Zeus the son of Cronus—endless prosperity, and that it may pass again from noble fathers to noble sons.

“Sleep, breathing love and desire into each other’s breasts, and do not forget to wake at dawn.¹⁹ We too shall come

¹⁴ These lines describe a tree cult of Helen at Sparta, for which there is no other evidence.

¹⁵ Meaning uncertain. The whole poem is in Doric dialect, and the inscription is no different. Possibly the phrase should be part of the inscription (“revere me in Dorian style”), with reference to some aspect of the cult.

¹⁶ Leto, as mother of Artemis and Apollo, had the best children possible.

¹⁹ A conventional wish (cf. *Id.* 24.7–9).

THEOCRITUS

ἔξ εὐνάς κελαδήσῃ ἀνασχὼν εὐτριχα δειράν.
Ἵμῆν ὦ Ἵμέναιε, γάμῳ ἐπὶ τῷδε χαρείης.

IDYLL 18

back in the morning,²⁰ when after roosting the first cock raises his feathered neck and crows.

“Hymen o Hymenaeus,²¹ may you take pleasure in this marriage.”

²⁰ They will sing the *diegertikon* (waking-up song).

²¹ God of marriage.

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IDYLL 19

A brief anecdote about Eros. Stung by a bee, he complains to his mother, who points out the irony of the situation. The poem plays on the common idea that Eros' great power to harm is belied by his childish appearance (cf. Moschus I, Bion Fr. 13).

The poem is very unlikely to be by Theocritus: it is attributed to him in a single manuscript that is of no independent value. There are some similarities to poem 35 in the collection of Anacreontea (Greek Lyric, vol. 2, pp. 206-9 Campbell), where Eros is told by his mother that a bee-sting is nothing in comparison with the pangs of love.

Τὸν κλέπταν ποτ' Ἔρωτα κακὰ κέντασε μέλισσα
 κηρίον ἐκ σίμβλων συλεύμενον, ἄκρα δὲ χειρῶν
 δάκτυλα πάνθ' ὑπένυξεν. ὁ δ' ἄλγее καὶ χέρ' ἐφύση
 καὶ τὰν γᾶν ἐπάταξε καὶ ἄλατο, τᾶ δ' Ἀφροδίτα
 5 δείξεν τὰν ὀδύναν, καὶ μέμφετο ὅτι γε τυτθὸν
 θηρίον ἐντὶ μέλισσα καὶ ἀλίκα τραύματα ποιεῖ.
 χὰ μάτηρ γελάσασα· "τὺ δ' οὐκ ἴσος ἐσσι μελί-
 σαις,
 ὅς τυτθὸς μὲν ἔεις τὰ δὲ τραύματα ἀλίκα ποιεῖς;"

7 τὺ Stephanus: τί M

8 ὅς Valckenaer: χῶ M

ἔεις Wilamowitz: ἔης M

IDYLL 19

A cruel bee once stung the thief Eros as he was plundering honey from the hives, and it made all his fingertips tingle. In pain, he blew on his hand, stamped on the ground, and jumped about, and he showed his wound to Aphrodite, complaining that such a small creature as a bee should inflict such wounds. His mother laughed and said, "Aren't you just like the bees, so small and yet so wounding?"

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IDYLL 20

In this unhappy clash of the urban and the rustic, an oxherd tells how Eunica, a woman from the town, scorned to kiss him. He claims to be attractive to country women, lists oxherds loved by goddesses, and hopes that Eunica may have no one at all to love her.

The poem begins with the fastidious Eunica insulting her lover and ends with his wishing her ill for the future. It has features in common with the "renunciation of love" motif familiar from Latin poetry (e.g., Catull. 8; Tib. 1.9; Hor. Epod. 15, odes 3.26; Ov. Am. 3.11. Cf. Theoc. Id. 30; Maced. Anth. Pal. 5.245). The oxherd's proud self-consolation is inspired by Polyphemus in Idyll 11 and by the rustic singer of Idyll 3, who cites examples from mythology.

The author is very unlikely to be Theocritus.

Criticism

Fantuzzi, M. "The Importance of Being *Boukolos*: Ps.-Theocr. 20." In Paschalis, *Pastoral Palimpsests*, 13-35.
Kirsten, *Junge Hirten*, 89-137.

Εὐνίκα μ' ἐγέλαξε θέλοντά μιν ἀδὺ φιλάσαι
καί μ' ἐπικερτομέοισα τάδ' ἔννεπεν· “ἔρρ' ἀπ' ἐμείο.
βουκόλος ὦν ἐθέλεις με κύσαι, τάλαν; οὐ μεμάθηκα
ἀγροίκως φιλέειν, ἀλλ' ἀστικὰ χεῖλεα θλίβειν.
μὴ τύγε μευ κύσσης τὸ καλὸν στόμα μῆδ' ἐν
5 ὀνείροις.

- οἶα βλέπεις, ὀπποῖα λαλεῖς, ὡς ἄγρια παῖσδεις.
[ὡς τρυφερὸν καλέεις, ὡς κωτίλα ῥήματα φράσδεις·
ὡς μαλακὸν τὸ γένειον ἔχεις, ὡς ἀδέα χαίταν.]
χεῖλεά τοι νοσέοντι, χέρες δέ τοι ἐντὶ μέλαιναι,
10 καὶ κακὸν ἐξόσδεις. ἀπ' ἐμεῦ φύγε μὴ με μολύνῃς.”
τοιιάδε μυθίζοισα τρὶς εἰς ἓν ἔπτυσσε κόλπον,
καί μ' ἀπὸ τῆς κεφαλῆς ποτὶ τῷ πόδε συνεχὲς εἶδεν
χεῖλεσι μυθίζοισα καὶ ὄμμασι λοξὰ βλέποισα,
καὶ πολὺ τῆ μορφῆ θηλύνετο, καὶ τι σεσαρὸς
15 καὶ σοβαρόν μ' ἐγέλαξεν. ἐμοὶ δ' ἄφαρ ἔξεσεν αἶμα,
καὶ χροὰ φοινίχθην ὑπὸ τῷ λγεος ὡς ῥόδον ἔρσα.
χὰ μὲν ἔβα με λιποῖσα, φέρω δ' ὑποκάρδιον ὄργαν,
ὅττι με τὸν χαρίεντα κακὰ μωμήσαθ' ἑταίρα.
ποιμένες, εἶπατέ μοι τὸ κρήγνον· οὐ καλὸς ἐμμί;
20 ἄρά τις ἐξαπίνας με θεὸς βροτὸν ἄλλον ἔτευξε;
καὶ γὰρ ἐμοὶ τὸ πάροιθεν ἐπάνθεεν ἀδύ τι κάλλος
· · · · ·

IDYLL 20

Eunica laughed at me when I wanted a sweet kiss, and in a mocking tone she said, "Get away from me! Do you, an oxherd, want to kiss me, you poor thing? I've not learned to kiss country bumpkins, but to press townsmen's lips with mine. Don't you kiss my pretty mouth, even in your dreams! How you stare! How you prate! How roughly you flirt! [How softly you address me! What lively words you speak! How soft your beard is! How fragrant your hair!¹] Your lips are infected, your hands are filthy, and you stink. Get away from me, in case you make me dirty!" With these words she spat three times in her bosom,² tut-tutting and looking askance; she gave herself a ladylike air and laughed at me with a smile of contempt. Straightaway my blood boiled, and I blushed at the insult like a rose in the dew. She went off and left me, and I bear anger in my heart because this dirty slut made fun of me although I'm a handsome fellow. Shepherds, tell me the truth: am I not good-looking? Has some god suddenly made a different man of me? In the past beauty bloomed upon me < >³

¹ These two lines, unless they are clumsily ironic, do not fit the tone of what precedes and follows. Probably they are from another poem. ² Cf. *Id.* 6.39.

³ Probably a line is missing, in which he mentioned his beard.

21 lac. post hunc v. ind. Hermann

- ὡς κισσὸς ποτὶ πρέμνον, ἐμὰν δ' ἐπύκαζεν ὑπήναν,
 χαῖται δ' οἶα σέλινα περὶ κροτάφοισι κέχυντο,
 καὶ λευκὸν τὸ μέτωπον ἐπ' ὀφρύσι λάμπει μελαίνας·
 25 ὄμματά μοι γλαυκᾶς χαροπώτερα πολλὸν Ἄθνας,
 τὸ στόμα δ' αὖ πακτᾶς ἀπαλώτερον, ἐκ στομάτων δέ
 ἔρρεέ μοι φωνὰ γλυκερωτέρα ἢ μέλι κηρῶ.
 ἀδὺ δέ μοι τὸ μέλισμα, καὶ ἦν σύριγγι μελίσδω,
 κῆν αὐλῶ λαλέω, κῆν δώνακι, κῆν πλαγιαύλῳ.
 30 καὶ πᾶσαι καλόν με κατ' ὄρεα φαντὶ γυναῖκες,
 καὶ πᾶσαί με φιλεῦντι· τὰ δ' ἀστικά μ' οὐκ ἐφίλασεν,
 ἀλλ' ὅτι βουκόλος ἐμὴ παρέδραμε κοῦποτ' ἀκούει
 [χῶ καλὸς Διόνυσος ἐν ἄγκεσι πόρτιν ἐλαύνει].
 οὐκ ἔγνω δ' ὅτι Κύπρις ἐπ' ἀνέρι μήνατο βούτα
 35 καὶ Φρυγίοις ἐνόμεισεν ἐν ὄρεσι, καὶ τὸν Ἄδωνιν
 ἐν δρυμοῖσι φίλασε καὶ ἐν δρυμοῖσιν ἔκλαυσεν.
 Ἐνδυμίων δὲ τίς ἦν; οὐ βουκόλος; ὅν γε Σελάνα
 βουκολέοντα φίλασεν, ἀπ' Οὐλύμπῳ δὲ μολοῖσα
 Λάτμιον ἂν νάπος ἦλθε, καὶ εἰς ὁμὰ παιδὶ κάθειυδε.
 40 καὶ τύ, Ῥέα, κλαίεις τὸν βουκόλον. οὐχὶ δὲ καὶ τύ,
 ὦ Κρονίδα, διὰ παῖδα βοηνόμον ὄρνις ἐπλάγχθη;
 Εὐνίκα δὲ μόνα τὸν βουκόλον οὐκ ἐφίλασεν,

26 ἀπαλώτερον Valckenaer: γλυκερώτερον M

33 secl. Meineke

35 καὶ τὸν Wassenberg: αὐτὸν M

39 καὶ εἰς ὁμὰ Vossius: κείς ἐμὰ m: καὶ εἰς ἐὰ m

IDYLL 20

like ivy upon a tree stump, and thickly covered my chin, and the hair curled round my temples like parsley, and my forehead gleamed white above my dark brows; my eyes were much brighter than gray-eyed Athena's, my mouth was softer than curd, and from it my voice would flow more sweet than honey from the comb. And my music making is sweet, whether I play on the panpipe or trill on the pipe, the reed, or the cross flute.⁴ All the women in the hills say I'm handsome, and they all kiss me. But this city creature hasn't kissed me; because I'm an oxherd she has passed me by and never takes notice of me. [The fair god Dionysus, too, herds heifers in the valleys.⁵] Doesn't she know that the Cyprian goddess was madly in love with an oxherding man and pastured herds on the hills of Phrygia and loved Adonis in the thickets and lamented him in the thickets?⁶ What was Endymion?⁷ Wasn't he an oxherd? Selene fell in love with him as he herded his cattle; she came from Olympus to the Latmian grove and slept with the lad.⁷ You too, Rhea, weep for your oxherd.⁸ And did not you, son of Cronus, soar aloft as a bird because of an oxherding boy?⁹ Eunica alone has not felt love for her herds-

⁴ Held transversely like a modern flute.

⁵ No lover is mentioned, and the line seems out of place here. The reference to Dionysus' herding must be to a myth not now known.

⁶ On Aphrodite and Adonis see pp. 205, 504-17.

⁷ See on *Id.* 3.49-51.

⁸ Cybele (Rhea) loved Attis, who was killed by a boar (*Hdt.* 1.34-35) or, in some versions, castrated (*Ov. Fasti* 4.221-44).

⁹ In the guise of an eagle, Zeus carried off Ganymede as he herded his cattle near Troy (*Ov. Met.* 10.155-61).

THEOCRITUS

ἄ Κυβέλας κρέσσων καὶ Κύπριδος ἠδὲ Σελάνας.
μηκέτι μηδ' ἄ, Κύπρι, τὸν ἀδέα μήτε κατ' ἄστυ
45 μήτ' ἐν ὄρει φιλέοι, μῶνα δ' ἀνὰ νύκτα καθεύδοι.

45 φιλέοι Ahrens: -έοις M

καθεύδοι Ahrens: -δοις M

IDYLL 20

man—she's greater than Cybele, the Cyprian and Selene. Cypris, may she never make love with her sweetheart either in town or in the hills; may she sleep all night alone.

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IDYLL 21

Two old fishermen are resting in a lonely hut. Asphalion recounts his dream of catching a golden fish and hopes that he will become rich, but his companion responds that only hard work can keep him from starving.

This poem seems to be inspired by works of Theocritus, but it is probably not by him.

A five-line introduction addressed to a certain Diophantus sets out the moral of the story, that poverty is the stimulus to hard work and that the poor do not sleep easy. Similar are the moralizing passages addressed to Nicias that introduce Idylls 11 and 13. A fisherman is part of the world depicted on the cup in Idyll 1. The poverty of Theocritus' Muses is a theme of Idyll 16. Poor fishermen and the tools of their trade figure in epigrams by Leonidas of Tarentum, a contemporary of Theocritus (Anth. Pal. 6.4, 7.295, 504). Hard work is extolled by Milon in Idyll 10. Penelope's account of her dream and its interpretation by the disguised Odysseus is the first of several such scenes in Greek literature (Hom. Od. 19.535-58; Callim. Fr. 2; Herod. 8; Mosch. 2.1-27).

Criticism

Belloni, L. [*Teocrito*] *I pescatori*. Como, 2004.

Kirsten, *Junge Hirten*, 139-212.

Ἄ πενία, Διόφαντε, μόνα τὰς τέχνας ἐγείρει
 αὐτὰ τῷ μόχθοιο διδάσκαλος, οὐδὲ γὰρ εὔδειν
 ἀνδράσιν ἐργατίναισι κακαὶ παρέχοντι μέριμναι
 κὰν ὀλίγον νυκτός τις ἐπιβρίσσησι, τὸν ὕπνον
 5 αἰφνίδιον θορυβεῦντι ἐφιστάμεναι μελεδῶναι.

Ἰχθύος ἀγρευτῆρες ὁμῶς δύο κείντο γέροντες
 στρωσάμενοι βρῦνον αἶον ὑπὸ πλεκταῖς καλύβασι,
 κεκλιμένοι τοίχῳ τῷ φυλλίνῳ ἐγγύθι δ' αὐτοῖν
 κέιτο τὰ ταῖν χειροῖν ἀθλήματα, τοὶ καλαθίσκοι,
 10 τοὶ κάλαμοι, τᾶγκιστρα, τὰ φυκίοντα δέλητα,
 ὄρμιαί κύρτοι τε καὶ ἐκ σχοίνων λαβύρινθοι,
 μῆρινθοι κῶπαί τε γέρων τ' ἐπ' ἐρείσμασι λέμβος·
 νέρθεν τᾶς κεφαλᾶς φορμὸς βραχύς, εἴματα, πῆλοι.
 οὗτος τοῖς ἀλιεῦσιν ὁ πᾶς πόρος, οὗτος ὁ πλοῦτος·
 15 οὐ κλειδ', οὐχὶ θύραν ἔχον, οὐ κύνα· πάντα περισσά
 ταῦτ' ἐδόκει τήνοισ· ἅ γὰρ πενία σφας ἐτήρει.
 οὐδεὶς δ' ἐν μέσσω γείτων πέλεν, ἅ δὲ παρ' αὐτᾶ

2 αὐτὰ Meineke: αὐτὰ M

4 ἐπιβρίσσησι Reiske: -βησέσησι m: -έεισι m

10 δέλητα Briggs: τε λήγα M

12 κῶπαί Stroth: κῶά M

14 πόρος Koehler: πόνος M

IDYLL 21

Poverty alone, Diophantus,¹ promotes skilled work: she is toil's tutor, because care and anxiety make it impossible for laboring men to sleep; and if one of them does nod off for a while, pressing worries suddenly disturb his rest.

Two old fishermen were lying down together on a bed of dried seaweed which they had strewn in their plaited hut, and they were reclining against the leafy wall.² Near them lay the tools of their trade—baskets, rods, hooks, seaweed-covered bait, lines, weels, traps made from rushes, cords, oars, an old boat on props, a little mat for a pillow, their clothes, their caps. This was the fishermen's only resource, their only wealth; they had no key, no door, no guard dog: all these things seemed unnecessary to them, because poverty was their safeguard. There was no neighbor anywhere near, and right up to their hut the sea chafed and

¹ A common name. Probably a friend of the poet.

² It is a temporary hut of plaited branches with the leaves still attached.

15 οὐ κλειῖδ' Bücheler: οὐδεῖς δ' M οὐ χύθραν m: οὐ κύθραν m	οὐχὶ θύραν Briggs: ἔχον Kaibel: εἶχ' M
16 ταῦτ' Meineke: πάντ' M M ἐτήρει Ahrens: ἐτέρη M	ἄ γὰρ Reiske: ἄγρα
17 πέλεν, ἄ Reiske: πενία M	αὐτᾶ Campbell: -τήν M

THEOCRITUS

θλιβομένην καλύβα τραφερὰν προσέναχε θάλασσα.
 κοῦπω τὸν μέσατον δρόμον ἄννευ ἄρμα Σελάνας,
 20 τοὺς δ' ἀλιεῖς ἤγειρε φίλος πόνος, ἐκ βλεφάρων δέ
 ὕπνον ἀπωσάμενοι σφετέραις φρεσὶν ἤρεθον αὐδάν.

ΑΣΦΑΛΙΩΝ

ψεύδοντ', ὦ φίλε, πάντες ὅσοι τὰς νύκτας ἔφασκον
 τῷ θέρεος μινύθειν, ὅκα τᾶματα μακρὰ φέροντι.
 ἤδη μυρὶ ἐσείδον ὀνείρατα, κούδέπω αἴως.
 25 μὴ λαθόμην τί τὸ χρῆμα χρόνου ταὶ νύκτες ἔχοντι;

ΕΤΑΙΡΟΣ

Ἄσφαλίων, μέμφη τὸ καλὸν θέρος; οὐ γὰρ ὁ καιρὸς
 αὐτομάτως παρέβα τὸν ἐὸν δρόμον, ἀλλὰ τὸν ὕπνον
 ἅ φροντὶς κόπτοισα μακρὰν τὰν νύκτα ποιεῖ τοι.

ΑΣΦΑΛΙΩΝ

ἄρ' ἔμαθες κρίνειν ποκ' ἐνύπνια; χρηστὰ γὰρ εἶδον.
 30 οὐ σε θέλω τῶμῳ φαντάσματος ἦμεν ἄμοιρον.

ΕΤΑΙΡΟΣ

ὥς καὶ τὰν ἄγραν, τῶνείρατα πάντα μερίζεν.
 εἰ γὰρ κείκάξω κατὰ τὸν νόον, οὗτος ἄριστος
 ἐστὶν ὀνειροκρίτας, ὁ διδάσκαλός ἐστι παρ' ᾧ νοῦς.

18 καλύβα Campbell: -βαν M

22 ψεύδοντ', ὦ Briggs: ψεύδοντο m: -ται m

25 χρόνου ταὶ Martinus: χρόνον δ' αἱ M

28 ποιεῖ τοι Hermann: ποιεῦντι M

32 εἰ γὰρ κείκάξω Wilamowitz: οὐ γὰρ νικάξῃ M

IDYLL 21

lapped against the land.³ The chariot of the moon had not yet run half its course⁴ when their customary labor awakened the fishermen;⁵ and when they had rid their eyes of sleep, their thoughts led them to start talking.

ASPHALION

Those people were liars, my friend, who used to say that in summer the nights grow shorter as they usher in longer days. I've had countless dreams already, and it's not yet dawn. Surely I haven't forgotten how extremely long the nights are?⁶

COMPANION

Do you find fault with the fair summer, Asphaltion?⁷ It's not that the due time has decided to go beyond its proper course, but that worry has cut short your sleep and made the night seem long.

ASPHALION

Did you ever learn how to interpret dreams? I've had some good ones.

COMPANION

Share out all your dreams, just as you do with your catch. Even if I am to make an intelligent guess, the best dream interpreter is the one taught by common sense. Besides,

³ Text desperately corrupt.

⁴ I.e., before midnight, apparently. But the moon's course does not measure out the night as the sun's does the day.

⁵ This does not seem to fit with Asphaltion's opening words or with the idea that anxiety disrupts sleep.

⁶ Text and sense uncertain.

⁷ A servant of Menelaus has this name at Hom. *Od.* 4.216. *Asphaleus* is a cult title of the sea god Poseidon (Paus. 7.21.7).

THEOCRITUS

35 ἄλλως καὶ σχολά ἐστι· τί γὰρ ποιεῖν ἂν ἔχοι τις
 κείμενος ἐν φύλλοις ποτὶ κύματι μηδὲ καθεύδων;
 ἀλλ' ὄνος ἐν ῥάμνῳ τό τε λύχνιον ἐν πρυτανείῳ·
 φαντὶ γὰρ ἀγρυπνίαν τάδ' ἔχειν. † λέγεο ποτε νυκτός
 ὄψιν τά τις ἔσσεο δὲ λέγει μάννεν ἑταίρω. †

ΑΣΦΑΛΙΩΝ

δειλινὸν ὡς κατέδαρθον ἐπ' εἰναλίοισι πόνοισιν
 40 (οὐκ ἦν μὰν πολύσιτος, ἐπεὶ δειπνεῦντες ἐν ὥρᾳ,
 εἰ μέμνη, τὰς γαστρὸς ἐφειδόμεθ'), εἶδον ἐμαντόν
 ἐν πέτρᾳ βεβαῶτα, καθεζόμενος δ' ἐδόκεον
 ἰχθύας, ἐκ καλάμῳ δὲ πλάνου κατέσειον ἐδωδάν.
 καὶ τις τῶν τραφερῶν ὠρέξατο· καὶ γὰρ ἐν ὕπνοις
 45 πᾶσα κύων † ἄρτον † μαντεύεται, ἰχθύα κηγών.
 χῶ μὲν τῶγκίστρῳ ποτεφύετο, καὶ ῥέεν αἷμα·
 τὸν κάλαμον δ' ὑπὸ τῷ κινήματος ἀγκύλον εἶχον.
 τῷ χέρε τεινόμενος, περικλώμενος, εὔρον ἀγῶνα
 πῶς ἀνέλω μέγαν ἰχθὺν ἀφαιροτέροισι σιδάροις·
 50 εἶθ' ὑπομιμνάσκων τῷ τρώματος ἡρέμα νύξα,
 καὶ νύξας ἐχάλαξα, καὶ οὐ φεύγοντος ἔτεινα.
 ἦνυσα δ' ὦν τὸν ἄεθλον, ἀνείλκυσα χρύσειον ἰχθύν,

- 36 τε Haupt: δὲ M 37 ἀγρυπνίαν Reiske: ἄγραν
 M τάδ' Ahrens: τόδ' M 39 ἐπ' Wakefield: ἐν M
 42 βεβαῶτα Stephanus: μεμα- M
 43 καλάμῳ Valckenaer: -μων M
 48 περικλώμενος Hermann: -νον m: περὶ κνώδαλον m
 50 ἡρέμα Eldik: ἄρ' ἐμὲ M νύξα Kiessling: -ας M
 51 νύξας ἐχάλαξα Briggs, Hermann: νύξαι χαλέξας M
 52 ἦνυσα δ' ὦν Scaliger: ἦνυσιδὼν M

IDYLL 21

we've plenty of time; for what is a man to do lying on a bed of leaves by the sea if he can't sleep? The donkey in the thorn bush and the lamp in the town hall⁸—these are said not to sleep. Tell me about the vision you had in the night.⁹

ASPHALION

I fell asleep early after my hard work at sea. (I hadn't eaten a great deal, either;¹⁰ if you remember, we didn't eat late and were sparing with our stomachs.) I saw myself upon a rock, and as I sat there I was watching for fish and dangling from my rod the bait that lures them. A plump one nibbled at it—for just as all sleeping dogs dream of their hunting,¹¹ I dream of fish. Then he was hooked, and his blood flowed; and the rod bent under the strain as I held it. Stretching out my arms and bending over, I found I had trouble in landing the great fish with my feeble implements. Then I gave him a light prod to remind him of the wound, and after that I gave him slack, then tightened the line when he didn't try to get away. So I won the fight and landed the golden fish covered all over with golden scales. I be-

⁸ Proverbial expressions otherwise unknown. The town hall (Prytaneum) housed the ever-burning hearth of the goddess Hestia, but why this should be said to be a lamp is unclear.

⁹ The manuscripts have gibberish here, but the basic sense seems clear.

¹⁰ Dreams resulting from indigestion were said not to be significant (Artem. 1.7; Cic. *Div.* 1.60).

¹¹ "Hunting": the manuscripts have "bread." It is uncertain what word should be restored.

THEOCRITUS

παντᾶ τοι χρυσῶ πεπυκασμένον· εἰλέ με δείμα
 μήτι Ποσειδάωνι πέλοι πεφιλημένος ἰχθύς,
 55 ἢ τάχα τᾶς γλαυκᾶς κειμήλιον Ἀμφιτρίτας.
 ἡρέμα δ' αὐτὸν ἐγὼν ἐκ τῶγκίστρω ἀπέλυσα,
 μῆ ποκα τῷ στόματος τᾶγκίστρια χρυσὸν ἔχιοεν.
 † καὶ τὸν μὲν πιστεύσασα καλὰ γε τὸν ἠπήρατον, †
 ὤμοσα δ' οὐκέτι λοιπὸν ὑπὲρ πελάγους πόδα θείναι,
 60 ἀλλὰ μενεῖν ἐπὶ γᾶς καὶ τῷ χρυσῷ βασιλεύσειν.
 ταῦτά με κῆξήγειρε, τὸ δ', ὦ ξένε, λοιπὸν ἔρειδε
 τὰν γνώμαν· ὄρκον γὰρ ἐγὼ τὸν ἐπώμοσα ταρβῶ.

ΕΤΑΙΡΟΣ

μῆ σύγε, μῆ τρέσσης· οὐκ ὤμοσας· οὐδὲ γὰρ ἰχθύν
 χρύσειον ὡς ἴδες εἶλες, ἴσα δ' ἦν ψεύδεσιν ὄψις.
 65 εἰ δ' ὕπαρ οὐ κνώσσων τὰ πελώρια ταῦτα ματεύσεις,
 ἐλπίς τῶν ὕπνων· ζάτει τὸν σάρκινον ἰχθύν,
 μῆ σὺ θάνης λιμῶ καὶ τοῖς χρυσοῖσιν ὀνείροις.

53 εἰλέ Legrand: εἰχέ M

63 μῆ¹ Haupt: καὶ M

64 εἶλες Meineke: εὔρες M ἦν Ahrens: ἐν M ὄψις

Ahrens: -εις M

65 τὰ πελώρια Headlam: τὸ τὰ χωρία m: τοῦτο χωρία m

IDYLL 21

came afraid in case the fish was a favorite of Poseidon's, or maybe was the property of sea-green Amphitrite.¹² Gently I released him from the hook so that the barbs wouldn't retain gold from his mouth¹³—and I swore never again to venture on the sea, but to stay on land and be lord of my gold. At that I awoke; and now, my friend,¹⁴ apply your mind to the matter, for I'm frightened by the oath I swore.

COMPANION

Don't you be afraid. You didn't swear an oath any more than you caught the golden fish you saw: the vision was nothing but lies. But if you are going to look for these amazing fish when you are awake, not in your slumbers, there is hope in your dreams. Look for a fish of flesh and blood, or you'll die of hunger and your golden dreams.

¹² A marine goddess.

¹³ The text of line 58 is corrupt beyond conjecture.

¹⁴ This word is normally used of a "guest-friend" who lives at a distance, and its application here to a fellow worker is odd.

IDYLL 22

A hymn to the Dioscuri, with twin inset narratives. The first tells how during the Argonautic expedition Polydeuces encountered the brutish king Amycus and defeated him in boxing. The second relates Castor's duel with Lynceus after he and Polydeuces had carried off girls whom Lynceus and his brother Idas were to marry.

Idyll 13 treats the story of Hylas, the final episode of the first book of Apollonius' Argonautica; the story of Polydeuces and Amycus opens Book 2. The fact that the episodes are contiguous suggests that Theocritus' poems form a response to Apollonius' epic narrative. In both idylls the luxuriant country setting is emphasized, and contrasted with the threat it contains. The dialogue between Polydeuces and Amycus is in stichomythia, which is not a feature of epic but is typical of Theocritus' bucolic hexameters. In Apollonius, Amycus is killed; in Theocritus, he is shown mercy. Castor, however, is victorious in his fight with Lynceus, although an earlier version of the story had him killed (Cypria Arg. 3 West; Pind. Nem. 10). The first episode illustrates the moral and benign aspect of divine power and the second its amoral destruction of those unfortunate enough to oppose it. Such formal contrasts are familiar from inset songs in the bucolic poems.

IDYLL 22

Criticism

Griffiths, F. T. "Theocritus' Silent Dioscuri." *GRBS* 17 (1976): 353-67.

Hunter, *Archaeology*, 44-76.

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Köhnken, A. *Apollonios Rhodios und Theokrit = Hypomnemata* 12. Göttingen, 1965.

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- Ὑμνέομεν Λήδας τε καὶ αἰγιόχου Διὸς νιῶ,
 Κάστορα καὶ φοβερὸν Πολυδεύκεα πύξ ἐρεθίζειν
 χεῖρας ἐπιζεύξαντα μέσας βοόοισιν ἰμάσιν.
 ὕμνέομεν καὶ δις καὶ τὸ τρίτον ἄρσενα τέκνα
 5 κούρης Θεστιάδος, Λακεδαιμονίους δὺ' ἀδελφούς,
 ἀνθρώπων σωτήρας ἐπὶ ξυροῦ ἦδη ἑόντων,
 ἵππων θ' αἱματόεντα ταρασσομένων καθ' ὄμιλον,
 νηῶν θ' αἰ δύνοντα καὶ οὐρανὸν εἰσανιόντα
 ἄστρα βιαζόμεναι χαλεποῖς ἐνέκρυσαν ἀήταις.
 10 οἱ δέ σφρων κατὰ πρύμναν αἰείραντες μέγα κῦμα
 ἦε καὶ ἐκ πρῶρηθεν ἦ ὄππη θυμὸς ἐκάστου
 εἰς κοίλην ἔρριψαν, ἀνέρρηξαν δ' ἄρα τοίχους
 ἀμφοτέρους· κρέμαται δὲ σὺν ἰστίῳ ἄρμενα πάντα
 εἰκῆ ἀποκλασθέντα· πολὺς δ' ἐξ οὐρανοῦ ὄμβρος
 15 νυκτὸς ἐφερπούσης· παταγεῖ δ' εὐρέϊα θάλασσα
 κοπτομένη πνοιαῖς τε καὶ ἀρρήκτοισι χαλάζαις.
 ἀλλ' ἔμπης ὑμεῖς γε καὶ ἐκ βυθοῦ ἔλκετε νῆας
 αὐτοῖσιν ναύτησιν ὀιομένοις θανέεσθαι·
 αἶψα δ' ἀπολήγουσ' ἄνεμοι, λιπαρὴ δὲ γαλήνη

¹ Lit., "yoked": there is a verbal play with "ox."

² The ancient form of boxing glove (cf. 80–81); the fingers were left free.

IDYLL 22

We celebrate the two sons of Leda and aegis-bearing Zeus, Castor and Polydeuces, who is a terrifying opponent to challenge in boxing when his palms are bound¹ with strips of ox hide.² Twice and three times³ we celebrate the male children of Thestius' daughter, twin sons born in Sparta,⁴ saviors of men whose lives are on a razor's edge, of horses panicking in the bloody tumult of battle, and of ships which, with no regard for the stars that rise and set in the heavens,⁵ encounter stormy winds. These raise a great wave ahead or astern or from whatever quarter they will,⁶ cast it into the hold and break open both sides of the ship; the mast and all the tackle are smashed and hang in disarray; as night approaches, a great downpour comes from the sky; and the broad sea roars, lashed by the blasts and by ceaseless hail. But even then you raise from the very depths ships together with their crews, who thought they would die: the winds cease at once, and there is an oily

³ The reference is unclear. Perhaps "again and again"; or the separate sections of this poem may be meant.

⁴ Thestius, father of Leda and Althaea, was king of Aetolia (Paus. 3.13.8); Leda was married to Tyndareus, king of Sparta.

⁵ The sailing season was marked by the rising and setting of the Pleiades (cf. *Id.* 13.25); but at any time of year the stars' being obscured could presage bad weather.

⁶ The winds are personified, as often.

20 ἄμ πέλαγος· νεφέλαι δὲ διέδραμον ἄλλυδις ἄλλαι·
 ἐκ δ' Ἄρκτοι τ' ἐφάνησαν ὄνων τ' ἀνὰ μέσσον
 ἀμανρή

Φάτιη, σημαίνουσα τὰ πρὸς πλόον εὐδία πάντα.
 ὦ ἄμφω θνητοῖσι βοηθόι, ὦ φίλοι ἄμφω,
 ἱππῆες κιθαρισταὶ ἀεθλητῆρες αἰδοί,

25 Κάστορος ἢ πρώτου Πολυδεύκεος ἄρξομ' αἰείδειν;
 ἀμφοτέρους ὑμνέων Πολυδεύκεα πρῶτον αἰείσω.

Ἡ μὲν ἄρα προφυγούσα πέτρας εἰς ἓν ξυνιούσας
 Ἄργῳ καὶ νιφόμεντος ἀταρτηρὸν στόμα Πόντου,
 Βέβρυκας εἰσαφίκανε θεῶν φίλα τέκνα φέρουσα.

30 ἔνθα μιᾶς πολλοὶ κατὰ κλίμακος ἀμφοτέρων ἔξ
 τοίχων ἄνδρες ἔβαινον Ἰησονίης ἀπὸ νηός·
 ἐκβάντες δ' ἐπὶ θίνα βαθὺν καὶ ὑπήνεμον ἀκτῆν
 εὐνάς τ' ἐστόρνυντο πυρεῖά τε χερσὶν ἐνώμων.

Κάστρω δ' αἰολόπωλος ὃ τ' οἰνωπὸς Πολυδεύκης
 35 ἄμφω ἐρημάζεσκον ἀποπλαγχθέντες ἐταίρων,
 παντοίην ἐν ὄρει θεγύμενοι ἄγριον ὕλην.
 εὖρον δ' ἀέναον κρήνην ὑπὸ λισσάδι πέτρῃ,
 ὕδατι πεπληθυῖαν ἀκηράτῳ· αἱ δ' ὑπένερθε
 λάλλαι κρυστάλλῳ ἢ δ' ἀργύρῳ ἰνδάλλοντο

37 δ' ἀέναον κρήνην Eust. ad Dionys. Per. 1055: ἀένναον
 κράναν M 39 λάλλαι Ruhnken: ἄλλαι M

⁷ The Manger is a hazy patch of light in the constellation Cancer; its being invisible was thought to portend bad weather (Aratus *Phaen.* 892–908). The Great Bear (Ursa Major) was used by sailors as a guide to north.

calm upon the sea; the clouds scatter this way and that; the Bears become visible, and between the Asses the Manger can just be made out, a sign that all is set fair for sailing.⁷ Rescuers of mortals both, both dearly loved, horsemen, lyre players, athletes, singers,⁸ shall I begin my song with Castor or with Polydeuces first?⁹ I shall hymn both, but Polydeuces first.

The Argo, then, having escaped the rocks that clashed together and the grim mouth of the wintry Black Sea,¹⁰ arrived at the land of the Bebryces¹¹ with her crew of heroes, dear sons of the gods. There the many men disembarked by a single ladder from both sides of Jason's ship.¹² Stepping down on the deep sand and the sheltered shore, they spread their places to lie and wielded the fire sticks in their hands.¹³ Castor rider of swift horses and swarthy Polydeuces were wandering apart from their comrades and viewing the varied wild woodland on the mountainside. Beneath a smooth rock they found an ever-flowing spring abounding in pure water; under the water the pebbles in the depths were like crystal or silver. Nearby

⁸ Lyre playing and singing are not elsewhere said to be accomplishments of the Dioscuri.

⁹ It is conventional in hymns for the poet to deliberate how to begin.

¹⁰ See on *Id.* 13.24.

¹¹ A Thracian tribe already extinct by the time of Theocritus.

¹² "Many" and "single" are pointedly juxtaposed, but the point is not clear. The ship has two rows of benches, with two rowers at each.

¹³ A spark is generated by rotating a stick of hard wood in a hole in a piece of softer wood.

THEOCRITUS

- 40 ἐκ βυθοῦ ὑψηλαὶ δὲ πεφύκεσαν ἀγχόθι πεῦκαι
 λευκαὶ τε πλάτανοί τε καὶ ἀκρόκομοι κυπάρισσοι
 ἄνθεά τ' εὐώδη, λασίαις φίλα ἔργα μελίσσαις,
 ὅσσ' ἔαρος λήγοντος ἐπιβρῦει ἄν λειμώνας.
 ἔνθα δ' ἀνὴρ ὑπέροπλος ἐνήμενος ἐνδιάασκε,
 45 δεινὸς ἰδεῖν, σκληρῆσι τεθλασμένος οὔατα πνυγαῖς·
 στήθεα δ' ἐσφαίρωτο πελώρια καὶ πλατὺ νῶτον
 σαρκὶ σιδηρείῃ, σφυρήλατος οἶα κολοσσός·
 ἐν δὲ μῦες στερεοῖσι βραχίουσιν ἄκρον ὑπ' ὦμον
 ἔστασαν ἥτε πέτροι ὀλοῖτροχοι οὔστε κυλίνδων
 50 χειμάρρους ποταμὸς μεγάλαις περιέξεσε δίναις·
 αὐτὰρ ὑπὲρ νώτοιο καὶ αὐχένος ἠωρεῖτο
 ἄκρων δέρμα λέοντος ἀφημμένον ἐκ ποδεώνων.
 τὸν πρότερος προσέειπεν ἀεθλοφόρος Πολυδεύκης.

ΠΟΛΥΔΕΥΤΙΚΗΣ

χαῖρε, ξεῖν', ὅτις ἐσσί. τίνες βροτοί, ὧν ὅδε χῶρος;

ΑΜΥΚΟΣ

- 55 χαίρω πῶς, ὅτε τ' ἀνδρας ὀρώ τοὺς μὴ πρὶν ὄπωπα;

ΠΟΛΥΔΕΥΤΙΚΗΣ

θάρσει μῆτ' ἀδίκους μῆτ' ἐξ ἀδίκων φάθι λεύσειν.

ΑΜΥΚΟΣ

θαρσέω, κοῦκ ἐκ σεῦ με διδάσκεσθαι τόδ' ἔοικεν.

¹⁴ The detailed description of Amycus is a hideous complement to the preceding sylvan scene.

IDYLL 22

grew tall pines, white poplars, plane trees, cypresses with leafy tops, and fragrant flowers, welcome work for the rough-haired bees, every sort that grow abundantly in the meadows at the close of spring. There in the open sat a mighty man,¹⁴ terrible to look on. His ears had been pulped by hard blows; his monstrous chest and broad back swelled out with flesh hard as iron, like a colossal statue that has been shaped by hammering; on his tough arms below the shoulder the muscles stood out like smooth boulders which a winter torrent has rolled along and polished in its powerful eddies. Over his back and neck was suspended a lion skin fastened by the paws. The champion Polydeuces was first to speak:¹⁵

POLYDEUCES

Good day,¹⁶ stranger, whoever you are. What people's land is this?

AMYCUS

How can it be a good day, when I see men I have never seen before?

POLYDEUCES

Have no fear. Be sure the men you see are neither lawless nor sons of lawless parents.

AMYCUS

I have no fear—and it is not right that I should learn that from you.

¹⁵ The verbal sparring begins. Dialogue of this form is not found elsewhere in epic narrative poetry. The rural setting is however similar to that in Theocritus' bucolic poems, where such conversations are normal.

¹⁶ "Hello" in Greek is literally "rejoice."

THEOCRITUS

ΠΟΛΤΔΕΤΚΗΣ

ἄγριος εἶ, πρὸς πάντα παλίγκοτος ἦδ' ὑπερόπτης;

ΑΜΤΚΟΣ

τοιόσδ' οἶον ὄρας· τῆς σῆς γε μὲν οὐκ ἐπιβαίνω.

ΠΟΛΤΔΕΤΚΗΣ

60 ἔλθοις, καὶ ξενίων κε τυχῶν πάλιν οἴκαδ' ἰκάνοις.

ΑΜΤΚΟΣ

μήτε σύ με ξείνιζε, τά τ' ἐξ ἐμεῦ οὐκ ἐν ἐτοίμῳ.

ΠΟΛΤΔΕΤΚΗΣ

δαιμόνι', οὐδ' ἂν τοῦδε πιεῖν ὕδατος σύγε δόιης;

ΑΜΤΚΟΣ

γνώσσαι, εἴ σεν δίψος ἀνειμένα χεῖλεα τέρσει.

ΠΟΛΤΔΕΤΚΗΣ

ἄργυρος ἢ τίς ὁ μισθός—ἐρεῖς;—ᾧ κέν σε πίθοιμεν;

ΑΜΤΚΟΣ

65 εἷς ἐνὶ χεῖρας ἄειρον ἐναντίος ἀνδρὶ καταστάς.

ΠΟΛΤΔΕΤΚΗΣ

πυγμάχος ἢ καὶ ποσσι θένων σκέλος, † ὄμματα δ'
ὀρθά; †

58 ἦδ' Hemsterhuis: ἦ M

60 κε Ahrens: γε M

IDYLL 22

POLYDEUCES

Are you a savage, angry and suspicious at everything?

AMYCUS

I am just as you see. *I* am not trespassing on *your* land.

POLYDEUCES

Come there, and you will return home with guest gifts.¹⁷

AMYCUS

I want no gifts; and I have none ready for you.

POLYDEUCES

Will you not even give us a drink of this water, good sir?

AMYCUS

You will find that out when thirst is parching your blistered¹⁸ lips.

POLYDEUCES

Do you want payment in silver? Or will you tell us with what fee we can persuade you?

AMYCUS

Raise your fists in single combat, one to one.

POLYDEUCES

In boxing? Or is tripping allowed, and eye gouging?¹⁹

¹⁷ Amycus is in some respects like the Odyssean Cyclops, and in that episode hospitality and guest gifts are an important theme.

¹⁸ Or, perhaps, "gaping," in expectation of a drink.

¹⁹ The manuscripts have "eyes straight ahead," but that makes no sense. Gouging was allowed in the all-in pancratium (Ar. *Pax* 897-98; Philostr. *Imag.* 2.6.3), and it is plausibly conjectured here (*ὄμμα τ' ὀρύσσω* Platt).

THEOCRITUS

ΑΜΤΚΟΣ

πὺξ διατεινόμενος σφετέρης μὴ φείδω τέχνης.

ΠΟΛΤΔΕΤΚΗΣ

τίς γάρ, ὄτῳ χεῖρας καὶ ἐμούς συνερείσω ἱμάντας;

ΑΜΤΚΟΣ

ἐγγὺς ὄρα· οὐ γύνυις ἐὼν κεκλήσεθ' ὁ πύκτης.

ΠΟΛΤΔΕΤΚΗΣ

70 ἦ καὶ ἄθλον ἐτοιμον ἐφ' ᾧ δηρισόμεθ' ἄμφω;

ΑΜΤΚΟΣ

σὸς μὲν ἐγώ, σὺ δ' ἐμὸς κεκλήσεαι, αἶ κε κρατήσω.

ΠΟΛΤΔΕΤΚΗΣ

ὀρνίθων φοινικολόφων τοιοῖδε κυδοιμοί.

ΑΜΤΚΟΣ

εἴτ' οὖν ὀρνίθεσσιν ἐοικότες εἴτε λέουσι
γινόμεθ', οὐκ ἄλλῳ κε μαχεσσαίμεσθ' ἐπ' ἀέθλῳ.

75 Ἦ ῥ' Ἄμυκος καὶ κόχλον ἐλὼν μυκήσατο κοῖλον.

οἱ δὲ θοῶς συνάγερθεν ὑπὸ σκιερὰς πλατανίστους
κόχλου φυσηθέντος αἰὲ Βέβρυκες κομόωντες.

ὥς δ' αὐτῶς ἦρωας ἰὼν ἐκαλέσσατο πάντας

Μαγνήσσης ἀπὸ νηὸς ὑπέιροχος ἐν δαῖ Κάστῳρ.

80 οἱ δ' ἐπεὶ οὖν σπείρησιν ἐκαρτύναντο βοείαις

χεῖρας καὶ περὶ γυῖα μακροὺς εἵλιξαν ἱμάντας,

74 κε Hermann: γε m: om. m

²⁰ The end of the line is doubtful.

IDYLL 22

AMYCUS

Box as well as you can; don't stint on your skill.

POLYDEUCES

And who is the man I am to fight with my gloved fists?

AMYCUS

You see him near you. He is no woman; he will be called "The Boxer."²⁰

POLYDEUCES

Is there a prize here, too, that we can both fight for?

AMYCUS

If I win, you will be my property; if you win, I shall belong to you.

POLYDEUCES

Combat of that sort is for scarlet-crested fighting cocks.²¹

AMYCUS

Whether we shall be like fighting cocks or lions, this is the only prize we are to fight for.

With these words Amycus took a hollow shell and blew into it, and at the sound of its blast the Bebryces, whose hair is always worn long, promptly gathered together under the shady plane trees. Likewise Castor the noted warrior went and summoned all the heroes from the Magnesian ship.²²

When they had strengthened their hands with thongs of ox hide and wound long straps around their forearms, they

²¹ The loser in a cock fight was called *doulos*, "slave" (Ar. Av. 70). ²² The Argo was built at Pagasae and launched at Iolcus in Thessalian Magnesia.

THEOCRITUS

- ἐς μέσσον σύναγον φόνον ἀλλήλοισι πνέοντες.
 ἔνθα πολὺς σφισι μόχθος ἐπειγομένοισιν ἐτύχθη,
 ὀπότερος κατὰ νῶτα λάβοι φάος ἡλίου.
- 85 ἰδρίῃ μέγαν ἄνδρα παρήλυθες, ᾧ Πολύδευκες,
 βάλλετο δ' ἀκτίνεσσι ἅπαν Ἀμύκοιο πρόσωπον.
 αὐτὰρ ὄγ' ἐν θυμῷ κεχολωμένος ἴετο πρόσσω,
 χερσὶ τιτυσκόμενος. τοῦ δ' ἄκρον τύψε γένειον
 Τυνδαρίδης ἐπιόντος· ὀρίνθη δὲ πλέον ἢ πρίν,
- 90 σὺν δὲ μάχην ἐτάραξε, πολὺς δ' ἐπέκειτο νενευκῶς
 ἐς γαίαν. Βέβρυκες δ' ἐπαῦτεον, οἱ δ' ἐτέρωθεν
 ἦρωες κρατερὸν Πολυδεύκεα θαρσύνεσκον,
 δειδιότες μὴ πῶς μιν ἐπιβρίσας δαμάσειε
 χώρῳ ἐνὶ στεινῷ Τιτυῷ ἐναλίγκιος ἀνὴρ.
- 95 ἦτοι ὄγ' ἔνθα καὶ ἔνθα παριστάμενος Διὸς υἱὸς
 ἀμφοτέρησιν ἄμυσσεν ἀμοιβαδὶς, ἔσχεθε δ' ὄρμηϊ
 παῖδα Ποσειδάωνος ὑπερφιάλόν περ ἑόντα.
 ἔστη δὲ πληγαῖς μεθύων, ἐκ δ' ἔπτυσεν αἶμα
 φοίνιον· οἱ δ' ἅμα πάντες ἀριστῆες κελάδησαν,
- 100 ὡς ἴδον ἔλκεα λυγρὰ περὶ στόμα τε γναθμούς τε·
 ὄμματα δ' οἰδήσαντος ἀπεστείνωτο προσώπου.
 τὸν μὲν ἄναξ ἐτάρασσε ἐτώσια χερσὶ προδεικνύς
 πάντοθεν· ἀλλ' ὅτε δὴ μιν ἀμηχανέοντ' ἐνόησε,
 μέσσης ῥινὸς ὑπερθε κατ' ὀφρύος ἤλασε πυγμῆ,
- 105 πᾶν δ' ἀπέσυρε μέτωπον ἐς ὀστέον. αὐτὰρ ὁ πληγείς
 ὑπτιος ἐν φύλλοισι τεθηλόσις ἐξετανύσθη.
 Ἔνθα μάχῃ δριμεία πάλιν γένητ' ὀρθωθέντος,
 ἀλλήλους δ' ὄλεκον στερεοῖς θείνοντες ἱμάσι.

squared up in the clear ring, breathing slaughter against each other. Then they spent much effort in settling which of them should get the sun at his back. Polydeuces, you outwitted the big man, and Amycus' whole face was dazzled. Full of fury, he charged forward, fists flailing. The son of Tyndareus hit him right on the chin as he advanced. He grew even angrier and mixed up the fight, rushing in head down. The Bebryces were cheering, and on the other side the heroes kept encouraging mighty Polydeuces, fearing that in that confined space the adversary huge as Tityus²³ would keep pressing and defeat him. The son of Zeus, with nimble footwork, kept cutting²⁴ him with left and right hands in turn, and he put a stop to the charge of the son of Poseidon, mighty though he was; he stood still, reeling from the blows, and spat out crimson blood. All the heroes shouted out together when they saw the serious damage to his mouth and jaws; and his eyes had closed up as his face swelled. Lord Polydeuces²⁵ confused him with feinting blows from all sides. When he saw that he was quite helpless, he struck him with his fist down on to his brow above the nose, and skinned his whole forehead to the bone. With this blow he was stretched out on his back among the leaves and flowers.

Then, once he had stood up, there was again a bitter contest, and they set to striking each other with the hard

²³ The gigantic Tityus suffered eternal punishment in the underworld for attempting to rape Leto (Hom. *Od.* 11.576-81).

²⁴ The leather strips had sharp edges.

²⁵ *Anax* (lord) may allude to the cult title of the Dioscuri *anake* or *wanakes*. Cf. 135.

- 110 ἀλλ' ὁ μὲν ἐς στῆθός τε καὶ ἕξω χεῖρας ἐνώμα
 αὐχένος ἀρχηγὸς Βεβρύκων· ὁ δ' ἀεικέσι πληγαῖς
 πᾶν συνέφυρε πρόσωπον ἀνίκητος Πολυδεύκης.
 σάρκες δ' ᾧ μὲν ἰδρῶτι συνίζανον, ἐκ μεγάλου δέ
 αἰψ' ὀλίγος γένετ' ἀνδρός· ὁ δ' αἰεὶ πάσσονα γυῖα
 αὐξομένον φορέεσκε πόνου καὶ χροιῇ ἀμείνω.
- 115 Πῶς γὰρ δὴ Διὸς υἱὸς ἀδηφάγον ἄνδρα καθεῖλεν;
 εἶπέ, θεά, σὺ γὰρ οἶσθα· ἐγὼ δ' ἐτέρων ὑποφήτης
 φθέγξομαι ὅσσ' ἐθέλεις σὺ καὶ ὅπως τοι φίλον
 αὐτῇ.
- Ἦτοι ὄγε ρέξαι τι λιλαιόμενος μέγα ἔργον
 σκαιῇ μὲν σκαιὴν Πολυδεύκης ἔλλαβε χεῖρα,
 120 δοχμὸς ἀπὸ προβολῆς κλινθείς, ἐτέρῳ δ' ἐπιβαίνων
 δεξιτερῆς ἤνεγκεν ἀπὸ λαγόνος πλατὺ γυῖον.
 καί κε τυχῶν ἔβλαψεν Ἀμυκλαίων βασιλῆα·
 ἀλλ' ὄγ' ὑπέξανέδν κεφαλῇ, στιβαρῇ δ' ἅμα χειρὶ
 πληῆξεν ὑπὸ σκαιὸν κρόταφον καὶ ἐπέμπεσεν ὦμῳ·
 125 ἐκ δ' ἐχύθη μέλαν αἷμα θοῶς κροτάφιοιο χανόντος·
 λαιῇ δὲ στόμα κόψε, πυκνοὶ δ' ἀράβησαν ὀδόντες·
 αἰεὶ δ' ὄξυτέρῳ πιτύλῳ δηλείτο πρόσωπον,
 μέχρι συνηλοίησε παρήια. πᾶς δ' ἐπὶ γαίῃ
 κείτ' ἄλλοφρονέων καὶ ἀνέσχεθε νεῖκος ἀπαυδῶν

112 ᾧ Reiske: οἱ m: αἰ m

114 αὐξομένον Meineke: ἀπτομένου M ἀμείνω Toup:
-ων M

120 ἐτέρῳ Toup: -ρη m: -ρα m

128 ἐπὶ γαίῃ Ahrens: ἐπὶ γαῖαν m: ἐνὶ γαίῃ m

leather thongs. The leader of the Bebryces aimed his punches at the chest and below the neck, but champion Polydeuces made a mess of his whole face with disfiguring blows. His flesh began to collapse as he sweated, and the once mighty man quickly became puny, while Polydeuces' limbs kept growing fitter and looking healthier as he increased his efforts.

And how did the son of Zeus bring down his gluttonous opponent? Tell me, goddess, for you know. Interpreting for others, I shall utter what you wish in the manner you prefer.²⁶

Amycus, eager to make a knockout blow, seized hold of Polydeuces' left arm with his left, bending to one side in his defensive stance; coming forward with his right foot, he delivered an uppercut with his broad fist. If the punch had connected, he would have done serious harm to the prince of Amyclae,²⁷ but Polydeuces swayed his head out of the way and at the same time with his stout fist struck his opponent under the left temple with his full weight;²⁸ a gaping cut opened up at the temple, and the dark blood gushed out. Then with left jabs²⁹ he made cuts around the mouth, and Amycus' firmly fixed teeth rattled. All the time he was messing up the face with a sharp rain of blows, until at last he had pounded his cheeks to a pulp. Barely conscious, Amycus measured his length on the ground

²⁶ The poet is the Muses' mouthpiece or interpreter: cf. 221-23; *Idd.* 16.29, 17.115.

²⁷ Amyclae near Sparta, of which Tyndareus was king.

²⁸ Lit., "and fell on with his shoulder" or (less likely) "and attacked Amycus' shoulder."

²⁹ By this time Amycus has released Polydeuces' left hand.

THEOCRITUS

130 ἀμφοτέρας ἅμα χεῖρας, ἐπεὶ θανάτου σχεδὸν ἦεν.
τὸν μὲν ἄρα κρατέων περ ἀτάσθαλον οὐδὲν ἔρεξας,
ὦ πύκτη Πολύδευκες· ὄμοσσε δέ τοι μέγαν ὄρκον,
ὃν πατέρ' ἐκ πόντοιο Ποσειδάωνα κικλήσκων,
μήποτ' ἔτι ξείνοισιν ἐκὼν ἀνηρὸς ἔσεσθαι.

Καὶ σὺ μὲν ὕμνησαί μοι, ἄναξ· σὲ δέ, Κάστορ,
135 αἰείσω,
Τυνδαρίδη ταχύπωλε, δορυσοέε, χαλκεοθώρηξ.

Τὼ μὲν ἀναρπάξαντε δύω φερέτην Διὸς νιῶ
δοιάς Λευκίπποιο κόρας· δισσῶ δ' ἄρα τώγε
ἐσσυμένως ἐδίωκον ἀδελφεῶν νῆ' Ἀφαρῆος,
140 γαμβρῶ μελλογάμω, Λυγκεὺς καὶ ὁ καρτερὸς Ἴδας.
ἀλλ' ὅτε τύμβον ἴκανον ἀποφθιμένου Ἀφαρῆος,
ἐκ δίφρων ἅμα πάντες ἐπ' ἀλλήλοισιν ὄρουσαν
ἔγχεσι καὶ κοίλοισι βαρυνόμενοι σακέεσσι.
Λυγκεὺς δ' ἄρ μετέειπεν, ὑπὲκ κόρυθος μέγ' αὔσας,
145 “δαιμόνιοι, τί μάχης ἰμείρετε; πῶς δ' ἐπὶ νύμφαις
ἀλλοτρίαις χαλεποί, γυμναὶ δ' ἐν χερσὶ μάχαιραι;
ἡμῖν τοι Δεύκιππος εἰς ἔδνωσε θύγατρας
τάσδε πολὺν προτέροις· ἡμῖν γάμος οὗτος ἐν ὄρκῳ.
ὑμεῖς δ' οὐ κατὰ κόσμον ἐπ' ἀλλοτρίοισι λέχεσσι
150 βουσι καὶ ἡμιόνοισι καὶ ἄλλοισι κτεάτεσσιν
ἄνδρα παρετρέψασθε, γάμον δ' ἐκλέψατε δώροις.
ἧ μὴν πολλάκις ὕμμιν ἐνώπιον ἀμφοτέροισιν

with his brain scrambled; close to death, he held up both hands and submitted. But although you had won, boxer Polydeuces,³⁰ you did not humiliate him further, but made him swear a solemn oath, invoking his father Poseidon from the sea, that he would never again willingly be troublesome to strangers.

Now that I have hymned you, lord, I shall celebrate you, Castor, son of Tyndareus, swift horseman, spear fighter, wearer of the bronze breastplate.³¹

The twin sons of Zeus had seized and were carrying off the two daughters of Leucippus; in hot pursuit were two brothers, sons of Aphareus, Lynceus and mighty Idas, bridegrooms who had been about to marry the girls. When they reached the tomb of the dead Aphareus, they all leaped from their chariots and went at each other, bearing the weight of swords and hollow shields. Shouting from beneath his helmet, Lynceus addressed them: "Sirs, why are you keen to fight? Why are you causing trouble about other men's brides? Why do you have drawn swords in your hands? Leucippus engaged these daughters of his to us long since; our marriage has been settled by oaths. It is quite wrong that to get other men's wives you should have turned him away from our agreement with cattle and mules and other property, and should have obtained marriage through underhand bribery.³² I am a man of few

³⁰ Polydeuces now has the title boasted of by Amycus in line 69.

³¹ The list of epithets is characteristic of hymns.

³² The details alluded to here are not known from elsewhere; Theocritus expects his readers to know them.

THEOCRITUS

- αὐτὸς ἐγὼ τὰδ' ἔειπα καὶ οὐ πολὺμυθος ἑὼν περ-
 'οὐχ οὕτω, φίλοι ἄνδρες, ἀριστήεσσιν ἔοικε
 155 μνηστεύειν ἀλόχους, αἷς νυμφίοι ἤδη ἐτοῖμοι.
 πολλή τοι Σπάρτη, πολλή δ' ἱππήλατος Ἥλις
 Ἄρκαδιή τ' εὖμηλος Ἀχαιῶν τε πτολίεθρα
 Μεσσήνη τε καὶ Ἄργος ἅπασά τε Σισυφίς ἀκτῆ·
 ἔνθα κόραι τοκέεσσιν ὑπὸ σφετέροισι τρέφονται
 160 μυρίαὶ οὔτε φυῆς ἐπιδενέες οὔτε νόοιο,
 τῶν εὐμαρῆς ὕμμιν ὀπιούμεν ἄς κ' ἐθέλητε·
 ὡς ἀγαθοῖς πολέες βούλουτό κε πενθεροὶ εἶναι,
 ὑμεῖς δ' ἐν πάντεσσι διάκριτοι ἠρώεσσι,
 καὶ πατέρες καὶ ἄνωθεν ἅπαν πατρώιον αἶμα.
 165 ἀλλὰ, φίλοι, τοῦτον μὲν ἐάσατε πρὸς τέλος ἐλθεῖν
 ἄμμι γάμον· σφῶν δ' ἄλλον ἐπιφραζώμεθα πάντες·
 ἴσκειν τοιάδε πολλά, τὰ δ' εἰς ὑγρὸν ὄχκετο κύμα
 πνοιῆ ἔχουσ' ἀνέμοιο, χάρις δ' οὐχ ἔσπετο μύθοις·
 σφῶ γὰρ ἀκηλήτω καὶ ἀπηνέες. ἀλλ' ἔτι καὶ νῦν
 170 πείθεσθ'· ἄμφω δ' ἄμμι ἀνεπιὼ ἐκ πατρός ἐστων.
 εἰ δ' ὑμῖν κραδίη πόλεμον ποθεῖ, αἵματι δὲ χρή
 νεῖκος ἀναρρήξαντας ὁμοῖον ἔγχεα λούσαι,
 Ἴδας μὲν καὶ ὄμαιμος ἐός, κρατερός Πολυδεύκης,
 χεῖρας ἐρωήσουσιν ἀποσχομένω ὑσμίνης·
 175 νῶι δ', ἐγὼ Κάστωρ τε, διακρινώμεθ' Ἄρηι,
 ὀπλοτέρω γεγαῶτε. γονεῦσι δὲ μὴ πολὺ πένθος
 ἡμετέροισι λίπωμεν. ἄλις νέκυς ἐξ ἐνὸς οἴκου

161 ὀπιούμεν Wordsworth: -ειν M

173 ἐός Voss: ἐμός M

175 Κάστωρ m: Λυγκέυς m

words, but I have myself said many times to you both to your faces, 'Dear friends, it is not right for heroes to woo in this way brides who have grooms already arranged. Sparta is a broad land, and so are Elis with its horse riders, Arcadia where sheep can graze, the cities of Achaea, Messene and Argos, and the whole Sisyphean shore.³³ In those places parents are bringing up countless girls not lacking beauty or good sense, and you could easily marry whichever of them you like; for many men would wish to have fine sons-in-law, and you are outstanding among heroes, as are your ancestors and your father's bloodline.³⁴ Friends, let this marriage of ours be completed; and let us see about a different marriage for you.' I spoke such words many a time, but the wind's breath took them and carried them off to the wet waves of the sea, and they found no favor with you, for you are not to be won over or compelled. But there is still time to be persuaded; you are both our cousins on our father's side. If however your hearts are set on war and we must let loose evil conflict and drench our spears in blood, Idas and his³⁵ kinsman mighty Polydeuces shall hold back and not take part in the fight; let Lynceus and I, who are the younger pair, settle the matter by combat and not leave behind great grief for our parents. One corpse from one house is enough; those who are left

³³ Sisyphus was from Corinth (Hom. *Il.* 6.152-53). These are all places in the Peloponnese.

³⁴ He speaks as if Tyndareus, not Zeus, is their father.

³⁵ All the manuscripts have "my" for "his," and one manuscript has "Castor" for "Lynceus." Wilamowitz suggested that lines 171-80 are the conclusion of a defense speech by Castor, the beginning of which is lost. In that case the word translated "kinsman" (*ὄμαιμος*) would have its usual meaning, "brother."

- εἷς· ἀτὰρ ὦλλοι πάντας ἐνφρανέουσιν ἑταίρους,
 νυμφίοι ἀντὶ νεκρῶν, ὑμεναιώσουσι δὲ κούρας
 180 τάσδ'. ὀλίγω τοι ἔοικε κακῶ μέγα νεῖκος ἀναιρεῖν."
 εἶπε, τὰ δ' οὐκ ἄρ' ἔμελλε θεὸς μεταμώνια θήσειν.
 τὼ μὲν γὰρ ποτὶ γαῖαν ἀπ' ὤμων τεύχε' ἔθεντο,
 ὦ γενεῇ προφέρεσκον· ὁ δ' εἰς μέσον ἤλυθε Λυγκεύς,
 σείων καρτερόν ἔγχος ὑπ' ἀσπίδος ἄντυγα πρώτην
 185 ὡς δ' αὐτως ἄκρας ἐτινάξατο δούρατος ἀκμάς
 Κάστωρ· ἀμφοτέροις δὲ λόφων ἐπένευον ἔθειραι.
 ἔγχεσι μὲν πρώτιστα τιτυσκόμενοι πόνον εἶχον
 ἀλλήλων, εἴ πού τι χροὸς γυμνωθὲν ἴδοιεν.
 ἀλλ' ἦτοι τὰ μὲν ἄκρα πάρος τινα δηλήσασθαι
 190 δοῦρ' ἐάγη, σακέεσσιν ἐνὶ δεινοῖσι παγέντα.
 τὼ δ' ἄορ ἐκ κολεοῖο ἐρυσσαμένω φόνον αὐτίς
 τεύχον ἐπ' ἀλλήλοισι μάχης δ' οὐ γίνεται ἔρωή.
 πολλὰ μὲν εἰς σάκος εὐρὺν καὶ ἰππόκομον τρυφάλειαν
 Κάστωρ, πολλὰ δ' ἔνυξεν ἀκριβῆς ὄμμασι Λυγκεύς
 195 τοῖο σάκος, φοίνικα δ' ὅσον λόφον ἴκετ' ἀκωκή.
 τοῦ μὲν ἄκρην ἐκόλουσεν ἐπὶ σκαιὸν γόνυ χεῖρα
 φάσγανον ὄξυ φέροντος ὑπεξαναβὰς ποδὶ Κάστωρ
 σκαιῶ· ὁ δὲ πληγεῖς ξίφος ἔκβαλεν, αἶψα δὲ φεύγει
 ὠρμήθη ποτὶ σῆμα πατρός, τόθι καρτερὸς Ἴδας
 200 κεκλιμένος θηεῖτο μάχην ἐμφύλιον ἀνδρῶν.
 ἀλλὰ μεταίξας πλατὺ φάσγανον ὥσε διαπρὸ
 Τυνδαρίδης λαγόνος τε καὶ ὀμφαλοῦ· ἔγκατα δ' εἶσω

178 πάντας Ald. ed. 2: -τες M

183 ὦ Ahrens: οἱ m: τοι m

will gladden all their comrades, bridegrooms instead of corpses, and will marry these girls.³⁶ It is best to end a great strife with a small loss."

So he spoke; and his words were not destined to be in vain. The elder two removed the armor from their shoulders and placed it on the ground. Lynceus stepped forward, brandishing his mighty spear beneath the outermost rim of his shield, while Castor wielded a pair of pointed spears; the plumes nodded on each man's crested helmet. First of all they stabbed at each other with their spears, striving to spot some unprotected part of the body; but before the spear points could cause a wound they stuck fast in their doughty shields. Drawing their swords from their scabbards, they once again devised death for each other, and there was no respite in the fighting. Castor dealt many blows on the broad shield and horsehair plume, sharp-eyed Lynceus³⁷ many on Castor's shield, but his sword point only touched the crimson crest. Then, as Lynceus brought his sharp sword down toward the left knee, Castor stepped back and chopped off his fingers. Wounded, he dropped his sword and immediately moved to flee to his father's tomb, where mighty Idas lay³⁸ watching the fight between kin. Rushing after him, the son of Tyndareus

³⁶ In fact there will be three left to marry two girls. Either the text is corrupt or Theocritus has committed an oversight, or Castor speaks as if both duelists will sacrifice themselves.

³⁷ Lynceus, named after the lynx, was proverbially keen sighted (Pind. *Nem.* 10.62-63; Ar. *Plut.* 210).

³⁸ Perhaps leaning against the grave marker (207, *στήλην*) rather than lying down.

THEOCRITUS

χαλκὸς ἄφαρ διέχευεν· ὁ δ' ἐς στόμα κείτο νενευκὸς
 Λυγκεύς, καὶ δ' ἄρα οἱ βλεφάρων βαρὺς ἔδραμεν
 ὕπνος.

- 205 οὐ μὰν οὐδὲ τὸν ἄλλον ἐφ' ἐστίῃ εἶδε πατρώῃ
 παίδων Λαοκόωσα φίλον γάμον ἐκτελέσαντα.
 ἦ γὰρ ὄγε στήλην Ἀφαρηίου ἐξανέχουσαν
 τύμβον ἀναρρήξας ταχέως Μεσσήνιος Ἴδας
 μέλλε κασιγνήτοιο βαλεῖν σφετέροιο φονῆα·
 210 ἀλλὰ Ζεὺς ἐπάμυνε, χερῶν δέ οἱ ἔκβαλε τυκτὴν
 μάρμαρον, αὐτὸν δὲ φλογέω συνέφλεξε κεραυνῶ.

- Οὕτω Τυνδαρίδαις πολεμιζέμεν οὐκ ἐν ἐλαφρῶ
 αὐτοί τε κρατέουσι καὶ ἐκ κρατέοντος ἔφυσαν.
 χαίρετε, Λήδας τέκνα, καὶ ἡμετέροις κλέος ὕμνοις
 215 ἐσθλὸν ἀεὶ πέμπετε. φίλοι δέ τε πάντες ἀοιδοὶ
 Τυνδαρίδαις Ἑλένη τε καὶ ἄλλοις ἠρώεσσιν,
 Ἴλιον οἱ διέπερσαν ἀρήγοντες Μενελάω.
 ὑμῖν κῦδος, ἄνακτες, ἐμήσατο Χίος ἀοιδός,
 ὑμνήσας Πριάμοιο πόλιν καὶ νῆας Ἀχαιῶν
 220 Ἰλιάδας τε μάχας Ἀχιλῆά τε πύργον αὐτῆς·
 ὑμῖν αὖ καὶ ἐγὼ λιγεῶν μελίγματα Μουσέων,
 οἷ' αὐταὶ παρέχουσι καὶ ὡς ἐμὸς οἶκος ὑπάρχει,
 τοῖα φέρω. γεράων δὲ θεοῖς κάλλιστον ἀοιδαί.

³⁹ This name is not given by other sources, who call the mother Arene or Polydora (schol. Ap. Rhod. 1.151 = FGH 3 F 127, 16 F 2).

⁴⁰ Aphareus ruled from Thalamae in Messenia, according to Pausanias (3.1.4; cf. 4.31.11).

⁴¹ Zeus.

⁴² Hymns traditionally close with the poet bid-

thrust his broad blade into his flank and out through the navel. The bronze sword filleted his innards at once; his head dropped, he fell on his face, and heavy sleep swept down upon his eyelids. But Laocoösa³⁹ did not see even her other son accomplish his marriage at the family hearth; for Messenian Idas⁴⁰ quickly tore up the gravestone that stood on Aphareus' tomb and was about to hurl it at the killer of his brother; but Zeus came to his aid, dashed the worked stone from his hands, and consumed him with the fiery thunderbolt.

It is no easy matter, then, to fight against the Tyndaridae: mighty themselves, they are sons of a mighty father.⁴¹ Farewell, children of Leda;⁴² may you always confer fair fame on my hymns. All bards are dear to the Tyndaridae, to Helen⁴³ and to the rest of the heroes who helped Menelaus to sack Troy. The Chian bard⁴⁴ devised fame for you, lords, when he hymned the city of Priam, the ships of the Greeks, the fighting at Troy, and Achilles, that tower of strength in battle.⁴⁵ I too bring you such pleasant offerings as my resources can provide: for the gods, songs are the best gift of honor.

ding the god farewell. This closing passage is an elaboration of the customary valediction.

⁴³ Helen, daughter of Leda and Zeus, is sister of the Dioscuri.

⁴⁴ Homer (cf. *Id.* 7.47).

⁴⁵ The Dioscuri are hardly mentioned in the *Iliad*, and it is puzzling that Theocritus should say that Homer gives them renown. But "lords" can scarcely refer to the rest of the heroes (216), since the word is used elsewhere with reference to their special title in cult (102, 135); and the poem should end with the Dioscuri.

IDYLL 23

A locked-out lover laments a boy's hard-heartedness and hangs himself outside the street door. The boy ignores the corpse and goes as usual to the baths, where a statue of Eros topples over and kills him.

The poem contains themes well known from ancient love poetry. It is a lesson in the nature of Eros (4-5, 62-63), as are Idylls 11 and 13 and Bion Fr. 13. The locked-out lover's song, or lament, is common (cf. Id. 3). Poetic lovers often threaten suicide, though they less often carry out the threat. Similar imagery is used in the tale of Iphis and Anaxarete in Book 14 of Ovid's Metamorphoses: he hangs himself at her door, and as she watches his funeral she is turned to stone, "which had long existed in her hard heart" (758).

Hardness is the organizing theme. The boy is unyielding and "stony-hearted" (1, 6, 20, 48). The lover hangs himself from the stone lintel and asks for an inscription to be carved on a stone wall. His stepping off his stone into oblivion is paralleled by the boy's dive from the stone pedestal and the stone statue's toppling on the boy.

The text is uncertain in many places. The numerous verbal reminiscences of Theocritus, Bion, and Moschus suggest that the poem is later than the second century BC.

IDYLL 23

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- Ἄνῆρ τις πολύφιλτρος ἀπηνέος ἦρατ' ἐφάβω,
 τὰν μορφὰν ἀγαθῶ, τὸν δὲ τρόπον οὐκέθ' ὁμοίω
 μίσει τὸν φιλέοντα καὶ οὐδὲ ἐν ἄμερον εἶχε,
 οὐκ ἦδει τὸν Ἔρωτα τίς ἦν θεός, ἀλίκα τόξα
 5 χερσὶ κρατεῖ, χῶς πικρὰ βέλη ποτικάρδια βάλλει
 πάντα δὲ κὰν μύθοισι καὶ ἐν προσόδοισιν ἀτειρήσ.
 οὐδέ τι τῶν πυρσῶν παραμύθιον, οὐκ ἀμάρνυμα
 χείλεος, οὐκ ὄσσων λιπαρὸν σέλας, οὐ ῥόδα μάλων,
 οὐ λόγος, οὐχὶ φίλαμα, τὸ κουφίζει τὸν ἔρωτα.
 10 οἶα δὲ θῆρ ὑλαῖος ὑποπτεύησι κυναγῶς,
 οὕτως † πάντ' ἐποίει ποτὶ τὸν βροτόν †· ἄγρια δ'
 αὐτῶ
 χείλεα καὶ κῶραι δεινὸν † βλέπον εἶχεν ἀνάγκαν †
 τῆ δὲ χολᾶ τὸ πρόσωπον ἀμείβετο, φεῦγε δ' ἀπὸ
 χρῶς
 ὕβριν † τᾶς ὀργᾶς † περικείμενον. ἀλλὰ καὶ οὕτως
 15 ἦν καλός· ἐξ ὀργᾶς δ' ἐρεθίζετο μᾶλλον ἐραστάς.
 λοίσθιον οὐκ ἤνεικε τόσαν φλόγα τᾶς Κυθереίας,
 ἀλλ' ἐνθῶν ἔκλαιε ποτὶ στυγνοῖσι μελάθροις,
 καὶ κύσε τὰν φλιάν, οὕτω δ' ἀντέλλετο φωνά·

5 χῶς Warton: πῶς M ποτικάρδια Stephanus: ποτὶ
 παιδία M 8 ῥόδα μάλων Ahrens: ῥοδομάλλον M
 14 περικείμενον Wakefield: -ος M

IDYLL 23

A man liable to love fell for a cruel youth fine of figure but without morals to match, who detested his lover and had not a single kind feeling. He did not know what sort of god Love is, what a bow he wields in his hands, or how painful are the arrows he shoots at the heart: in speech and behavior alike he would not yield at all. There was no consolation for love's fires, no flashing smile about his lips, no bright glance from his eyes, no blush on his cheeks,¹ no word, no kiss to make the passion easier to bear. He would glare at his lover as a wild beast in the woods glares at the hunters.² His lips were cruel and his eyes had a terrible look.³ His face would turn pale with anger, and his skin changed color as he showed his arrogance.⁴ Even so, he was good looking, and his lover was provoked even more by his angry behavior. At last he could not bear the flames of Cytherea.⁵ He went and wept at the unwelcoming house and kissed its doorpost, and his voice arose with

¹ A blush would indicate that he loved in return but was too modest to say so. ² Lit., "he did everything to the mortal."

The text is corrupt. ³ "Necessity" concludes the line, which makes no sense. ⁴ Hopelessly corrupt. ⁵ Aphrodite.

15 ἦν Heinsius: ἦ M ἐξ ὀργᾶς δ' Stephanus: δ' ἐξόρ-
 πασ' M 16 ἦναικε Stephanus: ἔνι καὶ M τόσαν
 φλόγα τᾶς Eldick: τὸ σαμφαότατος M
 18 ἀνετέλλετο Edmonds: -τέλοντο M φωνά Legrand:
 -ναί M

- “ἄγριε παῖ καὶ στρυγνέ, κακᾶς ἀνάθρεμμα λεαίνας,
 20 λάλινε παῖ καὶ ἔρωτος ἀνάξιε, δῶρά τοι ἦνθον
 λοίσθια ταῦτα φέρων, τὸν ἐμὸν βρόχον· οὐκέτι γάρ
 σε,
 κῶρε, θέλω λυπεῖν ποχ’ ὀρώμενος, ἀλλὰ βαδίζω
 ἔνθα τύ μεν κατέκρινας, ὅπη λόγος ἦμεν ἀτερπέων
 ξυνὸν τοῖσιν ἐρώσι τὸ φάρμακον, ἔνθα τὸ λάθος.
 25 ἀλλὰ καὶ ἦν ὄλον αὐτὸ λαβὼν ποτὶ χεῖλος ἀμέλξω,
 οὐδ’ οὕτως σβέσσω τὸν ἐμὸν πόθον. ἄρτι δὲ χαίρειν
 τοῖσι τεοῖς προθύροις ἐπιβάλλομαι. οἶδα τὸ μέλλον.
 καὶ τὸ ῥόδον καλὸν ἔστι, καὶ ὁ χρόνος αὐτὸ μαραίνει·
 29 καὶ τὸ ἴον καλὸν ἔστιν ἐν εἶαρι, καὶ ταχὺ γηρᾶ·
 32 καὶ κάλλος καλὸν ἔστι τὸ παιδικόν, ἀλλ’ ὀλίγον ζῆ·
 ἦξει καιρὸς ἐκείνος ὅπανίκα καὶ τὴ φιλάσεις,
 ἀνίκα τὰν κραδίαν ὀπτεύμενος ἀλμυρὰ κλαύσεις.
 35 ἀλλὰ τύ, παῖ, καὶ τοῦτο πανύστατον ἀδύ τι ῥέξον
 ὀπτόταν ἐξενθῶν ἀρταμένον ἐν προθύροισι
 τοῖσι τεοῖσιν ἴδης τὸν τλάμονα, μὴ με παρένθης,
 στᾶθι δὲ καὶ βραχὺ κλαῦσον, ἐπισπείσας δὲ τὸ
 δάκρυ
 λῦσον τὰς σχοίνω με καὶ ἀμφίθες ἐκ ῥεθέων σῶν
 40 εἶματα καὶ κρύψον με, τὸ δ’ αὖ πύματόν με φίλασον
 κᾶν νεκρῶ χάρισαι τεὰ χεῖλεα. μὴ με φοβαθῆς·

22 λυπεῖν Fritzsche: -πης M 23 ἀτερπέων Meineke:
 ἀταρπῶν M 26 οὐδ’ οὕτως Briggs: οὐδὲ τῶς M πόθον
 Boninus, Callierges: χόλον M

30–31 λευκὸν τὸ κρίνον ἔστί, μαραίνεται ἀνίκα πίπτει ἀ
 δὲ χιῶν λευκά, καὶ τάκεται ἀνίκα † παχθῆ secl. Haupt.
 41 τεὰ Gallavotti: τὰ m: τὰ σὰ m

these words: "Cruel and sullen boy, reared by a savage li-
 oness; stony-hearted boy unworthy of love—I have come
 to you bringing this last gift, my noose.⁶ I do not want you
 to be troubled with the sight of me any longer, lad; I am
 going where you have condemned me to go, to a place
 where they say is the universal remedy for lovers' suf-
 ferings—oblivion. But if I put that remedy to my lips and
 drink it all, I shall not even then quench my desire. Now
 at last I begin to take pleasure in this door of yours.⁷ I
 know what will happen to you. The rose is fair, too, but
 time withers it; the violet is fair, too, in the spring, but it
 quickly ages;⁸ fair, too, is a boy's beauty, but it lasts a short
 time. A moment will arrive when you too are a lover, when
 your heart is on fire and you weep salt tears.

"But do me this one last sweet favor, my lad. When you
 come out and see my wretched body hanging in your door-
 way, do not pass me by; stop and weep a while, and after
 your libation of tears release me from the rope, put on me
 the clothes that your body has worn, cover me up, and give
 me a final kiss: dead though I be, grace me with your lips.
 You have nothing to fear from me: I cannot detain you:⁹

⁶ A hideous mockery of the custom of hanging a garland at the
 beloved's door.

⁷ I.e., I used to suffer by being shut out, but now I realize you
 will be punished. The text is again likely to be corrupt.

⁸ The transmitted text here has two lines that are probably
 from another poem: "The lily is white, but it withers when it
 droops; snow is white, but it melts once it is sprinkled on the
 ground." The words "droops" and "sprinkled" are probably cor-
 rupt.

⁹ "Detain" is a conjecture; the word is missing in the manu-
 scripts.

οὐ δύναμαι κατέχειν σε· ἀπαλλάξεις με φιλάσας.
 χῶμα δέ μοι κοίλανον ὃ μιν κρύψει τὸν ἔρωτα,
 κῆν ἀπίης, τόδε μοι τρὶς ἐπάνουσιν· ὦ φίλε, κείσαι'
 45 ἦν δὲ θέλης, καὶ τοῦτο· καλὸς δέ μοι ὤλεθ' ἑταῖρος·
 γράψον καὶ τόδε γράμμα τὸ σοῖς τοίχοισι χαράσσω
 'τούτον ἔρωσ ἔκτεινεν· ὀδοιπόρε, μὴ παροδεύσης,
 ἀλλὰ στας τόδε λέξον· "ἀπηνέα εἶχεν ἑταῖρον."'"

ᾠδ' εἰπὼν λίθον εἶλεν † ἐρεισάμενος δ' ἐπὶ τοίχῳ
 50 ἄχρι μέσων ὀόδων †, φοβερὸν λίθον, ἄπτει' ἀπ' αὐτῷ
 τὰν λεπτὰν σχοινῶδα, βρόχον δ' ἐπέβαλλε τραχήλῳ,
 τὰν ἔδραν δ' ἐκύλισεν ὑπέκ ποδός, ἦδ' ἐκρεμάσθη
 νεκρός. ὃ δ' αὐτ' ὤϊξε θύρας καὶ τὸν νεκρὸν εἶδεν
 φλιᾶς ἐξ ἰδίας ἀρταμένον, οὐδ' ἐλνγίχθη
 55 τὰν ψυχάν, οὐ κλαῦσε νέον φόνον, ἀλλ' ἐπὶ νεκρῷ
 εἴματα πάντ' ἐμίανεν ἐφαβικά, βαῖνε δ' ἐς ἄθλως
 γυμνασίῳν, καὶ ἔκηλα φίλων ἐπεμαίετο λουτρῶν,
 καὶ ποτὶ τὸν θεὸν ἦνθε τὸν ὕβρισε· λαϊνέας δέ
 ἵπτατ' ἀπὸ κρηπίδος ἐς ὕδατα· τῷ δ' ἐφύπερθεν
 60 ἄλατο καὶ τῷγαλμα, κακὸν δ' ἔκτεινεν ἔφαβον·
 νᾶμα δ' ἐφοινίχθη, παιδὸς δ' ἐπενάχето φωνά·
 "χαίρετε τοὶ φιλέοντες· ὁ γὰρ μισῶν ἐφονεύθη.
 στέργεται δ' οἱ μισεῦντες· ὁ γὰρ θεὸς οἶδε δικάζειν."

42 κατέχειν Wilamowitz: εἶν M ἀπαλλάξεις Meineke:
 διαλλ- M 44 ἐπάνουσιν ed. Ald.: ὄπ- M 45 θέλης
 Ahrens: λης M 46 τὸ σοῖς τοίχοισι Schaefer: τόσοις (σ)
 τίχοισι M χαράσσω Wilamowitz: -ξω M
 51 ἐπέβαλλε Briggs: ἔβαλλε M 54 φλιᾶς Meineke:
 αὐλᾶς M 57 ἔκηλα Wilamowitz: λε M

one kiss, and you will be rid of me. Hollow out for me a grave to bury my love; as you depart, cry out three times, 'There you lie, my friend,' and, if you like, these words too: 'My fair companion is no more.' The inscription should be the words I am writing on your house wall: 'Love was the death of this man. Wayfarer, do not pass by; stop and say, "His companion was cruel."'"

With these words he took a stone, placed it on the threshold, fastened his slender rope above the door,¹⁰ put the noose round his neck, kicked away the support from under his feet, and hung there a corpse.

The boy opened the doors and saw the corpse hanging from his own lintel, but his heart was not abashed, nor did he lament the death just done; he made all his boyish clothing unclean by touching the body¹¹ and went off to his contests at the wrestling school. Without a care he made for the baths that he loved and approached the god he had dishonored. He leaped from the pedestal into the water; but at the same time the statue leaped from above and killed the wicked youth. The water turned red, and over it floated the voice of the boy: "Rejoice, you lovers: he who hated love is killed. Be kind, you who hate love: the god knows how to dispense justice."

¹⁰ "Placed . . . door": this must have been something like the sense, but the text is irrecoverably corrupt.

¹¹ I.e., ritually unclean; the text is again uncertain.

IDYLL 24

The first part of the poem tells how the baby Heracles strangled two snakes sent by Hera to kill him and how Tiresias foretold the child's great destiny. Here Theocritus retells a story from the lyric poet Pindar, who in his first Nemean Ode (ca. 476 BC) related most of the same facts more briefly (and yet more briefly in Paeon 20 = S 1 Rutherford, fragments of which survive). Theocritus dwells more than Pindar does on domestic aspects of the episode, such as the shield-cradle, the lullaby, the serving women, and the scene in the bedroom.

In the second section, an Education of Heracles, the young hero's tutors are enumerated. In all surviving manuscripts the poem breaks off at line 140, but a papyrus preserves scraps of some thirty lines more. A marginal note mentions that the poem concluded with a prayer for victory. It may therefore have been entered, or have been written as if entered, for a competition in poetry.

The competition could have been one held by Ptolemy II Philadelphus, a keen patron of the arts, who claimed descent from Heracles (Id. 17.27). The detail of the shield-cradle, which is not in Pindar's version, has been taken to symbolize the new uses to which Theocritus is putting the meter of martial epic; but it may also refer to a story that

IDYLL 24

Ptolemy I Soter had been exposed in a shield by his father when he was born (Suda λ 25).

Criticism

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- Ἡρακλέα δεκάμηνον ἔοντα ποχ' ἁ Μιδεάτις
 Ἄλκμηνα καὶ νυκτὶ νεώτερον Ἴφικλῆα,
 ἀμφοτέρους λούσασα καὶ ἐμπλήσασα γάλακτος,
 χαλκείαν κατέθηκεν ἐς ἀσπίδα, τὰν Πτερελάου
 5 Ἀμφιτρύων καλὸν ὄπλον ἀπεσκύλευσε πεσόντος.
 ἀπτομένα δὲ γυνὰ κεφαλᾶς μυθήσατο παίδων
 "εὔδεται, ἐμὰ βρέφεια, γλυκερὸν καὶ ἐγέρσιμον ὕπνον
 εὔδεται, ἐμὰ ψυχά, δὴ ἀδελφεοί, εὔσοα τέκνα·
 ὄλβιοι εὐνάζοισθε καὶ ὄλβιοι ἀὼ ἴκοισθε."
 10 ὡς φασμένα δίνησε σάκος μέγα· τοὺς δ' ἔλεν ὕπνος.
 ἄμος δὲ στρέφεται μεσονύκτιον ἐς δύσιν Ἄρκτος
 Ὠρίωνα κατ' αὐτόν, ὃ δ' ἀμφαίνει μέγαν ὦμον,
 τᾶμος ἄρ' αἰνὰ πέλωρα δύω πολυμήχανος Ἥρα,
 κυανέαις φρίσσοντας ὑπὸ σπείραισι δράκοντας,
 15 ὦρσεν ἐπὶ πλατὺν οὐδόν, ὅθι σταθμὰ κοῖλα θυράων

10 ἔλεν pap.: ἔλαβ' M

¹ See on *Id.* 13.20. ² Alcmena conceived the twins on successive nights; Zeus (disguised as Amphitryon) fathered Heracles, Amphitryon Iphicles. Theocritus follows the version of the myth in which they were born a day apart (cf. ps.-Apollod. 2.4.8); Pindar has them born together (*Nem.* 1.36) and sets the episode immediately after their birth.

IDYLL 24

Once upon a time Midean Alcmena¹ bathed and fed full with milk the ten-month-old Heracles and Iphicles, who was younger by one night,² and placed them both in a bronze shield, a fine piece of armor which Amphitryon had stripped from the body of Pterelaus.³ She put her hands on the children's heads and said, "Sleep sweetly, my babies, and wake at last; sleep safely, children, my two souls, twin brothers. Rest happy, and happy reach the dawn." With these words she rocked⁴ the great shield, and sleep came over them.

But at the time when the Bear at midnight turns its course to the west opposite to Orion, who reveals his huge shoulder,⁵ Hera contrived to send two terrible and monstrous snakes, rippling with dark coils, across the broad thresh-

³ Pterelaus, ruler of the west Greek island of Taphos, was killed by Amphitryon (ps.-Apollod. *Bibl.* 2.4.6). Heracles was conceived on the night before he returned from this expedition.

⁴ The verb *διῶν* can be used of the wielding of a shield in battle.

⁵ Obscure. The lines describe a time of year, probably mid-February, when Orion is just visible above the horizon (see Gow's note), but the context seems to demand that a time of day, midnight, should be defined here. Some aspect of the cult of Heracles or of the Ptolemies may perhaps lie behind this unexpected detail.

- οἴκου, ἀπειλήσασα φαγεῖν βρέφος Ἡρακλῆα.
 τὼ δ' ἐξειλυσθέντες ἐπὶ χθονὶ γαστέρας ἄμφω
 αἰμοβόρους ἐκύλιον· ἀπ' ὀφθαλμῶν δὲ κακὸν πῦρ
 ἐρχομένοις λάμπεισκε, βαρὺν δ' ἐξέπτυνον ἰόν.
- 20 ἀλλ' ὅτε δὴ παίδων λιχμώμενοι ἐγγύθεν ἦνθον,
 καὶ τότε ἄρ' ἐξέγροντο, Διὸς νοέοντος ἅπαντα,
 Ἄλκμήνας φίλα τέκνα, φάος δ' ἀνὰ οἶκον ἐτύχθη.
 ἦτοι ὄγ' εὐθύς ἄσσειν, ὅπως κακὰ θηρί' ἀνέγνω
 κοίλου ὑπὲρ σάκεος καὶ ἀναιδέας εἶδεν ὀδόντας,
- 25 Ἴφικλῆς, οὐλάν δὲ ποσὶν διελάκτισε χλαῖναν
 φευγέμεν ὀρμαίνων· ὁ δ' ἐναντίος ἔτετο χερσὶν
 Ἡρακλῆς, ἄμφω δὲ βαρεῖ ἐνεδήσατο δεσμῶ,
 δραξάμενος φάρυγος, τόθι φάρμακα λυγρὰ τέτυκται
 οὐλομένοις ὀφείεσσι, τὰ καὶ θεοὶ ἐχθαίροντι.
- 30 τὼ δ' αὖτε σπείραισιν ἐλισσέσθην περὶ παῖδα
 ὀψίγονον, γαλαθηνὸν ὑπὸ τροφῶ, αἰὲν ἄδακρυν
 ἄψ δὲ πάλιν διέλυνον, ἐπεὶ μογέοιεν, ἀκάνθας
 δεσμοῦ ἀναγκαίου πειρώμενοι ἔκλυσιν εὐρεῖν.
 Ἄλκμήνα δ' ἄκουσε βοᾶς καὶ ἐπέγρετο πράτα·
- 35 “ἄνσταθ', Ἀμφιτρύων· ἐμὲ γὰρ δέος ἴσχει ὀκνηρόν·
 ἄνστα, μηδὲ πόδεσσι τεοῖς ὑπὸ σάνδαλα θείης.
 οὐκ αἶεις, παίδων ὁ νεώτερος ὅσσον ἀντεῖ;
 ἦ οὐ νοεῖς ὅτι νυκτὸς ἄωρί που, οἱ δέ τε τοῖχοι
 πάντες ἀριφραδέες καθαρᾶς ἄπερ ἠριγενείας;

26 ἔτετο Meineke: εἶχετο m: εἴλετο m

31 ἄδακρυν Xylander: -ρυ M

39 ἄπερ Briggs: ἄτερ M: δ' α[pap.

old where stood the paneled doors⁶ of the palace, urging them on to devour the baby Heracles. Uncoiling, they both twisted their blood-gorging bellies along the ground; as they moved, their eyes glinted with a wicked gleam, and they were spitting out deadly venom. Flicking their tongues, they came near the boys; but then Alcmena's dear children awoke: Zeus was aware of everything, and light was created throughout the palace.⁷ Iphicles cried out at once when he caught sight of the grim creatures over the rim of the hollow shield, and he kicked at his woolen blankets in his efforts to get away; but Heracles made a grab at them and bound both in a powerful bond, seizing them by the neck, where baneful snakes produce their venom, which even the gods abhor. With their coils they then twisted themselves around the child, that favorite son,⁸ still fed at his nurse's breast, who never wept;⁹ and when they were exhausted they would uncoil their backbones again as they sought release from his fatal grip.

Alcmena heard the cry and was the first to wake: "Get up, Amphitryon; I feel timid and fearful. Get up, and do not wait to put sandals on your feet. Don't you hear what a noise our younger boy is making? Don't you notice that it is the middle of the night, surely, yet the walls are all plain to see, just as in¹⁰ the clear light of dawn? I feel some

⁶ Lit., "hollow doorposts." Probably *σταθμὰ κοῖλα* refers to the architectural term *κοιλόσταθμος*, which seems to mean lattices, panels, or coving. ⁷ Zeus makes the light so that Heracles can see the serpents, and to rouse the household.

⁸ Lit., "late-born." There may be an allusion to Hera's attempts to retard his birth (*Ov. Met.* 9.297-301; *Ant. Lib.* 29).

⁹ Presaging his later fortitude.

¹⁰ Or (reading *ἄτερον*), "without."

- 40 ἔστι τί μοι κατὰ δῶμα νεώτερον, ἔστι, φίλ' ἀνδρῶν."
ὡς φάθ'. ὁ δ' ἐξ εὐνᾶς ἀλόχῳ κατέβαινε πιθήσας·
δαιδάλεον δ' ὤρμασε μετὰ ξίφος, ὃ οἱ ὑπερθεν
κλινητῆρος κεδρίνου περιπασσάλῳ αἰὲν ἄωρτο.
ἦτοι ὄγ' ὠριγνᾶτο νεοκλώστου τελαμῶνος,
45 κουφίζων ἐτέρα κολεόν, μέγα λώτινον ἔργον.
ἀμφιλαφῆς δ' ἄρα παστὰς ἐνεπλήσθη πάλιν ὄρφνας.
δμῶας δὴ τότε ἄυσεν ὑπνον βαρὺν ἐκφυσῶντας·
"οἴσετε πῦρ ὅτι θᾶσσον ἀπ' ἐσχαρεῶνος ἐλόντες,
δμῶες ἐμοί, στιβαροὺς δὲ θυρᾶν ἀνακόψατ' ὀχῆας."
50 "ἀνστατε, δμῶες ταλασίφρονες· αὐτὸς ἀντεῖ,"
ἦ ῥα γυνὰ Φοίνισσα μύλαις ἐπικοίτον ἔχουσα.
οἱ δ' αἰψα προγένοντο λύχνοις ἅμα δαιομένοισι
δμῶες· ἐνεπλήσθη δὲ δόμος σπεύδοντος ἐκάστου.
ἦτοι ἄρ' ὡς εἶδονθ' ὑποτίθιον Ἡρακλῆα
55 θῆρε δύω χεῖρεσσιν ἀπριξ ἀπαλαῖσιν ἔχοντα,
ἐκπλήγδην ἰάχησαν· ὁ δ' ἐς πατέρ' Ἀμφιτρύωνα
ἐρπετὰ δεικανάασκεν, ἐπάλλετο δ' ὑψόθι χαίρων
κουροσύνα, γελάσας δὲ πάρος κατέθηκε ποδοῖν
πατρὸς εἰς θανάτῳ κεκαρωμένα δεινὰ πέλωρα.
60 Ἄλκμηνα μὲν ἔπειτα ποτὶ σφέτερον βάλε κόλπον
ξηρὸν ὑπαὶ δείους ἀκράχολον Ἴφικλῆα·
Ἀμφιτρύων δὲ τὸν ἄλλον ὑπ' ἀμνείαν θέτο χλαῖναν
παῖδα, πάλιν δ' ἐς λέκτρον ἰὼν ἐμνάσατο κοίτου.
"Ορυιχες τρίτον ἄρτι τὸν ἔσχατον ὄρθρον ἄειδον,
65 Τειρεσίαν τόκα μάντιν ἀλαθέα πάντα λέγοντα
Ἄλκμηνα καλέσασα χρέος κατέλεξε νεοχμόν,
καὶ νιν ὑποκρίνεσθαι ὅπως τελέεσθαι ἐμελλεν

threat in the house, I do indeed, my dear husband." So she spoke. Obeying his wife, he got down from the bed. He made for his ornate sword, which always hung on a peg above his cedarwood couch, and reached for the newly woven baldric as he lifted with his other hand the scabbard, a great work made from lotus wood. The spacious room was again plunged in darkness. Then he called to the slaves, who were sound asleep and breathing deeply: "Fetch a light from the hearth as quickly as you can, slaves, and knock back the strong door bolts!"¹¹ "Get up, stouthearted slaves! Himself is calling!" cried a Phoenician woman who slept at the mill.¹² The slaves appeared at once as soon as their lamps were alight, and the palace was filled with them as they all bustled about. When they saw the baby Heracles gripping the pair of creatures in his tender hands, they cried out in astonishment. He showed the serpents to his father Amphitryon, leaped high in youthful joy, and with a laugh laid before his father's feet the terrible creatures in the sleep of death. Then Alcmena held in her lap Iphicles, who was in the extremity of fear and rigid with terror. Amphitryon placed the other child under his lambswool blanket, went back to bed, and thought of sleep.

Just after the third cockcrow heralding daybreak, Alcmena summoned Tiresias, the seer whose every word is truthful, recounted to him the strange occurrence, and asked him

¹¹ Probably those securing the children's room.

¹² Among the querns where corn was ground by hand. Cf. Hom. *Od.* 20.105-10, where twelve women sleep at the mill in Odysseus' palace.

- ἠνώγει· “μηδ’ εἴ τι θεοὶ νοέοντι πονηρόν,
 αἰδόμενός με κρύπτε· καὶ ὧς οὐκ ἔστιν ἀλύξαι
 70 ἀνθρώποις ὅ τι Μοῖρα κατὰ κλωστήηρος ἐπέειπε.
 μάντι Εὐηρείδα, μάλα τοι φρονέοντα διδάσκω.”
 τόσσ’ ἔλεγεν βασιλεία· ὁ δ’ ἀνταμείβετο τοίοις·
 “θάρσει, ἀριστοτόκεια γύναι, Περσῆιον αἶμα,
 θάρσει μελλόντων δὲ τὸ λώιον ἐν φρεσὶ θέσθαι.
 ναὶ γὰρ ἐμῶν γλυκὺ φέγγος ἀποιχόμενον πάλαι ὄσ-
 75 σων,
 πολλαὶ Ἀχαιάδων μαλακὸν περὶ γούνατι νῆμα
 χειρὶ κατατρίψουσιν ἀκρέσπερον αἰείδοισαι
 Ἀλκμήναν ὀνομαστί, σέβας δ’ ἔση Ἀργείαισι.
 τοίος ἀνὴρ ὅδε μέλλει ἐς οὐρανὸν ἄστρα φέροντα
 80 ἀμβαίνειν τεὸς υἱός, ἀπὸ στέρνων πλατὺς ἦρως,
 οὗ καὶ θηρία πάντα καὶ ἀνέρες ἦσσονες ἄλλοι.
 δώδεκά οἱ τελέσαντι πεπρωμένον ἐν Διὸς οἰκείν
 μόχθους, θνητὰ δὲ πάντα πυρὰ Τραχίνιος ἔξει·
 γαμβρὸς δ’ ἀθανάτων κεκλήσεται, οἷ τὰδ’ ἐπῶρσαν
 85 κνώδαλα φωλεύοντα βρέφος διαδηλήσασθαι.

72 τοίοις Briggs: -ως m: -ος m

75 ἐμῶν Edmonds: -ὸν M

82 οἰκείν Callierges: -κῆν pap., m: -κῆς m

¹³ Meaning uncertain. κλωστήηρ, here translated “distaff,” usually means “yarn.” ¹⁴ Tiresias was son of Eueres and the nymph Chariclo (Callim. *Hymn* 5.81).

¹⁵ Alcmena’s father, Electryon, was son of Perseus and Andromeda (ps.-Apollod. *Bibl.* 2.4.5).

to explain what the outcome would be. "And if the gods are planning something bad, do not hide it on account of your regard for me. Mortals cannot escape what Fate quickly spins from her distaff, even if they know what is to come.¹³ Prophet, son of Eueres,¹⁴ I am teaching you what you well know already." So spoke the queen, and he replied with these words: "Take heart, mother of noble children, descendant of Perseus,¹⁵ take heart, and store up in your mind the better part of what is to come.¹⁶ By the sweet light long gone from these eyes of mine,¹⁷ many of the women of Greece, as by hand they rub the soft yarn on their knees at nightfall, will celebrate the name of Alcmena in song, and among Argive women you shall be honored. This son of yours, when he is a broad-chested man, is destined to ascend to the starry sky, and he will be mightier than all beasts and all other men. It is fated that when he has accomplished twelve labors he will live in the house of Zeus, while a pyre on Mt. Trachis will hold his mortal remains;¹⁸ he will be called son-in-law of the gods,¹⁹ who roused these monsters from their lairs to de-

¹⁶ He does not dwell on the Labors, and he omits to mention Heracles' murder of his mortal wife, Megara, together with their children, his agonizing death, etc.

¹⁷ Tiresias gained the gift of prophecy in compensation for his loss of sight, which (according to the version followed by Callimachus in the *Hymn to Athena*) came about when he accidentally saw Artemis bathing. Cf. ps.-Apollod. *Bibl.* 3.6.7 for other versions.

¹⁸ His mortal part, inherited from his mother, will be burned away. See Soph. *Trach.* 1191-215.

¹⁹ After his assumption to Olympus, he married Hebe (Youth), daughter of Zeus and Hera (Hes. *Theog.* 922, 950-55; Theoc. *Id.* 17.32-33).

- ἔσται δὴ τοῦτ' ἄμαρ ὀπηνίκα νεβρὸν ἐν εὐνᾷ
 καρχαρόδων σίνεσθαι ἰδὼν λύκος οὐκ ἐθελήσει.
 ἀλλά, γύναι, πῦρ μὲν τοι ὑπὸ σποδῶ εὐτυκον ἔστω,
 κάγκανα δ' ἀσπαλάθου ξύλ' ἐτοιμάσατ' ἢ παλιούρου
 90 ἢ βάτου ἢ ἀνέμῳ δεδονημένον αἶον ἄχερδον
 καίε δὲ τῶδ' ἀγρίαισιν ἐπὶ σχίζαισι δράκοντε
 νυκτὶ μέσα, ὅκα παῖδα κανεῖν τεὸν ἤθελον αὐτοί.
 ἦρι δὲ συλλέξασα κόνιν πυρὸς ἀμφιπόλων τις
 ῥυψάτω, εὖ μάλα πᾶσαν ὑπὲρ ποταμοῖο φέρουσα
 95 ῥωγάδας ἐς πέτρας, ὑπερούριον, ἅψ δὲ νεέσθω
 ἄστρεπτος. καθαρῶ δὲ πυρώσατε δῶμα θεείῳ
 πρᾶτον, ἔπειτα δ' ἄλεσσι μεμιγμένον, ὡς νενόμισται,
 θαλλῶ ἐπιρραίνειν ἐστεμμένῳ ἀβλαβῆς ὕδωρ.
 Ζηνὶ δ' ἐπιρρέξαι καθυπερτέρῳ ἄρσενα χοῖρον,
 100 δυσμενέων αἰεὶ καθυπερτέροι ὡς τελέθοιτε."
 φῆ, καὶ ἐρωήσας ἐλεφάντινον ὄχετο δίφρον
 Τειρεσίας πολλοῖσι βαρὺς περ ἐὼν ἐνιαυτοῖς.
 Ἑρακλῆς δ' ὑπὸ ματρὶ νέον φυτὸν ὡς ἐν ἀλωᾷ
 ἐτρέφετ', Ἀργεῖου κεκλημένος Ἀμφιτρύωνος.
 105 γράμματα μὲν τὸν παῖδα γέρων Δίνος ἐξεδίδαξεν,
 υἱὸς Ἀπόλλωνος μελεδωνεὺς ἄγρυπνος ἦρως

86-87 secl. Dahl

98 ἐστεμμένῳ Schaefer: -ον M

²⁰ It was in fact only Hera who sent the snakes (13); Tiresias suggests that it was the gods in general.

²¹ This sentence, which seems more appropriate to a description of the Golden Age, is probably an interpolation.

²² To kindle the wood that the slaves are to collect.

stroy your baby.²⁰ A day shall come when the sharp-toothed wolf shall see the fawn in its bed and not wish to harm it.²¹ But have fire ready under the ashes,²² my lady; and the rest of you collect dry sticks of thorn trees, spiny shrubs, bramble or dry wild pear beaten by the wind. Burn these two serpents on the wild firewood at midnight, the very time when *they* meant to kill your son. At dawn let one of your maids gather up the ashes, carry them across the river, throw them all on the jagged rocks beyond our boundaries, and return without looking back.²³ Fumigate the palace with cleansing sulfur first of all, and then—as is the normal practice—use a living branch trimmed with wool to sprinkle a mixture of salt and pure water; and sacrifice a young male pig to lord Zeus so that you may for ever lord it over your enemies.” With these words Tiresias left the ivory seat and departed, afflicted though he was with the weight of many years.

Like a young sapling in an orchard Heracles was brought up by his mother, and he was called the son of Amphitryon, the Argive.²⁴ Old Linus,²⁵ the hero, son of Apollo,

²³ To avoid pollution or harm from the evil ritually cast out. Cf. Ap. Rhod. 3.1038; Virg. *Ecl.* 8.102.

²⁴ Amphitryon was from Tiryns, which was associated with—and eventually conquered by—Argos. “Was called” may hint at the fact, not referred to elsewhere in the poem, that Amphitryon was not his parent.

²⁵ Linus is said to have adapted the Phoenician alphabet to Greek (Diod. Sic. 3.67.1). A more familiar story has him trying to teach Heracles to play the lyre and being killed by his recalcitrant pupil (ps.-Apollod. *Bibl.* 2.4.9).

- τόξον δ' ἐντανύσαι καὶ ἐπὶ σκοπὸν εἶναι οἰστόν
 Εὐρύτος ἐκ πατέρων μεγάλαις ἀφνειὸς ἀρούραις.
 αὐτὰρ αἰοιδὸν ἔθηκε καὶ ἄμφω χεῖρας ἔπλασσειν
 110 πυξίνα ἐν φόρμιγγι Φιλαμμονίδας Εὐμόλπος.
 ὅσσα δ' ἀπὸ σκελέων ἔδρυστροφοὶ Ἀργόθεν ἄνδρες
 ἀλλάλους σφάλλοντι παλαίσμασιν, ὅσσα τε πύκται
 δεινοὶ ἐν ἰμάντεσσιν ἅ τ' ἐς γαῖαν προπεσόντες
 πάμμαχοι ἐξεύροντο σοφίσματα σύμφορα τέχνα,
 115 πάντ' ἔμαθ' Ἑρμείω διδασκόμενος παρὰ παιδί
 Ἄρπαλύκῳ Πανοπήϊ, τὸν οὐδ' ἂν τηλόθε λεύσσω
 θαρσαλέως τις ἔμεινεν ἀθλεύοντ' ἐν ἀγῶνι
 τοῖον ἐπισκύνιον βλοσυρῶ ἐπέκειτο προσώπῳ.
 ἵππους δ' ἐξελάσασθαι ὑφ' ἄρματι καὶ περὶ νύσσαν
 120 ἀσφαλῆως κάμπτοντα τροχοῦ σύριγγα φυλάξαι
 Ἀμφιτρύων ὃν παῖδα φίλα φρονέων ἐδίδαξεν
 αὐτός, ἐπεὶ μάλα πολλὰ θεῶν ἐξήρατ' ἀγώνων
 Ἄργει ἐν ἵπποβότῳ κειμήλια, καὶ οἱ ἀαγεῖς
 δίφροι ἐφ' ὧν ἐπέβαινε χρόνῳ διέλυσαν ἰμάντας.
 125 δούρατι δὲ προβολαίῳ ὑπ' ἀσπίδι ὦμον ἔχοντα
 ἀνδρὸς ὀρέξασθαι ξιφέων τ' ἀνέχεσθαι ἀμυχμόν,
 κοσμησαί τε φάλαγγα λόχον τ' ἀναμετρήσασθαι
 δυομενέων ἐπιόντα, καὶ ἱππήεσσι κελεύσαι,

116 τηλόθε pap., conl. Ahrens: -όθι M

125 ὦμον Cholmeley: νῶτον pap., M

²⁶ Eurytus is mentioned in the *Odyssey* as a notable bowman who was killed when he challenged Apollo to a contest in archery (8.224-25); cf. ps.-Apollod. *Bibl.* 2.4.9. ²⁷ This Eumolpus ("Fine Singer") is not mentioned elsewhere. Philammon was a

watchful guardian, taught the boy to read and write. Eurytus,²⁶ wealthy in inherited land, taught him to draw the bow and shoot an arrow at the target, while Eumolpus son of Philammon²⁷ made him a singer and formed his hands to the shape of the boxwood lyre. As for the moves by which Argive men in wrestling twist their hips and throw each other with their legs, and the techniques of boxers deft with the gloves,²⁸ and the artful skills of pancratiasts when they fight on the ground—all these he was taught by Harpalycus of Panopeus, a son of Hermes;²⁹ even seeing him from a distance, one would have become nervous to meet him in a contest, such was the scowling brow that extended over his grim face. Amphitryon himself carefully taught his son how to drive out his chariot horses and guard against striking the nave of the wheel in safely rounding the turning post; he had carried off many prizes from the swift races in Argos, the land where horses graze, and the chariots in which he rode remained undamaged until with age their leather straps grew slack.³⁰ Castor son of Hippalus taught him to keep his shoulder behind his shield with his spear in a defensive posture and to aim a blow at his opponent, to bear wounds inflicted by swords, to put the ranks in good order, to take the measure of an opposing enemy, and to issue commands to the cavalry—

son of Apollo (Pherec. *FGH* 3 F 26, 120). ²⁸ Lit., "thongs," strips of leather wrapped around the palm and fingers: see *Id.* 22.80–81.

²⁹ Panopeus was a town in Phocis. Harpalycus is not known in connection with Heracles, but ps.-Apollod. *Bibl.* 2.4.9 says that the wrestling teacher's name was Autolykus. This is perhaps the same Autolykus who was grandfather of Odysseus and son of Hermes (Pherecydes, *FGH* 3 F 120). ³⁰ These seem to have formed the bodywork (cf. Hom. *Il.* 5.727–28).

130 Κάστωρ Ἴππαλίδας δέδαεν, φυγὰς Ἄργεος ἐνθῶν,
οὐδ' ποκα κλᾶρον ἅπαντα καὶ οἰνόπεδον μέγα Τυδεύς
ναίε παρ' Ἀδρήστοιο λαβὼν ἱππήλατον Ἄργος·
Κάστορι δ' οὔτις ὁμοῖος ἐν ἡμιθέοις πολεμιστῆς
ἄλλος ἔην πρὶν γῆρας ἀποτρῦσαι νεότητα.

Ἔοδε μὲν Ἡρακλῆα φίλα παιδεύσατο μάτηρ.
135 εὐνὰ δ' ἦς τῷ παιδὶ τετυγμένα ἀγχόθι πατρός
δέρμα λέοντειον μάλα οἱ κεχαρισμένον αὐτῷ,
δεῖπνον δὲ κρέα τ' ὄπτα καὶ ἐν κανέῳ μέγας ἄρτος
Δωρικός· ἀσφαλέως κε φυτοσκάφον ἄνδρα κορέσσαι
αὐτὰρ ἐπ' ἅματι τυννὸν ἄνευ πυρὸς αἴλυτο δόρπον.
140 εἶματα δ' οὐκ ἀσκητὰ μέσας ὑπὲρ ἔννυτο κνάμας.
.....] . . υ . . . γε . [.....] . ελω [
.....] . ι . ποσον τι ρ υ̅ [
.....] . ναμον εχ [
.....] .ς . εν χροῖ κα [
145] .ψας . το δε κα [
.....] .εν ξεινου[
.....] .δεω . [
.....] . ε . [
.....] . ρ . [
150] .σα . [
.....] .ντα . [
.....] .λε θυρα[
.....] .ιρον δε[
.....] .λθα δι . [
155] .ον ῖ . [
.....] .

Desunt vv. circiter xii.

IDYLL 24

Castor, who came as an exile from Argos. Tydeus once received Castor's whole estate and vineyard from Adrastus, and lived in Argos, the land of horses.³¹ Among the demigods Castor had no equal as a warrior until old age wore away his youth.

That is how his dear mother had Heracles educated. The boy's bed was a lion skin placed near his father, and he took great delight in it.³² For dinner he had roast meat and a big Dorian loaf in a basket³³ easily large enough to satisfy a laborer, but during the day he would take a small, uncooked meal.³⁴ His simple garment was worn above the knee.

³¹ In the *Iliad* Tydeus is said to have fled Calydon after a murder; having come to Argos he was purified by Adrastus, whose daughter he married. Homer mentions his large estates in Argos (*Il.* 14.119–24); Theocritus' lines suggest that these were confiscated from Castor by Adrastus.

³² Perhaps presaging his Labor with the Nemean Lion.

³³ Probably a coarse, manly sort of bread.

³⁴ Wittily ameliorating his notorious gluttony.

137 δὲ Stephanus: τϵ M

THEOCRITUS

- 168] . α ... ων μ . [.....]υμπον
] . δ' εριωπιδα [.....]ς
- 170]ταν ομοπατ[.....]λαί.
]κα . οχθε θε[.....]θνητος
] . [.] αοιδον αγο[.....]τυνεικως



IDYLL 24

(168) Olympus

(171) mortal

(172) bard

IDYLL 25

The background story is Heracles' Labor of cleansing the Augean Stables. There are three distinct scenes. The first is a dialogue between Heracles and a countryman who provides information about King Augeas; Heracles is menaced by the farm dogs. In the second, Heracles goes with Augeas and his son Phyleus to view the vast herds of cattle; he has to repel an attack by the bull Phaethon. In the third, Heracles tells Phyleus how he killed the Nemean Lion.

It is possible that the three sections are fragments of a longer poem, but it is more likely that they are an experiment in discontinuous narration: the first and third include dialogue, and in each Heracles confronts a dangerous animal. It is curious that the cleansing of the byres is not mentioned; though the magnitude of the task is indicated by a lengthy description of the innumerable herds. Instead of that Labor, the story of the Nemean Lion is told at length (and perhaps the Labor of capturing the Cretan Bull is hinted at in the encounter with Phaethon).

The subject matter and description of landscape may have led to the poem's inclusion among works of Theocritus, but the testimony of the few manuscripts that attribute it to him is not to be relied on; linguistic evidence suggests some other author of a similar date. The garrulously helpful countryman owes something to Eumaeus in the Odys-

sey, but three Callimachean characters are perhaps relevant: in related episodes of Book 1 of the *Aetia*, Heracles asked a Lindian farmer and a certain Theiodamas for food and in each case killed one of their oxen when they refused (Frr. 22, 25d Harder), and in Book 3 he lodged and conversed with the poor man Molorchus during his mission against the Nemean Lion (Frr. 54b-i).

Criticism

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Τὸν δ' ὁ γέρων προσέειπε βοῶν ἐπίουρος ἀροτρῆς,
 παυσάμενος ἔργοιο τό οἱ μετὰ χερσὶν ἔκειτο·
 “ἔκ τοι, ξεῖνε, πρόφρων μυθήσομαι ὅσσ' ἑρεΐνεις,
 Ἑρμέω ἀζόμενος δεινὴν ὄπιν εἰνοδίοιο·

5 τὸν γάρ φασι μέγιστον ἐπουρανίων κεχολῶσθαι,
 εἴ κεν ὁδοῦ ζαχρεῖον ἀνήνηταί τις ὀδίτην.
 ποιῖναι μὲν βασιλῆος ἐύτριχες Αὐγείαιο
 οὐ πάσαι βόσκονται ἴαν βόσιν οὐδ' ἓνα χῶρον
 ἀλλ' αἱ μὲν ῥα νέμονται ἐπ' ὄχθαις ἀμφ' Ἑλισσοῦ-
 ντος,

10 αἱ δ' ἱερὸν θείοιο παρὰ ῥόον Ἀλφειοῖο,
 αἱ δ' ἐπὶ Βουπρασίου πολυβότρυος, αἱ δὲ καὶ ὦδε
 χωρὶς δὲ σηκοί σφι τετυγμένοι εἰσὶν ἐκάσταις.
 αὐτὰρ βουκολίοισι περιπλήθουσί περ ἔμπης
 πάντεσσιν νομοὶ ὦδε τεθηλότες αἰὲν ἔασι
 15 Μηνίου ἄμ μέγα τίφος, ἐπεὶ μελιηδέα ποίην
 λειμῶνες θαλέθουσιν ὑπόδροσοι εἰαμεναί τε
 εἰς ἄλις, ἧ ῥα βόεσσι μένος κεραῆσιν ἀέξει.
 ἀλῖς δὲ σφισιν ἦδε τεῆς ἐπὶ δεξιὰ χειρός
 φαίνεται εὖ μάλα πᾶσι πέρην ποταμοῖο ῥέοντος

19 πᾶσι Meineke: πᾶσα M

IDYLL 25

And¹ the old plowman, guardian of the cattle, stopped the work he had in hand and replied, "Stranger, I shall be happy to tell you whatever you ask, out of reverence for the awesome power of Hermes protector of travelers, who they say is most angry of all the gods if someone refuses to help a traveler who needs to find his way. The fleecy flocks of King Augeas do not graze in a single pasture or in a single place: some feed on the banks on each side of the river Helisous, others by the holy streams of divine Alpheus,² others in wine-producing Buprasium, and others in this area; and separate sheepfolds are made for each flock. As for the cattle, in spite of their teeming numbers there are always lush pasture lands for them all here by the great lake of Menius;³ the dewy fields and water meadows produce in abundance honey-sweet grass which makes the horned cattle grow strong. The byres for them all can be seen on your right beyond the flowing river:⁴

¹ "And" and "replied" imply a preceding narrative. Some scholars feel that a passage is missing, others that the poem experiments with an effect of fragmentation (cf. on *Id.* 18.1). In some manuscripts this first section is titled Ἡρακλῆς πρὸς ἀγροῖκον (Heracles and the Countryman).

² Rivers in Elis (ps.-Apollod. *Bibl.* 2.5.5). Heracles diverted the Alpheus to purge Augeas' byres.

³ The river of the town of Elis (Paus. 6.26.1). Pausanias says this was the river with which the byres were cleansed (5.1.10).

⁴ Another glance toward the cleansing.

- 20 κείνη, ὅθι πλατάνιστοι ἐπηγεταναὶ πεφύασι
 χλωρὴ τ' ἀγριέλαιος, Ἀπόλλωνος νομίμοιο
 ἱερὸν ἀγνόν, ξεῖνε, τελειοτάτοιο θεοῖο.
 εὐθύς δὲ σταθμοὶ περιμήκεες ἀγροιώταις
 δέδμηνθ', οἱ βασιλῆι πολὺν καὶ ἀθέσφατον ὄλβον
- 25 ῥνόμεθ' ἐνδυκέως, τριπόλοισι σπόρον ἐν νειοῖσιν
 ἔσθ' ὅτε βάλλοντες καὶ τετραπόλοισιν ὁμοίως.
 οὔρους μὴν ἴσασι φυτοσκάφοι οἱ πολύεργοι,
 ἐς ληνοὺς δ' ἰκνεῦνται ἐπὴν θέρος ὄριον ἔλθη.
 πᾶν γὰρ δὴ πεδίον τόδ' ἐπίφρονος Αὐγείαιο,
- 30 πυροφόροι τε γῦαι καὶ ἀλῶαι δενδρήεσσαι,
 μέχρῃς ἐπ' ἐσχατιὰς πολυπίδακος Ἀκρωρείης,
 ἃς ἡμεῖς ἔργοισιν ἐποιχόμεθα πρόπαν ἡμαρ,
 ἢ δίκη οἰκῆων οἷσιν βίος ἔπλετ' ἐπ' ἀγροῦ.
 ἀλλὰ σύ πέρ μοι ἔνισπε, τό τοι καὶ κέρδιον αὐτῷ
- 35 ἔσσεται, οὔτινος ὦδε κεχρημένος εἰλήλουθας.
 ἢέ τι Αὐγείην ἢ καὶ δμῶων τινὰ κείνου
 δίζχει οἷ οἷ ἔασιν; ἐγὼ δέ κέ τοι σάφα εἰδῶς
 πάντα μάλ' ἐξείποιμ', ἐπεὶ οὐ σέ γέ φημι κακῶν ἔξ
 ἔμμεναι οὐδὲ κακοῖσιν εἰκότα φύμεναι αὐτόν,
- 40 οἷόν τοι μέγα εἶδος ἐπιπρέπει. ἢ ῥά νυ παῖδες
 ἀθανάτων τοιοῖδε μετὰ θνητοῖσιν ἔασι."

Τὸν δ' ἀπαμειβόμενος προσέφη Διὸς ἄλκιμος υἱός
 "ναί, γέρον, Αὐγείην ἐθέλοίμι κεν ἀρχὸν Ἐπειῶν
 εἰσιδέειν· τοῦ γάρ με καὶ ἡγαγεν ἐνθάδε χρεῖώ.
 45 εἰ δ' ὁ μὲν ἄρ κατὰ ἄστνυ μένει παρὰ οἷσι πολίταις

dense plane trees are growing there, and green wild olives, forming a holy shrine, stranger, for Apollo of the flocks,⁵ a god of perfect power. Nearby are built the extensive lodgings for the country people who carefully look after our king's vast estate, sowing the seed on the fallow land that has been plowed three or four times.⁶ The distant parts⁷ of his property are known to the laborers who tend his trees, though they come in to the winepresses⁸ when the summer season arrives. The whole of this plain belongs to wise Augeas, all the land that bears barley and the wooded orchards, as far as distant Acrorea with its many springs; it is there that we busy ourselves all day with our tasks, as is right and proper for serfs who get their livelihood in the country. But do tell me—it will be to your advantage—whom have you come to see? Is it Augeas or one of his servants? I have the knowledge and can tell you everything. *You*, I think, are not from a baseborn family and you do not have a humble look yourself, so imposing is your presence. Children of the gods stand out among mortals just as you do.”

The valiant son of Zeus spoke in reply: “Yes, old man; it is Augeas, leader of the Epeans,⁹ that I should like to see; in fact, it is my need to see him that has brought me here. If he is in residence in town among the citizens and is taking

⁵ A well-known title of Apollo in cult.

⁶ Land left fallow for a year was turned as often as possible (Hes. *Op.* 462–63).

⁷ Sc., in case you wish to know about them.

⁸ Centrally located, near the palace.

⁹ The Epeans were an ancient people of Elis (Hom. *Il.* 2.615–19), where Augeas was king.

δήμου κηδόμενος, διὰ δὲ κρίνουσι θέμιστας,
 δμῶων δὴ τινα, πρέσβυ, σύ μοι φράσον ἡγεμονεύ-
 σας,

ὅστις ἐπ' ἀγρῶν τῶνδε γεραίτατος αἰσυμνήτης,
 ᾧ κε τὸ μὲν εἴποιμι, τὸ δ' ἐκ φαμένοιο πυθοίμην.
 50 ἄλλου δ' ἄλλον ἔθηκε θεὸς ἐπίδευέα φωτῶν."

Τὸν δ' ὁ γέρων ἐξαυτίς ἀμείβετο δῖος ἀροτρεὺς
 "ἀθανάτων, ᾧ ξεῖνε, φραδῆ τινὸς ἐνθάδ' ἰκάνεις,
 ὡς τοι πᾶν ὃ θέλεις αἶψα χρέος ἐκτετέλεσται.

ᾧδε γὰρ Ἀυγείης, υἱὸς φίλος Ἥελιοιο,
 55 σφωιτέρω σὺν παιδί, βίη Φυλῆος ἀγανοῦ,
 χθιζὸς γ' εἰλήλουθεν ἀπ' ἄστεος ἡμασι πολλοῖς
 κτῆσιν ἐποψόμενος, ἧ οἱ νήριθμος ἐπ' ἀγρῶν.
 ὡς που καὶ βασιλευσιν εἶδεται ἐν φρεσὶν ἧσιν
 αὐτοῖς κηδομένοισι σαώτερος ἔμμεναι οἶκος.

60 ἀλλ' ἴομεν μάλα πρὸς μιν· ἐγὼ δέ τοι ἡγεμονεύσω
 αὐλιν ἐφ' ἡμετέρην, ἵνα κεν τέτμοιμεν ἄνακτα."

Ὡς εἰπὼν ἡγεῖτο, νόῳ δ' ὄγε πόλλ' ἐμενοῖνα,
 δέρμα τε θηρὸς ὄρων χειροπληθῆ τε κορύνην,
 ὀππόθεν ὁ ξεῖνος· μεμόνει δέ μιν αἰὲν ἔρεσθαι
 65 ἄψ δ' ὄκνω ποτὶ χεῖλος ἐλάμβανε μῦθον ἰόντα,
 μή τί οἱ οὐ κατὰ καιρὸν ἔπος προτιμυθήσαιο
 σπερχομένου· χαλεπὸν δ' ἐτέρου νόον ἴδμεναι ἀνδρός,
 τοὺς δὲ κύνες προσιόντας ἀπόπροθεν αἶψ' ἐνόησαν,
 ἀμφότερον ὀδμηῆ τε χροὸς δούπῳ τε ποδοῖν·

64 μεμόνει Buttman: μέμονε m: μέμοινε m: μέμαεν m

care of his people as they administer justice, then lead on, old man, and point out one of his servants, the most senior bailiff on this estate, so that I may tell him what I have to say, and find out his answer. God has made mortals depend on one another."¹⁰

The godlike¹¹ plowman answered him in return, "Stranger, some god must have prompted your coming: everything that you want has come to pass at once. Only yesterday Augeas, the dear child of Helius, together with his son, the glorious and valiant Phyleus, came here from the city for a lengthy¹² inspection of the property he has in the country. Kings no doubt think their estates best safeguarded when they take an interest themselves. We shall go to him:¹³ I shall lead you to my farm, where we can meet the king."

With these words he led the way. As he looked at the lion skin and the mighty club, he kept wondering where the stranger might be from; he kept wanting to ask him, too, but he would restrain himself just as the words were on his lips, not wanting to obtrude on a man intent on his purpose—it is hard to know someone else's mind. The dogs sensed them from a distance as soon as they approached, by both their scent and the sound of their foot-

¹⁰ Picking up the old man's closing words (40–41). Heracles ends by affirming that even he must rely on others.

¹¹ Imitating Homer's epithet "godlike" for the swineherd Eumaeus in the *Odyssey*. The following scene evokes Odysseus' arrival at the hut of Eumaeus in Book 14.

¹² Lit., "in many days." Or, perhaps, "came here after an absence of many days." ¹³ Or, "Let us go. . . ."

- 70 θεσπέσιον δ' ὑλάοντες ἐπέδραμον ἄλλοθεν ἄλλος
 Ἀμφιτρωνιάδῃ Ἑρακλεί· τὸν δὲ γέροντα
 ἀχρεῖον κλάζον τε περισσαινόν θ' ἐτέρωθεν.
 τοὺς μὲν ὄγε λάεσσιν ἀπὸ χθονὸς ὅσσον ἀείρων
 φευγέμεν ἀψ ὀπίσω δειδίσσετο, τρηχὺ δὲ φωνῇ
- 75 ἠπεῖλει μάλα πᾶσιν, ἐρητύσασκε δ' ὑλαγμοῦ,
 χαίρων ἐν φρεσὶν ἦσιν, ὀθούνεκεν αὖλιν ἔρυντο
 αὐτοῦ γ' οὐ παρέόντος· ἔπος δ' ὄγε τοῖον ἔειπεν
 “ὦ πόποι, οἶον τοῦτο θεοὶ ποίησαν ἄνακτες
 θηρίον ἀνθρώποισι μετέμμεναι, ὡς ἐπιμηθές.
- 80 εἶ οἱ καὶ φρένες ὦδε νοήμονες ἔνδοθεν ἦσαν,
 ἦδει δ' ᾧ τε χρῆ χαλεπαινέμεν ᾧ τε καὶ οὐκί,
 οὐκ ἂν οἱ θηρῶν τις ἐδήρισειν περὶ τιμῆς·
 νῦν δὲ λίην ζάκοτόν τε καὶ ἀρρηγὲς γένετ' αὐτως.”
 ἦ ῥα, καὶ ἐσσυμένως ποτὶ ταῦτιον ἴξον ἰόντες.
- 85 Ἥλιος μὲν ἔπειτα ποτὶ ζόφον ἔτραπεν ἵππους
 δείελον ἦμαρ ἄγων· τὰ δ' ἐπήλυθε πίονα μῆλα
 ἐκ βοτάνης ἀνιόντα μετ' αὖλιά τε σηκούς τε.
 αὐτὰρ ἔπειτα βόες μάλα μυρίαὶ ἄλλαι ἐπ' ἄλλαις
 ἐρχόμεναι φαίνουθ' ὡσεὶ νέφη ὑδατόεντα,
- 90 ἄσσα τ' ἐν οὐρανῷ εἴσιν ἐλαυνόμενα προτέρωσε
 ἢ ἐ Νότοιο βίῃ ἢ ἐ Θρηκὸς Βορέαο·
 τῶν μὲν τ' οὔτις ἀριθμὸς ἐν ἡέρι γίνετ' ἰόντων,
 οὐδ' ἄνυσις· τόσα γάρ τε μετὰ προτέροισι κυλίνδει
 ἴς ἀνέμου, τὰ δέ τ' ἄλλα κορύσσεται αὐτίς ἐπ' ἄλλοις

steps. Barking furiously, they ran up to Heracles son of Amphitryon, while from all directions they barked excitedly¹⁴ at the old man and fawned on him. Just by picking up some stones from the ground he scared them so that they fled back again, and by threatening them all in a harsh voice he stopped their barking; but inwardly he was glad that they guarded his house while he was away. His words were these: "My, what a creature this is that the gods our masters have made live among us, and how lacking in forethought! If their intelligence matched their keenness and they knew whom they should quarrel with and whom not, no other animal would be able to compete with their reputation; but as it is they are just too bad-tempered and aggressive." He spoke, and at a brisk pace they came to the farmstead.

The sun¹⁵ then turned his chariot to the west, bringing in the late afternoon, and the fat flocks came up from pasture to reach their farms and pens. After that, countless cattle in thousands upon thousands came into view, like clouds full of rain that pass through the sky driven onward by the force of the south wind or of Thracian Boreas; innumerable, they pass ceaselessly above, so many does the wind's power roll along behind those in front; and more and more pile on, one after another. Just so many herds constantly

¹⁴ Lit., "uselessly," "needlessly." ¹⁵ In some manuscripts this part has the title Ἐπιπώλησις (The Inspection). Probably by now Heracles has introduced himself to the king.

72 κλάζον τε Reiske: κλάζοντε m: ἀλαζόν τε m
85 ἔτραπεν m: ἔτραφεν m: ἤγαγεν m

- τόσσ' αἰεὶ μετόπισθε βοῶν ἐπὶ βουκόλι' ἦει.
 πᾶν δ' ἄρ' ἐνεπλήσθη πεδίον, πᾶσαι δὲ κέλευθοι
 ληίδος ἐρχομένης, στείνοντο δὲ πίονες ἀγροὶ
 μυκηθμῶ, σηκοὶ δὲ βοῶν ρεία πλήσθησαν
 εἰλιπόδων, ὅιες δὲ κατ' αὐλὰς ἠϋλίζοντο.
 100 ἔνθα μὲν οὐτις ἔκηλος ἀπειρεσίων περ ἐόντων
 εἰστήκει παρὰ βουσὶν ἀνὴρ κεκρημένος ἔργου
 ἄλλ' ὃ μὲν ἀμφὶ πόδεσσιν ἐντμήτοισιν ἱμάσι
 καλοπέδιλ' ἀράρισκε παρασταδὸν ἐγγὺς ἀμέλγειν
 ἄλλος δ' αὖ νέα τέκνα φίλας ὑπὸ μητέρας ἴει
 105 πινόμεναι λιαρῶιο μεμαότα πάγχυ γάλακτος·
 ἄλλος ἀμόλγιον εἶχ', ἄλλος τρέφε πίονα τυρόν,
 ἄλλος ἐσήγγεν ἔσω ταύρους δίχα θηλειάων.
 Αὐγείης δ' ἐπὶ πάντας ἰὼν θηεῖτο βοαύλους,
 ἦντινά οἱ κτεάνων κομιδὴν ἐτίθεντο νομῆς,
 110 σὺν δ' υἱὸς τε βίη τε βαρύφρονος Ἡρακλῆος
 ὠμάρτευν βασιλῆι διερχομένῳ μέγαν ὄλβον.
 ἔνθα καὶ ἄρρηκτόν περ ἔχων ἐν στήθεσι θυμόν
 Ἀμφιτρωνιάδης καὶ ἀρηρότα νωλεμὲς αἰεὶ
 ἐκπάγλως θαύμαζε θεοῦ τόγε μυρίον ἔδνον
 115 εἰσορόων. οὐ γάρ κεν ἔφασκέ τις οὐδὲ ἐώλπει
 ἀνδρὸς ληίδ' ἐνὸς τόσσην ἔμειν οὐδὲ δέκ' ἄλλων
 οἷτε πολύρρηνες πάντων ἔσαν ἐκ βασιλῆων.
 Ἡἷλιος δ' ᾧ παιδὶ τόγ' ἔξοχον ὥπασε δῶρον,
 ἀφνειὸν μῆλοισ περὶ πάντων ἔμμεναι ἀνδρῶν,

103 παρασταδὸν Stephanus: περιστ- m: παριστ- m

114 θεοῦ Wilamowitz: -ων M τόγε Cal.: τότε M

kept coming on behind those in front. All the plain, all the paths were filled with the advancing cattle, and the fertile fields were crowded¹⁶ with their bellowing; the stalls were soon filled with shambling cattle, and the sheep settled in their folds.

Then not a single man, though their numbers were countless, stood idly by the cattle with no task to perform. One would fit clogs to his feet with well-cut leather straps so that he could walk around the animals while milking;¹⁷ another would set the young calves, eager to drink the warm milk, under their mothers; another would hold a bucket, another would set rich cheese, and another would bring in the bulls separately from the cows. Augeas went to inspect all the stalls to see what care the shepherds took of his possessions, and in company with the king as he surveyed his great wealth went his son and the mighty and resolute Heracles. Then the son of Amphitryon, though the spirit in his breast was unbreakable and always firmly fixed, was filled with amazement when he saw the immense gift of the god. No one would have thought or imagined that the cattle of one man could be so many, or even of ten men endowed with flocks beyond all other kings. Helios had granted this splendid gift to his son, that he should be richer in cattle than all other men, and he

¹⁶ Lit., "straitened," "made narrow," easy to understand of cattle but less easy of bellowing. Possibly the verb *stenoô* is used (uniquely) for *stenô*, so that the meaning is "echoed with their bellowing."

¹⁷ These "clogs" may however be hobbles put on the cows to prevent them moving ("fitted hobbles on their feet so as to be able to stand close to them while milking").

- 120 καί ρά οἱ αὐτὸς ὄφελλε διαμπερέως βοτὰ πάντα
 ἐς τέλος. οὐ μὲν γάρ τις ἐπήλυθε νοῦσος ἐκείνου
 βουκολίοις, αἴτ' ἔργα καταφθείρουσι νομήων,
 αἰεὶ δὲ πλέονες κερααὶ βόες, αἰὲν ἀμείνους
 ἐξ ἔτεος γίνοντο μάλ' εἰς ἔτος· ἦ γὰρ ἅπασαι
 125 ζωοτόκοι τ' ἦσαν περιώσια θηλυτόκοι τε.
 ταῖς δὲ τριηκόσιοι ταῦροι συνάμ' ἐστιχόωντο
 κνήμαργοί θ' ἑλικές τε, διηκόσιοί γε μὲν ἄλλοι
 φοίνικες· πάντες δ' ἐπιβήτορες οἶγ' ἔσαν ἤδη.
 ἄλλοι δ' αὖ μετὰ τοῖσι δυνώδεκα βουκολέοντο
 130 ἱεροὶ Ἑλίου· χροίην δ' ἔσαν ἤυτε κύκνοι
 ἀργησταί, πᾶσιν δὲ μετέπρεπον εἰλιπόδεσσι·
 οἱ καὶ ἀτιμαγέλαι βόσκοντ' ἐριθηλέα ποίην
 ἐν νομῶ· ὧδ' ἔκπαγλον ἐπὶ σφίσι γαυριόωντο.
 καὶ ῥ' ὁπότ' ἐκ λασίοιο θοοὶ προγενοῖατο θήρες
 135 ἐς πεδίον δρυμοῖο βοῶν ἔνεκ' ἀγροτεράων,
 πρῶτοι τοίγε μάχηνδε κατὰ χροὸς ἦσαν ὄδμήν,
 δεινὸν δ' ἐβρυχῶντο φόνον λεύσσοντε προσώπων.
 τῶν μὲν τε προφέρεσκε βίηφί τε καὶ σθένει ᾧ
 ἦδ' ὑπεροπλίη Φαέθων μέγας, ὃν ῥα βοτῆρες
 140 ἀστέρι πάντες εἰσκον, ὀθούνεκα πολλὸν ἐν ἄλλοις
 βουσὶν ἰὼν λάμπεσκεν, ἀρίζηλος δ' ἐτέτυκτο.
 ὃς δὴ τοι σκύλος αὔον ἰδὼν χαροποῖο λέοντος
 αὐτῷ ἔπειτ' ἐπόρουσεν ἐνσκόπῳ Ἑρακλήμ
 χρίμψασθαι ποτὶ πλευρὰ κάρη στιβαρόν τε μέτωπον.
 145 τοῦ μὲν ἀναξ προσιόντος ἐδράξατο χειρὶ παχείῃ
 σκαιοῦ ἄφαρ κέραος, κατὰ δ' αὐχένα νέρθ' ἐπὶ γαίης
 κλάσσε βαρύν περ ἑόντα, πάλιν δέ μιν ὦσεν ὀπίσσω

himself continually kept strong all the stock throughout their lives. No disease visited his herds of the sort that ruin shepherds' efforts: his horned cattle were always increasing and improving from year to year; and all the cows had female calves without a single still birth. Ranged with the cows were three hundred black bulls with white legs and two hundred others with tawny hides; these were already all of mating age. Besides these, twelve others were grazing, sacred to Helius,¹⁸ white in color like swans, and they stood out among the rest of the shambling cattle. They grazed on the rich grass in their pasture apart from the herds, so great was their confidence in their own strength. When swift wild beasts came from the rough woodland into the plain heading for the cattle out at pasture, these bulls would scent them and rush to battle with terrific bellowing and murderous looks. Huge Phaethon¹⁹ stood out among them for his power, strength and aggression; the herdsmen all said he was like a star, because as he went among the other cattle he shone out brightly and was clear to see. When he caught sight of the dry skin of the grim lion, he hurtled toward Heracles—who was not off his guard—to strike his powerful head and brow against his ribs. But as he approached, the hero instantly seized hold of the left horn with his stout hand and in spite of its weight bent the neck down to the ground, pushing him backward by pressing with his shoulder, while the muscles,

¹⁸ Probably their number represents the months of the year.

¹⁹ "Shining," epithet of the Sun, and so suitable for an animal sacred to him.

THEOCRITUS

- ὦμα ἐπιβρίσας· ὁ δέ οἱ περὶ νεῦρα τανυσθεῖς
 μῦν ἐξ ὑπάτοιο βραχίονος ὀρθὸς ἀνέστη.
 150 θαύμαζον δ' αὐτὸς τε ἄναξ υἱὸς τε δαΐφρων
 Φυλεὺς οἱ τ' ἐπὶ βουσι κορωνίσι βουκόλοι ἄνδρες,
 Ἄμφιτρωνιάδαο βίην ὑπέροπλον ἰδόντες.

- Τὼ δ' εἰς ἄστν λιπόντε καταυτόθι πίονας ἀγρούς
 ἐστιχέτην, Φυλεύς τε βίη θ' Ἑρακληΐη.
 155 λαοφόρου δ' ἐπέβησαν ὅθι πρώτιστα κελεύθου,
 λεπτήν καρπαλίμοισι τρίβον ποσὶν ἐξανύσαντες
 ἧ ῥα δι' ἀμπελεῶνος ἀπὸ σταθμῶν τετάνυστο
 οὔτι λίην ἀρίσημος ἐν ὕλῃ χλωρῇ εὐούσῃ,
 τῇ μὲν ἄρα προσέειπε Διὸς γόνον ὑψίστοιο
 160 Αὐγείω φίλος υἱὸς ἔθεν μετόπισθεν ἰόντα,
 ἦκα παρακλίνας κεφαλὴν κατὰ δεξιὸν ὦμον·
 “ξείνε, πάλαι τινὰ πάγχυ σέθεν πέρι μῦθον ἀκούσας,
 εἰ περὶ σεῦ, σφετέρησιν ἐνὶ φρεσὶ βάλλομαι ἄρτι.
 ἦλυθε γὰρ στείχων τις ἀπ' Ἄργεος—ἦν νέος ἀκμήν—
 165 ἐνθάδ' Ἀχαιὸς ἀνὴρ Ἑλίκης ἐξ ἀγχιάλιοι,
 ὃς δὴ τοι μυθεῖτο καὶ ἐν πλεόνεσσιν Ἐπειῶν
 οὔνεκεν Ἀργείων τις ἔθεν παρεόντος ὄλεσσε
 θηρίον, αἰνολέοντα, κακὸν τέρας ἀγροιώταις,
 κοίλην αὐλὴν ἔχοντα Διὸς Νεμέιοι παρ' ἄλσος.
 170 ‘οὐκ οἶδ’ ἀτρεκέως ἢ Ἄργεος ἐξ ἱεροῖο
 αὐτόθεν ἢ Τίρυνθα νέμων πόλιν ἢ ἐ Μυκλήνην’

163 εἰ περὶ σεῦ Wilamowitz: ὡσεὶ περ m: ὡς εἶπερ m

164 ἦν Legrand: ὡς M

stretched over his sinews, stood out tautly at the top of his arm. The king himself and his wise son Phyleus and the herdsmen of the horned cattle were amazed to see the vast power of the son of Amphitryon.

Then²⁰ Phyleus and the mighty Heracles left the fertile fields and made for the city. As soon as they had set foot on the path, passing with swift steps over the narrow way which stretched from the cattle pens through a vineyard and which was not easy to make out in the greenery,²¹ there the dear son of Augeas, turning his head a little to one side over his right shoulder, addressed the son of Zeus most high, who was walking behind him: "Stranger, I heard long ago a tale about you—I have just been reminding myself of it. When I was still quite young there arrived here an Achaean man from the coastal town of Helice,²² traveling from Argos. He told many of the Epeans besides myself how he had been present when an Argive man had killed a wild beast, a terrible lion, a scourge of the country people, which had its hollow lair by the sacred grove of Zeus at Nemea.²³ 'I do not know for sure whether he was from holy Argos itself or whether he lived in the city of Tiryns or in Mycenae,' he said; and, if

²⁰ The third scene, which has no title in the manuscripts, begins here. The reason for Phyleus and Heracles traveling together is not explained. They may be going into exile: according to ps.-Apollodorus, Augeas banished them both when Phyleus took the side of Heracles in a quarrel about payment for the cleansing (2.5.5).

²¹ It is not clear why the path should not be easy to make out or what greenery is meant.

²² A town on the Corinthian Gulf, on the coast of northern Achaëa.

²³ A town east of Elis.

- ὡς κείνος ἀγόρευε· γένος δέ μιν εἶναι ἔφασκεν,
 εἰ ἐτέον περ ἐγὼ μιμνήσκομαι, ἐκ Περσῆος.
 ἔλπομαι οὐχ ἕτερον τόδε τλήμεναι Αἰγιαλῶν
 175 ἢ ἐ σέ, δέρμα δὲ θηρὸς ἀριφραδέως ἀγορεύει
 χειρῶν καρτερὸν ἔργον, ὃ τοι περὶ πλευρὰ καλύπτει.
 εἶπ' ἄγε νῦν μοι πρῶτον, ἵνα γνῶω κατὰ θυμόν,
 ἦρως, εἶτ' ἐτύμως μαντεύομαι εἶτε καὶ οὐκί,
 εἰ σύγ' ἐκείνος ὃν ἡμῖν ἀκούοντεςσιν ἔειπεν
 180 οὐξ Ἑλίκηθεν Ἀχαιός, ἐγὼ δέ σε φράζομαι ὀρθῶς.
 εἶπε δ' ὅπως ὀλοὸν τόδε θηρίον αὐτὸς ἔπεφνες,
 ὅπως τ' εὐνδρον Νεμέης εἰσήλυθε χῶρον·
 οὐ μὲν γάρ κε τοσόνδε κατ' Ἀπίδα κνώδαλον εὖροι
 ἰμείρων ἰδέειν, ἐπεὶ οὐ μάλα τηλίκα βόσκει,
 185 ἀλλ' ἄρκτους τε σύας τε λύκων τ' ὀλοφώιον ἔθνος.
 τῷ καὶ θαυμάζεσκον ἀκούοντες τότε μῦθον·
 οἳ δὲ νῦ καὶ ψεύδεσθαι ὁδοιπόρον ἀνέρ' ἔφαντο
 γλώσσης μαψιδίῳ χαριζόμενον παρεούσιν."
 Ὡς εἰπὼν μέσσης ἐξηρώησε κελεύθου
 190 Φυλεύς, ὄφρα κίουσιν ἅμα σφισὶν ἄρκιός εἴη
 καὶ ρά τε ρηίτερον φαμένου κλύοι Ἡρακλῆος,
 ὃς μιν ὀμαρτήσας τοίῳ προσελέξατο μύθῳ·
 "ὦ Αὐγηιάδη, τὸ μὲν ὅττι με πρῶτον ἀνήρευ,
 αὐτὸς καὶ μάλα ρεῖα κατὰ στάθμην ἐνόησας.
 195 ἀμφὶ δέ σοι τὰ ἕκαστα λέγοιμί κε τοῦδε πελώρου
 ὅπως ἐκράανθεν, ἐπεὶ λελίησαι ἀκούειν,

185 ἔθνος Van Lennep: ἔρνος M

I remember rightly, he told us that the man was descended from Perseus.²⁴ I do not think that any of the Aegialeis²⁵ other than you could have had such daring; and the animal skin that covers your sides clearly bears witness to the deed your hands have done. Come, tell me now, hero, first of all—so that I may know for sure whether or not I am guessing correctly—whether you are the man whose tale the Achaean from Helice told us, and whether I recognize you rightly. He told us how you killed this dreadful creature on your own, and how it had come to the well-watered country of Nemea. Certainly in the Apian land²⁶ you could never find such a monstrous beast even if you felt the urge to see one: Apia does not maintain creatures of such a size, but only bears, boars and the destructive race of wolves. For that reason those who heard the story were amazed at the time, and some even said that the traveler was lying just to please his audience with empty talk.”

With these words Phyleus moved aside from the middle of the path so that there could be room for them both to walk together and he could hear more easily what Heracles had to say. Heracles came by his side and addressed him with these words: “Son of Augeas, as for your first question, you have easily and accurately found the answer yourself. I shall give you an account in detail of what happened with this²⁷ beast, since you are keen to hear the

²⁴ Cf. *Id.* 24.73n. ²⁵ Aegialeia (Coastal Land) is an old term for Achaea (Paus. 5.1.1, 7.1.1); here it seems to be used less specifically for “Greek” (cf. Euphor. Fr. 83 Lightfoot).

²⁶ Old word for the Peloponnese.

²⁷ He indicates his lion skin.

THEOCRITUS

- νόσφιν γ' ἢ ὄθεν ἦλθε· τὸ γὰρ πολέων περ ἑόντων
 Ἀργείων οὐδεὶς κεν ἔχοι σάφα μυθήσασθαι
 οἶον δ' ἀθανάτων τιν' εἴσκομεν ἀνδράσι πῆμα
 200 ἱρῶν μηνίσαντα Φορωνήεσσιν ἐφέιναι.
 πάντας γὰρ πισῆας ἐπικλύζων ποταμὸς ὥς
 λῖς ἄμοτον κεραΐζε, μάλιστα δὲ Βεμβιναίους,
 οἱ ἔθεν ἀγχόμοροι ναῖον ἄτλητα παθόντες.
 τὸν μὲν ἐμοὶ πρώτιστα τελεῖν ἐπέταξεν ἄεθλον
 205 Εὐρυσθεύς, κτεῖναι δέ μ' ἐφίετο θηρίον αἰνόν.
 αὐτὰρ ἐγὼ κέρας ὑγρὸν ἐλὼν κοίλην τε φαρέτρην
 ἰὼν ἐμπλείην νεόμην, ἐτέρηφι δὲ βάκτρον
 εὐπαγές αὐτόφλοιοι ἐπηρεφέος κοτίνιοι
 ἔμμητρον, τὸ μὲν αὐτὸς ὑπὸ ζαθέῳ Ἑλικῶνι
 210 εὐρῶν σὺν πυκινῆσι ὀλοσχερές ἔσπασα ρίζαις.
 αὐτὰρ ἐπεὶ τὸν χῶρον ὅθι λῖς ἦεν ἴκανον,
 δὴ τότε τόξον ἐλὼν στρεπτήν ἐπέλασσα κορώνη
 νευρεῖήν, περὶ δ' ἰὸν ἐχέστονον εἶθαρ ἔβησα.
 πάντῃ δ' ὅσσε φέρων ὀλοὸν τέρας ἐσκοπίαζον,
 215 εἴ μιν ἐσαθρήσαιμι πάρος γ' ἐμὲ κείνον ἰδέσθαι.
 ἤματος ἦν τὸ μεσηγύ, καὶ οὐδέπω ἵχνια τοῖο
 φρασθῆναι δυνάμην οὐδ' ὠρυθμοῖο πυθέσθαι.
 οὐδὲ μὲν ἀνθρώπων τις ἔην ἐπὶ βουσι καὶ ἔργοις
 φαινόμενος σπορίμοιο δι' αὐλακος ὄντιν' ἐροίμην,
 220 ἀλλὰ κατὰ σταθμοὺς χλωρὸν δέος εἶχεν ἕκαστον.
 οὐ μὴν πρὶν πόδας ἔσχον ὄρος τανύφυλλον ἐρευνῶν

212 στρεπτήν Brodaeus: -τῆ M

216 οὐδέπω C. Hartung: οὐδ' ὄπη m: οὐδενὸς m

story; but I cannot tell you where it came from. The Argives may be many, but none of them could give you a satisfactory account: we can only guess that one of the immortal gods was angry about sacrifices and let it loose upon the people of Phoroneus.²⁸ Like a river in flood, the lion continually ravaged those who lived in the lowlands, and especially the people of Bembina,²⁹ who lived nearby and whose sufferings were intolerable. That was the first task which Eurystheus commanded me to perform: he ordered me to kill the dreadful creature. Off I went, taking my supple bow and my hollow quiver full of arrows, and in the other hand my club of spreading wild olive, solid, unseasoned, not stripped of its bark, which I had found myself under holy Helicon³⁰ and had pulled up whole with its mass of roots. When I reached the place where the lion was, I took my bow, fitted the twisted string into the notch, and placed on it at once a grief-bringing arrow. Casting my eyes in every direction, I kept looking out for the dreadful monster in the hope that I might see him before he saw me.

“It was the middle of the day, and I had not yet been able to spot his tracks or hear his roar; in all that cultivated land there was not a single person herding cattle or farming whom I could ask: pale fear kept each man penned at home. But I did not slacken my pace as I searched the leafy mountainside until I spotted him and immediately

²⁸ The Argive Phoroneus was grandfather of Argos, after whom the area was named (Paus. 2.16.1).

²⁹ A village near Nemea (Str. 8.6.19; Steph. Byz. s.v.).

³⁰ A mountain in southwestern Boeotia, sacred to the Muses.

- πρὶν ἰδέειν ἀλκῆς τε μεταυτίκα πειρηθῆναι.
 ἦτοι ὁ μὲν σήραγγα προδείελος ἔστιχεν εἰς ἦν,
 βεβρωκῶς κρειῶν τε καὶ αἵματος, ἀμφὶ δὲ χαίτας
 225 αὐχμηρὰς πεπάλακτο φόνῳ χαροπὸν τε πρόσωπον
 στήθεά τε, γλώσση δὲ περιλιχμάτο γένειον.
 αὐτὰρ ἐγὼ θάμνοισιν ἄφαρ σκιεροῖσιν ἐκρύφθην
 ἐν τρίβῳ ὑλήεντι δεδεγμένος ὀππὸθ' ἴκοιτο,
 καὶ βάλον ἄσσον ἰόντος ἀριστερὸν εἰς κενεῶνα
 230 τησιῶς· οὐ γάρ τι βέλος διὰ σαρκὸς ὄλισθεν
 ὀκρίοεν, χλωρῇ δὲ παλίσσυντον ἔμπεσε ποίη.
 αὐτὰρ ὁ κράτα δαφουινὸν ἀπὸ χθονὸς ὦκ' ἐπάειρε
 θαμβήσας, πάντῃ δὲ διέδρακεν ὀφθαλμοῖσι
 σκεπτόμενος, λαμυροὺς δὲ χανῶν ὑπέδειξεν ὀδόντας.
 235 τῷ δ' ἐγὼ ἄλλον ὀιστὸν ἀπὸ νευρῆς προΐαλλον,
 ἀσχαλόων ὃ μοι ὁ πρὶν ἐτώσιος ἔκφυγε χειρός·
 μεσσηγὺς δ' ἔβαλον στήθεων, ὅθι πνεύμονος ἔδρη.
 ἀλλ' οὐδ' ὡς ὑπὸ βύρσαν ἔδν πολυδώνου ἰός,
 ἀλλ' ἔπεσε προπάραιθε ποδῶν ἀνεμῶλιος αὐτός.
 240 τὸ τρίτον αὖ μέλλεσκον ἀσώμενος ἐν φρεσὶν αἰνῶς
 αὐερεύειν· ὁ δέ μ' εἶδε περιγληνώμενος ὄσσοις
 θῆρ ἄμοτος, μακρὴν δὲ περ' ἰγνύησιν ἔλιξε
 κέρκον, ἄφαρ δὲ μάχης ἐμνήσατο· πᾶς δέ οἱ αὐχὴν
 θυμοῦ ἐνεπλήσθη, πυρσαὶ δ' ἔφριξαν ἔθειραι
 245 σκυζομένῳ, κυρτὴ δὲ ράχισ γένετ' ἠῦτε τόξον,
 πάντοθεν εἰλυθέντος ὑπὸ λαγόνας τε καὶ ἰξύν.
 ὡς δ' ὅταν ἀρματοπηγὸς ἀνὴρ πολέων ἴδρις ἔργων
 ὄρηκας κάμπτησιν ἐρινεοῦ εὐκεάτοιο,
 θάλψας ἐν πυρὶ πρῶτον, ἐπαξονίῳ κύκλα δίφρῳ·

made test of my strength.³¹ Just before evening he was making for his cave after a meal of blood and flesh; his shaggy hide, his grim face and his chest were spattered with gore, and he was licking his chops with his tongue. For my part, I quickly hid in shady undergrowth on a woodland path and lay in wait for him to approach. When he came near I shot him in the left flank—in vain, since my sharp arrow did not pierce his flesh, but fell back on the green grass. Shocked, he quickly raised his gory head from the ground and glared in every direction, and opening his mouth he showed his ravening teeth. I launched another arrow at him from my bowstring, annoyed that the first had left my hand in vain. I hit him in the middle of his chest, the seat of the lungs, but even then the cruel arrow did not penetrate his hide, falling at his feet harmlessly and in vain. Feeling very much aggrieved, I was about to draw my bow for the third time when the savage brute, casting his eyes all around, caught sight of me and coiled his long tail around his hindquarters; he intended to fight at once. His whole neck swelled with anger, his tawny mane bristled with fury, and his back bent like a bow as he crouched and gathered all the strength in his flanks and loins. As when a chariot builder expert in many skills first warms in the fire and then bends shoots of the wild

³¹ Or, less likely, "his strength."

236 ὄ μοι ὁ Hermann: ὄτι μοι m: ὄς μοι m: ὡς μοι m

THEOCRITUS

- 250 τοῦ μὲν ὑπέκ χειρῶν ἔφυγεν ταυῦφλοιος ἔρινός
καμπτόμενος, τηλοῦ δὲ μιῇ πήδησε σὺν ὄρμη·
ὡς ἐπ' ἐμοὶ λῖς αἰνὸς ἀπόπροθεν ἀθρόος ἄλτο
μαιμῶων χροὸς ἄσαι· ἐγὼ δ' ἐτέρηφι βέλεμνα
χειρὶ προεσχεθόμην καὶ ἀπ' ὤμων δίπλακα λώπην,
255 τῇ δ' ἐτέρῃ ρόπαλον κόρσης ὑπερ αἶον αἰείρας
ἦλασα κακ κεφαλῆς, διὰ δ' ἀνδιχα τρηχὺν ἔαξα
αὐτοῦ ἐπὶ λασίοιο καρῆατος ἀγριέλαιον
θηρὸς ἀμαιμακέτοιο. πέσεν δ' ὄγε πρὶν ἔμ' ἰκέσθαι
ὑπόθεν ἐν γαίῃ καὶ ἐπὶ τρομεροῖς ποσὶν ἔστη
260 νευστάζων κεφαλῇ· περὶ γὰρ σκότος ὅσσε οἱ ἄμφω
ἦλθε, βίη σεισθέντος ἐν ὀστέω ἐγκεφάλιο.
τὸν μὲν ἐγὼν ὀδύνησι παραφρονέοντα βαρείαις
νωσάμενος, πρὶν αὐτὶς ὑπότροπον ἀμπνυθῆναι,
αὐχένος ἀρρήκτοιο παρ' ἰνίου ἦλασα προφθὰς,
265 ῥύψας τόξον ἔραζε πολύρραπτὸν τε φαρέτρην·
ἦγχον δ' ἐγκρατέως στιβαρὰς σὺν χεῖρας ἐρείσας
ἐξόπιθεν, μὴ σάρκας ἀποδρύνῃσι ὀνύχεσσι,
πρὸς δ' οὐδας πτέρνησι πόδας στερεῶς ἐπίεζον
οὐραίους ἐπιβάς, μηροῖσί τε πλευρ' ἐφύλασσον,
270 μέχρι οὗ ἐξετάνυσσα βραχίοισιν ὀρθὸν αἰείρας
ἄπνευστον, ψυχὴν δὲ πελώριος ἔλλαβεν Ἄιδης.
καὶ τότε δὴ βούλευον ὅπως λασιαύχενα βύρσαν
θηρὸς τεθνεῖωτος ἀπὸ μελέων ἐρυσαιίμην,

264 aut ἦλασα aut προφθὰς corruptum

269 μηροῖσί τε πλευρ' Briggs: πλευροῖσί τε μῆρ' fere M

270 οὗ J. Hartung: οἱ m: om. m

fig, which splits easily, to make felloes to fit on the axle of a chariot; and the smooth-barked fig in bending slips from his grasp and with a single bound leaps far away: just so the dreadful lion leaped headlong at me from a distance, eager to get his fill of my flesh. I held my arrows and the double cloak from my shoulders in front of me with one hand, and raising my seasoned³² club above his temple with the other I brought it down on his skull, and there and then I broke that hard piece of wild olive clean in two on the stubborn beast's shaggy head. Before he could reach me he fell in mid-leap to the ground, and stood unsteadily on his feet; his head was dizzy, since the brain within his skull had been shaken by the blow, and darkness had come upon both his eyes. When I realized that the pain was so bad that he could not think straight, I made the first move before he could recover and attack again: I seized³³ him by the scruff of his powerful neck, letting my bow and stitched quiver fall to the ground; then, clasping my strong hands together, I strangled him as hard as I could from behind, in case he should lacerate me with his claws. I stood on his rear feet and pressed them down hard with my heels on the ground while keeping control of his flanks with my thighs, until I was able to raise his lifeless body in my arms and lay it out, as dread Hades took his spirit.

"Next I pondered how I could strip the shaggy hide from the body of the creature now that it was dead. The task

³² Lit., "dry." This seems to contradict lines 207-8.

³³ ἤλασα (struck) seems inappropriate; "seized" is the meaning required. The word is probably corrupt.

THEOCRITUS

- ἀργαλέον μάλα μόχθον, ἐπεὶ οὐκ ἔσκε σιδήρῳ
 275 τμητὴ οὐδὲ λίθοις πειρωμένῳ οὐδὲ μὲν ἄλλῃ.
 ἔνθα μοι ἀθανάτων τις ἐπὶ φρεσὶ θῆκε νοῆσαι
 αὐτοῖς δέρμα λέοντος ἀνασχίζειν ὀνύχεσσι.
 τοῖσι θοῶς ἀπέδειρα, καὶ ἀμφεθέμην μελέεσσιν
 ἔρκος ἐνναλίου ταμεσίχροος ἰωχμοῖο.
 280 οὗτός τοι Νεμέου γένετ', ὦ φίλε, θηρὸς ὄλεθρος,
 πολλὰ πάρος μήλοισ τε καὶ ἀνδράσι κήδεα θέντος."

275 ἄλλη Wordsworth: ὕλη M

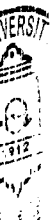


IDYLL 25

was a difficult one, because the hide could not be cut by someone using iron, stone or any other material.³⁴ Then some god made me think of cutting the lion's skin with its own claws. With these I quickly stripped it off and wrapped it round myself as protection from flesh wounds in the heat of battle.

“That, my friend, is how the destruction of the beast of Nemea came about—but not before he had caused great suffering to men and flocks.”

³⁴ Text doubtful.



IDYLL 26

The first part of the poem briefly—perfunctorily—tells how Pentheus, king of Thebes, went to spy on the Maenads as they performed their rituals and how in consequence he was torn to pieces by his mother and aunts. In the second part the narrator disclaims any sympathy for Pentheus and hails Dionysus and his mother, Semele.

The story is familiar from the Bacchae of Euripides, whose account Theocritus follows by and large. Like Idylls 15–18, 22, and 24, the poem has hymnic elements. Its pious narrator and his tale against offending the god have features in common with the speakers and myths of the fifth and sixth Hymns of Callimachus. The detailed description of ritual action at the beginning, and the puzzling reference to punishment of children aged nine or ten, may be evidence that the poem was—or purports to have been—composed for performance at a festival of Dionysus; it will in that case have been spoken by the leader of a chorus.

Criticism

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- Ἴνὸ καὶ τονόα χά μαλοπάρανος Ἄγαυά
 τρεῖς θιάσως ἐς ὄρος τρεῖς ἄγαγον αὐταὶ ἐοῖσαι.
 χαῖ μὲν ἀμερξάμεναι λασίας δρυὸς ἄγρια φύλλα,
 κισσόν τε ζῶοντα καὶ ἀσφόδελον τὸν ὑπὲρ γᾶς,
 5 ἐν καθαρῷ λειμῶνι κάμον δυοκαίδεκα βωμῶς,
 τὼς τρεῖς τῆ Σεμέλα, τὼς ἐννέα τῷ Διονύσῳ.
 ἱερὰ δ' ἐκ κίστας πεποναμένα χερσὶν ἐλοῖσαι
 εὐφάμως κατέθεντο νεοδρέπτων ἐπὶ βωμῶν,
 ὡς ἐδίδαξ', ὡς αὐτὸς ἐθυμάρει Διόνυσος.
 10 Πενθεὺς δ' ἀλιβάτω πέτρας ἀπο πάντ' ἐθεώρει,
 σχῖνον ἐς ἀρχαίαν καταδύς, ἐπιχώριον ἔρνος.
 Αὐτονόα πράτα νιν ἀνέκραγε δεινὸν ἰδοῖσα,
 σὺν δ' ἐτάραξε ποσὶν μανιώδεος ὄργια Βάκχω,
 ἐξαπίνας ἐπιοῖσα, τά τ' οὐχ ὀρέοντι βέβαλοι.
 15 μαίνεται μὲν τ' αὐτά, μαίνοντο δ' ἄρ' εὐθὺ καὶ ἄλλαι.
 Πενθεὺς μὲν φεῦγεν πεφοβημένος, αἶ δ' ἐδίωκον,
 πέπλως ἐκ ζωστήηρος ἐς ἰγνύαν ἐρύσαισαι.
 Πενθεὺς μὲν τόδ' ἔειπε· "τίνος κέχρησθε, γυναῖκες";
 Αὐτονόα τόδ' ἔειπε· "τάχα γνώση πρὶν ἀκοῦσαι."

14 τ' Meineke: δ' pap., M

15 ἄλλαι Ahrens: ἄλλαι M

¹ Or, less likely, "apple-cheeked."² Mt. Cithaeron.

IDYLL 26

Ino, Autonoe and white-cheeked¹ Agave, themselves three in number, led three groups of worshippers to the mountain.² Some of them cut wild greenery from the densely growing oak trees, living ivy and asphodel that grows above ground,³ and made up twelve altars in a pure meadow, three to Semele and nine to Dionysus. Taking from their box the sacred objects made with care,⁴ they laid them reverently upon the altars of freshly gathered foliage, just as Dionysus himself had taught them, and just as he preferred.

Pentheus observed everything from a high rock, hidden in a mastich bush, a plant that grew in those parts. Autonoe, the first to see him, gave a dreadful yell and with a sudden movement kicked over⁵ the sacred objects of frenzied Bacchus, which the profane may not see. She became frenzied herself, and at once the others too became frenzied. Pentheus fled in terror and they pursued him, hitching up their robes into their belts knee-high. Pentheus spoke: "What do you want, women?" Autonoe spoke: "You will know soon enough, and before we tell you." The

³ Meaning uncertain. It is unlikely that a contrast is intended with the asphodel meadows of the underworld.

⁴ Or, perhaps, "carefully molded offerings," like the shaped cakes carried in the *kistê* at the Thesmophoric festival (Ar. *Thesm.* 284-85). ⁵ Deliberately, it seems, so as to hide them from Pentheus' sight.

- 20 μάτηρ μὲν κεφαλὰν μυκήσατο παιδὸς ἐλοῖσα,
 ὅσσον περ τοκάδος τελέθει μύκημα λεαίνας·
 Ἴνῶ δ' ἐξέρρηξε σὺν ὠμοπλάτῃ μέγαν ὦμον,
 λαῖ ἐπὶ γαστέρα βάσα, καὶ Αὐτονόας ῥυθμὸς αὐτός·
 αἱ δ' ἄλλαι τὰ περισσὰ κρεανομέοντο γυναιῖκες,
 25 ἐς Θήβας δ' ἀφίκοντο πεφυρμένοι αἵματι πᾶσαι,
 ἐξ ὄρεος πένθημα καὶ οὐ Πενθῆα φέροισαι.

Οὐκ ἀλέγω· μηδ' ἄλλος ἀπεχθομένῳ Διονύσῳ
 φροντίζοι, μηδ' εἰ χαλεπώτερα τῶνδε μογήσαι,
 εἴη δ' ἐνναετῆς ἢ καὶ δεκάτῳ ἐπιβαῖνοι·
 30 αὐτὸς δ' εὐαγέοιμι καὶ εὐαγέεσσιν ἄδοιμι.
 ἐκ Διὸς αἰγιόχῳ τιμὰν ἔχει αἰετὸς οὕτως.
 εὐσεβέων παίδεσσι τὰ λῶια, δυσσεβέων δ' οὐ.

Χαίροι μὲν Διόνυσος, ὃν ἐν Δρακάνῳ νιφόμεντι
 Ζεὺς ὕπατος μεγάλην ἐπιγουνίδα κάτθετο λύσας·
 35 χαίροι δ' εὐειδῆς Σεμέλα καὶ ἀδελφεαὶ αὐτᾶς,
 Καδμεῖαι πολλαῖς μεμελημέναι ἡρώιναις,
 αἱ τόδε ἔργον ἔρεξαν ὀρίναντος Διονύσῳ
 οὐκ ἐπιμωματόν. μηδεῖς τὰ θεῶν ὀνόσαιτο.

27 ἀπεχθομένῳ Ahrens: -νος pap.: -ναι M

28 τῶνδε μογήσαι pap., conl. Ahrens: τῶν δ' ἐμόγησε M

⁶ I.e., she pulled off his other arm. ⁷ In the *Bacchae* Dionysus says to Pentheus, "Your name suits calamity" (508; cf. 367-68).

⁸ There must be some point to this specificity. Scholars have suggested allusion to a notorious recent death or a link with rules prescribing the age of participants in Dionysiac ritual.

⁹ Meaning uncertain. There may be an allusion to the story that the eagle was once a boy who attended Zeus in his

mother gave a roar like a lioness with cubs as she carried off her son's head; Ino tore off his great shoulder, shoulder blade and all, by setting her foot on his stomach; and Autonoe set to work in the same way.⁶ The other women butchered what was left and returned to Thebes all smeared with blood, bearing back from the mountain not Pentheus but lamentation (*penthêma*).⁷

This is no concern of mine; nor should anyone else care about an enemy of Dionysus, even if he suffered a worse fate than this, even if he were nine years old or just embarking on his tenth.⁸ May I myself act piously, and may my actions please the pious. The eagle gains honor in this way from Zeus who bears the aegis.⁹ It is to the children of the pious, not to those of the impious, that good things come.

Farewell to Dionysus, for whom on snowy Dracanus¹⁰ mighty Zeus opened up his own great thigh and placed him inside.¹¹ Farewell, too, to beautiful Semele and her sisters, daughters of Cadmus, much admired by women of that time,¹² who carried out this deed impelled by Dionysus, so that they are not to be blamed. Let no one criticize the actions of the gods.

childhood (Serv. on Virg. *Aen.* 1.394).

¹⁰ Dracanus or Dracanium is listed as one of the god's supposed birthplaces at *Homeric Hymn to Dionysus* lff., where the word seems to refer to an island west of the Chersonese. A hill on the island of Icaros (west of Samos) and a promontory on Cos had the same name.

¹¹ Zeus sewed the fetus into his own thigh when Dionysus' mother Semele was smitten by a thunderbolt sent by jealous Hera (Eur. *Bacch.* 6ff., 286ff.).

¹² Lit., "heroines."

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IDYLL 27

A girl, probably called Acrottime, at first rejects Daphnis' courtship but is soon persuaded of his sincerity. She agrees to go with him to see his home in a glade. There, reluctantly on her part, they have intercourse, which both take to be the beginning of marriage; this is confirmed by the narrator in a short coda.

The opening lines of dialogue, in which Daphnis stole a kiss, are lost; they will have been preceded by a brief introduction to match the coda. The poem begins, like Idyll 21, with a repulse, but in this case the suitor is successful. The dramatic dialogue is in stichomythia, a form familiar from singing contests, here converted to roles in courtship and seduction. As in Idylls 3, 7, 15, and 25, a change of scene is to be inferred.

The names Daphnis, Menalcas, and Lycidas are from Theocritus, and there are some verbal borrowings, but the poem is unlikely to be by him. The text is corrupt in several places; the name Acrottime itself is a conjecture.

Criticism

Kirsten, *Junge Hirten*, 33–87.

ΚΟΡΗ

τὰν πινυτὰν Ἑλέναν Πάρις ἤρπασε βουκόλος ἄλλος.

ΔΑΦΝΙΣ

μᾶλλον ἐκοῖσ' Ἑλένα τὸν βουκόλον ἔσχε φιλεύσα.

ΚΟΡΗ

μὴ καυχῶ, σατυρίσκε· κενὸν τὸ φίλαμα λέγουσιν.

ΔΑΦΝΙΣ

ἔστι καὶ ἐν κενεοῖσι φιλάμασιν ἀδέα τέρψις.

ΚΟΡΗ

5 τὸ στόμα μεν πλύνω καὶ ἀποπτύω τὸ φίλαμα.

ΔΑΦΝΙΣ

πλύνεις χεῖλεα σείο; δίδου πάλιν, ὄφρα φιλάσω.

ΚΟΡΗ

καλὸν σοι δαμάλας φιλέειν, οὐκ ἄζυγα κώραν.

ΔΑΦΝΙΣ

μὴ καυχῶ· τάχα γάρ σε παρέρχεται ὡς ὄναρ ἤβη.

2 ἐκοῖσ' Ahrens: ἐδοῖς M

ἔσχε Hermann: ἐστὶ M

¹ Text uncertain.

² Borrowed from *Id.* 3.20.

IDYLL 27

.....

GIRL

Another oxherd, Paris, carried off Helen, a woman of good sense.

DAPHNIS

Not so; Helen captivated that oxherd on purpose with a kiss.¹

GIRL

Don't be too confident, you little satyr. They say a kiss is an empty thing.

DAPHNIS

There is sweet pleasure even in empty kisses.²

GIRL

I'm wiping my mouth and spitting out your kiss.

DAPHNIS

You're wiping your lips? Give them to me again, so I can kiss them.

GIRL

You ought to be kissing your calves, not an unwedded girl.

DAPHNIS

Don't be too confident; your youth is passing quickly, like a dream.

THEOCRITUS

ΚΟΡΗ

εἰ δέ τι γηράσκω τόδε που μέλι καὶ γάλα πίνω.

ΔΑΦΝΙΣ

10 ἄ σταφυλὶς σταφίς ἔσται· ὁ νῦν ρόδον, αὖτον ὀλείται.

ΚΟΡΗ

19 μὴ 'πιβάλης τὴν χεῖρα. καὶ εἰσέτι; χεῖλος ἀμύξω.

ΔΑΦΝΙΣ

11 δεῦρ' ὑπὸ τὰς κοτίνους, ἵνα σοί τινα μῦθον ἐνάψω.

ΚΟΡΗ

οὐκ ἐθέλω· καὶ πρὶν με παρήπαφες ἀδεί μῦθω.

ΔΑΦΝΙΣ

δεῦρ' ὑπὸ τὰς πελέας ἵν' ἐμᾶς σύριγγος ἀκούσης.

ΚΟΡΗ

τὴν σαυτοῦ φρένα τέρψον· οἰζύον οὐδὲν ἀρέσκει.

ΔΑΦΝΙΣ

15 φεῦ φεῦ, τᾶς Παφίας χόλον ἄζεο καὶ σύγε, κώρα.

ΚΟΡΗ

χαιρέτω ἅ Παφία· μόνον ἵλαος Ἄρτεμις εἶη.

ΔΑΦΝΙΣ

μὴ λέγε, μὴ βάλλη σε καὶ ἐς λίνον ἄλλυτον ἐνθης.

10 ἔσται· ὁ νῦν Ribbeck: ἐστὶ καὶ οὐ Μ

19 huc trai. Ribbeck

14 οἰζύον Hermann: οἰζύον Μ

ἀρέσκει Stephanus:

-κη Μ

IDYLL 27

GIRL

I may be growing older, but at least I have milk and honey to drink.

DAPHNIS

The grape will become a raisin, and the rose will soon wither and die.

GIRL

Don't touch me! Are you still at it? I'll scratch your lip.

DAPHNIS

Come here under the wild olive trees; I want to tell you something.

GIRL

Not likely! You tricked me before with your talk.

DAPHNIS

Come here under the elms and listen to my piping.

GIRL

Pipe to satisfy yourself. I don't like anything dismal.

DAPHNIS

Ah! You too should beware the anger of the Paphian goddess, my girl.³

GIRL

I have no need for the Paphian if only Artemis favors me.

DAPHNIS

Don't say so, in case she shoots you and you go into a net you can't escape.⁴

³ Sc., though you think you are not at risk. Aphrodite was born at Paphos in Cyprus.

⁴ These should really be alternatives, if "shoots" is a reference to Aphrodite's arrows (for which cf. *Id.* 11.16).

THEOCRITUS

ΚΟΡΗ

18 βαλλέτω ὡς ἐθέλει· πάλιν Ἄρτεμις ἄμμιν ἀρήγει.

ΔΑΦΝΙΣ

20 οὐ φεύγεις τὸν Ἔρωτα, τὸν οὐ φύγε παρθένος ἄλλη.

ΚΟΡΗ

φεύγω ναὶ τὸν Πάνα· σὺ δὲ ζυγὸν αἰὲν αἰείραις.

ΔΑΦΝΙΣ

δειμαίνω μὴ δὴ σε κακωτέρω ἀνέρι δώσει.

ΚΟΡΗ

πολλοί μ' ἐμνώοντο, νόω δ' ἐμῶ οὔτις ἔαδε.

ΔΑΦΝΙΣ

εἷς καὶ ἐγὼ πολλῶν μνηστήρ τεὸς ἐνθάδ' ἰκάνω.

ΚΟΡΗ

25 καὶ τί, φίλος, ρέξαιμι; γάμοι πλήθουσιν ἀνίας.

ΔΑΦΝΙΣ

οὐκ ὀδύνην, οὐκ ἄλγος ἔχει γάμος, ἀλλὰ χορείην.

ΚΟΡΗ

ναὶ μάν φασι γυναῖκας ἐοὺς τρομέειν παρακοίτας.

ΔΑΦΝΙΣ

μᾶλλον αἰὲ κρατεύουσι. τίνα τρομέουσι γυναῖκες;

ΚΟΡΗ

ὠδίνειν τρομέω· χαλεπὸν βέλος Εἰληθυΐης.

18 ἐθέλει Valckenaer: -λης M

ἀρήγει Schaefer: -γη M

21 αἰείραις Ahrens: -ρες M

22 δώσει Schaefer: -σω M

23 νόω δ' ἐμῶ Fritzsche: νόον δ' ἐμὸν M

IDYLL 27

GIRL

Let her shoot me as she likes; Artemis is my defender, I tell you.

DAPHNIS

You can't escape Love: no girl ever did.

GIRL

I can, by Pan; but may you always be under his yoke.

DAPHNIS

I'm afraid he will present you to a worse man than me.

GIRL

I've had many suitors, but none took my fancy.

DAPHNIS

I too have come here as one of your many suitors.

GIRL

What am I to do, my friend?⁵ Marriages are full of trouble.

DAPHNIS

A marriage has no grief or trouble: it has dancing!⁶

GIRL

And they say wives are afraid of their husbands.

DAPHNIS

No, wives are always in charge. Whom do wives have to fear?

GIRL

I'm afraid of the pain of childbirth: sharp are the arrows of Eileithyia.⁷

⁵ Now that he has shown honorable intentions she addresses him more civilly. ⁶ He chooses to understand "marriages" as "weddings" rather than "wedlock." ⁷ Goddess of childbirth. This and the following line allude to Hom. *Il.* 11.269-71.

THEOCRITUS

ΔΑΦΝΙΣ

30 ἀλλὰ τεῆ βασιλεία μογοστόκος Ἄρτεμῖς ἐστίν.

ΚΟΡΗ

ἀλλὰ τεκείν τρομέω, μὴ καὶ χροὰ καλὸν ὀλέσσω.

ΔΑΦΝΙΣ

ἦν δὲ τέκης φίλα τέκνα, νέον φάος ὄψαι ἦβας.

ΚΟΡΗ

καὶ τί μοι ἔδνον ἄγεις γάμον ἄξιον, ἦν ἐπινεύσω;

ΔΑΦΝΙΣ

πᾶσαν τὴν ἀγέλαν, πάντ' ἄλσέα καὶ νομὸν ἐξεῖς.

ΚΟΡΗ

35 ὄμνυε μὴ μετὰ λέκτρα λιπὼν ἀέκουσαν ἀπενθεῖν.

ΔΑΦΝΙΣ

οὐ μαυτὸν τὸν Πᾶνα, καὶ ἦν ἐθέλης με διῶξαι.

ΚΟΡΗ

τεύχεις μοι θαλάμους, τεύχεις καὶ δῶμα καὶ ἀυλᾶς;

ΔΑΦΝΙΣ

τεύχω σοι θαλάμους· τὰ δὲ πῶεα καλὰ νομεύω.

ΚΟΡΗ

πατρὶ δὲ γηραλέω τίνα μάν, τίνα μῦθον ἐνύψω;

ΔΑΦΝΙΣ

40 αἰνήσει σέο λέκτρον ἐπὴν ἐμὸν οὔνομ' ἀκούσῃ.

32 ἦβας Ahrens: νίας M

35 ἀπενθεῖν Ziegler: -ένθης M

39 μάν Ahrens: μέν m: κεν m

IDYLL 27

DAPHNIS

But Artemis, that queen of yours, eases the pains of labor.

GIRL

But my fear of giving birth is in case I lose my good looks.

DAPHNIS

As a mother of dear children, you will see a new bright youthfulness.

GIRL

If I should consent, what gift do you bring worthy of my hand?

DAPHNIS

You shall have my whole herd, and all my glades and pastureland.

GIRL

Swear that when we have slept together you will not go away and leave me against my will.

DAPHNIS

By Pan I will not, even if you want to drive me off.

GIRL

Will you build me my own chamber? Will you build me a house and sheep pens?

DAPHNIS

I will build you a chamber; and I'll pasture your fair flocks.

GIRL

How, O how shall I tell my old father?

DAPHNIS

He will consent to your marriage when he hears my name.

THEOCRITUS

ΚΟΡΗ

οὔνομα σὸν λέγε τήνο· καὶ οὔνομα πολλάκι τέρπει.

ΔΑΦΝΙΣ

Δάφνις ἐγώ, Λυκίδας δὲ πατήρ, μήτηρ δὲ Νομαίη.

ΚΟΡΗ

ἐξ εὐηγενέων· ἀλλ' οὐ σέθεν εἰμὶ χερείων.

ΔΑΦΝΙΣ

οἶδ'· Ἀκροτίμη ἐσσί, πατήρ δέ τοί ἐστι Μενάλκας.

ΚΟΡΗ

45 δείξον ἐμοὶ τεὸν ἄλσος, ὅπη σέθεν ἴσταται αὔλις.

ΔΑΦΝΙΣ

δεῦρ' ἴδε πῶς ἀνθεύσιν ἐμαὶ ράδιναὶ κυπάρισσοι.

ΚΟΡΗ

αἶγες ἐμαί, βόσκεσθε· τὰ βουκόλω ἔργα νοήσω.

ΔΑΦΝΙΣ

ταῦροι, καλὰ νέμεσθ', ἵνα παρθένω ἄλσέα δείξω.

ΚΟΡΗ

τί ρέζεις, σατυρίσκε; τί δ' ἔνδοθεν ἄψαιο μαζῶν;

ΔΑΦΝΙΣ

50 μᾶλα τεὰ πράτιστα τάδε χροάοντα διδάξω.

ΚΟΡΗ

ναρκῶ, ναὶ τὸν Πᾶνα. τετὴν πάλιν ἔξελε χεῖρα.

44 οἶδ' Jacobs: οὐδ' M Ἀκροτίμη Edmonds: ἄκρα
τιμῇ M 45 τεὸν Wilamowitz: ἔθον M: ἔθεν M
48 ἵνα παρθένω ἄλσέα Stephanus: ἵν' ἄλσέα παρθένι M

IDYLL 27

GIRL

Tell me what that name is; often just a name can give delight.

DAPHNIS

I am Daphnis. My father is Lycidas, my mother Nomaea.⁸

GIRL

You are well born. But I am no less so.

DAPHNIS

I know it. You are Acrotyme, and your father is Menalcas.

GIRL

Show me the glade where you spend the night.

DAPHNIS

Come and see how my slender cypresses are growing.

GIRL

Keep feeding, goats; I'm going to look at the oxherd's farm.

DAPHNIS

Graze well, bulls, so that I can show my glades to this girl.

GIRL

What are you doing, you little satyr? Why have you touched my breasts inside my robe?

DAPHNIS

I'll teach my first lesson to these downy apples of yours.

GIRL

I feel faint, by Pan. Take your hand out of there!

⁸ "Pasturer." Not otherwise known.

THEOCRITUS

ΔΑΦΝΙΣ

θάρσει, κῶρα φίλα. τί μοι ἔτρεμες; ὡς μάλα δειλά.

ΚΟΡΗ

βάλλεις εἰς ἀμάραν με καὶ εἴματα καλὰ μαιίνεις.

ΔΑΦΝΙΣ

ἀλλ' ὑπὸ σοὺς πέπλους ἀπαλὸν νάκος ἤνιδε βάλλω.

ΚΟΡΗ

55 φεῦ φεῦ, καὶ τὰν μίτραν ἀπέσχισας. ἐς τί δ' ἔλυσας;

ΔΑΦΝΙΣ

τῆ Παφία πρᾶτιστον ἐγὼ τόδε δῶρον ὀπάζω.

ΚΟΡΗ

μίμνε, τάλαν· τάχα τίς τοι ἐπέρχεται· ἦχον ἀκούω.

ΔΑΦΝΙΣ

ἀλλήλαις λαλέουσι τεὸν γάμον αἱ κυπάρισσοι.

ΚΟΡΗ

ἀμπεχόνην ποίησας ἐμὴν ῥάκος· εἰμὶ δὲ γυμνά.

ΔΑΦΝΙΣ

60 ἄλλην ἀμπεχόνην τῆς σῆς τοι μείζονα δώσω.

ΚΟΡΗ

φῆς μοι πάντα δόμεν· τάχα δ' ὕστερον οὐδ' ἄλα
δοίης.

ΔΑΦΝΙΣ

αἶθ' αὐτὰν δυνάμαν καὶ τὰν ψυχὰν ἐπιβάλλειν.

55 ἀπέσχισας Scaliger: ἀπέστιχες M

59 ἀμπεχόνην . . . ἐμὴν Hermann: τὰμπέχονον . . . ἐμὸν M

IDYLL 27

DAPHNIS

Be brave, my dear. Why ever are you trembling? How nervous you are!

GIRL

You're throwing me into the ditch and dirtying my nice clothes.

DAPHNIS

But look, I'm throwing a soft fleece under your robes.

GIRL

Oh, you've torn my girdle too. Why have you undone it?

DAPHNIS

I give it as a first offering to the Paphian goddess.

GIRL

Stop, for goodness' sake! Someone's coming. I hear a sound.

DAPHNIS

It's the cypresses chattering together about your wedding.

GIRL

You've torn my shawl to shreds; I'm naked.

DAPHNIS

I'll give you another shawl bigger than yours.

GIRL

You promise to give me everything; but maybe you'll soon not even give me salt.⁹

DAPHNIS

If only I could add my soul itself to the gifts.

⁹ I.e., deny even basic hospitality. Cf. *Hom. Od.* 17.455-57.

THEOCRITUS

ΚΟΡΗ

Ἄρτεμι, μὴ νεμέσα σέο ῥήμασιν οὐκέτι πιστῆ.

ΔΑΦΝΙΣ

ρέξω πόρτιν Ἐρωτι καὶ αὐτᾶ βούν Ἀφροδίτα.

ΚΟΡΗ

65 παρθένος ἔνθα βέβηκα, γυνὴ δ' εἰς οἶκον ἀφέρπω.

ΔΑΦΝΙΣ

ἀλλὰ γυνὴ μήτηρ τεκέων τροφός, οὐκέτι κώρα.

Ὡς οἱ μὲν χλοεροῖσιν ἰαινόμενοι μελέεσσιν
 ἀλλήλοις ψιθύριζον. ἄνυστο δὲ φώριος εὐνή.
 χῆ μὲν ἀνεγρομένη πάλιν ἔστιχε μᾶλα νομεύειν
 70 ὄμμασιν αἰδομένοις—κραδίη δέ οἱ ἔνδον ἰάνθη—
 ὃς δ' ἐπὶ ταυρείας ἀγέλας κεχαρημένος εὐνᾶς.

Δέχνησο τὰν σύριγγα τεὰν πάλιν, ὄλβιε ποιμάν
 τῶν δ' αὖ ποιμενίων ἐτέραν σκεψώμεθα μολπᾶν.

65 ἀφέρπω Ahrens: -πη M: -ψω M

68 ἄνυστο δὲ Meineke: ἀνίστατο M: ἀνίστα M

69 πάλιν ἔστιχε Wilamowitz: γε διέστιχε M

70 αἰδομένοις Hermann: -νη M

post 71 ἦμε(ν) m

72-73 om. m

72 τεὰν Ahrens: -ῶν M

73 δ' αὖ Legrand: καὶ M ποιμενίων Ahrens: ποιμα-
 γνίων M

IDYLL 27

GIRL

Artemis, please don't be angry if I no longer obey your commands.

DAPHNIS

I shall sacrifice a heifer to Eros and a cow to Aphrodite herself.

GIRL

I came here a virgin; I go home a wife.

DAPHNIS

Wife, mother and nurse of children, a girl no longer.

In this way they whispered to each other as they took pleasure in their young bodies; and their secret union was accomplished. She arose and went back to pasture her sheep with a shamefaced look, though in her heart she was happy, while he, rejoicing at their union, went off to his herds of cattle.

Take back your pipe again, blessed shepherd, and let us compose another pastoral song.¹⁰

¹⁰ The text is very uncertain. As the beginning of the poem is lost, it is not possible to determine who is the shepherd addressed or the reason for his having lent his pipe. The poem would conclude satisfactorily with lines 67-71, and it may be that 72-73 are out of place.

IDYLL 28

Theocritus is about to set sail from Syracuse to Miletus, bearing with him an ivory distaff as a gift for Theugenis, the wife of his friend the poet and doctor Nicias (addressee of Idylls 11 and 13). The poem is imagined as accompanying the gift. The Aeolic dialect and sixteen-syllable meter (xx -uu- -uu- -uu- x) evoke the Lesbian poets Sappho and Alcaeus, and it is possible that they composed poems, now lost, on similar themes. But the same meter was particularly associated with Theocritus' older contemporary Asclepiades (cf. Id. 7.39-41), and at any rate among extant literature the poem seems most closely allied with dedicatory epigrams, which commonly name their recipient, describe the dedicated object, and give a reason for the gift (cf. Theoc. Epigr. 1, 2, 8, 10, 12, 13). Because the distaff is the addressee, Theugenis and her excellent management of the household can be praised indirectly. As the distaff is a precious and finely wrought object, so The Distaff is a carefully crafted and exotic piece of workmanship. Composed by a Dorian in Aeolic dialect and bound for an Ionian destination, it is wittily characterized as an emigrant, setting out from Sicily to make its home in Miletus (21). Both the distaff and the poem will bring distinction to Theugenis.

IDYLL 28

Criticism

Cairns, F. "The Distaff of Theugenis—Theocritus *Idyll* 28." *ARCA* 2 (1976): 293–30.

Fassino, M., and L. Prauscello. "Memoria ritmica e memoria poetica. Saffo e Alceo in Teocrito Idilli 28–30 tra ἀρχαιολογία metrica e innovazione alessandrina." *MD* 46 (2001): 9–37.

Hopkinson, *Hellenistic Anthology*, 172–77.

- Γλαύκας, ὦ φιλέριθ' ἀλακάτα, δῶρον Ἀθανάας
 γύναιξιν νόος οἰκωφελίας αἴσιν ἐπάβολος,
 θέρσεισ' ἄμμιν ὑμάρτη πόλιν ἐς Νείλεος ἀγλάαν,
 ὄππα Κύπριδος ἱρον καλάμω χλωρον ὑπ' ἀπάλω.
 5 τυίδε γὰρ πλόον εὐάνεμον αἰτήμεθα παρ Δίος,
 ὄππως ξέννον ἔμον τέρψομ' ἴδων κἀντιφιληθέω,
 Νικίαν, Χαρίτων ἱμεροφώνων ἱερον φύτον,
 καὶ σὲ τὰν ἐλέφαντος πολυμόχθω γεγενημέναν
 δῶρον Νικιάας εἰς ἀλόχῳ χέρρας ὀπάσσομεν,
 10 σὺν τῇ πόλλα μὲν ἔργ' ἐκτελέσης ἀνδρέϊοις πέπλοις,
 πόλλα δ' οἶα γύναικες φορέοισ' ὑδάτινα βράκη.
 δις γὰρ μάτερες ἄρνων μαλάκοις ἐν βοτάνα πόκοις
 πέξαιντ' αὐτοέτει, Θευγένιδός γ' ἔννεκ' ἐυσφύρω
 οὕτως ἀνυσίεργος, φιλέει δ' ὄσσα σαόφρονες.
 15 οὐ γὰρ εἰς ἀκίρας οὐδ' ἐς ἀέργῳ κεν ἐβολλόμαν
 ὄπασσαί σε δόμοις, ἀμμετέρας ἔσσαν ἀπὺ χθόνος.
 καὶ γάρ τοι πάτρις ἂν ὡς Ἐφύρας κτίσσε ποτ' Ἀρ-
 χίας,
 νάσω Τρινακρίας μύελον, ἀνδρῶν δοκίμων πόλιν.

5 τυίδε pap., conī. Hermann: τὸ δὲ M

6 κἀντιφιληθέω Lobel: -λήσω M

IDYLL 28

Distaff, friend of spinners, gift of gray-eyed Athena to women whose minds are skilled in running the household, come with me boldly to the splendid city of Neleus,¹ where the precinct of Aphrodite lies green in its soft rushes. I ask Zeus for fair winds for my voyage there, so that I may see my friend with pleasure and be welcomed by him in return—my friend Nicias, holy offshoot of the lovely voiced Graces²—and so that I may bestow you, made out of ivory with great care, as a gift into the hands of Nicias' wife, with whom you will create many pieces of work for men's robes and many flowing garments such as women wear. The mothers of lambs in the pastures might be shorn of their soft fleeces twice each year so far as fair-ankled Theugenis is concerned,³ so industrious is she, so prudent in behavior. I would not have liked to give you into the house of a weak or idle woman, since you are from my own country: your home town is that which Archias of Ephyra once founded,⁴ marrow of the Trinacrian island,⁵

¹ Legendary founder of Miletus.

² I.e., Nicias' poetry is charming and graceful.

³ The periphrasis for sheep and the dignified epithet for Theugenis are gently humorous.

⁴ Syracuse, on the "three-promontoried" island of Sicily (Trinacria), was founded in 734 BC by Archias from Corinth, the original name of which was Ephyra.

⁵ Marrow was prized as a toothsome tidbit, so that the word may suggest both a delicacy and an innermost vital force, "lifeblood."

THEOCRITUS

νῦν μὰν οἶκον ἔχουσ' ἄνερος ὃς πόλλ' ἐδάη σόφα
 20 ἀνθρώποισι νόσοις φάρμακα λύγραις ἀπαλάλκεμεν,
 οἰκῆσης κατὰ Μίλλατον ἐράνναν πεδ' Ἰαόνων,
 ὡς εὐαλάκατος Θεύγενις ἐν δαμότισιν πέλη,
 καί οἱ μνᾶστιν ἄει τὼ φιλαοίδω παρέχης ξένω.
 κῆνο γάρ τις ἔρει τῶπος ἴδων σ'. "ἦ μεγάλα χάρις
 25 δώρω σὺν ὀλίγῳ· πάντα δὲ τίματα τὰ παρ φίλων."

24 τῶπος ἴδων Wordsworth: τῶ ποσείδων fere M

IDYLL 28

a city of famous men. Now, sharing the home of a man who knows many wise drugs for averting dangerous maladies from humankind, you make your home with Ionians in lovely Miletus, so that Theugenis may be famous for her distaff among her townswomen, and you may always give her remembrance of her friend. Someone will say when they see you, "Indeed great goodwill goes with this slight gift;⁶ and all things that come from friends are precious."

⁶ Or, less likely, "The gift may be small, but it has great charm."

TY

IDYLL 29

A man tries to persuade a boy to love no one else but him. The setting is a symposium in town. The poem begins with a famous quotation from Alcaeus, a lyric poet from Lesbos contemporary with Sappho (late 7th/early 6th century BC). It is likely that if more of his verse survived other allusions would be revealed. The speaker's moralizing is self-interested and conventional, but whether his tone is earnest or desperate is hard to tell. The dialect is Aeolic in imitation of Alcaeus, and the meter is one of those used by him (XX -UU -UU -UU -UX).

Criticism

Hunter, *Archaeology*, 171-81.

Morrison, *Narrator*, 250-52, 259-60.

- “Οἶνος, ὦ φίλε παῖ,” λέγεται, “καὶ ἀλάθεια”.
 κᾶμμε χρῆ μεθύοντας ἀλάθειας ἔμμεναι.
 κᾶγω μὲν τὰ φρένων ἐρέω κέατ’ ἐν μύχῳ·
 οὐκ ὄλας φιλέην μ’ ἐθέλησθ’ ἀπὸ καρδίας.
- 5 γινώσκω· τὸ γὰρ αἵμισυ τὰς ζοῖας ἔχω
 ζὰ τὰν σὰν ιδέαυ, τὸ δὲ λοιπὸν ἀπώλετο·
 κῶταν μὲν σὺ θέλης, μακάρεσσιν ἴσαν ἄγω
 ἀμέραν· ὅτα δ’ οὐκ ἐθέλης σύ, μάλ’ ἐν σκοτῳ.
 πῶς ταῦτ’ ἄρμενα, τὸν φιλέοντ’ οὐνίαις δίδων;
- 10 ἀλλ’ αἷ μοί τι πίθοιο νέος προγενεστέρῳ,
 τῷ κε λώιον αὐτὸς ἔχων ἔμ’ ἐπαινέσαις.
 πόησαι καλίαν μίαν ἐνν ἐνι δενδρίῳ,
 ὅππυι μηδὲν ἀπίξεται ἄγριον ὄρπετον.
 νῦν δὲ τῷδε μὲν ἄματος ἄλλον ἔχῃς κλάδον,
- 15 ἄλλον δ’ αὖριον, ἐξ ἀτέρῳ δ’ ἄτερον μάτης·
 καὶ μὲν σευ τὸ κάλον τις ἴδων ῥέθῳ αἰνέσαι,
 τῷ δ’ εὖθυς πλέον ἢ τριέτης ἐγένευ φίλος,
 τὸν πρῶτον δὲ φίλεντα τρίταιον ἐθήκαο.
 † ἀνδρῶν τῶν ὑπερανορέων δοκέης πνέην·
- 20 φίλη δ’, ἄς κε ζόης, τὸν ὕμοιον ἔχην αἶ. †
 αἶ γὰρ ὧδε πόης, ἄγαθος μὲν ἀκούσσαι
 ἐξ ἄστων· ὁ δὲ τοί κ’ Ἔρος οὐ χαλέπως ἔχοι,

IDYLL 29

“Wine and truth, my dear lad,” as they say;¹ and we too ought to be truthful now that we are drunk. I’ll tell you what thought is lying deep in my mind: that you are not willing to love me with all your heart. I know it: because of your beauty I keep hold of only half my life, and the rest is lost to me. When you are willing, I pass my days like a god, but when you are not I live in darkness. How can it be right to make your lover miserable? You are young; if only you would take your elder’s advice, you would keep me more securely and thank me too. Make one nest in a single tree, in a place where no fierce snake can come:² as it is, you are to be found on one branch today and on another tomorrow, and you are for ever seeking a new place to settle. No sooner does someone praise your handsome face than to him you become like a friend of three years’ standing, while he who loved you first is treated like an acquaintance of three days. You seem to aspire to the company of proud men when you ought to have a single life-long friend similar to yourself.³ If you behave in that way you will have a good name among the citizens, and Love will not treat you harshly—Love who easily masters the

¹ A proverb said to have originated with Alcaeus (Pl. *Symp.* 217e and schol.; Alc. Fr. 366 Voigt): *in vino veritas*.

² I.e., as your only lover I could offer security.

³ Text and sense very uncertain.

THEOCRITUS

- ὄς ἀνδρῶν φρένας εὐμαρέως ὑπαδάμναται
 κᾶμε μόλθακον ἐξ ἐπόησε σιδαρίῳ.
- 25 ἀλλὰ πέρρ ἀπάλω στύματός σε πεδέρχομαι
 ὀμνάσθην ὅτι πέρρυσιν ἦσθα νεώτερος,
 κᾶτι γηράλαιοι πέλομεν πρὶν ἀπύπτυσαι
 καὶ ῥύσσοι, νεότατα δ' ἔχην παλινάγρετον
 οὐκ ἔστι πτέρυγας γὰρ ἐπωμαδίαις φόρει,
- 30 κᾶμμες βαρδύτεροι τὰ ποτήμενα συλλάβην.
 ταῦτα χρή σε νόεντα πέλην ποτιμώτερον
 καὶ μοι τῶραμένῳ συνέραν ἀδόλως σέθεν,
 ὅπως, ἄνικα τὰν γένυν ἀνδρείααν ἔχης,
 ἀλλάλοισι πελώμεθ' Ἀχιλλέιοι φίλοι.
- 35 αἰ δὲ ταῦτα φέρην ἀνέμοισιν ἐπιτρέπης,
 ἐν θύμῳ δὲ λέγης "τί με, δαιμόνι, ἐννόχλης;"
 νῦν μὲν κὰπὶ τὰ χρύσια μᾶλ' ἔνεκεν σέθεν
 βαίην καὶ φύλακον νεκύων πεδὰ Κέρβερον,
 τότα δ' οὐδὲ κάλεντος ἐπ' αὐλείαις θύραις
- 40 προμόλομί κε, πανσάμενος χαλέπω πόθῳ.

31 σε νόεντα Bücheler: νοέοντα M

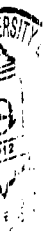
minds of men and has softened me who was hard as iron. By your soft lips, I ask you to remember that a year ago you were younger, that we grow old and wrinkled in the twinkling of an eye,⁴ and that we cannot get our youth back again: it has wings on its shoulders, and we are too slow to catch things that can fly. You should think of this and be pleasanter toward me, and love me as guilelessly as I love you, so that when you are a man⁵ we may be friends to each other like Achilles and Patroclus.⁶ But if you consign my words to be carried away by the winds and say to yourself, "Why are you pestering me, sir?"—as it is, I would fetch the Golden Apples for you or bring back Cerberus, guard dog of the dead⁷—but in that case, I would not come to my courtyard door even if you called, and my cruel desire would be at an end.

⁴ Lit., "before a man can spit."

⁵ Lit., "when you have a manly cheek," i.e., a beard.

⁶ Lit., "be Achillean friends to each other."

⁷ The hardest of Heracles' Labors were to obtain the golden apples of the Hesperides and to bring Cerberus to the upper world.



IDYLL 30

A man in love with a boy vainly tries to argue himself out of his passion; he begins with resistance but ends with resignation.

The exhortatory address to one's soul is conventional, the soul's reply less so. Varied imagery is used to characterize youth and desire.

Dialect and meter are the same as in Idyll 28.

Criticism

Hunter, *Archaeology*, 181-86.

Hutchinson, *Hellenistic Poetry*, 167-70.

᾿Ωραι τῶ χαλέπω καινομόρω τῶδε νοσήματος·
 τετόρταιος ἔχει παῖδος ἔρος μῆνά με δεύτερον,
 κάλω μὲν μετρίως, ἀλλ' ὅποσον τῶ πόδι περρέχει
 τὰς γᾶς, τοῦτο χάρις, ταῖς δὲ παραύαις γλύκνυ μει-
 δίαι.

καὶ νῦν μὲν τὸ κάκον ταῖς μὲν ἔχει ταῖς δ' ὀνκίησί
 5 με),

τάχα δ' οὐδ' ὅσον ὑπνω ἕπιτύχην ἔσσειτ' ἐρωία.
 ἔχθες γὰρ παρίων ἔδρακε λέπτ' ἄμμε δι' ὀφρύων,
 αἰδέσθεις προσίδην ἄντιος, ἠρεύθητο δὲ χροά·
 ἔμεθεν δὲ πλέον τὰς κραδίας ὦρος ἔδράξατο·

10 εἰς οἶκον δ' ἀπέβαν ἔλκος ἔχων καῖνο<ν ἐν ἥπατι>.
 πόλλα δ' εἰσκαλέσαις θῦμον ἐμαύτῳ διελεξάμαν·
 "τί δῆτ' αὔτε πόης; ἀλοσύνας τί ἔσχατον ἔσσειται;
 λεύκαις οὐκέτ' ἴσαισθ' ὅττι φόρης ἐν κροτάφοις τρί-
 χας;

᾿ώρα τοι φρονέην· μὴ <οὔτ>ι νέος τὰν ιδέαυ πέλων
 15 πάντ' ἔρδ' ὅσσαπερ οἱ τῶν ἐτέων ἄρτι γεγεύμενοι.

2 με Bergk: om. M

3 πόδι Bücheler: παιδί M

4 μειδία Bergk: μειδιάμα M

5 ὀνκίησί με Gow: οὐ M

7 λέπτ' ἄμμε δι' ὀφρύων Bergk: λεπτὰ μελιφρύγων M

9 κραδίας ὦρος Bergk: καρδία σωρός M

10 καῖνον ἐν ἥπατι Kraushaar: καὶ τὸ M

IDYLL 30

Alas for this cruel and fateful malady of mine! For two months now I have been in the grip of a quartan passion¹ for a boy; he is only moderately handsome, but from top to toe he's a complete charmer, with a sweet smile on his cheeks. At present the fever grips me on some days and abates on others, but soon there will not be enough respite even for me to get to sleep. Yesterday as he passed he stole a quick glance at me from beneath his eyelids, too shy to look at me directly, and blushed; love seized my heart even more, and I went home with a fresh wound inside me.² I called up my soul and had a long debate: "What are you up to again? When will there be an end to your folly? Have you forgotten that you have gray hair at your temples? It's high time to show sense: you are not young in looks, and you should not keep behaving like those just getting a taste

¹ I.e., he suffers intermittently. A quartan fever is one that recurs every four days.

² Lit., "liver": cf. *Id.* 11.16. (The word is a conjecture, the end of the line being lost.)

11 διελεξάμαν Bergk: διέλυξε M

12 δῆτ' αὐτε πόης Kraushaar: δὴ ταῦτ' ἐπόης M

13 οὐκέτ' ἴσαισθ' Gow: οὐκ ἐπίσθησθ' M τρίχας

Fritzsche: τρία M 14 φρονέην Hoffmann: φρονέεσιν

M οὔτι νέος Bergk: . . . ινέος M

THEOCRITUS

καὶ μὰν ἄλλο σε λάθει· τὸ δ' ἄρ' ἧς λώιον ἔμμεναι
ξέννον τῶν χαλέπων παῖδος ἐρώκτων προγενέστε-
ρον>.

τῷ μὲν γὰρ βίος ἔρπει ἴσα γόννοις ἐλάφω θόας,
χαλάσει δ' ἀτέρα ποντοπόρην αὔριον ἄρμενα·
20 τὸ δ' αὖτε γλυκέρας ἄνθεμον ἄβας πεδ' ὑμαλικῶν
μένει. τῷ δ' ὁ πόθος καὶ τὸν ἔσω μύελον ἐσθίει
ὀμμιμνασκομένῳ, πόλλα δ' ὄραι νύκτος ἐνύπνια,
παύσασθαι δ' ἐνιαυτος χαλέπας οὐκ ἴκανος νόσω>.”
ταῦτα κᾶτερα πόλλα πρὸς ἔμον θῦμον ἐμεμψάμαν·
25 ὃ δὲ τοῦτ' ἔφατ'· “ὅττις δοκίμοι τὸν δολομάχανον
νικάσῃν Ἔρον, οὗτος δοκίμοι τοῖς ὑπὲρ ἀμμέων
εὐρην βραϊδίως ἄστερας ὀππόσσακιν ἔννεα.
καὶ νῦν, εἴτ' ἐθέλω, χρή με μάκρον σχόντα τὸν ἄμ-
φενα

ἔλκην τὸν ζύγον, εἴτ' οὐκ ἐθέλω· ταῦτα γάρ, ὦγαθε,
30 βόλλεται θεός ὃς καὶ Δίος ἔσφαλε μέγαν νόον
καῦτας Κυπρογενήας· ἔμε μὰν, φύλλον ἐπάμερον
σμίκρας δεύμενον αὔρας, ὀνέλων ὦκα φόρει <πνόα>.”

17 ἐρώτων suppl. H. Fritzsche, προγενέστερον Wilamowitz
(-ω Bergk): ἔραν nec plura M

18 ἔρπει Bergk: ἔρπερω M γόννοις Bücheler: γόννοις
M θόας Bergk: θοαῖς M

19 χαλάσει Ahrens: δλάσει M ἄρμενα Ahrens: ἀμέ-
ραν M

20 τὸ δ' Wilamowitz: τω δ pap.: οὐδ' M

23 χαλέπας οὐκ ἴκανος νόσω Bergk: οὐ χαλεπαὶ οὐχὶ M

25 ἔφατ' ὅττις δοκίμοι Bergk: ἔφτ' ὅτις δοκεῖ μοι M

for life. And you are forgetting another thing: for an older man it's better to be a stranger to the cruel love of boys. A boy's life moves along like the running of a swift deer; the next day he will cast off and sail elsewhere; the flowering of his sweet youth is spent with his companions. But as for his lover, desire gnaws at his inmost marrow as he reminisces; at night he often dreams, and a year is not enough to put a stop to his cruel malady." With these and many other things I reproached my heart; but the answer came, "Whoever believes he can defeat crafty Love believes also that he can easily discover how many times nine are the stars above. Willing or unwilling, I must now stretch out my neck and drag at the yoke:³ that, my friend, is the will of the god who can upset the great mind of Zeus and of Aphrodite herself. As for me, he swiftly takes me up and carries me away like a short-lived leaf which needs only the slightest breeze."

³ At *Id.* 12.15 lovers are pictured as contented yoke fellows, but here the emphasis is on the thankless drudgery of the unloved lover.

26 δοκίμοι τοῖς ὑπὲρ ἀμμέων Bergk: δοκεῖ μοι τᾶς ὑπὲρ
ἀμμ' M

29 ὦγαθε Th. Fritzsche: ὦ γὰ θεός M

31 φύλλον Th. Fritzsche: φίλον M

32 ὀνέλων Ahrens: ὁ μέλλων M ὦκα Ahrens:
αἴκα M πνόα suppl. Legrand: om. M

11

12

IDYLL 31

On a papyrus of about AD 500 (P. Antinoe), Idyll 30 is followed by these fragments of a poem not found in any manuscript. It is likely to have been another lyric in Aeolic dialect addressed to a boy.

- Ναυκλαρω φ[
 Σμικραναι[
 ουτος κανδρ[
 συ δε τω Διος [
- 5 τι το καλλο[.] . κροδ[.] .α[
 [.] . . [.] . [.]] χρσ . . το[
 [.] . εων αμφι[
 [.] . εια[.] εχει χωτα.[
 [.] . [.]μω δ' ολ[
- 10 [.]ακαρων κάρτα [
- [.] . πινα
 [.]σει και [
-]

Desunt vv. circiter xiii.

]
]τον
]χες
]ρον
]σον
]αλλευ
]υτον
]χατα

IDYLL 31

Ship's captain

Small

This

But you of Zeus

Beauty

ΑΠΟΣΠΑΣΜΑΤΑ

1 Eust. p. 620.29

ἀδελφὴ δὲ ἐστὶν Ἄρεως ἢ Ἥβη, ὡς καὶ Θεόκριτος μυθολογεί.

2 *Etym. Magn.* p. 290.52 s.v. δυσί

καὶ αὐτὸ δὲ τὸ δύο εὔρηται κλινόμενον. καὶ παρὰ τὸ δύο δυσὶν ἀντιφέρεσθαι, ὡς παρὰ Θεοκρίτῳ.

3 Ath. 284A

Θεόκριτος δ' ὁ Συρακόσιος ἐν τῷ ἐπιγραφομένῃ Βερενίκη τὸν λεῦκον ὀνομαζόμενον ἰχθὺν ἱερὸν καλεῖ διὰ τούτων·

κέϊ τις ἀνὴρ αἰτέϊται ἐπαγροσύνην τε καὶ ὄλβον,
ἐξ ἀλὸς ᾧ ζωή, τὰ δὲ δίκτυα κείνω ἄροτρα,

FRAGMENTS

1 Eustathius

Hebe is a sister of Ares, as Theocritus recounts.¹

¹ Heracles was married to Hebe; possibly this was mentioned in the lost closing lines of *Id.* 24.

2 *Etymologicum Magnum*

In fact the word "two" is declinable, and from it "two compete against twain," as in Theocritus.¹

¹ The sense is not quite clear, and the quotation may in fact be an inexact reminiscence of Aratus *Phaen.* 468, *δύω δυσὶν ἀντιφέρονται*. Alternatively, it may be from the lost passage after *Id.* 22.170, where Castor proposes a duel between the two sets of brothers.

3 Athenaeus, *Scholars at Dinner*

Theocritus of Syracuse in his poem entitled *Berenice*¹ refers to the so-called white fish as sacred, in the following passage: "And if anyone who makes his living from the sea, whose nets are his plows, asks for good fishing and pros-

¹ Probably the deified Berenice, wife of Ptolemy I (cf. *Idd.* 15.106–8; 17.45–50, 123); she may well be the "goddess" (3) to whom the fish is to be sacrificed.

THEOCRITUS

σφάζων ἀκρόνυχος ταύτη θεῶ ἱερὸν ἰχθύν
ὄν λεῦκον καλέουσιν, ὃ γάρ θ' ἱερώτατος ἄλλων,
5 καί κε λίνα στήσαιο καὶ ἐξερύσαιο θαλάσσης
ἔμπλεα.

FRAGMENTS

perity, and at nightfall slaughters for this goddess a sacred fish, one men refer to as white because it is the most sacred fish of all, his nets would be taut and he would pull them out of the sea full.”

EPIGRAMS

In the archaic and classical periods, epigrams were used for funerary, dedicatory, and celebratory inscriptions. Poets of the generation before Theocritus were perhaps the first to compose literary, nonfunctional epigrams. They broadened the range of subject matter to include topics familiar from lyric poetry and drinking songs: love, sex, humor, the symposium. Far the greater part are composed in elegiac couplets or iambic trimeters.

Twenty-four epigrams are attributed to Theocritus. Six have a rural setting, and most of these feature Daphnis or Thyrsis. Most of the rest are fictitious epitaphs or descriptions of statues. The variety of meters in poems 17 to 24 is very unusual, another aspect perhaps of Theocritus' experimentation with form. The epitaphs on poets are of particular interest.

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ΕΠΙΓΡΑΜΜΑΤΑ

1 AP 6.336

Τὰ ρόδα τὰ δροσόεντα καὶ ἅ κατάπυκνος ἐκείνα
ἔρπυλλος κείται ταῖς Ἑλικωνιάσιν
ταὶ δὲ μελάμφυλλοι δάφναι τίν, Πύθιε Παιάν,
Δελφὶς ἐπεὶ πέτρα τοῦτό τοι ἀγλαίσειν
5 βωμὸν δ' αἰμάξει κεραὸς τράγος οὔτος ὁ μαλὸς
τερμίνθου τρώγων ἔσχατον ἀκρεμόνα.

2 AP 6.177

Δάφνις ὁ λευκόχρως, ὁ καλᾶ σύριγγι μελίσδων
βουκολικοὺς ὕμνους, ἄνθετο Πανὶ τάδε,
τοὺς τρητοὺς δόνακας, τὸ λαγωβόλον, ὄξυν ἄκοντα,
νεβρίδα, τὰν πήραν ἧ ποκ' ἐμαλοφόρει.

EPIGRAMS

1¹ *Greek Anthology*

The roses covered in dew and that thickly growing thyme are reserved for the Muses of Helicon, but the dark-leaved bays are for you, Pythian god of healing: this is the plant with which the cliffs of Delphi pay you honor.² This white, horned billy goat that is nibbling the end of a branch of terebinth will shed his blood on your altar.

¹ Perhaps an inscription for a landscape painting.

² Apollo, also god of poetry. Pythian = Delphian.

2¹ *Greek Anthology*

Fair-skinned Daphnis, performer of country songs on his fine pipe, has made these dedications to Pan: his pierced reeds,² his throwing stick, a sharp spear, a fawn skin, and the knapsack in which he used to carry apples.³

¹ Daphnis dedicates his gear. The *Greek Anthology* contains many such fictitious dedicatory epigrams. The assumption must be that Daphnis is giving up the hunt; "fair-skinned" perhaps implies that he is no longer spending his time out in the sun. "Pierced reeds" probably refers to a pipe, not to fowlers' reeds (for which see Bion Fr. 13).

² Not the pipe (*syrinx*) of line 1, but the double pipes pierced with holes for the stops.

³ Lunch; or tokens of love.

THEOCRITUS

3 AP 9.338

Εὔδεις φυλλοστρώτι πέδῳ, Δάφνι, σῶμα κεκμακός
 ἀμπαύων, στάλικες δ' ἀρτιπαγεῖς ἀν' ὄρη·
 ἀγρεύει δέ τν Πὰν καὶ ὁ τὸν κροκόεντα Πρίηπος
 κισσὸν ἐφ' ἱμερτῶ κρατὶ καθαπτόμενος,
 5 ἄντρον ἔσω στείχοντες ὁμόρροθοι. ἀλλὰ τὸν φεῦγε,
 φεῦγε μεθεῖς ὕπνου κῶμα † καταγρόμενον.

4 AP 9.437

Τήναν τὰν λαύραν τόθι ταὶ δρῦες, αἰπόλε, κάμφας
 σύκινον εὐρήσεις ἀρτιγλυφές ξόανον
 ἀσκελές αὐτόφλοιον ἀνούατον, ἀλλὰ φάλητι
 παιδογόνῳ δυνατὸν Κύπριδος ἔργα τελείν.
 5 σακὸς δ' εὐίερος περιδέδρομεν, ἀέναον δέ

3 ἀσκελές Jahn: τρισκελές M

EPIGRAMS

3¹ *Greek Anthology*

You are asleep on a couch of leaves on the ground, Daphnis, resting your weary body, and your stakes have just been set up in the hills;² but Pan is on your trail, and Priapus, who is fastening yellow ivy on his lovely brows,³ and they are both coming into your cave with some purpose. Get away; cast off the deep sleep that is overcoming you and get away.⁴

¹ This, like *Epigr.* 1, is or purports to be a description of a picture. Daphnis is about to be surprised by two lustful deities: the hunter hunted.

² I.e., he is tired after setting up his hunter's nets.

³ On Priapus see on *Id.* 1.81. "Lovely" is surprising, perhaps humorous.

⁴ "Overcoming you" is probably not what the poet wrote; perhaps "just beginning" (*καταρχόμενον* Τουρ).

4¹ *Greek Anthology*

Follow that lane by the oak trees, goatherd, and you will find a newly carved statue of figwood.² It is legless and earless, and the bark has not been removed, but it does have a fertile phallus that can do the business of Aphrodite. A sacred precinct surrounds it, and an ever-flowing

¹ This poem is abnormally long for an epigram, but it has elements characteristic of many such poems: the giving of directions; the set-piece description of a pleasant spot, with elegant compound adjectives; the invitation to sit; the vow to a god. The conclusion is humorous and unexpected: it turns out that the vow does not represent the preferred outcome.

² Statues of Priapus were often little more than wooden pillars with crude head and phallus.

THEOCRITUS

- ρεῖθρον ἀπὸ σπιλάδων πάντοσε τηλεθάει
 δάφναις καὶ μύρτοισι καὶ εὐώδει κυπαρίσσω,
 ἔνθα πέριξ κέχεται βοτρυόπαις ἔλικι
 ἄμπελος, εἰαρινοὶ δὲ λιγυφθόγγοισιν αἰοδαῖς
 10 κόσσυφοι ἀχεῦσιν ποικιλότραυλα μέλη.
 ξουθαὶ δ' ἄδονίδες μινυρίσμασιν ἀνταχεῦσι
 μέλπουσαι στόμασιν τὰν μελίγαρυν ὄπα.
 ἔζεο δὴ τηνεὶ καὶ τῷ χαρίεντι Πριήπῳ
 εὐχέ' ἀποστέρξαι τοὺς Δάφνιδός με πόθους,
 15 κευθὺς ἐπιρρέξειν χίμαρον καλόν. ἦν δ' ἀνανεύσῃ,
 τοῦδε τυχὼν ἐθέλω τρισσὰ θύῃ τελέσαι
 ῥέξω γὰρ δαμάλαν, λάσιον τράγον, ἄρνα τὸν ἴσχω
 σακίταν. αἰοὶ δ' εὐμενέως ὁ θεός.

5 AP 9.433

- Ἀῆς ποτὶ τὰν Νυμφᾶν διδύμοις αὐλοῖσιν αἰεῖσαι
 ἀδύ τί μοι; κῆγὼ πακτίδ' ἀειράμενος
 ἀρξεῦμαί τι κρέκειν, ὁ δὲ βουκόλος ἄμμιγα θέλξει
 Δάφνις κηροδέτῳ πνεύματι μελπόμενος.
 5 ἐγγὺς δὲ στάντες λασίας δρυὸς ἄντρου ὄπισθεν
 Πᾶνα τὸν αἰγιβάταν ὀρφανίσωμες ὕπνου.

6 AP 9.432

- Ἄ δείλαιε τὴν Θύρσι, τί τὸ πλεόν εἰ κατατάξεις
 δάκρυσι διγλήνους ὦπας ὀδυρόμενος;

EPIGRAMS

spring coming out of the rocks is everywhere lush with laurels, myrtles and fragrant cypress. Around it a vine bearing clusters of grapes spreads its tendrils; in spring the blackbirds utter their varied songs with clear-voiced music, and in response tuneful nightingales utter their warbling as from their throats they sound their honeyed voices. Sit down there and pray the gracious god Priapus that I may fall out of love with Daphnis in return for a fine kid being sacrificed to him without delay. But if he refuses³—I am willing to make him three offerings in return for success with Daphnis: I will sacrifice a heifer, a shaggy billy goat, and a stall-fed lamb that I have. May the god listen favorably to your prayer.

³ Cf. *Id.* 7.109–14: we expect the god to be threatened.

5¹ *Greek Anthology*

By the Nymphs, are you willing² to play something sweet for me on the double pipes? I will pick up my lyre and begin to play, and Daphnis the oxherd will provide a charming accompaniment with the breath of his reeds bound with wax.³ Let's stand by the leafy oak behind the cave and deprive goats' mate Pan of sleep.⁴

¹ The reader is invited to join in bucolic music.

² From *Id.* 1.12.

³ I.e., the syrinx (cf. *Id.* 1.129).

⁴ An allusion to the siesta of Pan as described at *Id.* 1.15–18.

6¹ *Greek Anthology*

Ah, poor Thyrsis, what is the use of having your two eyes dissolve in tears, and of lamenting so? Your kid is gone,

THEOCRITUS

οἶχεται ἅ χίμαρος, τὸ καλὸν τέκος, οἶχετ' ἐς Ἄιδαν
 τραχὺς γὰρ χαλαῖς ἀμφεπίαξε λύκος.

- 5 αἶ δὲ κύνες κλαγγεῦντι· τί τὸ πλεόν, ἀνίκα τήνας
 ὀστίον οὐδὲ τέφρα λείπεται οἰχομένας;

7 AP 7.659

Νήπιον υἷον ἔλειπες, ἐν ἀλικία δὲ καὶ αὐτός,
 Εὐρύμεδον, τύμβου τοῦδε θανὼν ἔτυχες.
 σοὶ μὲν ἔδρα θείοισι μετ' ἀνδράσι· τὸν δὲ πολῖται
 τιμασεῦντι πατρὸς μνώμενοι ὡς ἀγαθοῦ.

8 AP 6.337

- ᾠθλε καὶ ἐς Μίλητον ὁ τοῦ Παιήονος υἱός,
 ἰητήρι νόσων ἀνδρὶ συνοισόμενος
 Νικία, ὅς μιν ἐπ' ἡμαρ ἀεὶ θνέεσσιν ἰκνεῖται,
 καὶ τόδ' ἀπ' εὐώδους γλύψατ' ἄγαλμα κέδρον,
 5 Ἡετίωνι χάριν γλαφυρᾶς χερὸς ἄκρον ὑποστάς
 μισθόν· ὃ δ' εἰς ἔργον πᾶσαν ἀφήκε τέχνην.

EPIGRAMS

your lovely pet, gone to Hades;² a cruel wolf has gripped her in its claws. Your dogs are barking; but what is the use of that when she is gone and neither bone nor ash is left of her?

¹ Thyrsis and his pet kid.

² The tone of "gone to Hades" and "neither bone nor ash" (6) is for the reader to determine; both are suited to human, not animal, death. They may elevate the kid; or they may imply that Thyrsis is overreacting.

7¹ *Greek Anthology*

The son you have left behind is very young, Eurymedon, and you yourself have encountered this tomb, dying in your prime. You have a place among the blessed dead; but the citizens will treat your son with honor, recognizing that he had a noble father.

¹ Epitaph for Eurymedon; cf. no. 15.

8¹ *Greek Anthology*

The son of the Healer has come to Miletus, too, as associate with a man who cures illnesses—Nicias, who every day without fail prays to him with offerings and has had this statue carved from fragrant cedarwood. He agreed to pay Eetion a high price on account of his skilled craftsmanship, and Eetion put all his art into the work.

¹ On a wooden statue of Asclepius, son of Apollo and god of physicians, made by a certain Eetion for Theocritus' friend Nicias (cf. *Idd.* 11 and 28).

THEOCRITUS

9 AP 7.660

Ξεῖνε, Συρακόσιός τοι ἀνὴρ τόδ' ἐφίεται Ὀρθων
 χειμερίας μεθύων μηδαμὰ νυκτὸς ἴοις.
 καὶ γὰρ ἐγὼ τοιοῦτον ἔχω πότμον, ἀντὶ δὲ πολλᾶς
 πατρίδος ὀθνεῖαν κείμεν ἐφεσσάμενος.

10 AP 6.338

Ἵμῖν τοῦτο, θεαί, κεχαρισμένον ἐννέα πάσαις
 τῷγαλμα Ξενοκλῆς θῆκε τὸ μαρμάρινον,
 μουσικός· οὐχ ἑτέρως τις ἐρεῖ. σοφίη δ' ἐπὶ τῆδε
 αἶνον ἔχων Μουσέων οὐκ ἐπιλανθάνεται.

11 AP 7.661

Εὐσθένεος τὸ μνήμα· φυσιγνώμων † ὁ σοφιστής
 δεινὸς ἀπ' ὀφθαλμοῦ καὶ τὸ νόημα μαθεῖν.
 εὖ μιν ἔθαψαν ἑταῖροι ἐπὶ ξείνης ξένον ὄντα,
 χῦμνοθέτης αὐτοῖς δαιμονίως φίλος ἦν.
 5 πάντων ὧν ἐπέοικε λάχεν τεθνεὺς ὁ σοφιστής·
 καίπερ ἄκικυσ ἐὼν εἶχ' ἄρα κηδεμόνας.
 5 ἐπέοικε λάχεν Legrand: ἐπέοικεν ἔχει M

9 *Greek Anthology*

Stranger, here is the advice of Orthon from Syracuse: never go out drunk on stormy nights. That is how I met my fate; and I lie clad in foreign soil rather than in my famous fatherland.¹

¹ "Famous" or "great"; but the Greek word, πολλῆς, sounds awkward and should probably be changed so that the phrase is "native land."

10 *Greek Anthology*

Xenocles set up this marble image to please all nine of you, goddesses, since he is a talented musician, and no one says otherwise. Having gained a good reputation for this skill, he is not unmindful of the Muses.¹

¹ The Muses made him *mousikos* (3), a musician.

11 *Greek Anthology*

This is the gravestone of Eusthenes, an expert physiognomer¹ skilled in reading a man's character from his face. His companions gave him a decent burial, a foreigner in a foreign land, and the poet was a firm friend of theirs.² In death this master of his profession got all proper rites: though strengthless,³ he had men to care for him.

¹ "Expert" seems to be the sense required, but the words ὀσοφιστήης, which recur at the end of line 5, are out of place.

² Text uncertain; perhaps "of his" (ἀντῷ Hecker).

³ Eusthenes means "of good strength."

THEOCRITUS

12 AP 6.339

Δαμομένης ὁ χοραγός, ὁ τὸν τρίποδ', ὦ Διόνυσε,
 καὶ σὲ τὸν ἄδιστον θεῶν μακάρων ἀναθείς,
 μέτριος ἦν ἐν πᾶσι, χορῶ δ' ἐκτάσατο νίκαν
 ἀνδρῶν, καὶ τὸ καλὸν καὶ τὸ προσήκον ὄρων.

13 AP 6.340

Ἄ Κύπρις οὐ πάνδαμος. ἰλάσκειο τὰν θεὸν εἰπὼν
 οὐρανίαν, ἀγνᾶς ἄνθεμα Χρυσογόνας
 οἴκῳ ἐν Ἀμφικλέους, ᾧ καὶ τέκνα καὶ βίον εἶχε
 ξυνόν· αἰεὶ δέ σφιν λώιον εἰς ἔτος ἦν
 5 ἐκ σέθεν ἀρχομένοις, ὦ πότνια· κηδόμενοι γάρ
 ἀθανάτων αὐτοὶ πλείον ἔχουσι βροτοί.

12 *Greek Anthology*

Damomenes the chorus trainer, who dedicated this tripod and your statue, Dionysus,¹ sweetest of the blessed gods, used good measure in everything² and won the prize for the men's chorus, since he provided a fitting and attractive performance.

¹ He has won the prize for a men's chorus at a festival of Dionysus and in thanks has dedicated a tripod and an image of the god.

² *Metrios* (measured) is elaborated in the following lines, but there is probably a reference to choric meter. "In everything (*pâsi*)": most manuscripts have "among the boys (*paisi*)"; the meaning would then be that he did moderately with a chorus of boys but won in the men's competition.

13 *Greek Anthology*

This¹ is not Aphrodite of the People; when you pray to the goddess, you should address her as Heavenly. She was set up here by the chaste Chrysogona in the house of Amphicles, with whom she shared her children and her life.² By making first sacrifices to you, Lady,³ they flourished more each year. Mortals do better when they have care for the gods.

¹ An inscription for a statue of Aphrodite Urania, a common cult title of the goddess. The contrast between this and the title *Pandêmos* (of the whole people [= promiscuous]), is discussed for example at Plato, *Symposium* 180d. The dedicatee's chastity makes that unsuitable.

² "Shared" suggests that she is dead (and that the inscription has been added to the statue after her death), or perhaps that her husband is dead.

³ Perhaps daily sacrifices before this statue. There may also be a suggestion that chastity makes for a harmonious marriage.

14 AP 9.435

Ἄστοις καὶ ξείνοισιν ἴσον νέμει ἦδε τράπεζα·
 θεὸς ἀνελευΐ ψήφου πρὸς λόγον ἐλκομένης.
 ἄλλος τις πρόφασιν λεγέτω· τὰ δ' ὀθνεῖα Κάικος
 χρήματα καὶ νυκτὸς βουλομένοις ἀριθμεῖ.

15 AP 7.658

Γνώσομαι εἴ τι νέμεις ἀγαθοῖς πλέον ἢ καὶ ὁ δειλός
 ἐκ σέθεν ὡσαύτως ἴσον, ὀδοιπόρ', ἔχει.
 “χαιρέτω οὗτος ὁ τύμβος,” ἐρεῖς, “ἐπεὶ Εὐρυμέδοντος
 κείται τῆς ἱερῆς κούφου ὑπὲρ κεφαλῆς.”

16 AP 7.662

Ἢ παῖς ὥχετ' ἄωρος ἐν ἐβδόμῳ ἢδ' ἐνιαυτῷ
 εἰς Αἴδην πολλῆς ἡλικίης προτέρη,
 δειλαίη, ποθέουσα τὸν εἰκοσάμηνον ἀδελφόν,
 νῆπιον ἀστόργου γευσάμενον θανάτου.
 5 αἰαὶ ἐλεινὰ παθοῦσα Περιστερή, ὡς ἐν ἐτοίμῳ
 ἀνθρώποις δαίμων θῆκε τὰ λυγρότατα.

¹ Or (less likely) “before most girls of the same age.” But “most” (πολλῆς) may be corrupt.

EPIGRAMS

14 *Greek Anthology*

This bank¹ offers the same rate to natives and foreigners alike. Deposit your money, and withdraw it according to a strict reckoning. Others may make excuses, but Caicus transacts foreign business even at night for those who need it.²

¹ A poem to be displayed outside a bank. Such signs have been found at Pompeii and elsewhere.

² It is perhaps also implied that Caicus is so honest that one can trust him even in the dark.

15 *Greek Anthology*

Traveler, I shall now learn whether you respect good men more or whether you treat bad men just the same. You will say,¹ "Bless this tomb, because it lies lightly² over the holy head of Eurymedon."

¹ Sc., if you do indeed prefer good men to bad.

² A variation on the prayer that earth should lie lightly on a dead person.

16 *Greek Anthology*

This girl went to Hades untimely in her seventh year, before she had lived out most of her life;¹ poor child, she was pining for her brother,² who tasted cruel death as an infant aged twenty months. Ah, Peristere,³ your suffering is pitiful. How near to mortals god has placed the most grievous unhappiness!

² It is implied that she wished to be reunited with him.

³ Presumably the mother; the children's names are to be imagined as inscribed on the tomb.

THEOCRITUS

17 AP 9.599

- Θάσαι τὸν ἀνδριάντα τοῦτον, ὦ ξένε,
 σπουδᾶ, καὶ λέγ' ἐπὴν ἐς οἶκον ἔνθης·
 “Ανακρέοντος εἰκόν' εἶδον ἐν Τέῳ
 τῶν πρόσθ' εἴ τι περισσὸν ᾠδοποιῶν.”
 5 προσθεῖς δὲ χῶτι τοῖς νέοισιν ἄδετο,
 ἐρεῖς ἀτρεκέως ὅλον τὸν ἄνδρα.

18 AP 9.600

- Ἄ τε φωνὰ Δώριος χῶνῆρ ὁ τὰν κωμωδίαν
 εὐρῶν Ἐπίχαρμος.
 ὦ Βάκχε, χάλκεόν νιν ἀντ' ἀλαθινοῦ
 τὴν ὦδ' ἀνέθηκαν
 5 τοὶ Συρακούσσαις ἐνίδρυνται, πελωρίστα πόλει,
 οἳ ἄνδρα πολίταν.
 σοφῶν ἔοικε ῥημάτων μεμναμένους
 τελεῖν ἐπίχειρα·
 πολλὰ γὰρ ποττὰν ζῶαν τοῖς παισὶν εἶπε χρήσιμα.
 10 μεγάλα χάρις αὐτῷ.

6 ἄνδρα πολίταν Wordsworth: -ρὶ -ίτα m: -ρὶ -ίται
 m 7 σοφῶν ἔοικε Kaibel: σωρὸν γὰρ εἶχε vel σωρὸν
 εἶχε M

¹ A metrically experimental piece. Lines 1, 5, and 9 are trochaic tetrameters (-u-x -u-x -u-x -u); lines 3 and 7 are iambic trimeters (see on no. 17); and lines 2, 4, 6, 8, and 10 are forms of reizianum (x-uu-x or uu-uu-x).

EPIGRAMS

17¹ *Greek Anthology*

Look carefully at this statue, stranger, and when you reach home say, "In Teos I saw an image of Anacreon, who was preeminent among the lyric poets of old."² If you add that he took pleasure in young lads, you will describe the whole man exactly.

¹ The meter is iambic trimeters (x-u-x-u-x-u) alternating with phalaecean hendecasyllables (x-u-u-u-u-u-u). The combination is not found elsewhere, and so far as is known it was not used by Anacreon.

² Anacreon of Teos (near Ephesus in Ionia), a lyric poet of the sixth century, famous for his erotic and sympotic compositions. This is one of a number of epigrams in the *Greek Anthology* that celebrate or commemorate him (*Anth. Pal.* 7.23-33; *Anth. Plan.* 306-9).

18¹ *Greek Anthology*

The dialect is Dorian, and so is the man: Epicharmus, the inventor of comedy.² Those who inhabit Syracuse, an awesome city, have set him up here for you, Bacchus,³ a bronze image of his real self, since he was their fellow citizen. It is fitting that those who remember his wise words⁴ should recompense him: he expressed a great deal of useful guidance for young lives. He deserves great thanks.

² Epicharmus (fl. early fifth century), from Doric-speaking Sicily, was regarded by some as the first comic poet. Collections of maxims culled from writings attributed to him were in circulation (cf. line 9).

³ Dionysus, god of drama.

⁴ Text uncertain. The manuscript reading is "heap of words."

THEOCRITUS

19 AP 13.3

Ὁ μουσοποιὸς ἐνθάδ' Ἴππῶναξ κείται.
εἰ μὲν πονηρός, μὴ προσέρχου τῷ τύμβῳ·
εἰ δ' ἔσσι κρήγυός τε καὶ παρὰ χρηστῶν,
θαρσέων καθίζου, κῆν θέλης ἀπόβριξον.

20 AP 7.663

Ὁ μικκὸς τόδ' ἔτευξε τῇ Θραϊσῶσσι
Μήδειος τὸ μνάμ' ἐπὶ τῇ ὁδῷ κηπέγραψε Κλείτας.
ἕξει τὰν χάριν ἅ γυνὰ ἀντὶ τήνων
ὦν τὸν κῶρον ἔθρεψε· τί μάν; ἔτι χρησίμα καλεῖται.

21 AP 7.664

Ἀρχίλοχον καὶ στᾶθι καὶ εἶσιδε τὸν πάλαι ποιητᾶν
τὸν τῶν ἰάμβων, οὗ τὸ μυρίον κλέος
διῆλθε κῆπὶ νύκτα καὶ ποτ' ἄω.
ἦ ῥά νιν αἰ Μοῖσαι καὶ ὁ Δάλιος ἠγάπευεν Ἀπόλ-
λων,
5 ὡς ἐμμελής τ' ἐγένετο κηπιδέξιος
ἕπεά τε ποιεῖν πρὸς λύραν τ' αἰεΐειν.

¹ For a statue of Archilochus, a seventh-century poet from Paros renowned for his invective and for metrical experimentation. This poem, like no. 18, is in stanzas of three lines: archilochian (see on no. 20) plus iambic trimeter (see on no. 17) plus iambic trimeter catalectic (υ-υ-υ χ-υ-υ υ-υ-υ).

EPIGRAMS

19 *Greek Anthology*

Here lies the poet Hipponax.¹ If you are a rascal, don't come near the tomb; but if you are honest and from decent people, sit down with confidence and, if you like, take a nap.

¹ Hipponax, a sixth-century Ephesian poet notorious for his obscenity and violent personal attacks. He wrote mostly in the scazon meter, an iambic trimeter with heavy penultimate syllable. This epigram is in scazons, and imitates his Ionic dialect.

20¹ *Greek Anthology*

Little Medeios had this memorial built by the roadside for his Thracian nurse² with an inscription saying that it was for Cleita. The woman will have proper thanks for looking after the boy. And why? Because she will still be called "loyal."³

¹ The meter is Phalaecian hendecasyllables (see on no. 17) alternating with archilochians (— — uu —uu—uu —u—u—n).

² Cf. *Id.* 2.70. She is a slave from Thrace.

³ The family called her loyal in life, and the same adjective describes her in the inscription.

21¹ *Greek Anthology*

Stop and look on Archilochus the old-time poet and writer of iambs, whose infinite fame has spread east and west.² He was indeed a favorite of the Muses and of Delian Apollo, being so musical and skilled at making poetry and performing it on the lyre.

² Lit., "to the night and to the dawn," where the sun rises and sets.

THEOCRITUS

22 AP 9.598

Τὸν τοῦ Ζανὸς ὄδ' ὑμῖν υἷον ὠνήρ
 τὸν λεοντομάχαν, τὸν ὀξύχειρα,
 πρᾶτος τῶν ἐπάνωθε μουσοποιῶν
 Πείσανδρος συνέγραψε οὐκ Καμίρον,
 5 χῶσσοις ἐξεπόνασεν εἶπ' ἀέθλους.
 τοῦτον δ' αὐτὸν ὁ δᾶμος, ὡς σάφ' εἰδήης,
 ἔστασ' ἐνθάδε χάλκεον ποήσας
 πολλοῖς μῆσιν ὄπισθε κήνιαυτοῖς.

23 AP 7.262

Αὐδήσει τὸ γράμμα, τί σᾶμά τε καὶ τίς ὑπ' αὐτῶ.
 Γλαύκης εἰμὶ τάφος τῆς ὀνομαζομένης.

24 AP 9.436

Ἄρχαῖα τῶπόλλωνι τὰναθήματα
 ὑπήρχεν· ἡ βάσις δὲ τοῖς μὲν εἴκοσι,
 τοῖς δ' ἐπτά, τοῖς δὲ πέντε, τοῖς δὲ δώδεκα,
 τοῖς δὲ διηκοσίοισι νεωτέρη ἢδ' ἐνιαυτοῖς·
 5 τοσσόσδ' ἀριθμὸς ἐξέβη μετρούμενος.

1 τῶπόλλωνι τὰναθήματα Wilamowitz: -ωνος τάν. ταῦτα
 M 5 τοσσόσδ' ἀριθμὸς Wilamowitz: τοσσόσδε γάρ
 νιν M

1 The text of lines 1 and 5 is uncertain. Unless line 1 was originally a hexameter, the metrical scheme is three iambic trimeters, a hexameter, and another iambic trimeter, an asymmetry almost unique among literary epigrams.

EPIGRAMS

22 *Greek Anthology*

This man, Pisander of Camirus,¹ was the first of the old-time poets to write about the son of Zeus, the lion slayer, good at using his hands, and about all the Labors that he accomplished. You should know that many months—many years—later the people set up this likeness of him here in bronze.

¹ Pisander, a poet of the seventh or sixth century from Camirus on the island of Rhodes, wrote an epic on Heracles. The meter of this epigram is scazons (cf. no. 19); Pisander used hexameters.

23 *Greek Anthology*

The inscription will tell what monument this is and who lies beneath it. I am the tomb of the celebrated Glauce.¹

¹ Or perhaps "of the woman called Glauce." A famous lyre player of this name is mentioned at *Id.* 4.31, but the epigram provides no identifying details. The heading in the manuscript says that Glauce is a *hetaira*, but that may be a guess.

24¹ *Greek Anthology*

Long ago the offerings were already Apollo's,² but the pedestal is more recent by twenty years for these, by seven for these, by five for these, by twelve for these, and by two hundred for these: such turned out to be the figure when a reckoning was made.

² An inscription for five offerings to Apollo newly gathered together on a single base. A note in the manuscript says that they are from Syracuse.

THEOCRITUS

25 AP 7.534

Ἄνθρωπε, ζωῆς περιφείδεις μηδὲ παρ' ὄρη
 ναυτίλος ἴσθι· καὶ ὧς οὐ πολὺς ἀνδρὶ βίος.
 δείλαιε Κλεόνικε, σὺ δ' εἰς λιπαρὴν Θάσον ἐλθεῖν
 ἠπείγεις Κοίλης ἔμπορος ἐκ Συρίας,

5 ἔμπορος, ὦ Κλεόνικε· δύσιν δ' ὑπὸ Πλειάδος αὐτὴν
 ποντοπορῶν αὐτῇ Πλειάδι συγκατέδυσ.

5 ὑπὸ Πλειάδος Graefe: ὑποπληάδων M 6 ποντο-
 πορῶν αὐτῇ Pierson: -πόρω ναύτη M

EPIGRAMS

25¹ *Greek Anthology*

Mortal, take care of your life and do not go to sea at the wrong time; life is short as it is. Poor Cleonicus, as a merchant going from Hollow Syria you were in a hurry to reach fair Thasos.² As a merchant,³ Cleonicus—and as you made your voyage just before the setting of the Pleiads, your own star set with the Pleiads themselves.⁴

¹ The Planudean Anthology cites only the first couplet, and attributes it to Theocritus, but the Palatine Anthology gives the whole poem to an Automedon of Aetolia.

² Hollow Syria: Phoenicia and Palestine. Thasos: an island off the coast of Thrace.

³ I.e., (probably) as a mere merchant: your hope of profit was not worth the risk.

⁴ See on *Id.* 13.25.

26 = T 9

27 = T 8

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MOSCHUS

TESTIMONIA

1 *Suda* s.v. Μόσχος, μ 1278

Μόσχος, Συρακούσιος, γραμματικός, Ἀριστάρχου γνώριμος. οὗτός ἐστιν ὁ δεύτερος ποιητῆς μετὰ Θεόκριτον, τὸν τῶν βουκολικῶν δραμάτων ποιητήν. ἔγραψε καὶ αὐτός.

2 Vid. Theoc. T 1

cf. Σ *Anth. Pal.* 9.440 οὗτος ὁ Μόσχος ποιητῆς ἐστὶ τῶν καλουμένων βουκολικῶν ποιημάτων, ὧν πρῶτος Θεόκριτος, δεύτερος αὐτὸς ὁ Μόσχος, τρίτος Βίων Σμυρναῖος.

3 Ath. 485e

Μόσχος δ' ἐν ἐξηγήσει Ῥοδιακῶν Λέξεων κεραμεῶν ἀγγειῶν φησιν αὐτὸ εἶναι, εἰκὸς ταῖς λεγομέναις πτωματίσιν, ἐκπεταλώτερον δέ.

TESTIMONIA

1 *Suda* s.v. Moschus

Moschus of Syracuse, scholar, acquaintance of Aristarchus.¹ He is second after Theocritus, the poet of bucolic mimes. He composed some of these himself.

¹ Famous scholar and head of the Alexandrian library in the second century BC.

2 Scholiast on the *Greek Anthology*

This Moschus is a composer of so-called bucolic verse. Theocritus was first, Moschus himself second, and Bion of Smyrna third.

3 Athenaeus, *Scholars at Dinner*

Moschus in the explanatory notes to the *Rhodian Vocabulary* says that it (the *lepastê*) is a ceramic vessel that resembles what are referred to as *ptômatides*, but that it has a more extended shape.



EROS THE RUNAWAY

Aphrodite makes public proclamation against Eros, as if he is a dangerous runaway slave, and promises a reward. The "wanted man" is described at length in terms allegorical of his nature: he seems a mere child, but his power is universal.

An epigram by Meleager (1st c. BC) is a similar proclamation against Eros (Anth. Pal. 5.177).

ΕΡΩΣ ΔΡΑΠΕΤΗΣ

- Ἄ Κύπρις τὸν Ἔρωτα τὸν νίεα μακρὸν ἐβώστρει·
 “ὅστις ἐνὶ τριόδοισι πλανώμενον εἶδεν Ἔρωτα,
 δραπετίδας ἐμός ἐστιν· ὁ μανύσας γέρας ἐξεί.
 μισθός τοι τὸ φίλημα τὸ Κύπριδος· ἦν δ' ἀγάγης νιν,
 5 οὐ γυμνὸν τὸ φίλημα, τὸ δ', ὦ ξένε, καὶ πλέον ἐξεί.
 ἔστι δ' ὁ παῖς περίσαμος· ἐν εἴκοσι πᾶσι μάθοις νιν.
 χρώτα μὲν οὐ λευκὸς πυρὶ δ' εἴκελος· ὄμματα δ' αὐτῷ
 δριμύλα καὶ φλογόεντα· κακαὶ φρένες, ἀδὺ λάλημα·
 οὐ γὰρ ἴσον νοέει καὶ φθέγγεται· ὡς μέλι φωνά,
 10 ὡς δὲ χολὰ νόος ἐστίν· ἀνάμερος, ἠπεροπεντάς,
 οὐδὲν ἀλαθεύων, δόλιον βρέφος, ἄγρια παίσδων.
 εὐπλόκαμον τὸ κάρανον, ἔχει δ' ἰταμὸν τὸ μέτωπον.
 μικκύλα μὲν τήνῃ τὰ χερύδρια, μακρὰ δὲ βάλλει·
 βάλλει κεῖς Ἀχέροντα καὶ εἰς Ἀΐδεω βασίλεια.
 15 γυμνὸς ὄλος τό γε σῶμα, νόος δέ οἱ εὖ πεπύκασται,
 καὶ πτερόεις ὡς ὄρνις ἐφίπταται ἄλλον ἐπ' ἄλλῳ,
 ἀνέρας ἠδὲ γυναῖκας, ἐπὶ σπλάγχνοις δὲ κάθηται.
 τόξον ἔχει μάλα βαιόν, ὑπὲρ τόξῳ δὲ βέλεμνον—
 τυτθὸν μὲν τὸ βέλεμνον, ἐς αἰθέρα δ' ἄχρι φο-
 20 ρεῖται—
 καὶ χρύσειον περὶ νῶτα φαρέτριον, ἔνδοθι δ' ἐντί

14 βασίλεια Wilamowitz: -ῆα M

EROS THE RUNAWAY

Cypris made public proclamation about her son Eros: "If anyone has seen Eros loitering on street corners, he is a runaway from me, and anyone giving information about him shall have a reward. The reward shall be a kiss from Cypris; but if you bring him along with you, my friend, you shall have more than just a bare kiss. The boy is easy to recognize; twenty words are enough to describe him.¹ His skin is not white, but like fire; his eyes are piercing and bright as flame; his intentions are wicked but his chatter is sweet, for his thoughts do not match his words: his voice is like honey, his mind like gall. He is a savage, a deceiver, a complete liar, a wily brat whose play is all cruel. He has a pretty head of hair, but a bold forehead. His hands are little, but they can shoot a long way: they can shoot even as far as Acheron and the halls of Hades. His body is stark naked but his mind is well covered, and like a winged bird he flits from one person to another, men and women alike, and settles in their hearts. He has a little bow, and on the bow an arrow; the arrow is tiny, but it reaches sky-high. On his back he has a small golden quiver, and in it are the

¹ Or, perhaps, "You would know him among twenty."

MOSCHUS

τοὶ πικροὶ κάλαμοι τοῖς πολλάκι καμὲ τιτρώσκει.
 πάντα μὲν ἄγρια ταῦτα· πολὺ πλεόν ἂ δαῖς αὐτῶ
 βαιὰ λαμπὰς εἰοῖσα τὸν ἄλιον αὐτὸν ἀναίθει.
 ἦν τύγ' ἔλῃς τήνον, δήσας ἄγε μηδ' ἐλεήσης,
 25 κῆν ποτίδης κλαίοντα, φυλάσσεο μή σε πλανάσῃ·
 κῆν γελάῃ, τύ νιν ἔλκε, καὶ ἦν ἐθέλῃ σε φιλήσαι,
 φεῦγε· κακὸν τὸ φίλημα· τὰ χεῖλεα φάρμακον ἐντί.
 ἦν δὲ λέγῃ, 'λάβε ταῦτα· χαρίζομαι ὅσσα μοι ὄπλα,
 μὴ τὸ θίγῃς πλάνα δῶρα, τὰ γὰρ πυρὶ πάντα βέβα-
 πται.'

22 πλεόν ἂ δαῖς Wilamowitz: πλέονα δ' αἰὲ m: πλεόν δέει m:
 πλείον δέ οἱ m

29 post h. v. in quibusdam codd. sequitur v. subditivus (?) αἰ
 αἰ καὶ τὸ σίδαρον, ὃ τὸν πυρόεντα καθέξει

EROS THE RUNAWAY

keen shafts with which he wounds even me. All this equipment is harmful, but even more so is his torch: it is a little light, but it can set the Sun himself on fire.²

“If you should catch this boy, tie him up and have no pity. If you see him crying, take care not to be tricked. If he laughs, keep pulling him along, and if he wants to kiss you, don't let him: his kiss is dangerous, his lips poison. If he says, ‘Take these: I make you a gift of all my weapons,’ do not touch those treacherous gifts, for they have all been tempered in the fire.”³

² Allegorical of the intensity of burning passion; and also suggesting that the sun god, like everyone else, can be made to fall in love.

³ The arrows would normally be tempered by being plunged in water, but those of Eros are tempered in fire; that is, they inflict burning passion.

EUROPA

The Europa promises to be an etiological poem on the name of Europe (1-15), but it in fact consists of an elegant and witty narrative recounting the abduction of the girl Europa by Zeus disguised as a bull. Four tableaux make up the story: Europa in bed, in the meadow, crossing the sea on the bull's back, and canonized as mother of Zeus' children. The poem is framed by prophecy: Europa's prophetic dream at the start, which marks her awakening sexuality, is complemented by Zeus' forecast of her future at the close. Within this frame stand two naïve speeches of Europa (21-27, 135-52), each ending with a prayer; and within this inner frame are two set-piece descriptions, of her flower basket and of her passage across the sea (37-62, 115-30). The latter description is directly inspired by contemporary paintings and mosaics; the former purports to reproduce in words a real work of art.

The myth of Europa had been treated by, among others, Hesiod, Stesichorus, Simonides, and Bacchylides, but it is not known whether Moschus is indebted to any particular source. The dream and the basket are probably his own invention. The poem contains many verbal reminiscences of Homer.

EUROPA

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ΜΟΣΧΟΤ ΕΤΡΩΠΗ

- Εὐρώπη ποτὲ Κύπρις ἐπὶ γλυκὺν ἦκεν ὄνειρον,
 νυκτὸς ὅτε τρίτατον λάχος ἴσταται ἐγγύθι δ' ἠώς,
 ὕπνος ὅτε γλυκίων μέλιτος βλεφάροισιν ἐφίζων
 λυσιμελῆς πεδάα μαλακῶ κατὰ φάεα δεσμῶ,
 5 εὖτε καὶ ἀτρεκέων ποιμαίνεται ἔθνος ὀνείρων.
 τῆμος ὑπωροφίοισιν ἐνὶ κνώσσουσα δόμοισι
 Φοῖνικος θυγάτηρ ἔτι παρθένος Εὐρώπεια
 ὠίσασ' ἠπείρους δοιὰς περὶ εἶο μάχεσθαι,
 Ἄσιδα τ' ἀντιπέρην τε· φνὴν δ' ἔχον οἶα γυναῖκες.
 10 τῶν δ' ἠ μὲν ξείνης μορφὴν ἔχεν, ἠ δ' ἄρ' ἐώκει
 ἐνδαπίῃ, καὶ μᾶλλον ἐῆς περιίσχето κούρης,
 φάσκεν δ' ὡς μιν ἔτικτε καὶ ὡς ἀτίτηλέ μιν αὐτή.
 ἠ δ' ἐτέρη κρατερῆσι βιωμένη παλάμησιν
 εἶρνευ οὐκ ἀέκουσαν, ἐπεὶ φάτο μόρσιμον εἶο
 15 ἐκ Διὸς αἰγιόχου γέρας ἔμμεναι Εὐρώπειαν.

14 εἶο Ahrens: εἶναι M

¹ Aphrodite, born on the island of Cyprus (Hes. *Theog.* 191-200).

² Dreams seen just before daybreak were thought to be true ones (Pl. *Resp.* 572a).

³ The women's quarters were usually upstairs.

⁴ Phoenix gave his name to Phoenicia, where the poem is set.

⁵ Europe is of course not named: the poem is an etiology of how it came to be so called. Europa's dream and her trip to the

EUROPA

Cypris¹ once sent upon Europa a sweet dream. At the time when the third part of night begins and dawn is near; when limb-loosening sleep, sweeter than honey, sits on the eyelids and binds the eyes with a soft bond; and when the herd of true dreams goes afield²—at that time, as she slumbered in her upper chamber,³ Europa, daughter of Phoenix,⁴ still a virgin, thought she saw two continents contend for her, Asia and the land opposite;⁵ and they had the form of women.⁶ Of these, one had the appearance of a foreigner, while the other resembled a native woman and clung more and more to her daughter, and kept saying that she had herself borne and reared her. But the other, using the force of her strong hands, drew her not unwillingly along, for she said it was fated by Zeus who bears the aegis⁷ that Europa should be her prize.

seashore are inspired by two famous passages in which a girl travels with her handmaidens to an erotic encounter: (1) Nausicaa's dream and trip to the seashore in *Odyssey* 6; (2) Medea's dream and her ride to meet Jason in Book 3 of Apollonius' *Argonautica*.

⁶ The personification is inspired by lines 181–87 of Aeschylus' *Persae*, where the Persian queen Atossa sees Europe and Asia as two women in native dress; cf. Soph. Fr. 881 Lloyd-Jones.

⁷ A traditional epithet of Zeus in Homer. The aegis was either a tasseled goatskin or a shield covered in goat hide (*aix* = goat). On it were depicted personifications of Strife and other horrors (*Il.* 5.738–42).

- ἦ δ' ἀπὸ μὲν στρωτῶν λεχέων θόρε δειμαίνουσα,
 παλλομένη κραδίην· τὸ γὰρ ὡς ὕπαρ εἶδεν ὄνειρον.
 ἐξομένη δ' ἐπὶ δηρὸν ἀκὴν ἔχεν, ἀμφοτέρας δέ
 εἰσέτι πεπταμένοισιν ἐν ὄμμασιν εἶχε γυναικάς.
 20 ὀψὲ δὲ δειμαλέην ἀνενείκατο παρθένος αὐδὴν·
 “τίς μοι τοιάδε φάσματ' ἐπουρανίων προῖηλεν;
 ποιοί με στρωτῶν λεχέων ὕπερ ἐν θαλάμοισιν
 ἠδὲ μάλα κνώσσουσαν ἀνεπτοίησαν ὄνειροι;
 τίς δ' ἦν ἡ ξείνη τὴν εἶσιδον ὑπνώουσα;
 25 ὡς μ' ἔλαβε κραδίην κείνης πόθος, ὡς με καὶ αὐτὴ
 ἀσπασίως ὑπέδεκτο καὶ ὡς σφετέρην ἶδε παῖδα.
 ἀλλὰ μοι εἰς ἀγαθὸν μάκαρες κρήνειαν ὄνειρον.”
 Ὡς εἰποῦσ' ἀνόρουσε, φίλας δ' ἐπεδίξεθ' ἑταίρας
 ἦλικας οἰέτεας θυμῆρας εὐπατερείας
 30 τῆσιν αἰεὶ συνάθρυεν ὄτ' ἐς χορὸν ἐντύνοιο
 ἢ ὅτε φαιδρύνοιο χροὰ προχοῆσιν ἀναύρων
 ἢ ὀπότ' ἐκ λειμῶνος ἐύπνοα λείρι' ἀμέργοι.
 αἰ δέ οἱ αἴψα φάανθεν, ἔχον δ' ἐν χερσὶν ἐκάστη
 ἀνθοδόκον τάλαρον· ποτὶ δὲ λειμῶνας ἔβαινον
 35 ἀγχιάλους, ὅθι τ' αἰὲν ὀμιλαδὸν ἠγερέθοντο
 τερπόμεναι ῥοδέῃ τε φυῇ καὶ κύματος ἠχῆ.
 αὐτὴ δὲ χρύσειον τάλαρον φέρειν Εὐρώπεια

27 κρήνειαν Wakefield: κρίν- M

32 ἀμέργοι Meineke: -σοι M

⁸ I.e., covered with bedclothes.

⁹ The verb can also imply sexual excitement.

¹⁰ A dangerous venue. Europa stands in a long line of girls who are themselves plucked in flower meadows by gods. Perse-

EUROPA

Europa leaped in fright from her covered bed,⁸ her heart pounding; she had experienced the dream as if it were real. Sitting down, she kept a long time silent; and still she kept a vision of both women before her now open eyes. At last the girl raised her frightened voice: "Which of the gods in heaven has sent such visions upon me? What sort of dreams appearing above my covered bed have scared me⁹ as I slept so sweetly in my chamber? Who was the foreign woman whom I saw as I slept? How love for her seized my heart! How joyfully she herself welcomed me and looked on me as her own child! May the blessed gods bring this dream to fulfillment for me with a good result!"

With these words she leaped up and looked for her dear companions, girls of the same age, born in the same year, dear to her heart and from noble fathers, with whom she always played when she entered the dance, or when she washed her body in the streams of rivers, or when she plucked fragrant lilies from the meadow. And at once they appeared to her; and each held in her hands a basket for flowers; and they went to the meadows near the sea,¹⁰ where they always gathered together in groups, delighting in the growing roses and in the sound of the waves. Europa herself carried a golden basket,¹¹ a thing to admire,

phone is the best-known example (*Hymn. Hom. Cer.* 1-18, 406-33); cf. Eur. *Ion* 887-96 (Creusa), *Hel.* 214-51 (Helen).

¹¹ The basket is linked both thematically and genealogically with its owner. Set-piece descriptions, or "ecphraseis," of works of art are a feature of Greek poetry, the originary text being the description of Achilles' shield, made by Hephaestus, at Hom. *Il.* 18.478-608. Here Moschus seems to be directly indebted to Theocritus' description of the rustic cup at *Id.* 1.27-56.

- θητόν, μέγα θαῦμα, μέγαν πόνον Ἐφαιστοιο
 ὄν Διβύη πόρε δῶρον ὄτ' ἐς λέχος Ἐννοσιγαίου
 40 ἦεν· ἥ δὲ πόρεν περικαλλεῖ Τηλεφάασση,
 ἦτε οἱ αἵματος ἔσκεν· ἀνύμφω δ' Εὐρωπέῃ
 μήτηρ Τηλεφάασσα περικλυτὸν ὤπασε δῶρον.
 ἐν τῷ δαίδαλα πολλὰ τετεύχαστο μαρμαίροντα·
 ἐν μὲν ἔην χρυσοῖο τετυγμένη Ἴναχίς Ἴώ
 45 εἰσέτι πόρτις ἐούσα, φυῆν δ' οὐκ εἶχε γυναιήν.
 φοιταλή δὲ πόδεσσι ἐφ' ἄλμυρὰ βαῖνε κέλευθα
 νηχομένη ἰκέλη, κυάνου δ' ἐτέτυκτο θάλασσα·
 δοιοῦ δ' ἔστασαν ὑψοῦ ἐπ' ὄφρῦσιν αἰγιαλοῖο
 φῶτες ἀολλήδην θηεύντο δὲ ποντοπόρον βούν.
 50 ἐν δ' ἦν Ζεὺς Κρονίδης ἐπαφώμενος ἡρέμα χερσὶ
 πόρτιος Ἴναχίης τήν θ' ἐπταπόρω παρὰ Νείλω
 ἐκ βοδὸς εὐκεράοιο πάλιν μετάμειβε γυναιῖκα.
 ἀργύρεος μὲν ἔην Νείλου ῥόος, ἥ δ' ἄρα πόρτις
 χαλκείη, χρυσοῦ δὲ τετυγμένος αὐτὸς ἔην Ζεὺς.
 55 ἀμφὶ δὲ δινήεντος ὑπὸ στεφάνῃν ταλάροιο
 Ἐρμείης ἦσκητο, πέλας δέ οἱ ἐκτετάνυστο

47 κυάνου Meineke: -νη M 48 δοιοῦ Hermann: -οὶ
 M ὄφρῦσιν m, conl. Hermann: -ύι m: -ύος m

51 Ἴναχίης· τήν Pierson: εἰναλίης τήν m: εἶναι ληιστήν
 m: ἐς καλλίστην m

¹² The lineage of the basket is indebted to the impressive pedigree of Agamemnon's scepter, another work of Hephaestus, at Hom. *Il.* 2.102–8. The basket belonged to Europa's grandmother Libye, who was raped by a god (the Earthshaker Posei-

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a great wonder, a great work of Hephaestus, which he gave as a gift to Libya when she went to the bed of the Earth-shaker.¹² She gave it to the beautiful Telephassa, who was of her blood; and Telephassa, mother of Europa, presented it as a splendid gift to Europa when she was still unmarried. On it were wrought many elaborate designs that gleamed brightly: there was Io, daughter of Inachus,¹³ wrought of gold, still a heifer; and she did not have the form of a woman. She went wandering with her feet on the briny paths as if swimming, and the sea was wrought of blue enamel. High up on the cliffs¹⁴ of either shore stood people in crowds who gazed on the seagoing cow. There was Zeus, son of Cronus, touching lightly with his hands the heifer, daughter of Inachus, which by the seven-branched Nile he was changing back from a well-horned cow to a woman. The stream of the Nile was of silver, and the heifer of bronze, and Zeus himself was wrought of gold. All around, under the rim of the rounded basket, Hermes was depicted, and near him Argus was stretched

don) and gave her name to Libya; and it depicted the rape by a god of Libye's grandmother Io, who gave her name to Ionia. Europa inherits both the basket and the experiences depicted on it.

¹³ Io was a priestess of Hera. Zeus desired her and changed her into a cow to escape Hera's notice, but Hera requested the cow as a gift and set many-eyed Argus to watch over her. Argus was killed by Hermes, and the peacock arose from his blood; in revenge Hera tormented the cow with a gadfly, which drove her to Egypt via the Bosphorus and the Ionian Sea. There Zeus touched her and restored her true form; from the touch she conceived Epaphus (*epaphan* = touch).

¹⁴ Lit., "brows."

Ἄργος ἀκοιμήτοισι κεκασμένος ὀφθαλμοῖσι.
 τοῖο δὲ φοινῆεντος ἀφ' αἵματος ἐξανέτελλεν
 ὄρνις ἀγαλλόμενος πτερύγων πολυανθεί χροίῃ,
 60 τὰς ὃ γ' ἀναπλώσας ὡσεὶ τέ τις ὠκύαλος νηῆς
 χρυσείου ταλάροιο περίσκεπε χεῖλεα ταρσοῖς.
 τοῖος ἔην τάλαρος περικαλλέος Εὐρωπαϊῆς.

Αἰ δ' ἐπεὶ οὖν λειμώνας ἐς ἀνθεμόντας ἴκανον,
 ἄλλη ἐπ' ἀλλοίοισι τότ' ἀνθεσι θυμὸν ἔτερπον.
 65 τῶν ἧ μὲν νάρκισσον ἐύπνοον, ἧ δ' ὑάκινθον,
 ἧ δ' ἴον, ἧ δ' ἔρπυλλον ἀπαίνυτο· πολλὰ δ' ἔραζε
 λειμώνων ἐαροτρεφῶν θαλέθεσκε πέτηλα.
 αἰ δ' αὖτε ξανθοῖο κρόκου θνόεσσαν ἔθειραν
 δρέπτον ἐριδμαίνουσαι· ἀτὰρ μέσσησιν ἀνασσα
 70 ἀγλαῖην πυρσοῖο ρόδου χεῖρεσσι λέγουσα
 οἶά περ ἐν Χαρίτεσσι διέπρεπεν Ἀφρογένεια.

Οὐ μὲν δηρὸν ἔμελλεν ἐπ' ἀνθεσι θυμὸν ἰαίνειν,
 οὐδ' ἄρα παρθενίην μίτρην ἄχραντον ἔρυσθαι.
 ἧ γὰρ δὴ Κρονίδης ὥς μιν φράσαθ' ὥς ἐόλητο
 75 θυμὸν ἀνωίστοισιν ὑποδμηθεὶς βελέεσσι
 Κύπριδος, ἧ μούνη δύναται καὶ Ζῆνα δαμάσσαι.
 δὴ γὰρ ἀλευόμενός τε χόλον ζηλήμονος Ἥρης

60 τὰς ὃ γ' Maas: ταρσὸν M

¹⁵ Lit., "many-flowered," and so particularly suitable for a basket used for gathering flowers.

¹⁶ The shields of Achilles and Heracles have Ocean around their edges (Hom. *Il.* 18.607–8; Hes. [*Sc.*] 314–17), and Theocritus' rustic beaker is bordered with acanthus (*Id.* 1.55). Here the

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out, endowed with unsleeping eyes. From his crimson blood arose a bird, exulting in the many-hued¹⁵ color of its wings: spreading them out like a sea-swift ship it covered the lip of the golden basket with its tail.¹⁶ Such was the basket of beauteous Europa.

Now when they reached the flower meadows one girl delighted her heart with one flower, one with another. One of them picked the fragrant narcissus, another the hyacinth,¹⁷ another the violet, another thyme; for on the ground many flowers of the meadows nourished in spring were blooming. Others again competed to gather fragrant tresses¹⁸ of golden saffron. But in their midst the princess, plucking with her hands the splendor of a flame-red rose,¹⁹ stood out like the foam-born goddess among the Graces.²⁰

Not for long was she to please her heart with the flowers or keep her virgin girdle undefiled.²¹ No sooner had the son of Cronus noticed her than he was in turmoil in his heart, overcome by the unexpected arrows of Cypris, who alone can overcome even Zeus. Indeed, to avoid the anger of jealous Hera and wishing to deceive the girl's simple

arrangement is less clear; perhaps the peacock's eyed tail spreads round the rim of the basket.

¹⁷ See on Theoc. *Id.* 10.28.

¹⁸ A poeticism for flowers.

¹⁹ The act symbolizes her own ravishment.

²⁰ Aphrodite, born from the foam (*aphros*) produced when Cronus cast into the sea the genitals of his castrated father, Uranus (Hes. *Theog.* 154-206). The simile is inspired by Hom. *Od.* 6.102-9, where Nausicaa among her handmaidens is compared to Artemis with her band of nymphs.

²¹ I.e., removed by a man.

- παρθενικῆς τ' ἐθέλων ἀταλὸν νόον ἐξαπατῆσαι
 κρύψε θεὸν καὶ τρέψε δέμας καὶ γείνετο ταῦρος,
 80 οὐχ οἶος σταθμοῖς ἐνιφέρβεται, οὐδὲ μὲν οἶος
 ὦλκα διατμήγει σύρων εὐκαμπὲς ἄροτρον,
 οὐδ' οἶος ποιίμνης ἐπι βόσκεται, οὐδὲ μὲν οἶος
 μάστι ὑποδηθεὶς ἐρύει πολύφορτον ἀπήνην.
 τοῦ δὴ τοι τὸ μὲν ἄλλο δέμας ξανθόχροον ἔσκε,
 85 κύκλος δ' ἀργύφειος μέσσω μάρμαιρε μετώπῳ,
 ὅσσε δ' ὑπογλαύσσεσκε καὶ ἴμερον ἀστράπτεσκεν.
 ἴσα τ' ἐπ' ἀλλήλοισι κέρα ἀνέτελλε καρῆνου
 ἄντυγος ἡμιτόμου κεραῆς ἅτε κύκλα σελήνης.
 ἦλυθε δ' ἐς λειμῶνα καὶ οὐκ ἐφόβησε φαανθείς
 90 παρθενικάς, πάσησι δ' ἔρωσ γενετ' ἐγγὺς ἰκέσθαι
 ψαῦσαί θ' ἴμερτοῖο βοῶς τοῦ τ' ἄμβροτος ὀδμή
 τηλόθι καὶ λειμῶνος ἐκαίνυτο λαρὸν ἀντμήν.
 στή δὲ ποδῶν προπάροιθεν ἀμύμονος Εὐρώπείης
 καὶ οἱ λιχμάζεσκε δέρην, κατέθελγε δὲ κούρην.
 95 ἦ δέ μιν ἀμφαφάασκε καὶ ἡρέμα χεῖρεσιν ἀφρόν
 πολλὸν ἀπὸ στομάτων ἀπομόργνυτο καὶ κύσε
 ταῦρον.

- αὐτὰρ ὁ μειλίχιον μυκήσατο· φαῖό κεν αὐλοῦ
 Μυγδοῦνίου γλυκὺν ἦχον ἀνηπύοντος ἀκούειν·
 ὠκλασε δὲ πρὸ ποδοῦν ἐδέρκετο δ' Εὐρώπειαν
 100 αὐχέν' ἐπιστρέφας καὶ οἱ πλατὺ δείκνυε νῶτον.
 ἦ δὲ βαθυπλοκάμοισι μετέννεπε παρθενικῆσιν·

83 μάστι Ahrens: ὅστις M 91 τ' Gow: δ' m: γ' m: om. m
 97 φαῖό Meineke: φαῖέ m: φαίης m

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mind, he hid his godhead, altered his shape, and became a bull—not such a bull as feeds in the stall, nor such as cuts a furrow, dragging the well-bent plow, nor such as grazes in charge of the herds, nor such as pulls a heavily laden wagon, subdued by the whip.²² The rest of his body was golden colored; but a silvery circle gleamed in the middle of his forehead, and his eyes shone brightly from underneath and shot forth desire like lightning; his matching horns rose from his head like crescents of the horned moon when its rim is cut in half.²³ He went into the meadow and did not frighten the girls when he appeared: a desire arose in them all to come near and touch the lovely bull, whose divine fragrance from far off exceeded even the sweet scent of the meadow. He stopped before the feet of noble Europa, licked her neck, and charmed the girl. She stroked him gently, and with her hands wiped away the mass of foam from his mouth, and she kissed the bull.²⁴ He lowed gently—you would have said you heard the sweet sound of a Mygdonian²⁵ flute playing—and knelt before her feet and gazed at Europa as he turned his neck, and showed her his broad back. And she said to the girls

²² Or “yoke,” if ζεύγλη (Bühler) is preferred.

²³ I.e., like two crescent moons, each of which is like a half-rim of the moon.

²⁴ The phrasing is perhaps sexually suggestive.

²⁵ Mygdonia was part of Phrygia, and the Phrygian *aulos* was known for its low note.

“δεῦθ’, ἐτάραι φίλῃαι καὶ ὁμήλικες, ὄφρ’ ἐπὶ τῶδε
 ἐζόμεναι ταύρῳ τερπώμεθα· δὴ γὰρ ἀπάσας
 νῶτον ὑποστορέσας ἀναδέξεται οἷά τ’ ἐνηγής
 105 πρηγὺς τ’ εἰσιδέειν καὶ μέλιχος· οὐδέ τι ταύροις
 ἄλλοισι προσέοικε, νόος δέ οἱ ἦντε φωτός
 αἴσιμος ἀμφιθέει, μούνης δ’ ἐπιδεύεται αὐδῆς.”

- “Ὡς φαμένη νώτοισιν ἐφίζανε μειδιώσασα,
 αἰ δ’ ἄλλαι μέλλεσκον, ἄφαρ δ’ ἀνεπήλατο ταῦρος,
 110 ἦν θέλεν ἀρπάξας, ὠκὺς δ’ ἐπὶ πόντον ἵκανε.
 ἦ δὲ μεταστρεφθεῖσα φίλας καλέεσκεν ἐταίρας
 χεῖρας ὀρεγνυμένη, ταὶ δ’ οὐκ ἐδύναντο κιχάνειν.
 ἀκτάων δ’ ἐπιβὰς πρόσσω θέεν ἦντε δελφίς,
 χηλαῖς ἀβρεκτοῖσιν ἐπ’ εὐρέα κύματα βαίνων.
 115 ἦ δὲ τότ’ ἐρχομένοιο γαληνιάασκε θάλασσα,
 κήτεια δ’ ἀμφὶς ἄταλλε Διὸς προπάρουθε ποδοῖν,
 γηθόσυννος δ’ ὑπὲρ οἶδμα κυβίσττε βυσσόθε δελφίς.
 Νηρεΐδες δ’ ἀνέδυσαν ὑπέξ ἀλός, αἰ δ’ ἄρα πᾶσαι
 κητείοις νώτοισιν ἐφήμεναι ἐστιχόωντο.
 120 καὶ δ’ αὐτὸς βαρύδουπος ὑπεῖρ ἄλα Ἐννοσίγαιος
 κῦμα κατιθύνων ἀλίης ἠγέϊτο κελεύθου
 αὐτοκασιγνήτῳ· τοὶ δ’ ἀμφί μιν ἠγερέθοντο
 Τρίτωνες, πόντοιο βαρύθροοι αὐλητῆρες,
 κόχλοισιν ταναοῖς γάμιον μέλος ἠπύοντες.
 125 ἦ δ’ ἄρ’ ἐφεζομένη Ζηνὸς βοέοις ἐπὶ νώτοις
 τῇ μὲν ἔχεν ταύρου δολιχὸν κέρας, ἐν χερὶ δ’ ἄλλη
 εἴρυε πορφυρέην πέπλου πτύχα ὄφρα κε μὴ μιν
 δεῦοι ἐφελκόμενον πολιῆς ἀλὸς ἄσπετον ὕδωρ.
 κολπώθη δ’ ὤμοισι πέπλος βαθὺς Εὐρωπέης

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with their deep tresses, "Come here, dear companions, girls of my age, so that we may enjoy ourselves sitting on this bull: making a couch of his back, he will take us all, so mild and gentle and tame is he to look on;²⁶ nor is he at all like other bulls, but a sensible mind like a man's surrounds him, and he lacks only speech." With these words she sat smiling on his back, and the others were about to do so, but the bull leaped up suddenly, having gained the girl he wanted, and arrived swiftly at the sea. She turned round and kept calling her dear companions, stretching out her hands; but they could not reach her. Crossing the beach, he sped onward like a dolphin, going over the wide waves with hooves unwetted. Then the sea became calm as he went along, and the sea beasts played all around before the feet of Zeus, and the dolphin somersaulted joyfully over the swell out of the deep. The Nereids rose from the sea, and all moved in ranks sitting on the backs of sea beasts. And above the surface the deep-roaring Earth-shaker himself was leader of the sea path for his brother, smoothing the waves; and around him were gathered the Tritons,²⁷ deep-sounding musicians of the sea, playing a wedding song on their tapering shells. And she, sitting on the back of the bull Zeus, with one hand held a long horn of the bull, and with the other gathered up the purple folds of her robe so that the gray sea's great waters might not wet it trailing along. The deep robe of Europa bellied out

²⁶ Or perhaps, "as one would expect (*οἶά τε*) from a bull so mild. . . ."

²⁷ Sea-divinities with human bodies and fish tails, companions of Poseidon.

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- 130 ἰστίον οἶά τε νηὸς ἐλαφρίζεσκε δὲ κούρην.
 ἦ δ' ὅτε δὴ γαίης ἄπο πατρίδος ἦεν ἄνευθεν,
 φαίνετο δ' οὔτ' ἀκτὴ τις ἀλίρροθος οὔτ' ὄρος αἰπύ,
 ἀλλ' ἀήρ μὲν ὑπερθεν ἔνερθε δὲ πόντος ἀπείρων,
 ἀμφί ἐ παπτήνασα τόσῃν ἀνευείκατο φωνήν·
- 135 “πῆ με φέρεις θεόταυρε; τίς ἔπλεο; πῶς δὲ κέλευθα
 ἀργαλέ' εἰλιπόδεσσι διέρχεται οὐδὲ θάλασσαν
 δειμαίνεις; νηυσὶν γὰρ ἐπίδρομός ἐστι θάλασσα
 ὠκυάλοισι, ταῦροι δ' ἀλίην τρομέουσιν ἀταρπόν.
 ποῖον σοὶ ποτὸν ἠδύ, τίς ἐξ ἀλὸς ἔσσειτ' ἐδωδή;
- 140 ἦ ἄρα τις θεὸς ἐσσί; θεοῖς γ' ἐπεικότα ῥέζεις.
 οὔθ' ἄλλιοι δελφῖνες ἐπὶ χθονὸς οὔτε τι ταῦροι
 ἐν πόντῳ στιχόωσι, σὺ δὲ χθόνα καὶ κατὰ πόντον
 ἄτρομος αἴσσεις, χηλαὶ δέ τοί εἰσιν ἔρετμά.
 ἦ τάχα καὶ γλαυκῆς ὑπὲρ ἠέρος ὑψόσ' ἀερθείς
- 145 εἵκελος αὐψηροῖσι πετήσεται οἰωνοῖσιν.
 ὦμοι ἐγὼ μέγα δὴ τι δυσάμμορος, ἦ ῥά τε δῶμα
 πατρὸς ἀποπρολιπούσα καὶ ἐσπομένη βοῖ τῶδε
 ξείνην ναυτιλίην ἐφέπω καὶ πλάζομαι οἴη.
 ἀλλὰ σύ μοι, μεδέων πολιῆς ἀλὸς Ἐννοσίγαιε,
- 150 ἵλαος ἀντιάσειας, ὃν ἔλπομαι εἰσοράασθαι
 τόνδε κατιθύνοντα πλόον προκέλευθον ἐμείο·
 οὐκ ἀθεεὶ γὰρ ταῦτα διέρχομαι ὑγρά κέλευθα.”
- ὣς φάτο· τὴν δ' ὦδε προσεφώνεεν ἠύκερως βοῦς·
 “θάρσει παρθενηκῆ· μὴ δείδιθι πόντιον οἶδμα.
 155 αὐτὸς τοι Ζεὺς εἴμι, κεῖ ἐγγύθεν εἶδομαι εἶναι
 ταῦρος, ἐπεὶ δύναμαί γε φανήμεναι ὅττι θέλωμι.
 σὸς δὲ πόθος μ' ἀνέηκε τόσῃν ἄλα μετρήσασθαι

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round her like the sail of a ship, and it bore the girl up lightly. But when she was far from her homeland, and neither a sea-sounding shore nor a high mountain was to be seen, but air above and the boundless sea below, gazing around she spoke these words: "Where are you carrying me, godlike bull? Who are you? And how do you pass over ways hard for shambling cattle, and do not fear the sea? The sea is passable for swift ships, but bulls fear a briny path. What sweet drink, what food will there be for you from the sea? Are you then some god? At any rate, you do things fitting gods. Seagoing dolphins do not go on land, and bulls do not go at all on the sea; but you speed fearlessly over land and sea, and hooves are oars for you. Soon, I daresay, rising high above the clear sky, you will fly like the swift birds. Alas! How very unlucky I am! Leaving my father's house and going with this bull, I make a strange foreign voyage and wander alone. But may you, ruler of the gray sea, Earthshaker, receive me kindly; I suspect I see you directing this voyage and leading the way for me; not without some god do I pass over these watery ways."

So she spoke; and the horned bull addressed her with these words: "Take courage, my girl; do not fear the sea swell. I am Zeus himself, even if at close quarters I seem to be a bull, since I can take whatever appearance I might wish. Love for you made me cross so much sea in the shape

136 ἀργαλέ' εἰλιπόδεσσι Ahrens: ἀργαλέοισι πόδεσσι
m: -έην π. m

140 γ' Edmonds: δ' M

155 κεί Wakefield: καὶ M

ταύρω εειδόμενον. Κρήτη δέ σε δέξεται ἤδη
 ἢ μ' ἔθρεψε καὶ αὐτόν, ὅπη νυμφήια σείω
 160 ἔσσεται· ἐξ ἐμέθεν δὲ κλυτοὺς φυτύσειαι νῆας
 οἱ σκηπτούχοι ἅπαντες ἐπιχθονίοισιν ἔσονται.”

Ὡς φάτο· καὶ τετέλεστο τά περ φάτο. φαίνεται
 μὲν δὴ

Κρήτη, Ζεὺς δὲ πάλιν σφετέρην ἀνελάζετο μορφήν
 λῦσε δὲ οἱ μήτηρ, καὶ οἱ λέχος ἔντηνον ὦραι.
 165 ἢ δὲ πάρος κούρη Ζηνὸς γένετ' αὐτίκα νύμφη,
 καὶ Κρονίδη τέκε τέκνα καὶ αὐτίκα γίνετο μήτηρ.

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of a bull. Crete, where I myself was reared,²⁸ will soon receive you; there your marriage will take place; and from me you shall bear famous sons²⁹ who shall all be rulers over men."

So he spoke; and what he said was brought to pass. Crete indeed came in sight, and Zeus took on his own shape again and loosened her girdle, and the Hours³⁰ prepared her bed. And she who was formerly a girl at once became the bride of Zeus, and she bore children to the son of Cronus and at once became a mother.³¹

²⁸ Most ancient accounts agreed that Zeus was brought up, if not actually born, in Crete, away from the murderous designs of his father, Cronus (see, e.g., Callim. *Hymn* 1).

²⁹ Minos, Rhadmanthys, and Sarpedon, according to ps.-Apollod. *Bibl.* 3.1.1; Hes. Fr. 140 M-W. They were kings of Crete, the islands, and Lycia, respectively.

³⁰ Goddesses of charm and beauty, associated with Aphrodite.

³¹ The ending is abrupt, and the repetition of "became" and "at once" seems odd. Some critics have felt that the poem is incomplete, since there is no mention of the naming of Europe. It seems more likely, however, that Moschus is indulging in word-play and emphasizing the immediacy and lack of delay that are characteristic of divine actions (e.g., Pind. *Pyth.* 9.66-70; Callim. *Hymn* 1.50, 56).



LAMENT FOR BION

This poem echoes Bion's Lament for Adonis in lamenting Bion's death; there are echoes, too, of the story of Daphnis and nature's lament for him in the first idyll of Theocritus. The poet seems to be Italian, or to claim that Bion had links with Italy, and to have been made heir to Bion's song (94–97); he cannot then be Moschus, who was probably several decades older than Bion. The poem is notable for its self-conscious learning: famous lamenters of myth and towns associated with famous poets are introduced, and no doubt there are more references to Bion's poetry than can now be detected.

Criticism

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[ΜΟΣΧΟΤ] ΕΠΙΤΑΦΙΟΣ ΒΙΩΝΟΣ

Αἴλινα μοι στοναχεῖτε νάπαι καὶ Δώριον ὕδωρ,
καὶ ποταμοὶ κλαίετε τὸν ἡμερόεντα Βίωνα.

- νῦν φυτά μοι μύρεσθε καὶ ἄλσεα νῦν γοάοισθε,
ἄνθεα νῦν στυγνοῖσιν ἀποπνέετε κορύμβοις·
5 νῦν ρόδα φοινίσσεσθε τὰ πένθιμα, νῦν ἀνεμῶναι,
νῦν ὑάκινθε λάλει τὰ σὰ γράμματα καὶ πλέον αἰαῖ
λάμβανε τοῖς πετάλοισι· καλὸς τέθνακε μελικτᾶς.

ἄρχετε Σικελικαί, τῷ πένθεος ἄρχετε, Μοῖσαι.

- ἄδόνες αἰ πυκινοῖσιν ὀδυρόμεναι ποτὶ φύλλοις
10 νάμασι τοῖς Σικελοῖς ἀγγείλατε τᾶς Ἀρεθοῖσας
ὅτι Βίων τέθνακεν ὁ βουκόλος, ὅτι σὺν αὐτῷ
καὶ τὸ μέλος τέθνακε καὶ ὦλετο Δωρὶς αἰοιδά.

ἄρχετε Σικελικαί, τῷ πένθεος ἄρχετε, Μοῖσαι.

- Στρυμόνιοι μύρεσθε παρ' ὕδασι νῦν αἴλινα κύκνοι,
15 καὶ γοεροῖς στομάτεσσι μελίσδετε πένθιμον ὦδάν
†οἶαν ὑμετέροις ποτὶ χεῖλεσι γῆρας ἀεΐδει.†

5 ἀνεμῶναι Valckenaer: -να M

16 γῆρας ἀεΐδει Wilamowitz: γῆρας ἀειδεν M

LAMENT FOR BION

Cry woe, you glades and you Dorian waters; you rivers, weep for the lovely Bion. Lament now, you plants that grow; moan now, you groves; you flowers, breathe your last, your clusters withered; you roses and anemones, bloom red now in mourning; you hyacinth, make your letters speak and take on your leaves more cries of woe:¹ the fine singer is dead.

Begin, Sicilian Muses, begin your grieving song.

You nightingales that lament among the dense foliage, bear news to the Sicilian streams of Arethusa² that Bion the oxherd is dead; that with him song too has died, and Dorian minstrelsy has perished.

Begin, Sicilian Muses, begin your grieving song.

You swans of Strymon, cry woe beside your waters;³ with your lamenting voices sing a dirge such as old age produces from your throats.⁴ Say once more to the daughters

¹ See on Theoc. *Id.* 10.28.

² Cf. Theoc. *Id.* 1.117.

³ The river Strymon in Thrace (Bistonía), whose waters bore along the still singing head of Orpheus when he was torn to pieces by the daughters of Oeagrus, king of Thrace (Phan. *CA Fr.* 1; *Ov. Met.* 5.577-641).

⁴ The swan was said to sing beautifully just before its death. The text of this line is however uncertain.

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εἶπατε δ' αὖ κούραις Οἰαγρίσιν, εἶπατε πάσαις
Βιστονίαις Νύμφαισιν, "ἀπόλετο Δῶριος Ὀρφεύς."

ἄρχετε Σικελικαί, τῷ πένθεος ἄρχετε, Μοῖσαι.

20 κείνος ὁ ταῖς ἀγέλαισιν ἐράσμιος οὐκέτι μέλπει,
οὐκέτ' ἐρημαίαισιν ὑπὸ δρυσὶν ἤμενος ἄδει,
ἀλλὰ παρὰ Πλουτῆι μέλος Ληθαῖον ἀείδει.
ᾠρεα δ' ἐστὶν ἄφωνα, καὶ αἱ βόες αἱ ποτὶ ταύροις
πλαζόμεναι γοάοντι καὶ οὐκ ἐθέλοντι νέμεσθαι.

25 ἄρχετε Σικελικαί, τῷ πένθεος ἄρχετε, Μοῖσαι.

σεῖο, Βίων, ἔκλαυσε ταχὺν μόρον αὐτὸς Ἀπόλλων,
καὶ Σάτυροι μύροντο μελάγχλαινοί τε Πρίηποι
καὶ Πᾶνες στοναχεύντο τὸ σὸν μέλος, αἶ τε καθ' ὕλαν
Κρανίδες ὠδύραντο, καὶ ὕδατα δάκρυα γέντο·

30 Ἀχὼ δ' ἐν πέτραισιν ὀδύρεται ὅτι σιωπῇ
οὐκέτι μιμείται τὰ σὰ χεῖlea, σῶ δ' ἐπ' ὀλέθρῳ
δένδρεα καρπὸν ἔριψε τὰ δ' ἄνθεα πάντ' ἐμαράνθη
μάλων οὐκ ἔρρευσε καλὸν γάλαγος, οὐ μέλι σίμβλων,
κάτθανε δ' ἐν κηρῷ λυπεύμενον, οὐκέτι γὰρ δεῖ
35 τῷ μέλιτος τῷ σῶ τεθνακότος αὐτὸ τρυγᾶσθαι.

28 στοναχεύντο Wakefield: -τι M

LAMENT FOR BION

of Oeagrus, say to all the Nymphs of Bistonia, "The Dorian Orpheus is dead."

Begin, Sicilian Muses, begin your grieving song.

He who used to delight the herds sings no more; no more does he perform his songs sitting beneath the lone oak trees: now he sings a song of Lethe⁵ in the house of Pluto. The mountains are silent; the cows that range with the bulls are lamenting, and will not graze.

Begin, Sicilian Muses, begin your grieving song.

Apollo himself lamented your early death, Bion; the Satyrs keened, and the Priapi, clad in black;⁶ the Pans grieved for your minstrelsy; in the woods nymphs of the spring lamented, and their water was turned to tears. Echo laments among the rocks because she is silent and can imitate the sounds from your lips no more. To honor your death, the trees have dropped their fruit and every flower has withered; fair milk has ceased to flow from the flocks, and honey from the hives; it perished for grief in the comb: there is no more need to gather it, now that your honey has died away.⁷

⁵ The underworld's River of Forgetfulness. Pluto = Hades.

⁶ Mourning garb. But the idea of Priapi dressed in black—dressed at all—is curious, and the idea of a collection of these, like Pans and Satyrs, is unique to this passage.

⁷ I.e., his honey-sweet song.

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ἄρχετε Σικελικαί, τῷ πένθεος ἄρχετε, Μοῖσαι.

οὐτόσον εἰναλῖαισι παρ' ἄοσι μύρατο Σειρήν,
 οὐδὲ τόσον ποκ' ἄεισεν ἐνὶ σκοπέλοισιν Ἀηδῶν,
 οὐδὲ τόσον θρήνησεν ἀν' ὄρεα μακρὰ Χελιδῶν,
 40 Ἀλκυόνος δ' οὐτόσσον ἐπ' ἄλγεσιν ἴαχε Κῆρυξ,
 42 οὐδὲ τόσον γλαυκοῖς ἐνὶ κύμασι Κηρύλος ἄδεν,
 41 οὐτόσον ἀφῶοισιν ἐν ἄγκεσι παῖδα τὸν Ἄους
 ἰπτάμενος περὶ σᾶμα κινύρατο Μέμνονος ὄρνις,
 ὅσσον ἀποφθιμένιοι κατωδύραντο Βίωνος—

45 ἄρχετε Σικελικαί, τῷ πένθεος ἄρχετε, Μοῖσαι—

ἀδονίδες πᾶσαι τε χελιδόνες, ἄς ποκ' ἔτερπεν,
 ἄς λαλέειν ἐδίδασκε· καθεζόμεναι δ' ἐπὶ πρέμνους
 ἀντίον ἀλλάλαισιν ἐκώκουν, αἱ δ' ὑπεφώνευν
 “ὄρνιθες λυπέισθ' αἱ πενθάδες; ἀλλὰ καὶ ἄμμες.”

50 ἄρχετε Σικελικαί, τῷ πένθεος ἄρχετε, Μοῖσαι.

τίς ποτὶ σᾶ σύριγγι μελίξεται, ὦ τριπόθητε;

37 Σειρήν Bücheler: δε/γε/σε πρίν m: δελφίν m

49 λυπέισθ' αἱ Ahrens: -εὔσθαι m: -εὔσθε m: -εἴσθε m

⁸ The Sirens were handmaidens of Persephone who were metamorphosed into part birds when she was abducted by Hades (Ap. Rhod. 4.895–903; Ov. Met. 5.551–63). Their song is here taken to be a lament for the lost Persephone.

⁹ Philomela and Procne, daughters of Pandion, were transformed into a nightingale (*aêdôn*) and a swallow (*chelidôn*), which

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Begin, Sicilian Muses, begin your grieving song.

Not so much did the Siren lament on the seashore;⁸ not so much did Aëdon once sing on the crags; not so much did Chelidon wail in the high hills;⁹ not so much did Ceyx call aloud at the sufferings of Alcyone;¹⁰ not so much did Cerylus sing on the green waves;¹¹ not so much did the bird of Memnon lament for the son of Eos in the eastern valleys as it flew around his tomb,¹² as much as there lamented for the death of Bion—

Begin, Sicilian Muses, begin your grieving song—

all the nightingales and swallows which he used to delight and teach to sing. Perched on the branches, they sang dirges across to each other, and in answer came the cry, "Do you mournful birds lament? We do just the same."¹³

Begin, Sicilian Muses, begin your grieving song.

We miss you so much! Who will make music on your pipe?

continued to lament their cruel fates (Soph. *Frr.* 581–93 Lloyd-Jones; *Ov. Met.* 6.424–674; *ps.-Apollod. Bibl.* 3.14.8).

¹⁰ Ceyx and his wife, Alcyone, were transformed into birds whose cries were taken to be laments (Hom. *Il.* 9.563; cf. Lucian *Halcyon* 1; *Ov. Met.* 11.410–748; *ps.-Apollod. Bibl.* 1.7.4).

¹¹ Cerylus is otherwise unknown.

¹² In the Trojan War Memnon was killed by Achilles, and the smoke from his pyre was transformed into lamenting birds (*Ov. Met.* 13.576–622).

¹³ Sense and text uncertain. "Mournful birds" probably refers to the birds of myth cataloged above, and not to real birds sitting opposite.

τίς δ' ἐπὶ σοῖς καλάμοις θήσει στόμα; τίς θρασὺς
οὕτως;

εἰσέτι γὰρ πνέει τὰ σὰ χεῖλεα καὶ τὸ σὸν ἄσθμα,
ἀχῶ δ' ἐν δονάκεσσι τεᾶς ἔτι βόσκει' αἰοιδᾶς.

55 Πανὶ φέρω τὸ μέλισμα; τάχ' ἂν καὶ κείνος ἐρείσῃται
τὸ στόμα δειμαῖνοι μὴ δεύτερα σείῃ φέρηται.

ἄρχετε Σικελικαί, τῷ πένθεος ἄρχετε, Μοῖσαι.

κλαίει καὶ Γαλάτεια τὸ σὸν μέλος, ἂν ποκ' ἕτερπες
ἐξομέναν μετὰ σείῃ παρ' αἰώνεσσι θαλάσσης·

60 οὐ γὰρ ἴσον Κύκλωπι μελίσδεο. τὸν μὲν ἔφενγεν
ἂ καλὰ Γαλάτεια, σὲ δ' ἄδιον ἔβλεπεν ἄλμας,
καὶ νῦν λασαμένα τῷ κύματος ἐν ψαμάθοισιν
ἕζετ' ἐρημαίαισι, βόας δ' ἔτι σείῃ νομεύει.

ἄρχετε Σικελικαί, τῷ πένθεος ἄρχετε, Μοῖσαι.

65 πάντα τοι, ᾧ βούτα, συγκάτθανε δῶρα τὰ Μοισᾶν,
παρθενικᾶν ἐρόεντα φιλήματα, χεῖλεα παίδων,
καὶ στυγνοὶ περὶ σῶμα τεὸν κλαίουσιν Ἔρωτες,
χὰ Κύπρις φιλέει σε πολὺ πλέον ἢ τὸ φίλημα
τὸ πρῶαν τὸν Ἄδωνιν ἀποθνήσκοντα φίλησεν.

69a ἄρχετε Σικελικαί, τῷ πένθεος ἄρχετε, Μοῖσαι.

70 τοῦτό τοι, ᾧ ποταμῶν λιγυρώτατε, δεύτερον ἄλγος,
τοῦτο, Μέλῃ, νέον ἄλγος. ἀπώλετο πρᾶν τοι Ὅμηρος,

54 ἔτι βόσκει' Brunck: ἐπιβ- M

68 χὰ J. A. Hartung: ἂ M

LAMENT FOR BION

Who will set his lips to your flute of reeds? Who would dare? Your lips, your breath still breathe in them, and the sound of your song is still kept up in those reeds. Shall I take your pipe to Pan? Even he, I think, would be afraid to put it to his lips in case he should take second place to you.

Begin, Sicilian Muses, begin your grieving song.

Galatea, too, weeps for your music—Galatea, whom you used to delight as she sat with you on the seashore; for you sang nothing like the Cyclops.¹⁴ The lovely Galatea would avoid him, but you were a more welcome sight to her than the sea. Now she has forgotten the waves: she sits on the empty beach and still tends your cattle.

Begin, Sicilian Muses, begin your grieving song.

Every gift of the Muses died along with you, dear ox-herd—the delightful kisses of girls, the lips of boys—and round your corpse gloomy Loves make their lament, and Cypris plies you with many more kisses than she did Adonis, lately dead.¹⁵

Begin, Sicilian Muse, begin your grieving song.

This is a second grief, a fresh grief, for you, Meles, most musical of rivers.¹⁶ It is not long since the death of your

¹⁴ Probably an allusion to some lost poem of Bion on the Cyclops and Galatea; cf. Bion Fr. 16.

¹⁵ An allusion to Bion's *Lament for Adonis* (pp. 504–17).

¹⁶ Meles: a river near Smyrna, birthplace of Bion. Homer was said to have been born in the vicinity, or to have been the son of Meles and a nymph (*Contest of Homer and Hesiod* 2 West).

- τῆνο τὸ Καλλιόπας γλυκερὸν στόμα, καί σε λέγοντι
 μύρασθαι καλὸν νῖα πολυκλαύτοισι ρέεθροις,
 πᾶσαν δὲ πλήσαι φωνᾶς ἄλα· νῦν πάλιν ἄλλον
 75 νιέα δακρύνεις καινῶ δ' ἐπὶ πένθει τάκη.
 ἀμφοτέροι παγαῖς πεφιλημένοι· ὃς μὲν ἔπιπε
 Παγασίδος κράνας, ὃ δ' ἔχεν πόμα τᾶς Ἀρεθοΐσας.
 χῶ μὲν Τυνδαρέοιο καλὰν ἄεισε θύγατρα
 καὶ Θέτιδος μέγαν νῖα καὶ Ἀτρείδαν Μενέλαον,
 80 κείνος δ' οὐ πολέμους, οὐ δάκρυα, Πάνα δ' ἔμελπε
 καὶ βούτας ἐλίγαινε καὶ αἰείδων ἐνόμει
 καὶ σύριγγας ἔτευχε καὶ ἀδέα πόρτιν ἄμελγε
 καὶ παίδων ἐδίδασκε φιλήματα καὶ τὸν Ἔρωτα
 ἔτρεφεν ἐν κόλποισι καὶ ἤρεθε τὰν Ἀφροδίταν.
- 85 ἄρχετε Σικελικαί, τῶ πένθεος ἄρχετε, Μοῖσαι.
 πᾶσα, Βίων, θρηνεί σε κλυτὰ πόλις, ἄστεα πάντα.
 Ἄσκρα μὲν γοάει σε πολὺ πλέον Ἑσιόδοιο·
 Πίνδαρον οὐ ποθέοντι τόσον Βοιωτίδες ὕλαι
 οὐ τόσον Ἀλκαίῳ περιμύρατο Λέσβος ἐραννά,
 90 οὐδὲ τόσον τὸν ἀοιδὸν ὀδύρατο Τήιον ἄστν
 σὲ πλέον Ἀρχιλόχοιο ποθεῖ Πάρος, ἀντὶ δὲ Σαπφούς
 εἰσέτι σεῦ τὸ μέλισμα κινύρεται ἅ Μιτυλήνα.

 ἐν δὲ Συρακοσίοισι Θεόκριτος· αὐτὰρ ἐγὼ τοι

73 μύρασθαι Meineke: -εσθαι M

74 δὲ πλήσαι Schaefer: δ' ἔπλησε M

93 ante h. v. lac. stat. Musurus

LAMENT FOR BION

poet Homer, sweet mouthpiece of Calliope;¹⁷ they say that from your lamenting waters you made moan for your fine son, and the whole sea was filled with the sound of your voice. Now you weep again for another son and dissolve with fresh grief. Both were dear to springs: the one used to drink from Pegasus' fountain,¹⁸ and Arethusa was source for the other. One sang of the beautiful daughter of Tyndareus,¹⁹ of Thetis' great son²⁰ and of Menelaus son of Atreus; the other celebrated not wars and tears but Pan and oxherds, and he sang as he pastured his flocks. He made panpipes, milked his sweet heifers, and taught about the kisses of boys; he kept Love close by him and provoked Aphrodite.²¹

Begin, Sicilian Muses, begin your grieving song.

Every famous city, every town laments you, Bion. Ascra groans for you much more than for Hesiod; the woods of Boeotia do not yearn for Pindar so much as for you; lovely Lesbos did not grieve so much for Alcaeus, nor the town of Teos for its own poet;²² Paros missed you more than Archilochus; Mitylene still mourns for your music, and not for Sappho's.

.²³
and Theocritus among the Syracusans. But the dirge I sing

¹⁷ Muse of epic poetry.

¹⁸ Hippocrene, created by a blow from the hoof of Pegasus (Ovid, *Met.* 5.256ff.); it was on Mt. Helicon in Boeotia, where Hesiod encountered the Muses (*Theog.* 22-34).

¹⁹ Helen. ²⁰ Achilles. ²¹ Cf. Bion Fr. 14.

²² Anacreon. ²³ Some lines are missing.

MOSCHUS

95 Αὔσουικᾶς ὀδύνας μέλπω μέλος, οὐ ξένος ᾠδᾶς
 βουκολικᾶς, ἀλλ' ἄντε διδάξαι σείο μαθητᾶς
 κλαρονόμος μοῖσας τᾶς Δωρίδος, ᾗ με γεραίρων
 ἄλλοις μὲν τεὸν ὄλβον ἐμοὶ δ' ἀπέλειπες ἀοιδάν.

ἄρχετε Σικελικαί, τῷ πένθεος ἄρχετε, Μοῖσαι.

100 αἰαὶ ταὶ μαλάχαι μὲν, ἐπὰν κατὰ κᾶπον ὄλωνται,
 ἥδὲ τὰ χλωρὰ σέλινά τ' εὐθαλὲς οὐλον ἀνηθον
 ὕστερον αὖ ζῶντι καὶ εἰς ἔτος ἄλλο φύντι·
 ἄμμες δ' οἱ μεγάλοι καὶ καρτεροί, οἱ σοφοὶ ἄνδρες,
 ὁππότε πρᾶτα θάνωμες, ἀνάκοι ἐν χθονὶ κοίλα
 εὐδομες εὖ μάλα μακρὸν ἀτέρμονα νήγρετον ὕπνον.
 105 καὶ σὺ μὲν ὦν σιγᾷ πεπυκασμένος ἔσσειαι ἐν γῆ,
 ταῖς Νύμφαισι δ' ἔδοξεν αἰεὶ τὸν βάτραχον ἄδειν.
 ταῖς δ' ἐγὼ οὐ φθονέοιμι, τὸ γὰρ μέλος οὐ καλὸν
 ἄδει.

ἄρχετε Σικελικαί, τῷ πένθεος ἄρχετε, Μοῖσαι.

φάρμακον ἦλθε, Βίων, ποτὶ σὸν στόμα, φάρμακον
 ἦδες.
 110 τοιούτοις χείλεσσι ποτέδραμε κοῦκ ἐγλυκάνθη;
 τίς δὲ βροτὸς τοσσοῦτον ἀνάμερος ἢ κεράσαι τοι
 ἢ δοῦναι καλέοντι τὸ φάρμακον; ἢ φύγεν ᾠδάν.

ἄρχετε Σικελικαί, τῷ πένθεος ἄρχετε, Μοῖσαι.

ἀλλὰ Δίκα κίχεν πάντας· ἐγὼ δ' ἐπὶ πένθει τῷδε

LAMENT FOR BION

for you expresses the grief of Italy. I am no stranger to bucolic song: I have inherited that Dorian Muse which you taught your pupils; that was your bequest to me when you left your wealth to others but to me your song.

Begin, Sicilian Muses, begin your grieving song.

Alas! When garden mallows die back, or green parsley, or the flourishing curly anise, they live again and grow another year; but we men, great and strong and wise, as soon as we die, unhearing in the hollow earth we sleep a long, an endless, an unawaking sleep. And so you, surrounded by silence, will be in the earth, while the Nymphs deem it right for the frog to croak for ever. But I feel no envy: that song is not a good one.

Begin, Sicilian Muses, begin your grieving song.

Poison came to your lips, Bion: you ate poison.²⁴ How could it approach such lips and not turn to sweetness? Who was so inhuman as to mix that poison for you, or to supply it at your request? He escapes my song.²⁵

Begin, Sicilian Muses, begin your grieving song.

But Justice²⁶ catches up with every man. Even so, I shed

²⁴ The story is unknown. ²⁵ Text and meaning uncertain.

²⁶ Reference unknown. Perhaps "Death" (ἀλλ' Αἴδης Schmitz) should be read.

102 καρτεροὶ, οἱ Briggs: καρτεροὶ m: καρτερικοὶ m

105 ὦν Wakefield: ἐν M

107 ταῖς Meineke: τοῖς vel τῶ M

- 115 δακρυχέων τεὸν οἶτον ὀδύρομαι. εἰ δυνάμαν δέ,
 ὡς Ὀρφεὺς καταβὰς ποτὶ Τάρταρον, ὡς ποκ' Ὀδυσ-
 σεύς,
 ὡς πάρος Ἀλκείδας, κῆγῶ τάχ' ἂν ἐς δόμον ἦλθον
 Πλουτέος ὥς κέ σ' ἴδοιμι καί, εἰ Πλουτῆι μελίσδη,
 ὡς ἂν ἀκουσαίμαν τί μελίσδεαι. ἀλλ' ἄγε Κώρα
- 120 Σικελικόν τι λίγαινε καὶ ἀδύ τι βουκολιάζεν·
 καὶ κείνα Σικελά, καὶ ἐν Αἰτναίαισιν ἔπαιζεν
 ἀόσι, καὶ μέλος οἶδε τὸ Δώριον· οὐκ ἀγέραστος
 ἐσσεῖθ' ἄ μολπά, χῶς Ὀρφεὶ πρόσθεν ἔδωκεν
 ἀδέα φορμίζοντι παλίσσυντον Εὐρυδίκειαν,
- 125 καὶ σέ, Βίων, πέμψει τοῖς ὥρεσιν. εἰ δέ τι κῆγῶν
 συρίσδων δυνάμαν, παρὰ Πλουτέι κ' αὐτὸς ἄειδον.

118 κέ σ' Schaefer: κεν M

119 ἀλλ' ἄγε Wilamowitz: ἀλλ' ἐπὶ m: ἀλλὰ πᾶσα m: καὶ
 πᾶσα m: καὶ παρὰ m

121 Σικελά, καὶ Teucher: σικελικὰ m: -καὶ καὶ m: -καῖσιν m

LAMENT FOR BION

tears at this sad event and lament your death. Had it been possible, I would have gone down to Tartarus and maybe entered the halls of Hades like Orpheus,²⁷ like Odysseus once did,²⁸ like Alcides,²⁹ in order to see you and, if you sing for Pluto, to hear what song it is. But come, play for the Maiden³⁰ some Sicilian song, some sweet country melody. She too is a Sicilian who used to play on the shores of Etna, and she knows the Dorian mode. Your song will not go unrewarded; just as she once gave back Eurydice to Orpheus for his sweet lyre playing, so she will restore you, Bion, to your hills. And if my piping had any power, I would myself have played for Pluto.

²⁷ Who went to fetch Eurydice.

²⁸ In Book 11 of the *Odyssey*.

²⁹ "Descendant of Alcaeus" = Heracles, who went to Hades to fetch Cerberus. Alcaeus was father of Amphitryon, husband of Heracles' mother, Alcmena (cf. Theoc. *Id.* 24).

³⁰ Persephone, abducted by Hades from Sicily, according to the most popular tradition (e.g., Cic. *Verr.* 4.106ff.).



MEGARA

A pair of laments. Megara, wife of Heracles, tells how she witnessed the murder of her children by their maddened father and regrets that his Labors mean that he is rarely at home. Alcmena, her mother-in-law, echoes these lamentations and gives a detailed account of an ill-omened dream about Heracles and Iphicles.

In treating the familiar story of Heracles from an original perspective—Heracles' effect on two female relatives—the poem is reminiscent of Idd. 24 and [25]. The extended laments are perhaps inspired by those of Hecuba, Helen, and Andromache in Books 22 and 24 of the Iliad. Both women employ elaborate epic-style similes; there are resemblances, too, to the dialogue of tragedy.

The author is unknown. Only one manuscript includes the poem among Moschus' works; several place it next to Id. [25].

Criticism

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[ΜΟΣΧΟΤ] ΜΕΓΑΡΑ

- “Μῆτερ ἐμή, τίφθ’ ὦδε φίλον κατὰ θυμὸν ἰάπτεις
 ἐκπάγλως ἀχέουσα, τὸ πρὶν δέ τοι οὐκέτ’ ἔρευθος
 σῶζετ’ ἐπὶ ῥεθέεσσι; τί μοι τόσον ἠνίησαι;
 ἦ ῥ’ ὅ τοι ἄλγεα πάσχει ἀπείριτα φαίδιμος υἱός
 5 ἀνδρὸς ὑπ’ οὐτιδανοῖο, λέων ὡσεὶ θ’ ὑπὸ νεβροῦ;
 ὦμοι ἐγώ, τί νυ δὴ με θεοὶ τόσον ἠτίμησαν
 ἀθάνατοι; τί νύ μ’ ὦδε κακῇ γονέες τέκον αἴσῃ;
 δύσμορος, ἦτ’ ἐπεὶ ἀνδρὸς ἀμύμονος ἐς λέχος ἦλθον,
 τὸν μὲν ἐγὼ τίεσκον ἴσον φαέεσσιν ἐμοῖσιν
 10 ἦδ’ ἔτι νῦν σέβομαί τε καὶ αἰδέομαι κατὰ θυμόν,
 τοῦ δ’ οὔτις γένετ’ ἄλλος ἀποτμότερος ζώντων
 οὐδὲ τόσων σφετέρησιν ἐγεύσατο φροντίσι κηδέων.
 σχέτλιος, ὃς τόξοισιν, ἅ οἱ πόρεν αὐτὸς Ἀπόλλων
 ἠέ τινος Κηρῶν ἢ Ἐρινύος αἰνὰ βέλεμνα,
 15 παῖδας ἐοὺς κατέπεφνε καὶ ἐκ φίλον εἵλετο θυμόν
 μαινόμενος κατὰ οἶκον, ὃ δ’ ἔμπλεος ἔσκε φόνοιο.
 τοὺς μὲν ἐγὼ δύστηνος ἐμοῖς ἴδον ὀφθαλμοῖσι
 βαλλομένους ὑπὸ πατρί, τό τ’ οὐδ’ ὄναρ ἦλυθεν
 ἄλλω,
 οὐδέ σφιν δυνάμην ἀδινὸν καλέουσιν ἀρῆξαι
 20 μητέρ’ ἐήν, ἐπεὶ ἐγγὺς ἀνίκητον κακὸν ἦεν.

18 τ’ Gow: δ’ M

MEGARA

“Mother,¹ why are you breaking your heart in this way with excessive grief? Why have your cheeks lost their color? Why are you so sad? Is it because your famous son is undergoing troubles without end at the command of a worthless man,² like a lion controlled by a fawn? Alas, why have the immortal gods treated me with such dishonor? Why did my parents bring me into a life fated to be so wretched? I am so unfortunate! I came to the marriage bed of a glorious husband; I valued him as much as my own eyes, and I still revere and honor him in my heart. Yet no living man has had such a miserable lot or tasted so many sorrows in his mind. The luckless man! With the arrows given him by Apollo—hideous weapons of some doom or Fury—rushing in madness through his own house he slaughtered his children and robbed them of life, and the place was drenched in gore. It was my terrible lot to see with my own eyes our children being shot by their father, a thing no one else has even dreamed of, and I could not help them as they kept calling for their mother, for the evil was so close and irresistible. Just as a bird la-

¹ In fact she is Megara's mother-in-law; but *μήτηρ* was used as a respectful form of address from a young to an older woman.

² Eurystheus, king of Tiryns, who ordered Heracles to perform the Labors.

- ὡς δ' ὄρνις δύρηται ἐπὶ σφετέροισι νεοσσοῖς
 ὀλλυμένους, οὓς τ' αἰνὸς ὄφεις ἔτι νηπιάχοντας
 θάμνοισ ἐν πυκινοῖσι κατεσθίει, ἧ δὲ κατ' αὐτοὺς
 25 πωτάται κλάζουσα μάλα λιγὺν πότνια μήτηρ,
 οὐδ' ἄρ' ἔχει τέκνοισιν ἐπαρκέσαι, ἧ γάρ οἱ αὐτῇ
 ἄσσον ἴμεν μέγα τάρβος ἀμειλίκτιοι πελώρου—
 ὡς ἐγὼ αἰνοτόκεια φίλον γόνον αἰάζουσα
 μαινομένοισι πόδεσσι δόμον κάτα πολλὸν ἐφοίτων.
 ὡς γ' ὄφελον μετὰ παισὶν ἅμα θνήσκουσα καὶ αὐτῇ
 30 κείσθαι φαρμακόεντα δι' ἥπατος ἰὸν ἔχουσα,
 Ἄρτεμι, θηλυτέρησι μέγα κρείουσα γυναιξί·
 τῷ χ' ἡμᾶς κλαύσαντε φίλησ' ἐν χερσὶ τοκῆς
 πολλοῖς σὺν κτερέεσσι πυρῆς ἐπέβησαν ὁμοίης,
 καὶ κεν ἓνα χρύσειον ἐς ὄστέα κρωσσὸν ἀπάντων
 35 λέξαντες κατέθαιψαν ὅθι πρῶτον γενόμεσθα.
 νῦν δ' οἱ μὲν Θήβην ἵπποτρόφον ἐνναίουσιν
 Ἄουῖου πεδίοιο βαθείαν βῶλον ἀροῦντες,
 αὐτὰρ ἐγὼ Τίρυνθα κάτα κραναὴν πόλιν Ἥρης
 πολλοῖσιν δύστηνος ἰάπτομαι ἄλγεσιν ἧτορ
 40 αἰὲν ὁμῶς, δακρύων δὲ πάρεστί μοι οὐδ' ἔ' ἐρωή.
 ἀλλὰ πόσιν μὲν ὀρῶ παῦρον χρόνον ὀφθαλμοῖσιν
 οἴκῳ ἐν ἡμετέρῳ, πολέων γάρ οἱ ἔργον ἐτοῖμον
 μόχθων, τοὺς ἐπὶ γαῖαν ἀλώμενος ἠδὲ θάλασσαν
 μοχθίζει πέτρης ὄγ' ἔχων νόον ἠὲ σιδήρου
 45 καρτερὸν ἐν στήθεσσι· σὺ δ' ἤυτε λείβειαι ὕδωρ,

³ The simile may be inspired by Eur. HF 71, 974, 1039–41, where bird similes are used to describe Megara's protective be-

MEGARA

ments for her murdered chicks which, still nestlings, a foul serpent is devouring in the dense thicket; the mother flutters around them with piercing cries, but she cannot come to help her children, for she is in terror of going near the grim creature³—just so I, their wretched mother, ranged everywhere through the house with maddened steps, lamenting my dear children. Artemis, you who have great power over women of flesh and blood, I do so wish that I had lain dead along with my children, shot through the heart with a poisoned arrow.⁴ Then my lamenting parents would have taken us in their arms and placed us all on the same pyre with many funeral offerings, and gathering up our bones into one golden urn they would have buried us in the land of our birth. But they are living in Thebes, with its many horses, and they plow the deep soil of the Aonian plain,⁵ while here in Tiryns, Hera's rocky city,⁶ I am wretched and heartbroken with the same sorrows over and over, and I do not have a single respite from my weeping.

"It is rarely that I set eyes on my husband at home; he is often called away to perform the Labors which he ranges the world to carry out with a steady determination⁷ in his heart. And as for you, in floods of tears you weep all the

havior and the murder of her children. In Euripides, however, Megara too is killed, and the Labors take place before the murders.

⁴ The text is suspect here: (1) Women often wish for death from the "gentle arrows of Artemis" (e.g., *Hom. Od.* 20.61-62); (2) there is no other evidence for Heracles having used poisoned arrows against his family.

⁵ Aonia = Boeotia.

⁶ The Heraeum, a famous temple of the goddess, was nearby.

⁷ Lit., "having a mind of stone or iron."

- νύκτας τε κλαίουσα καὶ ἐκ Διὸς ἤμαθ' ὀπόσσα.
 ἄλλος μὰν οὐκ ἄν τις ἐνφρήναι με παραστάς
 κηδεμόνων· οὐ γάρ σφε δόμων κατὰ τείχος ἔέργει,
 καὶ λίην πάντες γε πέρην πιτυώδεος Ἴσθμοῦ
 50 ναίουσ', οὐδέ μοί ἐστι πρὸς ὄντινά κε βλέψασα
 οἷα γυνή πανάποτμος ἀναψύξαιμι φίλον κῆρ
 νόσφι γε δὴ Πύρρης συνομαίμονος· ἦ δὲ καὶ αὐτὴ
 ἀμφὶ πόσει σφετέρῳ πλέον ἄχνηται Ἴφικλῆι,
 σῶ νιέει· πάντων γὰρ οἰζυρώτατα τέκνα
 55 γείνασθαί σε θεῶ τε καὶ ἀνέρι θνητῷ ἔολπα."
 Ὡς ἄρ' ἔφη· τὰ δέ οἱ θαλερώτερα δάκρυα μῆλων
 κόλπον ἐς ἡμερόεντα κατὰ βλεφάρων ἐχέοντο
 μνησαμένη τέκνων τε καὶ ὧν μετέπειτα τοκῆων.
 ὧς δ' αὐτως δακρύοισι παρήια λευκ' ἐδίαινε
 60 Ἄλκμήνη· βαρὺ δ' ἦγε καὶ ἐκ θυμοῦ στενάχουσα
 μύθοισιν πυκνοῖσι φίλην νυδὸν ὠδε μετηΐδα·
 "δαιμονίη παίδων, τί νύ τοι φρεσὶν ἔμπεσε τοῦτο
 πευκαλίμης; πῶς ἄμμ' ἐθέλεις ὀροθνέμεν ἄμφω
 κῆδέ' ἄλαστα λέγουσα τά τ' οὐ νῦν πρῶτα κέκλανται;
 65 ἦ οὐχ ἄλις, οἷς ἐχόμεσθα τὸ δεύτερον, αἰὲν ἐπ' ἡμαρ
 γινομένοις; μάλα μὲν γε φιλοθρηνῆς κέ τις εἶη
 ὅστις ἀριθμηθεῖσιν ἐφ' ἡμετέροισι ἀχέεσσι
 θαρσοίη· τοιῆσδ' ἐκυρήσαμεν ἐκ θεοῦ αἴσης.
 καὶ δ' αὐτὴν ὀρώω σε, φίλον τέκος, ἀτρύτοισιν
 70 ἄλγεσι μοχθίζουσαν· ἐπιγνώμων δέ τοί εἰμι

67 ἀριθμηθεῖσιν Wilamowitz: -μήσειεν M

68 θαρσοίη Hermann: θάρσει· οὐ M

MEGARA

days and nights Zeus sends. There is no other relative of mine to support and comfort me; it is not a house wall that separates them from me, but they all live far beyond the pine-clad Isthmus, and there is no one for me, unfortunate woman, to look to for reviving my spirits, apart from my sister Pyrrha; and she has more grief about her husband Iphicles, your son.⁸ It seems that to god and man alike you have borne the most unfortunate of children.”

So she spoke; and tears as big as apples⁹ poured down from her eyes into her lovely bosom as she thought of her children and next of her parents. Alcmena likewise drenched her white cheeks with tears. With a deep and heartfelt groan she addressed her dear daughter-in-law with these words of wisdom: “My dear child, what is this notion that has occurred to your prudent mind? How is it that you wish to upset us both by speaking of cares we cannot forget? This is not the first time we have wept over them. Are not those miseries enough which we endure from day to day?¹⁰ It would be a person truly in love with lamentation who did not lose heart in reckoning the sum of our griefs, such is the fate allotted us by heaven. I see you yourself, dear child, laboring under endless sorrows, and I can forgive your grief,¹¹ since one can have enough even of good

⁸ Alcmena was mother of Heracles by Zeus and of Iphicles by her mortal husband, Amphitryon: cf. Theoc. *Id.* 24. The brothers were awarded Megara and her sister by their father, Creon, as compensation for their freeing Thebes from the domination of Erginus (ps.-Apollod. *Bibl.* 2.4.11).

⁹ Cf. Theoc. *Id.* 14.38 (and 32 for *θαλερώτερον*).

¹⁰ The text and meaning of lines 65–68 are uncertain.

¹¹ Text uncertain. Perhaps, “I advise you to rest” (*ἀσχαλάαν* Sitzler); but that too strains the Greek.

ἀγχαλάαν, ὅτε δὴ γε καὶ εὐφροσύνης κόρος ἐστί.
καί σε μάλ' ἐκπάγλως ὀλοφύρομαι ἢδ' ἐλεαίρω
οὔνεκεν ἡμετέροιο λυγροῦ μετὰ δαίμονος ἔσχες
ὅς θ' ἡμῖν ἐφύπερθε κάρης βαρῦς αἰωρεῖται.

- 75 ἴστω γὰρ Κούρη τε καὶ εὐέανος Δημήτηρ,
ἄς κε μέγα βλαφθεῖς τις ἐκὼν ἐπίορκον ὁμόσσαι
ἴδυσμενέων†, μηδέν σε χεριώτερον φρεσὶν ἦσι
στεργεῖν <μ'> ἢ εἴπερ μοι ὑπέκ νηδυιόφιν ἦλθες
καὶ μοι τηλυγέτη ἐνὶ δώμασι παρθένος ἦσθα·
- 80 οὐδ' αὐτήν γέ νυ πάμπαν ἔολπά σε τοῦτό γε λήθειν.
τῶ μή μ' ἐξείπης ποτ', ἐμὸν θάλος, ὥς σευ ἀκηδέω,
μηδ' εἴ κ' ἠυκόμου Νιόβης πυκινώτερα κλαίω.
οὐδὲν γὰρ νεμεσητὸν ὑπὲρ τέκνου γοάασθαι
μητέρι δυσπαθέοντος· ἐπεὶ δέκα μῆνας ἔκαμνον
- 85 ἴπριν καὶ πέρ τ' ἰδέειν μιν, ἐμῶ ὑπὸ ἥπατ' ἔχουσα,†
καὶ με πυλάρταο σχεδὸν ἤγαγεν Αἰδωνῆος,
ὧδέ ἐ δυστοκέουσα κακὰς ὠδίνας ἀνέτλην.
νῦν δέ μοι οἴχεται υἱὸς ἐπ' ἀλλοτρίας νέον ἄθλον
ἐκτελέων, οὐδ' οἶδα δυσάμμορος εἶτε μιν αὐτίς
- 90 ἐνθάδε νοστήσανθ' ὑποδέξομαι εἶτε καὶ οὐκί.
“πρὸς δ' ἔτι μ' ἐποίησε διὰ γλυκὴν αἰνὸς ὄνειρος
ὑπνον, δειμαίνω δὲ παλίγκοτον ὄψιν ἰδοῦσα
ἐκπάγλως μή μοί τι τέκνους ἀποθύμιον ἔρπη.

76 ὁμόσσαι Brunck: -σση M

78 μ' add. Hermann: om. M

88 υἱὸς Valckenaer: οἶος M

93 ἔρπη Hermann: ἔρδοι M

cheer. I grieve for you and pity you very much because you have a part in the ghastly doom which hangs heavy over the heads of our family. I call to witness the Maiden¹² and Demeter of the fair robes—an oath which only a real madman¹³ would be willing to break—that in my heart I love you no less than if you had been born from my womb and were the favorite daughter of my house; you yourself are not unaware of that, I think. So never say that I do not care for you, my darling, even if I weep faster than Niobe of the beautiful hair.¹⁴ A mother should not be blamed for lamenting a child who is in trouble; after all, I suffered for ten months carrying him inside me before I cast eyes on him,¹⁵ and he almost brought me to Aidoneus, Warden of the Gate,¹⁶ so terrible were the pains I suffered at his birth. And now my son has gone to carry out a new task in a foreign land, and in my wretchedness I cannot tell whether or no he will return and I shall welcome him here once more.

“And that is not all. A horrible dream frightened me as I was sleeping sweetly, and the sight of that threatening vision makes me extremely fearful that some accident is

¹² Persephone. Only women swore by Demeter and her daughter. ¹³ The text has “one of my enemies” as the subject, but “enemies” seems to be corrupt.

¹⁴ So called at Hom. *Il.* 24.602. Apollo and Artemis killed her children as punishment for her boastfulness; constantly weeping, she was metamorphosed into a dripping rock.

¹⁵ The text of line 85 is corrupt, but there is clearly a reference to the story of Heracles' birth, which was retarded by Hera (Hom. *Il.* 19.119; Ov. *Met.* 9.285–315).

¹⁶ Hades, who keeps guard at the gates of the underworld.

- εἶσατο γάρ μοι ἔχων μακέλην εὐεργέα χερσί
 95 παῖς ἐμὸς ἀμφοτέρησι, βίη Ἑρακληΐη,
 τῇ μεγάλην ἐλάχαινε, δεδεγμένος ὡς ἐπὶ μισθῶ,
 τάφρον τηλεθάοντος ἐπ' ἐσχατιῇ τινος ἀγροῦ
 γυμνὸς ἄτερ χλαίνης τε καὶ εὐμίτροιο χιτῶνος.
 αὐτὰρ ἐπειδὴ παντὸς ἀφίκετο πρὸς τέλος ἔργου
 100 καρτερὸν οἰνοφόροιο πονεύμενος ἔρκος ἀλωῆς,
 ἦτοι ὃ λίστρον ἔμελλεν ἐπὶ προύχοντος ἐρείσας
 ἀνδῆρου καταδύναϊ ἅ καὶ πάρος εἴματα ἔστο·
 ἐξαπίνης δ' ἀνέλαμψεν ὑπὲρ καπέτοιο βαθείης
 πῦρ ἄμοτον, περὶ δ' αὐτὸν ἀθέσφατος εἰλείτο φλόξ.
 105 αὐτὰρ ὄγ' αἰὲν ὄπισθε θοοῖς ἀνεχάζετο ποσσίν
 ἐκφυγείν μεμαῶς ὀλοὸν μένος Ἑφαιστοιο·
 αἰεὶ δὲ προπάροιθεν ἐοῦ χροδὸς ἤνυτε γέρον
 νώμασκεν μακέλην, περὶ δ' ὄμμασιν ἔνθα καὶ ἔνθα
 πάπταινε μὴ δὴ μιν ἐπιφλέξῃ δῆιον πῦρ.
 110 τῷ μὲν ἀοσοῆσαι λελιημένος, ὥς μοι ἔικτο,
 Ἴφικλέης μεγάθυμος ἐπ' οὔδει κάππεσ' ὀλισθῶν
 πρὶν ἐλθεῖν, οὐδ' ὀρθὸς ἀναστῆναι δύνατ' αὐτίς,
 ἀλλ' ἀστεμφὲς ἔκειτο, γέρων ὡσεὶτ' ἀμενηνός
 ὄντε καὶ οὐκ ἐθέλοντα βιήσατο γῆρας ἀτερπές
 115 καππεσέειν, κείται δ' ὄγ' ἐπὶ χθονὸς ἔμπεδον αὐτῶς
 εἰσόκε τις χειρὸς μιν ἀνειρύσῃ παριόντων
 αἰδεσθεῖς ὄπιδα προτέρην πολιοῖο γενείου.
 ὡς ἐν γῇ λελίαστο σακεσπάλος Ἴφικλείης,
 αὐτὰρ ἐγὼ κλαίεσκον ἀμηχανέοντασ ὀρώσα
 120 παῖδας ἐμούς, μέχρι δὴ μοι ἀπέσσυτο νήδυμος ὕπνος
 ὀφθαλμῶν ἠὼς δὲ παραντίκα φαινόλις ἦλθε.

MEGARA

about to happen to my children. The mighty Heracles, my son, appeared to me; he was holding in both hands a trusty spade and digging, like a hired laborer, a big ditch along the edge of a fertile field, having stripped off his cloak and well-girded tunic. When he reached the end of the task of laboring at a stout defense for that area of vines, he was about to rest his spade on the bank of earth and dress himself again, when suddenly raging fire blazed out over that deep trench and indescribable flames rolled all around him. All the time he kept moving backward with quick steps as he strove to escape the destructive power of Hephaestus, and all the time he kept wielding the spade in front of his body like a shield as he glanced this way and that in case the hostile fire should burn him up. Then I dreamed that brave Iphicles, eager to help him, slipped and fell on the ground before he could reach him; he could not raise himself again, but lay there helplessly like a feeble old man whom joyless age has forced to fall, much against his will; he lies there on the ground until some passerby lifts him up out of respect for the reverence once felt for his gray beard.¹⁷ Iphicles, wielding his shield, lay just so on the ground, and I was crying at the sight of my sons helpless, until sweet sleep fled from my eyes and bright dawn instantly appeared.

¹⁷ The dream seems to portend Heracles' death on the pyre (cf. on Theoc. *Id.* 24.83) and (though this happened earlier) Iphicles' death while helping his brother in battle (ps.-Apollod. *Bibl.* 2.7.3; Paus. 8.14.9-10).

MOSCHUS

τοῖα, φίλη, μοι ὄνειρα διὰ φρένας ἐπτοίησαν
παννυχίη· τὰ δὲ πάντα πρὸς Εὐρυσθήα τρέποιτο
οἴκου ἀφ' ἡμετέροιο, γένοιτο δὲ μάντις ἐκείνω
125 θυμὸς ἐμός, μηδ' ἄλλο παρέκ τελέσειέ τι δαίμων.”

MEGARA

"These, my dear, were the dreams that so startled me all night long. I hope they may all be turned against Eurystheus and away from our house!¹⁸ May my heart's foreboding apply to him, and may heaven bring about nothing else but that!"

¹⁸ For the formal language of "turning away" (*apopompê*), cf. Theoc. 6.23-24.

ΜΟΣΧΟΥ ΑΠΟΣΠΑΣΜΑΤΑ

1 Stob. 4.17.19

Τὰν ἄλα τὰν γλαυκὰν ὅταν ὄνεμος ἀτρέμα βάλλη,
 τὰν φρένα τὰν δειλὰν ἐρεθίζομαι, οὐδ' ἔτι μοι γὰ
 ἐντὶ φίλα, ποθίει δὲ πολὺ πλέον ἂ μεγάλα μ' ἄλς.
 ἀλλ' ὅταν ἀχήσῃ πολίος βυθὸς ἂ δὲ θάλασσα
 5 κυρτὸν ἐπαφρίζῃ τὰ δὲ κύματα μακρὰ μεμήνη,
 ἐς χθόνα παπταίνω καὶ δένδρεα τὰν δ' ἄλα φεύγω,
 γὰ δέ μοι ἀσπαστά, χὰ δάσκιος εὐαδεν ὕλα
 ἔνθα καὶ ἦν πνεύσῃ πολὺς ὄνεμος ἂ πίτυς ἄδει.
 ἦ κακὸν ὁ γριπεὺς ζῶει βίον, ᾧ δόμος ἂ ναῦς,
 10 καὶ πόνος ἐντὶ θάλασσα, καὶ ἰχθύες ἂ πλάνος ἄγρα.
 αὐτὰρ ἐμοὶ γλυκὺς ὕπνος ὑπὸ πλατάνῳ βαθυφύλλῳ,
 καὶ παγᾶς φιλέοιμι τὸν ἐγγύθεν ἄχον ἀκούειν
 ἂ τέρπει ψοφέουσα τὸν ἄγρυνον, οὐχὶ ταράσσει.

1 βάλλη Stephanus: βάλοι M 2 μοι γὰ Bosius:
 μοῖσα M 3 πλέον ἂ μεγάλα μ' ἄλς Edmonds: πλέονα
 μεγάλην ἄλα M 7 χὰ Stephanus: τάχα M 13 ἄγρυνον
 Gow: ἀγροῖκον M

2 Stob. 4.20.29

Ἦρατο Πὰν Ἀχῶς τὰς γείτονος, ἦρατο δ' Ἀχῶ
 σκιρτατᾶ Σατύρω, Σάτυρος δ' ἐπεμήνατο Λύδα.
 ὡς Ἀχῶ τὸν Πᾶνα, τόσον Σάτυρος φλέγειν Ἀχῶ

FRAGMENTS

1 Stobaeus

When the wind falls gently on the blue sea, my timid heart plucks up courage; I no longer love the land, and the great sea has much more appeal. But when the gray deep roars and the foaming sea swells and the waves grow long and wild, then I turn my gaze toward the land and the trees, and I avoid the sea; the earth is welcome to me and the shady wood is pleasant, where the pine tree sings even when the wind is high. The fisherman's life is truly a wretched one: his boat is his house, the sea his toil, the fish his moving prey. But I should like to sleep sweetly under a leafy plane tree and enjoy listening to the splash of a spring whose sound delights, and does not disturb, the sleepless.¹

¹ Perhaps a complete poem.

2 Stobaeus

Pan loved his neighbor Echo, Echo loved a frisky Satyr, and the Satyr was mad for Lyda. Echo inflamed the heart of Pan just as much as the Satyr did Echo's and Lyda

- καὶ Λύδα Σατυρίσκον· Ἔρως δ' ἐσμύχεται ἀμοιβά.
 5 ὅσσον γὰρ τήνων τις ἐμίσηε τὸν φιλέοντα,
 τόσσον ὁμῶς φιλέων ἤχθαίρετο, πάσχε δ' ἅ ποίει.
 ταῦτα λέγω πᾶσιν τὰ διδάγματα τοῖς ἀνεράστοις·
 στέργετε τῶς φιλέοντας ἵν' ἦν φιλήτε φιλήσθε.

3 Stob. 4.20.55

- Ἄλφειὸς μετὰ Πίσαν ἐπὴν κατὰ πόντον ὀδεύη,
 ἔρχεται εἰς Ἀρέθουσαν ἄγων κοτινηφόρον ὕδωρ,
 ἔδνα φέρων καλὰ φύλλα καὶ ἄνθεα καὶ κόνιν ἱράν,
 καὶ βαθὺς ἐμβαίνει τοῖς κύμασι τὰν δὲ θάλασσαν
 5 νέρθεν ὑποτροχάει, κοῦ μίγνυται ὕδασι νῦδωρ,
 ἅ δ' οὐκ οἶδε θάλασσα διερχομένω ποταμοῖο.
 κῶρος δεινοθέτας κακομάχανος αἰνὰ διδάσκων
 καὶ ποταμὸν διὰ φίλτρον Ἔρως ἐδίδαξε κολυμβῆν.

4 APlan. 4.200

ΕΙΣ ΕΡΩΤΑ ΑΡΟΤΡΙΩΝΤΑ

- Λαμπάδα θεῖς καὶ τόξα βοηλάτιν εἴλετο ράβδον
 οὐλὸς Ἔρως, πῆρην δ' εἶχε κατωμαδίην,
 καὶ ζεύξας ταλαεργὸν ὑπὸ ζυγὸν αὐχένα ταύρων
 ἔσπειρεν Διοῦς αὐλακα πυροφόρον·
 5 εἶπε δ' ἄνω βλέψας αὐτῷ Δί, “πλήσον ἀρούρας
 μή σε τὸν Εὐρώπης βοῦν ὑπ' ἄροτρα βάλω.”

¹ Epigram on a picture of Eros plowing. On Zeus' transformation into a bull to seduce Europa, see Moschus 2.

FRAGMENTS

the Satyr's, and their love kept smoldering turn and turn about. A beloved who hated a lover was detested just as much, causing and suffering the same pains. Here is my lesson for all those who are not in love: be kind to those who love you, so that when you are in love you may be loved in return.

3 Stobaeus

When Alpheüs leaves Pisa and makes his journey by sea,¹ he brings to Arethusa his water that produces the wild-olive trees,² and he bears as bridal gifts fair leaves and flowers and sacred dust;³ he plunges deep into the waves and moves along beneath the sea, not mingling his water with its water. That rascally, impudent Eros, teacher of mischief, by his spells has even taught a river how to dive.

¹ Alpheüs, the river at Olympia, was said to pass under the sea as a stream of fresh water and to emerge near Syracuse in Sicily as a spring, Arethusa. See Ovid, *Met.* 5.572-641.

² Olympia was famous for these; at the Olympic Games the victors' crowns were of wild olive.

³ From the racecourse at Olympia, part of the sacred site.

4 Planudean Anthology

On Eros Plowing

Cruel Eros set aside his torch and his arrows, shouldered a knapsack, and took up an ox goad; he put under the yoke the necks of working oxen and began to sow Demeter's furrows for a crop of wheat. Looking up, he cried to great Zeus himself, "Give me a full crop or I'll put you to my plow, bull of Europa."¹



BION

TESTIMONIA

1 Vid. Theoc. T 1.

2 Vid. Mosch. T 2.

TESTIMONIA

1 See Theoc. T 1.

2 See Mosch. T 2.

THE LAMENT FOR ADONIS

The Lament for Adonis, though in part set in the countryside, is probably inspired by the Adonis song at Theocritus Id. 15.100–144 (an “urban” idyll). There in a static scene, Aphrodite and Adonis are celebrated as happy lovers; here Bion dwells on the gory death of Adonis and the goddess’s lament for him. There are several changes of scene (Aphrodite’s bed, Adonis in the hills, Aphrodite and the dying Adonis, Aphrodite’s palace), and the emphasis is on speech and movement. On a formal level the poem owes much to those hymns of Callimachus (to Apollo, Athena, and Demeter) in which details supplied in passing by an anonymous “master of ceremonies” figure (here a female celebrant) allow readers to construct for themselves a dramatic context.

The poem is a hexameter version of the ritual lament uttered on the day of mourning at the Adonia festival (see p. 205). In real life this may have been in rhythmic prose or may have consisted in ritual cries and exclamations. Sappho appears to have composed a Lament for Adonis in lyric meter (Fr. 140 Voigt); and the lyric lament for performance at wakes was well established as a literary form by the sixth century. Such works had a stately and consolatory tone. Bion, by contrast, aims to reproduce the strident effect and heightened eroticism of an exotic foreign

LAMENT FOR ADONIS

festival; hence the extraordinary amount of repetition, alliteration, and assonance, which suggest rapid movement and animation. The refrain is perhaps inspired by the lament for Daphnis in Theocritus Id. 1, and it represents the repeated interjections of woe characteristic of Greek laments. Antiphony and antithesis are found throughout: the focus is alternately on Aphrodite and Adonis, while the poet varies themes of praise and reproach, life and death, past happiness and present grief.

Criticism

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ΕΠΙΤΑΦΙΟΣ ΑΔΩΝΙΔΟΣ

Αιάζω τὸν Ἄδωνιν, “ἀπόλετο καλὸς Ἄδωνις”·
 “ᾠλετο καλὸς Ἄδωνις,” ἐπαιάζουσιν Ἔρωτες.

μηκέτι πορφυρέοις ἐνὶ φάρεσι Κύπρι κάθεινδε
 ἔγρεο, δειλαία, κυανόστολα καὶ πλατάγησον
 5 στήθεα καὶ λέγε πᾶσιν, “ἀπόλετο καλὸς Ἄδωνις.”

αιάζω τὸν Ἄδωνιν· ἐπαιάζουσιν Ἔρωτες.

κεῖται καλὸς Ἄδωνις ἐν ᾠρεσι μηρὸν ὀδόντι,
 λευκῶ λευκὸν ὀδόντι τυπεῖς, καὶ Κύπριν ἀνιῆ
 λεπτὸν ἀποψύχων· τὸ δέ οἱ μέλαν εἴβεται αἷμα
 10 χιονέας κατὰ σαρκός, ὑπ’ ὀφρύσι δ’ ὄμματα ναρκῆ,
 καὶ τὸ ρόδον φεύγει τῷ χεῖλεος· ἀμφὶ δὲ τήνῳ
 θνάσκει καὶ τὸ φίλημα, τὸ μήποτε Κύπρις ἀποίσει.
 Κύπριδι μὲν τὸ φίλημα καὶ οὐ ζώντος ἀρέσκει,
 ἀλλ’ οὐκ οἶδεν Ἄδωνις ὃ νιν θνάσκοντα φίλησεν.

15 αιάζω τὸν Ἄδωνιν· ἐπαιάζουσιν Ἔρωτες.

ἄγριον ἄγριον ἔλκος ἔχει κατὰ μηρὸν Ἄδωνις,
 μείζον δ’ ἅ Κυθήρεια φέρει ποτικάρδιον ἔλκος.

4 κυανόστολα Wilamowitz: -στόλε M

7 ἐν Ameis: ἐπ’ M

THE LAMENT FOR ADONIS

I wail for Adonis: "Fair Adonis is dead." "Fair Adonis is dead," wail the Loves in answer.

Sleep no more in your purple sheets, Cypris: rouse yourself, unhappy goddess, and beat your breast robed in black, and say to everyone, "Fair Adonis is dead."

I wail for Adonis; the Loves wail in answer. Fair Adonis lies on the hills, wounded in his thigh with a tusk, wounded in his white thigh with a white tusk, and he grieves Cypris as he breathes his last faint breath. His dark blood drips over his snow-white flesh, and under his brows his eyes grow dim; the rosy hue flees from his lip, and around it dies the kiss, too, which Cypris will never carry off again.¹ Even when he is not alive his kiss pleases Cypris; but Adonis does not know that she kissed him when he was dead.

I wail for Adonis; the Loves wail in answer. Adonis has a cruel, cruel wound in his thigh; but greater is the wound Cytherea² has in her heart. Around that boy his own

¹ He is unconscious and cannot give her a kiss to "take away."

² A title of Aphrodite, who had a temple on the island of Cythera (cf. 35).

- τῆνον μὲν περὶ παῖδα φίλοι κύνες ὠρύονται
καὶ Νύμφαι κλαίουσιν Ὀρειάδες· ἃ δ' Ἀφροδίτα
20 λυσαμένα πλοκαμίδας ἀνὰ δρυμῶς ἀλάληται
πενθαλέα νήπλεκτος ἀσάνδαλος, αἱ δὲ βάτοι νιν
ἐρχομένην κείροντι καὶ ἱερὸν αἶμα δρέπονται·
ὄξυν δὲ κωκύουσα δι' ἄγκεα μακρὰ φορεῖται
Ἀσσύριον βοόωσα πόσιν, καὶ πολλὰ καλεῦσα.
25 ἀμφὶ δέ νιν μέλαν αἶμα παρ' ὀμφαλὸν ἄωρείτο,
στήθεα δ' ἐκ μηρῶν φοινίσσεται, τοὶ δ' ὑπὸ μαζοῖ
χιόνεοι τὸ πάροιθεν Ἀδώνιδι πορφύροντο.

“αἰαὶ τὰν Κυθέρειαν,” ἐπαιάζουσιν Ἔρωτες.

- ὤλεσε τὸν καλὸν ἄνδρα, σὺν ὤλεσεν ἱερὸν εἶδος.
30 Κύπριδι μὲν καλὸν εἶδος ὅτε ζώεσκεν Ἄδωνις,
κάθθανε δ' ἃ μορφὰ σὺν Ἀδώνιδι. “τὰν Κύπριν αἰαῖ
ὄρεα πάντα λέγοντι, καὶ αἱ δρυές “αἶ τὸν Ἄδωνιν”·
καὶ ποταμοὶ κλαίουσι τὰ πένθηα τῆς Ἀφροδίτας,
καὶ παγαὶ τὸν Ἄδωνιν ἐν ὄρεσι δακρύνουσι,

18 ὠρύονται Hermann (ὠρύσαντο iam m): ὠδύραντο M

24 πολλὰ Hermann: παῖδα M

³ The mountain nymphs of Cyprus, patronesses of the hunt, by whom, according to some accounts, Adonis was reared (cf. *On. Met.* 10.512–14).

⁴ The ritual dishevelment of mourning.

⁵ Her wounds correspond to those of Adonis (16); there is perhaps also an allusion to the self-laceration practiced by mourning women.

LAMENT FOR ADONIS

hounds howl and the mountain nymphs weep;³ but Aphrodite, her tresses loosed, roams grief-stricken among the thickets with her hair unbraided, barefoot;⁴ the brambles tear her as she goes and draw her sacred blood.⁵ Wailing loudly, she moves through the long glens, crying out for her Assyrian husband and calling him many times.⁶ But round his navel was floating the dark blood, and his chest grew red with blood from his thighs, and Adonis' breasts, once snow-white, grew dark.⁷

"Woe for Cytherea," wail the Loves in answer. She has lost her handsome lord, and with him she has lost her holy beauty. Cypris had beauty when Adonis was living, but her loveliness died with Adonis. "Woe for Cypris," say all the hills, and the oaks say, "Woe for Adonis."⁸ The rivers lament Aphrodite's suffering, the springs in the hills are weeping for Adonis, from grief the flowers turn red,⁹ and

⁶ Text uncertain. Other possibilities are "uttering the Assyrian cry, calling for her husband and boy" and "crying out for her Assyrian husband and calling him her boy." But in this context "boy" seems odd.

⁷ Adonis seems to be lying with his thigh higher than his head and chest, so that the blood flows from the wound over the upper part of his body. The pose is improbable, and the "floating" blood is a very strange expression. If the conjectures *εἶμα* and *χειρῶν* are adopted, the whole sentence can be made to refer to Aphrodite: "around her the dark robe floated at her navel, and her chest was made scarlet by her hands, and her breasts, snow-white before, grew crimson for Adonis."

⁸ The so-called pathetic fallacy: natural country sounds (echoing hills, rustling leaves, etc.) are taken to be made purposely and in sympathy with a human event. ⁹ Or perhaps "turn brown," withering in sympathy. Roses are specified at line 66, but not here.

- 35 ἄνθεα δ' ἐξ ὀδύνας ἐρυθθαίνεται, ἅ δὲ Κυθήρα
 πάντας ἀνὰ κναμός, ἀνὰ πᾶν νάπος οἰκτρὸν αἰίδει,
 “αἰαὶ τὰν Κυθήρειαν· ἀπόλετο καλὸς Ἄδωνις”.
- Ἄχῳ δ' ἀντεβόασεν, “ἀπόλετο καλὸς Ἄδωνις.”
 Κύπριδος αἰνὸν ἔρωτα τίς οὐκ ἔκλαυσεν ἂν αἰαί;
 40 ὡς ἴδεν, ὡς ἐνόησεν Ἄδωνίδος ἄσχετον ἔλκος,
 ὡς ἴδε φοῖνιον αἶμα μαραινομένῳ περὶ μηρῶ,
 πάχεας ἀμπετάσασα κινύρετο, “μείνον Ἄδωνι,
 δύσποτμε μείνον Ἄδωνι, πανύστατον ὡς σε κιχέω,
 ὡς σε περιπτύξω καὶ χεῖλα χεῖλεσι μίξω.
- 45 ἔγρεο τυτθόν, Ἄδωνι, τὸ δ' αὖ πύματόν με φίλησον,
 τοσσοῦτόν με φίλησον ὅσον ζῶει τὸ φίλημα,
 ἄχρῖς ἀποψύχῃς ἐς ἐμὸν στόμα, κείς ἐμὸν ἦπαρ
 πνεῦμα τεὸν ρεύσῃ, τὸ δέ σευ γλυκὺ φίλτρον ἀμέλξω,
 ἐκ δὲ πῖω τὸν ἔρωτα· φίλημα δὲ τοῦτο φυλάξω
 50 ὡς αὐτὸν τὸν Ἄδωνιν, ἐπεὶ σύ με, δύσμορε, φεύγεις.
 φεύγεις μακρόν, Ἄδωνι, καὶ ἔρχεται εἰς Ἀχέροντα
 παρ στυγνὸν βασιλῆα καὶ ἄγριον· ἅ δὲ τάλαινα
 ζῶω καὶ θεὸς ἐμμι καὶ οὐ δύναμαί σε διώκειν.
 λάμβανε, Περσεφόνα, τὸν ἐμὸν πόσιν· ἐσσι γὰρ ἀντά
 πολλὸν ἐμεῦ κρέσσω, τὸ δὲ πᾶν καλὸν ἐς σὲ
 55 καταρρεῖ.
- ἐμμι δ' ἐγὼ πανάποτμος, ἔχω δ' ἀκόρεστον ἀνίαν,

36 ἀνὰ πᾶν νάπος οἰκτρὸν Wakefield: ἀνάπαλιν ἀποσοικτρὰν M 52 παρ Ameis: καὶ M

55 καταρρεῖ Stephanus: καὶ ἄρρει M

LAMENT FOR ADONIS

Cythera¹⁰ sings pitifully through all her mountainsides and through every glade, "Woe for Cytherea: fair Adonis is dead"; and Echo made reply, "Fair Adonis is dead." Who would not have cried "Woe" for Cypri's woeful love?

When she saw,¹¹ when she beheld Adonis' unstaunchable wound, when she saw the red blood around his wasting thigh, she stretched out her arms and wailed, "Stay, Adonis, stay, ill-fated Adonis, so that I may possess you for the last time, so that I can embrace you and mingle lips with lips. Rouse yourself a little, Adonis, and kiss me for a final time; kiss me as much as your kiss has life, until you breathe your last into my mouth,¹² and your spirit flows into my heart, and I drain your sweet love. I will keep this kiss as if it were Adonis himself, since you flee me, ill-fated.¹³ You flee far off, Adonis, and go your way to Acheron¹⁴ to a king grim and cruel; but I live a wretched life and am a goddess and cannot go after you. Take my husband, Persephone: you are much greater than I, and every fair thing falls to you.¹⁵ I am altogether unfortunate, and

¹⁰ I.e., the island, or its nymph, mourning in sympathy. Some have preferred to take *Kythêra* as a by-form of *Kythereia* (cf. *Adonis Dead* 1, 16, 22). Neither solution seems ideal.

¹¹ The imaginary scene changes. After her distraught wanderings, she has found Adonis.

¹² It was customary to catch a loved one's last breath as a way of continuing the union after death (cf. Virg. *Aen.* 4.684-85).

¹³ Flight and pursuit are common metaphors in courtship.

¹⁴ A river in the underworld.

¹⁵ Lit., "flows down to you"; the words are borrowed from Theoc. *Id.* 1.5.

καὶ κλαίω τὸν Ἄδωνιν, ὃ μοι θάνε, καί σε φοβεῦμαι.
 θνάσκες, ὦ τριπόθητε, πόθος δέ μοι ὡς ὄναρ ἔπτα,
 χήρα δ' ἅ Κυθέρεια, κενοὶ δ' ἀνὰ δώματ' Ἔρωτες,
 60 σοὶ δ' ἅμα κεστὸς ὄλωλε. τί γάρ, τολμηρέ, κυνάγεις;
 καλὸς ἔων τί τοσοῦτον ἐμῆναο θηρὶ παλαίειν";
 ὦδ' ὀλοφύρατο Κύπρις· ἐπαιάζουσιν Ἔρωτες,
 "αἰαὶ τὰν Κυθέρειαν, ἀπώλετο καλὸς Ἄδωνις."

δάκρνον ἅ Παφία τόσσον χέει ὅσσον Ἄδωνις
 65 αἷμα χέει, τὰ δὲ πάντα ποτὶ χθονὶ γίνεται ἄνθη·
 αἷμα ῥόδον τίκει, τὰ δὲ δάκρυα τὰν ἀνεμώναν.

αἰάζω τὸν Ἄδωνιν, "ἀπώλετο καλὸς Ἄδωνις."

μηκέτ' ἐνὶ δρυμοῖσι τὸν ἀνέρα μύρεο, Κύπρι
 οὐκ ἀγαθὰ στιβάς ἐστιν Ἀδώνιδι φυλλὰς ἐρήμα.
 70 λέκτρον ἔχοι, Κυθέρεια, τὸ σὸν νῦν νεκρὸς Ἄδωνις·
 καὶ νέκυς ὦν καλὸς ἐστι, καλὸς νέκυς, οἷα καθεύδων.
 κάτθεό νιν μαλακοῖς ἐνὶ φάρεσιν οἷς ἐνίαυεν
 ὡς μετὰ τεύς ἀνὰ νύκτα τὸν ἱερὸν ὕπνον ἐμόχθει
 παγχρυσέω κλινηῖρι πόθες καὶ στυγνὸν Ἄδωνιν,

61 τί τοσοῦτον Köchly: τοσοῦτον M ἐμῆναο Brunck:
 ἔμηνας M 64 χέει d'Orville: ἐγγέει M

69 οὐκ Ahrens: ἔστ' M

70 ἔχοι Valckenaer: ἔχει M

72 οἷς Stephanus: οἶ M

73 ὡς Bücheler: τοῖς M τεύς Wilamowitz: σεῦ M

74 παγχρυσέω Wilamowitz: -σῶ M πόθες Platt: πόθει

m: ποθεῖ m

LAMENT FOR ADONIS

I have grief insatiable; I wail for Adonis because he is dead to me, and I detest you. Thrice-beloved one, you are dying, and my love¹⁶ has flown like a dream; Cytherea is widowed, and the Loves are idle in my house. With you my charm has perished.¹⁷ Why did you rashly go hunting? So handsome, why were you so mad as to struggle with a wild beast?"

With these words Cypris mourned; the Loves wailed in answer, "Woe for Cytherea: fair Adonis is dead."

The Paphian¹⁸ sheds as many tears as Adonis sheds drops of blood, and all are turned to flowers on the ground: the blood bears roses, the tears anemones.¹⁹ I wail for Adonis: "Fair Adonis is dead."

Weep no longer in the thickets for your husband, Cypris; a lonely bed of leaves is no good bed for Adonis. Let Adonis, now a corpse, have your couch, Cytherea: even as a corpse he is fair, a fair corpse, as if asleep. Lay him out on the soft sheets where he used to rest when with you he labored through the night in holy sleep.²⁰ Lay out Adonis, though he is a dreadful sight, on your couch²¹ all of gold,

¹⁶ Referring to Adonis, perhaps. ¹⁷ The *kestos* was a belt of material with seductive powers (cf. *Il.* 14.214). She used it to charm Adonis, and so has no more use for it.

¹⁸ Aphrodite had a famous temple at Paphos in Cyprus.

¹⁹ Anemones were proverbially short-lived (cf. *Ov. Met.* 10.738-39).

²⁰ The text is probably corrupt. If this is a sexual euphemism, it sounds grotesque. His sleep is presumably called "holy" because he was with a goddess.

²¹ But *klintêr* also means "bier."

- βάλλε δέ νιν στεφάνοισι καὶ ἄνθεσι πάντα σὺν
 75 αὐτῷ·
 ὡς τήνος τέθνακε καὶ ἄνθεα πάντ' ἐμαράνθη.
 ῥαῖνε δέ νιν Συρίοισιν ἀλείφασι, ῥαῖνε μύροισιν·
 ὀλλύσθω μύρα πάντα· τὸ σὺν μύρον ὤλετ' Ἄδωνις.
 κέκλιται ἀβρὸς Ἄδωνις ἐν εἵμασι πορφυρέοισιν,
 80 ἀμφὶ δέ νιν κλαίοντες ἀναστενάχουσιν Ἔρωτες
 κειράμενοι χαίτας ἐπ' Ἀδώνιδι· χῶ μὲν οἰστώσ,
 ὅς δ' ἐπὶ τόξον ἔβαλλεν, ὃ δὲ πτερόν, ὅς δὲ φαρέτραν
 χῶ μὲν ἔλλυσε πέδιλον Ἀδώνιδος, οἱ δὲ λέβητι
 χρυσείῳ φορέοισιν ὕδωρ, ὃ δὲ μηρία λούει,
 85 ὅς δ' ὄπιθεν πτερύγεσσι ἀναψύχει τὸν Ἄδωνιν.

“αἰαὶ τὰν Κυθήρειαν,” ἐπαιάζουσιν Ἔρωτες.

- ἔσβεσε λαμπάδα πᾶσαν ἐπὶ φλιαῖς Ἰμέναιος
 καὶ στέφος ἐξεκέδασσε γαμήλιον· οὐκέτι δ' “ὑμῆν
 ὑμῆν,” οὐκέτ' αἶδεν ἐὼν μέλος, ἀλλ' ἔλεγ', “αἰαὶ
 90 αἰαί,” καὶ “τὸν Ἄδωνιν” ἔτι πλέον ἢ “Ἰμέναιον.”

75 δέ νιν Wassenbergh: δ' ἐνὶ M

77 Συρίοισιν Ruhnken: μύροισιν M

82 ἔβαλλεν, ὃ Wilamowitz: ἔβαιν' ὅς M

83 οἱ Graefe: ὅς M 86 αἰαὶ Van Lennepe: αὐτὰν M

88 ἐξεκέδασσε Pierson: ἐξεπέτασσε M

89 αἶδεν ἐὼν Köchly: αἶδονέος M ἀλλ' ἔλεγ' Maas:

ἀλλεται M 90 ἢ Higt: αἶ M

²² At the annual Adonis festival, the effigy on its bier was sprinkled with flowers and perfumes. Here the origin of the cus-

LAMENT FOR ADONIS

and strew him with garlands and flowers.²² Let all things be with him.²³ When he died all the flowers withered, too. Sprinkle him with Syrian unguents,²⁴ sprinkle him with perfumes. Let all perfumes perish: Adonis, your perfume, has perished.

Delicate Adonis lies in purple garments,²⁵ and around him weeping wail the Loves, cutting their hair for Adonis. One casts on him his arrows, another his bow, another a wing feather, another his quiver.²⁶ One has loosed Adonis' sandal; others bring water in a golden bowl, another washes his thighs, another fans Adonis from behind with his wings. "Woe for Cytherea," cry the Loves in answer.

Hymenaeus put out all his torches at the doorposts and scattered his wedding garland:²⁷ no longer did he sing "Hymen, Hymen," no longer did he sing his own song, but he said, "Woe, woe" and "Woe for Adonis" even louder

tom is suggested: all flowers died with Adonis (76; cf. 35), and Adonis was Aphrodite's "perfume" or sweet favorite, so that all perfumes ought to be poured on him, too.

²³ Text probably corrupt. There is no verb expressed in the Greek. ²⁴ Syria was famous for its unguents, but the adjective is particularly apt here because of the Syrian origins of Adonis' family (cf. *Ov. Met.* 10.503-14).

²⁵ The setting changes. Adonis is lying on Aphrodite's couch. This was a popular scene in Greek and Roman art.

²⁶ Or ". . . another his bow, another his feathered quiver," if $\delta\varsigma \delta' \epsilon\upsilon\pi\tau\epsilon\rho\upsilon\upsilon \acute{\alpha}\gamma\epsilon \phi\alpha\rho\acute{\epsilon}\tau\rho\alpha\nu$ is read. The wing feather seems out of place; but "feathered quiver" is unlikely.

²⁷ Hymenaeus, god of marriage, had celebrated the lovers' union with torches, garlands, and wedding songs at the bedroom door. This joyful attitude now changes to one of grief.

BION

αἱ Χάριτες κλαίοντι τὸν νιέα τῷ Κινύραο,
 “ὤλετο καλὸς Ἄδωνις” ἐν ἀλλάλαισι λέγοισαι,
 “αἰαῖ” δ’ ὄξυ λέγοντι πολὺ πλέον ἢ Παιῶνα.
 χαῖ Μοῖραι τὸν Ἄδωνιν ἀνακλείουσιν ἐν Αἴδα
 95 καί νιν ἐπαείδουσιν, ὃ δέ σφισιν οὐκ ἐπακούει
 οὐ μὰν οὐκ ἐθέλει, Κώρα δέ νιν οὐκ ἀπολύει.

λῆγε γόων Κυθήρεια τὸ σάμερον, ἴσχεο κομμῶν
 δεῖ σε πάλιν κλαῦσαι, πάλιν εἰς ἔτος ἄλλο δακρῦ-
 σαι.

93 αἰαῖ Pierson: αὐτὰν M Παιῶνα Ahrens: τὸ διῶνα M
 94 χαῖ Meineke: καὶ M ἀνακλείουσιν Gow post
 Ahrens: -κλαί- M ἐν Αἴδα Briggs: ἄδωνιν M
 97 κομμῶν Barth: κώμων M

LAMENT FOR ADONIS

than he had sung "Hymenaeus." The Graces weep for the son of Cinyras,²⁸ saying to each other, "Fair Adonis is dead"; and they cry "Woe" much louder than they once sang the paean.²⁹ The Fates call up Adonis, Adonis, and sing incantations for him, but he does not obey them—not that he is unwilling, but the Maiden will not let him go.³⁰

Cease your wailing for today, Cytherea; stop your lamentations: you must lament again and weep again another year.

²⁸ Adonis was said by the Greeks to be the son of an incestuous union between Cinyras, a Syrian settler in Cyprus, and his daughter Myrrha, who was metamorphosed into a myrrh tree (*Ov. Met.* 10.298–518).

²⁹ A solemn choral performance associated with Apollo; as Apollo's attendants, the Graces, would have sung it at the wedding of Adonis and Aphrodite. The manuscripts read "much more than you, Dione" (for Dione = Aphrodite see on *Theoc. Id.* 7.116); but why should the Graces mourn much more than Aphrodite?

³⁰ Is she in love with him herself?



THE WEDDING SONG OF ACHILLES AND DEIDAMIA

Like the sixth and eleventh idylls of Theocritus, to which it alludes (lines 2–3), this fragment combines a tale from mythology with a pastoral setting. Lycidas sings how the Greek army mustered for Troy while Achilles, disguised as a girl, courted and attempted to seduce Deidamia, daughter of Lycomedes, king of Scyros. (Thetis, mother of Achilles, had placed him there knowing that he would be killed if he fought at Troy.) The “wedding song” of the title (cf. Theoc. Id. 18) was presumably reported as part of the marriage celebrations.

The story was treated in the Scyrians of Euripides, now lost (Frr. 680–84 Collard and Cropp). It is twice referred to by Ovid (Ars Am. 1.681–704, Met. 13.162–70). The fullest extant account is in Statius’ Achilleid. The hero’s singing and wool working are traditional features of the story.

Criticism

- Fantuzzi, M. “Achilles at Scyros, and One of His Fans: *The Epithalamium of Achilles and Deidamia*.” In Baumbach –Bär, *Companion*, 283–305.
- Gutzwiller, *Hellenistic Epyllion*, 73–76.

[ΒΙΩΝΟΣ] ΕΠΙΘΑΛΑΜΙΟΣ ΑΧΙΛΛΕΩΣ
ΚΑΙ ΔΗΙΔΑΜΕΙΑΣ

ΜΤΡΣΩΝ

Δῆς νύ τί μοι, Λυκίδα, Σικελὸν μέλος ἀδὺν λιγαίνειν,
ἱμερόεν γλυκύθυμον ἐρωτικόν, οἶον ὁ Κύκλωψ
ἄεισεν Πολύφαμος ἐπ' ἧόνι <τᾶ> Γαλατεία;

ΛΤΚΙΔΑΣ

κῆμοι σνρίσδεν, Μύρσων, φίλον, ἀλλὰ τί μέλψω;

ΜΤΡΣΩΝ

- 5 Σκύριον <ὄν>, Λυκίδα, ζαλώμενος ᾄδες ἔρωτα,
λάθρια Πηλεΐδαο φιλάματα, λάθριον εὐνάν,
πῶς παῖς ἔσσατο φᾶρος, ὅπως δ' ἐψεύσατο μορφάν,
χῶπως ἐν κώραις Λυκομηδίσιιν οὐκ ἀλεγόισαις
ἠείδη κατὰ παστὸν Ἀχιλλέα Δηιδάμεια.

ΛΤΚΙΔΑΣ

- 10 ἄρπασε τὰν Ἑλέναν πόθ' ὁ βωκόλος, ἄγε δ' ἐς Ἴδαν,
Οἰνώνη κακὸν ἄλγος. ἐχώσατο <δ'> ἁ Λακεδαίμων

3 τᾶ add. Brunck: om. M

4 κῆμοι Brunck: κῆν μοι M

5 ὄν add. Ahrens: om. M

ζαλώμενος ᾄδες Ahrens:

ζαλῶν μένος ἀδύς M

7 ἐψεύσατο Canter: ἔγευ- M

8 χῶπως ἐν Meineke: κῆν ὅπως m: κ. ὅπος m οὐκ
ἀλεγόισαις Ahrens: ὁ ἀπαλέγοισα M

9 ἠείδη Edmonds: ἀηδῆν M

THE WEDDING SONG OF ACHILLES AND DEIDAMIA

MYRSON

Will you sing me some sweet Sicilian song, Lycidas—some sweet and charming love song such as the Cyclops Polyphemus sang to Galatea on the seashore?

LYCIDAS

I too should like to pipe, Myrson. But what should be my theme?

MYRSON

The Scyrian love story, Lycidas, which you used to sing to great acclaim, about the secret kisses of Peleus' son and his secret affair; how the lad put on a robe and donned a disguise, and how among the carefree¹ daughters of Lycomedes Deidamia came to know Achilles in her bedchamber.

LYCIDAS

"Once upon a time the oxherd² stole away Helen and took her to Ida, a cause of great sorrow for Oenone. Sparta

¹ "Carefree" is a conjecture; the text is corrupt.

² Paris, who tended his cattle on Mt. Ida and then judged the goddesses' beauty contest, Helen being his reward for giving the prize to Aphrodite. At that time he was married to Oenone.

- πάντα δὲ λαὸν ἄγειρεν Ἀχαιϊκόν, οὐδέ τις Ἑλλήν,
 οὔτε Μυκηναίων οὔτ' Ἥλιδος οὔτε Λακώνων,
 μέινειν ἔον κατὰ δῶμα φυγῶν δύστανον Ἄρηα.
- 15 λάνθανε δ' ἐν κώραις Λυκομηδίσι μῦνος Ἀχιλλεύς,
 εἶρια δ' ἀνθ' ὄπλων ἐδιδάσκετο, καὶ χερὶ λευκῇ
 παρθενικὸν κόρον εἶχεν, ἐφαίνετο δ' ἤνυτε κῶρα·
 καὶ γὰρ ἴσον τήναις θηλύνετο, καὶ τόσον ἄνθος
 χιονέαις πόρφυρε παρηίσι, καὶ τὸ βάδισμα
- 20 παρθενικῆς ἐβάδιζε, κόμας δ' ἐπύκαζε καλύπτρη.
 θυμὸν δ' ἀνέρος εἶχε καὶ ἀνέρος εἶχεν ἔρωτα·
 ἐξ αὐῆς δ' ἐπὶ νύκτα παρίζετο Δηιδαμεία,
 καὶ ποτὲ μὲν τήνας ἐφίλει χέρα, πολλάκι δ' αὐτὰς
 στάμονα καλὸν ἄειρε τὰ δαίδαλα δ' ἄτρι' ἐπήνει·
- 25 ἦσθιε δ' οὐκ ἄλλα σὺν ὀμάλικι, πάντα δ' ἐποίει
 σπεύδων κοινὸν ἐς ὕπνον. ἔλεξέ νυ καὶ λόγον αὐτᾶ·
 “ἄλλαι μὲν κνώσσουσι σὺν ἀλλήλαισιν ἀδελφαί,
 αὐτὰρ ἐγὼ μούνα, μούνα δὲ σύ, νύμφα, καθεύδεις.
 αἱ δύο παρθενικαὶ συνομάλικες, αἱ δύο καλάι,
- 30 ἀλλὰ μόναι κατὰ λέκτρα καθεύδομες, αἱ δὲ πονηρά
 †νύσσα† δολία με κακῶς ἀπὸ σείο μερίσδει.
 οὐ γὰρ ἐγὼ σείο. . . .”

14 φυγῶν δύστανον Bentley: φέρων δυσὶν ἀγνὸν m: φ. δυσ-
 σὶν ἀνὰ m Ἄρηα Scaliger: ἄρηα M

21 δ' ἀνέρος Lenner: δ' ἄρεος M

22 παρίζετο Canter: μερ- M

24 στάμονα Scaliger: στόμ' ἀνὰ M

δαίδαλα δ' ἄτρι'

Lenner: δ' ἀδέα δάκρυ' M

26 αὐτᾶ Vrsinus: -τάν M

WEDDING SONG OF ACHILLES AND DEIDAMIA

was enraged and mustered all the Achaean host;³ not a single Greek, from Mycenae, Elis or Sparta, avoided the cruel war by staying at home. Achilles alone did not take part. He kept hidden among the daughters of Lycomedes, learned about wool working instead of arms, wielded a girl's broom⁴ in his untanned hand, and looked just like a maiden: he behaved in a feminine way, he had a delicate blush like theirs on his snowy cheeks, he walked like a girl, and he kept his hair covered with a headdress. But he had a man's heart and a man's love: from morning till night he sat by Deidamia, at times kissing her hand, and often lifting up her warp threads to praise her intricate weaving. He would eat with no other companion, and he made every effort to persuade her to sleep with him; in fact he said to her, 'Other sisters sleep with one another, but I sleep alone and you sleep alone, my dear.⁵ We are two beautiful girls of the same age, but we sleep alone in our beds; the wicked < . . . > craftily keeps me apart from you. For I do not . . . you.'

³ Achaean = Greek.

⁴ "Broom" is suspect (cf. however *Od.* 20.149); possibly "he did girls' work" (κόπον conjectured by Scaliger).

⁵ The Greek word, *nympha*, usually means "bride," and reveals Achilles' intentions.

28 μούνα, μούνα Lenner: μούνα μίμνω M δὲ σύ Hermann: σὺ δέ M

29 αἱ δύο Salmasius: αἱ δ' ὑπὸ M

30 κατὰ Scaliger: καὶ M

ΒΙΩΝΟΣ ΑΠΟΣΠΑΣΜΑΤΑ

1 Strabo 1.5.7

ΕΙΣ ΤΑΚΙΝΘΟΝ

Ἀμφασία τὸν Φοῖβον ἔλεν τόσον ἄλγος ἔχοντα.
δίξετο φάρμακα πάντα σοφὰν δ' ἐπεμαίετο τέχνην,
χρῖεν δ' ἀμβροσία καὶ νέκταρι, χρῖεν ἅπασαν
ὠτειλάν· μοιραῖα δ' ἀναλθέα τραύματα πάντα.

2 ἐπεμαίετο Crispinus: ἐπεβένετο m: ἐπεβώσετο vel -ατο
m 4μοιραῖα Hermann: μοίραιαι vel -αισι M τραύ-
ματα Hermann: φάρμακα M

2 Stob. 1.8.39

ΚΛΕΟΔΑΜΟΣ

Εἶαρος, ὦ Μύρσων, ἦ χείματος ἦ φθινοπώρῳ
ἦ θέρεος τί τοι ἀδύ; τί δὲ πλέον εὔχειαι ἐλθεῖν;
ἦ θέρος, ἀνίκα πάντα τελείεται ὅσσα μογεῦμες,
ἦ γλυκερὸν φθινόπωρον, ὅκ' ἀνδράσι λιμὸς ἐλαφρά,
5 ἦ καὶ χεῖμα δύσεργον—ἐπεὶ καὶ χείματι πολλοὶ
θαλπόμενοι τέρπονται ἀεργία τε καὶ ὄκνω—

6 τέρπονται Grotius: θάλποντας M

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1 Stobaeus

Phoebus was speechless, such was his grief. He sought out all his remedies and brought to bear his wisdom and skill. With nectar and ambrosia he anointed, he anointed the wound thoroughly; but all wounds ordained by fate cannot be healed.¹

¹ On Hyacinth, favorite of Apollo, who was killed accidentally by a discus thrown by the god. The fullest account is that of Ovid (*Met.* 10.162–219).

2 Stobaeus

CLEODAMUS¹

In spring, winter, autumn and summer, Myrson, what is pleasing to you? And to which do you look forward the most? Summer, perhaps, when all our labors come to fruition? Or sweet autumn, when it is easy to deal with hunger? Or even winter, when it's hard to work—for in winter, too, many men keep themselves warm and enjoy a

¹ A dialogue, probably part of a longer poem, on the topic "Which season is best?"

BION

ἤ τοι καλὸν ἔαρ πλέον εὐαδεν; εἰπέ τί τοι φρήν
αἰρεῖται, λαλείν γὰρ ἐπέτραπεν ἅ σχολὰ ἄμμιν.

ΜΤΡΣΩΝ

- κρίνειν οὐκ ἐπέοικε θεῖα ἔργα βροτοῖσι,
10 πάντα γὰρ ἱερά ταῦτα καὶ ἀδέα· σεῦ δὲ ἕκατι
ἐξερῶ, Κλεόδαμε, τό μοι πέλεν ἄδιον ἄλλων.
οὐκ ἐθέλω θέρος ἦμεν, ἐπεὶ τόκα μ' ἄλιος ὀπτῆ;
οὐκ ἐθέλω φθινόπωρον, ἐπεὶ νόσον ὦρια τίκτει.
οὐ λῶ χεῖμα· φέρει νιφετόν, κρυμῶς δὲ φοβεῦμαι.
15 εἶαρ ἐμοὶ τριπόθητον ὄλω λυκάβαντι παρέιη,
ἀνίκα μήτε κρύος μήθ' ἄλιος ἄμμε βαρύνει.
εἶαρι πάντα κύει, πάντ' εἶαρος ἀδέα βλαστῆ,
χὰ νῦξ ἀνθρώποισιν ἴσα καὶ ὁμοίος ἀώς.

7 εὐαδεν; εἰπέ τί τοι φρήν Vrsinus: εὐαδ' ἐνείπε τοι τι φρὸν
M 14 οὐ λῶ Ameis: οὐλον M

3 Stob. 1.9.3

Μοίσας Ἔρωσ καλέοι, Μοῖσαι τὸν Ἔρωτα φέροισιν.
μολπὰν ταὶ Μοῖσαί μοι αἰεὶ ποθέοντι διδοῖεν,
τὰν γλυκερὰν μολπὰν, τὰς φάρμακον ἄδιον οὐδέν.

4 Stob. 3.29.52

Ἐκ θαμινᾶς ραθάμιγγος, ὅπως λόγος, αἰὲς ἰοίσας
χὰ λίθος ἐς ῥωχμὸν κοιλαίνεται.

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lazy and idle life. Or do you prefer the lovely spring? Tell me your opinion, since leisure has given us time for a chat.

MYRSON

It is not for mortals to pass judgment on the works of the gods, which are all sweet and holy. But for your sake, Cleodamus, I shall speak out and say which season I think the sweetest. I do not wish for summer, because the sun burns me then. I do not wish for autumn, because that season produces disease. I have no wish to endure winter: I dread the frost and snow. But for spring I long intensely, and I wish it could be here the whole year round—no trouble then from frostbite or from sunburn. In spring everything is ready to give birth, in spring there is sweet growth of every sort, and we humans have days and nights that are matched and equal in length.

3 Stobaeus

Let Love summon the Muses, and let the Muses support me in my love.¹ May the Muses always provide me with song when I am filled with desire—sweet song, no remedy sweeter.²

¹ Or possibly, "remove my love."

² On song as a palliative or remedy (*φάρμακον*) for *erôs*, cf. Theoc. *Id.* 11.1–3, 80–81.

4 Stobaeus

It is said that water droplets, continually dripping, can hollow out a channel even in stone.¹

¹ On perseverance; perhaps advice to a lover.

5 Stob. 3.29.53

Οὐ καλόν, ὦ φίλε, πάντα λόγον ποτὶ τέκτονα φοιτῆν,
μηδ' ἐπὶ πάντ' ἄλλω χρέος ἰσχέμεν· ἀλλὰ καὶ αὐτὸς
τεχνᾶσθαι σύριγγα, πέλει δέ τοι εὐμαρὲς ἔργον.

6 Stob. 4.1.8

Μηδὲ λίπης μ' ἀγέραστον, τῆπῆν χά Φοῖβος ἀείδεν
μισθὸν ἔδωκετ'. τιμὰ δὲ τὰ πράγματα κρέσσονα ποιεῖ.

7 Stob. 4.16.14

Οὐκ οἶδ', οὐδ' ἐπέοικεν ἅ μῃ μάθομες πονέεσθαι.

8 Stob. 4.16.15

- Εἴ μιν καλὰ πέλει τὰ μελύδρια, καὶ τάδε μῶνα
κῦδος ἐμοὶ θήσοντι τά μοι πάρος ὤπασε Μοῖσα·
εἰ δ' οὐχ ἀδέα ταῦτα, τί μοι πολὺ πλείονα μοχθεῖν;
εἰ μὲν γὰρ βιώτω διπλόον χρόνον ἄμμιν ἔδωκεν
5 ἢ Κρονίδας ἢ Μοῖρα πολύτροπος, ὥστ' ἀνύεσθαι
τὸν μὲν ἐς εὐφροσύναν καὶ χάρματα τὸν δ' ἐπὶ
μόχθῳ,
ἦν τάχα μοχθήσαντι ποθ' ὕστερον ἐσθλὰ δέχεσθαι.
εἰ δὲ θεοὶ κατένευσαν ἓνα χρόνον ἐς βίον ἐλθεῖν
ἀνθρώποις, καὶ τόνδε βραχὺν καὶ μείονα πάντων,
10 ἐς πόσον, ἅ δειλοί, καμάτως κεῖς ἔργα πονεῦμες,

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5 Stobaeus

My friend, it is not good to resort to a craftsman when you want something done, or always to be reliant on someone else. You should make the panpipe yourself: it's a simple job.

6 Stobaeus

Don't leave me unrewarded. Even Phoebus rewards singing,¹ and honor makes things better.

¹ The text is irremediably corrupt.

7 Stobaeus

I do not know how—nor is it right—to waste effort on matters about which we are ignorant.¹

¹ Or perhaps punctuate "I do not know; nor is it right to . . .," if the opening words are a reply to a question.

8 Stobaeus

If my ditties are pleasing, then those few that fate has so far granted me will secure my reputation. If they are not, what is the point of further effort? If the son of Cronus¹ or fickle fate had granted us two lifetimes—one to be passed without a view to pleasure and enjoyment, the other in labor—then perhaps it would be possible to labor first and have one's pleasure at some later time. But since it is the gods' will that mankind should have a single lifespan—brief and insignificant at that—how long, poor

ψυχὰν δ' ἄχρι τίνος ποτὶ κέρδεα καὶ ποτὶ τέχνας
βάλλομες ἰμείροντες αἰὲ πολὺ πλείονος ὄλβω;
λαθόμεθ' ἢ ἄρα πάντες ὅτι θνατοὶ γενόμεσθα,
χῶς βραχὺν ἐκ Μοίρας λάχομες χρόνον;

9 Stob. 4.20.7

Ταὶ Μοῖσαι τὸν Ἔρωτα τὸν ἄγριον οὐ φοβέονται
ἐκ θυμῷ δὲ φιλεῦντι καὶ ἐκ ποδὸς αὐτῷ ἔπονται.
κῆν μὲν ἄρα ψυχὰν τις ἔχων ἀνέραστον αἰεῖδη,
τῆνον ὑπεκφεύγοντι καὶ οὐκ ἐθέλουσι διδάσκειν
5 ἦν δὲ νόον τις Ἔρωτι δονούμενος ἀδὺ μελίσσδη,
ἐς τῆνον μάλα πᾶσαι ἐπειγόμεναι προρέοντι.
μάρτυς ἐγὼν ὅτι μῦθος ὄδ' ἔπλετο πᾶσιν ἀλαθῆς·
ἦν μὲν γὰρ βροτὸν ἄλλον ἢ ἀθανάτων τινὰ μέλπω,
βαμβαίνει μοι γλῶσσα καὶ ὡς πάρος οὐκέτ' αἰεῖδει·
10 ἦν δ' αὐτ' ἐς τὸν Ἔρωτα καὶ ἐς Λυκίδαυ τι μελίσσδω,
καὶ τόκα μοι χαίροισα διὰ στόματος ῥέει αὐδά.

1 οὐ Gesner: ἦ M 2 ἐκ Gesner: ἦκ M δὲ φι-
λεῦντι Valckenaer: φιλέοντι M 5 τις Brunck: τω M

10 Stob. 4.20.26

Ἄ μεγάλα μοι Κύπρις ἔθ' ὑπνώοντι παρέστα
νηπίαχον τὸν Ἔρωτα καλᾶς ἐκ χειρὸς ἄγοισα
ἐς χθόνα νευστάζοντα, τόσον δέ μοι ἔφρασε μῦθον
“μέλπειν μοι, φίλε βούτα, λαβῶν τὸν Ἔρωτα δί-
δασκε.”

FRAGMENTS

creatures, are we to struggle at wearisome work? How long are we to put our hearts and souls into working for gain, constantly eager to get more and more wealth? ² It seems we have all forgotten that we are mortal, and how the span of life allotted us by fate is short.

¹ Zeus.

² This is a familiar theme of ancient philosophical diatribe and satire (e.g., Hor. *Sat.* 1.1).

9 Stobaeus

The Muses are not afraid of wild Eros: they love him deeply and attend him closely. If some poet sings without love in his soul, they are elusive and reluctant to teach him; but if someone sings sweetly in the throes of love, they rush forward keenly all together. I can bear witness that this tale is true in all cases. If I celebrate anyone else, god or mortal, my tongue trembles and no longer sings as it did before; but if I sing anything about Eros and Lycidas,¹ then song flows from my lips quite happily.

¹ The speaker is probably a shepherd in love with a certain Lycidas (for whom cf. Bion [2]; Theoc. *Id.* 7, [27].42).

10 Stobaeus

The great goddess Cypris appeared to me while I was still asleep. She was leading by her fair hand innocent young Eros, who kept his eyes fixed on the ground. This is what she said: "My dear herdsman, please take Eros and teach

- 5 ὡς λέγε· χὰ μὲν ἀπῆλθεν, ἐγὼ δ' ὅσα βουκολίασδον,
 νήπιος ὡς ἐθέλοντα μαθεῖν, τὸν Ἔρωτα δίδασκον,
 ὡς εὔρεν πλαγίαυλον ὁ Πάν, ὡς αὐλὸν Ἀθάνα,
 ὡς χέλυν Ἑρμάων, κίθαρην ὡς ἀδὺς Ἀπόλλων.
 ταῦτά νιν ἐξεδίδασκον· ὁ δ' οὐκ ἐμπάζετο μύθων,
 10 ἀλλὰ μοι αὐτὸς ἄειδεν ἐρωτύλα, καί με δίδασκε
 θνατῶν ἀθανάτων τε πόθως καὶ ματέρος ἔργα.
 κῆγῶν ἐκλαθόμαν μὲν ὅσων τὸν Ἔρωτα δίδασκον,
 ὅσσα δ' Ἔρωσ με δίδαξεν ἐρωτύλα πάντα διδάχθην.

11 Stob. 4.20.27

- Ἔσπερε, τᾶς ἐρατᾶς χρύσειον φάος Ἀφρογενείας,
 Ἔσπερε, κυανέας ἱερόν, φίλε, νυκτὸς ἄγαλμα,
 τόσσον ἀφαιρότερος μήνας ὅσον ἕξοχος ἄστρον,
 χαῖρε, φίλος, καί μοι ποτὶ ποιμένα κῶμον ἄγοντι
 5 ἀντὶ σελαναίας τὴν δίδου φάος, ὦνεκα τήνα
 σάμερον ἀρχομένα τάχιον δύνει. οὐκ ἐπὶ φωρὰν
 ἔρχομαι οὐδ' ἵνα νυκτὸς ὀδοιπορέοντας ἐνοχλέω,
 ἀλλ' ἐράω· καλὸν δέ γ' ἐρασσαμένῳ συναρέσθαι.

3 ἀφαιρότερος Vrsinus: -ρον M 7 ὀδοιπορέοντας
 Gaisford: -οντα m: -οντ' m

¹ Hesperus, the Evening Star, was associated particularly with Aphrodite (Pl. *Epin.* 987b; Arist. *Met.* 1073b31). Here she is called Ἀφρογένεια (born from the foam), with reference to the story of her birth (Hes. *Theog.* 195–98).

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him to sing." With these words she went away, and assuming in my innocence that he did want to learn, I set about teaching Eros all my knowledge of country music: I taught him how Pan invented the cross pipe, Athena the double pipe, Hermes the lyre of tortoiseshell, and sweet Apollo the box lyre.¹ I tried to educate him in these things, but he paid no heed to my words. Instead, he would sing love songs of his own, and he taught me about the love affairs of mortals and immortals, and what his mother causes to happen. So I forgot all about what I was teaching Eros, and I learned instead all the love songs that Eros taught me.²

¹ A list of "first inventors." The story of Pan and the cross pipes is unattested except here; that of the *aulos* is best known from Ov. *Fasti* 6.695-710, and that of the lyre from *Hymn. Hom. Merc.* 20-67. As god of "sweet" music, Apollo was credited with many instruments, including the *cithara* (Plut. [*De mus.*] 14, 1135f).

² This may be a complete poem. The notion of inspiration coming from a god while the poet sleeps is a common one (cf. Callim. Fr. 2; Enn. *Ann. Frr.* 2-10 Skutsch; Persius *prol.* 1-3; Prop. 3.3; *Anacreontea* 1), as is that of the Preceptor of Love (*ἔρωτοδιδάσκαλος*).

11 Stobaeus

Hesperus, golden light of lovely Aphrodite,¹ Hesperus, my friend, sacred glory of dark night, less bright than the moon but unrivaled among the stars, hail, my friend, and as I go to serenade the shepherd provide me with light in place of the moon, who is new today and has set too early. I am not going thieving or to commit highway robbery: I am in love, and it is surely a good thing to help a lover in his loving.

12 Stob. 4.20.28

Ὅλβιοι <οί> φιλέοντες ἐπὴν ἴσον ἀντεράωνται.
 ὄλβιος ἦν Θησεὺς τῷ Πειριθῷ παρεόντος,
 εἰ καὶ ἀμειλίκτιοι κατήλυθεν εἰς Αἶδαο·
 ὄλβιος ἦν χαλεποῖσιν ἐν Ἀξείνοισιν Ὀρέστας
 5 ὄνεκά οἱ ξυνὰς Πυλάδας ἄρητο κελεύθως·
 ἦν μάκαρ Αἰακίδας ἐτάρω ζῶντος Ἀχιλλεύς·
 ὄλβιος ἦν θνάσκων ὃ οἱ οὐ μόνον αἶνον ἄμυνεν.

5 ἄρητο Vrsinus: ἄρκτο m: ἄροιο m 7 ὃ οἱ οὐ
 Meineke: ὅτι οἱ M

13 Stob. 4.20.57

Ἰξευτὰς ἔτι κῶρος ἐν ἄλσει δενδράεντι
 ὄρνεα θηρεύων τὸν ὑπόπτερον εἶδεν Ἔρωτα
 ἐσδόμενον πύξοιο ποτὶ κλάδον· ὡς δὲ νόησε,
 χαίρων ὄνεκα δὴ μέγα φαίνεται τῶρνεον αὐτῷ,
 5 τὼς καλάμωσ ἅμα πάντα ἐπ' ἀλλάλοισι συνάπτων
 τᾶ καὶ τᾶ τὸν Ἔρωτα μετάλμενον ἀμφεδόκευε.
 χῶ παῖς, ἀσχαλάων ὅκα οἱ τέλος οὐδὲν ἀπάντη,
 τὼς καλάμωσ ρίψας ποτ' ἀροτρέα πρέσβυν ἴκανεν
 ὅς νιν τάνδε τέχνην ἐδιδάξατο, καὶ λέγειν αὐτῷ
 10 καὶ οἱ δείξεν Ἔρωτα καθήμενον. αὐτὰρ ὁ πρέσβυς
 μειδιάων κίνησε κάρη καὶ ἀμείβετο παῖδα·

FRAGMENTS

12 Stobaeus

Blessed are those who love when they are loved equally in return. Blessed was Theseus when Pirithoüs was at his side, even though he went down to pitiless Hades.¹ Blessed was Orestes among the grim dwellers on the Black Sea, because Pylades had chosen to share his journey.² Blessed was Achilles, descendant of Aeacus, while his companion was alive; and he was blessed in dying, since he did not ward off his cruel fate.³

¹ Theseus and Pirithoüs tried to kidnap Persephone as wife for Pirithoüs, but Hades held them fast (hence "pitiless"). Theseus was rescued by Heracles. See Frazer on ps.-Apollod. *Bibl.* 2.5.12 and *Epit.* 1.23-24.

² The faithful Pylades accompanied Orestes on his mission to steal a statue of Artemis from Tauri on the coast of the Black Sea. The best-known treatment of the story is Euripides' *Iphigeneia in Tauris*.

³ Achilles, grandson of Aeacus, was happy to follow his companion Patroclus to Hades.

13 Stobaeus

A fowler, still a boy, was hunting birds in a woodland grove and saw winged Eros sitting on a branch of a box tree. When he noticed him, he was excited because the bird seemed a good catch. Fastening all his rods together one to another he lay in wait for Eros,¹ who was hopping here and there. The boy grew annoyed when he met with no success. He threw away his rods and went to an old plowman who had taught him that skill; he told him the story and showed him Eros perched in the tree. The old man shook his head with a smile and answered the boy: "Stop

BION

- “φείδεο τᾶς θήρας, μηδ’ ἐς τόδε τῶρνεον ἔρχευ.
 φεύγε μακρὰν· κακὸν ἐντι τὸ θηρίον. ὄλβιος ἔσση
 εἰσόκε μή νιν ἔλθῃ· ἦν δ’ ἀνέρος ἐς μέτρον ἔλθῃς
 15 οὗτος ὁ νῦν φεύγων καὶ ἀπάλμενος αὐτὸς ἀφ’ αὐτῶ
 ἐλθὼν ἕξαπίνας κεφαλὰν ἐπι σείῳ καθιζεῖ.”

2 ὑπόπτερον Briggs: ἀπότροπον M 7 ὄκα Porson:
 οὐνεχα M

14 Stob. 4.20.58

- Ἄμερε Κυπρογένεια, Διὸς τέκος ἢ ἐθλασσας,
 τίπτε τόσον θνατοῖσι καὶ ἀθανάτοισι χαλέπτεις;
 τυτθὸν ἔφαν. τί νυ τόσσον ἀπήχθεο καὶ τεῖν αὐτῶ
 ταλικὸν ὡς πάντεσσι κακὸν τὸν Ἔρωτα τεκέσθαι,
 5 ἄγριον, ἄστοργον, μορφῶ νόον οὐδὲν ὁμοῖον;
 ἐς τί δέ νιν πτανὸν καὶ ἑκαβόλον ὠπασας ἦμεν
 ὡς μὴ πικρὸν ἐόντα δυναίμεθα τῆνον ἀλύξαι;

4 τεκέσθαι Heilmann: τέκῃαι m: τέκναι m

15 Stob. 4.21.3

Μορφὰ θηλυτέραισι πέλει καλόν, ἀνέρι δ’ ἀλκά.

16 Stob. 4.46.17

Αὐτὰρ ἐγὼν βασεύμαι ἐμὰν ὁδὸν ἐς τὸ κάταντες
 τῆνο ποτὶ ψάμαθόν τε καὶ αἰόνα ψιθυρίσδων,

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your hunting and don't go near that bird; get far away from it; it's a dangerous creature. You will be happy so long as you don't catch him; but when you come to the measure of a man, this bird which now avoids you and has hopped away will suddenly come unbidden and land on your head."²

¹ The end of the first rod was coated with sticky birdlime made from mistletoe (*ἰξός, viscus*).

² Probably a complete poem. It is allegorical of the sudden onset of love, and like Fr. 10 it has a preceptor figure.

14 Stobaeus

Gentle Cyprian goddess, child of Zeus and of the sea,¹ why do you give so much trouble to mortals and to the immortal gods? That is only the half of it:² why were you so hateful to yourself that you gave birth to Eros, such a great bane to all, savage, uncaring, ill-matched in body and mind?³ Why did you make him winged and far-shooting so that although he is so cruel we cannot avoid him?

¹ See on Mosch. 2.71.

² Lit., "I have said little."

³ I.e., his appearance belies his character. Cf. Mosch. 1.6-23.

15 Stobaeus

Beauty is the glory of women, courage of men.

16 Stobaeus

But I shall go on my way down the hillside over there to the sandy seashore, whispering my song and imploring

BION

λιωσόμενος Γαλάτειαν ἀπηνέα· τὰς δὲ γλυκείας
ἐλπίδας ὑστατίω μέχρι γήραος οὐκ ἀπολειψῶ.

1 βασεῦμαι Vrsinus: βὰς εὖ καὶ M

17 Orion, Anth. 5.11

Πάντα θεῶ γ' ἐθέλοντος ἀνύσιμα· πάντα βροτοῖσι
ἐκ μακάρων ράιστα καὶ οὐκ ἀτέλεστα γένοιτο.

1 θεῶ γε Schneidewin: θεοῦ γὰρ M ἀνύσιμα corruptum?
2 ράιστα Ahrens: γὰρ ράιστα M

FRAGMENTS

cruel Galatea; and I will not abandon my sweet hopes even when I am advanced in age.¹

¹ Part of a speech by the Cyclops Polyphemus. That Bion followed Theocritus in treating this subject is known from the *Lament for Bion*, lines 58-63.

17 Orion, Florilegium

If god so wills it, everything can be brought about; with the help of the blessed gods everything can be easy for mortals and not be unaccomplished.¹

¹ The sense of this fragment seems clear, but the text is badly preserved.



ADONIS DEAD



ADONIS DEAD

The boar that gored Adonis is brought before Aphrodite and pleads that it was only trying to kiss him, an ingenious line of defense.

Only one independent manuscript preserves the poem; it is juxtaposed with Bion's Lament for Adonis, to which it is clearly related in subject and Doric dialect (and cf., e.g., Lament 74, στρυγών; Ad. Dead 3, στρυγνάμ). The meter is catalectic iambic dimeters, or "hemiambs," (x-u-u-x). This meter is used in many of the Anacreontea, a collection of poems ranging in date from perhaps the second century BC to the sixth century AD; a majority treat love and drinking, topics associated with the sixth-century BC Ionian lyric poet Anacreon (see D. A. Campbell, Greek Lyric, vol. 2, pp. 162-257).

ΕΙΣ ΝΕΚΡΟΝ ΑΔΩΝΙΝ

- Ἄδωνιν ἢ Κυθήρη
ὡς εἶδε νεκρὸν ἤδη
στρυγνὰν ἔχοντα χαίταν
ὠχρὰν τε τὰν παρειάν,
5 ἄγειν τὸν ὕν πρὸς αὐτάν
ἔταξε τὼς Ἑρωτας.
οἱ δ' εὐθέως ποτανοί
πάσαν δραμόντες ὕλαν
στρυγνὸν τὸν ὕν ἀνεύρου,
10 δῆσαν δὲ καὶ πέδασαν.
χῶ μὲν βρόχῳ καθάψας
ἔσυρεν αἰχμάλωτον,
ὁ δ' ἐξόπισθ' ἐλαύνων
ἔτυπτε τοῖσι τόξοις.
15 ὁ θῆρ δ' ἔβαινε δειλῶς,
φοβεῖτο γὰρ Κυθήρην.
τῷ δ' εἶπεν Ἀφροδίτα,
"πάντων κάκιστε θηρῶν,
σὺ τόνδε μηρὸν ἕψω;
20 σύ μου τὸν ἄνδρ' ἔτυψας;"
ὁ θῆρ δ' ἔλεξεν ᾧδε.

ADONIS DEAD

When Cythera¹ saw Adonis already dead, his hair disheveled and his cheeks pale, she commanded the Loves to bring the boar to her. They flew off directly, went quickly through the whole forest, found the grim² boar, and bound him in fetters. One of them put a noose around his neck and dragged him along a prisoner, and another drove him from behind by striking him with his bow. The creature walked on timidly, being afraid of Cythera. And Aphrodite said to him, "Foul beast, did you injure this thigh? Did you strike this man of mine?" The beast replied, "Cythera, I

¹ Aphrodite.

² Or, perhaps, "gloomy," "mournful."

- “ὀμνυμί σοι, Κυθήρη,
 αὐτάν σε καὶ τὸν ἄνδρα
 καὶ ταῦτά μου τὰ δεσμά
 25 καὶ τώσδε τῶς κυναγῶς·
 τὸν ἄνδρα τὸν καλόν σευ
 οὐκ ἤθελον πατάξαι,
 ἀλλ’ ὡς ἄγαλμ’ ἐσεῖδον
 καὶ μὴ φέρων τὸ καῦμα
 30 γυμνὸν τὸν εἶχε μηρόν
 ἐμαινόμεαν φιλάσαι.
 †καὶ μεν κατεσίναζε·†
 τούτους λαβοῦσα τέμνε,
 τούτους κόλαζε, Κύπρι·
 35 τί γὰρ φέρω περισσῶς
 ἐρωτικούς ὀδόντας;
 εἰ δ’ οὐχί σοι τὰδ’ ἀρκεῖ,
 καὶ ταῦτά μου τὰ χεῖλη·
 τί γὰρ φιλεῖν ἐτόλμων;”
 40 τὸν ἤλέησε Κύπρις
 εἶπέν τε τοῖς “Ἐρωσι
 τὰ δεσμά οἱ ’πιλύσαι.
 ἐκ τῶδ’ ἐπηκολούθει,
 κὰς ὕλαν οὐκ ἔβαινε,
 45 καὶ τῷ πυρὶ προσελθῶν
 ἔκαιε τοὺς ὀδόντας.

ADONIS DEAD

swear by you yourself, by your man, by these fetters of mine, and by your hunters, that I did not mean to strike that handsome man of yours. When I saw his statuesque beauty my passion was unbearable and I was mad enough to kiss him on his thigh that was bare. Deal harshly with me;³ take these tusks and cut them off and punish them, Cypris: why should I have tusks that are so extremely passionate? And if you are not satisfied with that, cut off these lips of mine, too: for why was I so bold as to try to kiss him?" Cypris felt pity for him and told the Loves to untie his bonds. After that he followed her and no longer went into the forest; approaching the fire, he burned his tusks.⁴

³ Sense and text quite uncertain.

⁴ "Tusks" is an emendation; the manuscript has "Loves."

44 κὰς ὕλαν Valckenaer: καὶ σύλαν M

45 τῷ Heinsius: τε M

46 ὀδόντας Faber: ἔρωτας M

P. RAINER 29801
(BUCOLIC FRAGMENT)

BUCOLIC FRAGMENT

This fragment of a bucolic poem is preserved on two sides of a leaf of papyrus dating from the late third century AD; the date of the poem itself is uncertain, as is the order in which the two parts should be read. If the order printed here is correct, then Silenus addresses Pan and ironically asks what has happened to his shepherd's pipe (13–21); then Pan sets about making and testing a new pipe. It seems that Dionysus is expecting Pan to perform in a competition (4) and will be angry if he fails to do so (26).

It has been suggested that the poem is the source for Virgil's sixth Eclogue, where Silenus is found in a country setting; but he may have appeared in one of Moschus' or Bion's lost bucolic poems.

Criticism

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P. RAINER 29801
BUCOLIC FRAGMENT

(20 lines missing)

. . . stood by . . . girl . . . with weariness his knees . . . on
the ground . . . accompanied dear . . . At sight of him, Si-
lenus¹ addressed him merrily: "Tell me, great lord of shep-
herds, how could a doughty warrior go into battle without
his shield? And how could *you* come to the competition in 10
dance without your pipe? Where has your pipe² gone,
shepherd? Where is your voice? Where are your far-famed
songs which even Zeus delights to hear? Did Daphnis the
oxherd steal your pipe in the mountains while you took a
nap after a heavy meal³— or Lycidas or Thyrsis, Amynti- 15
chus or Menalcas? Those are the lads your heart burns for.
Or have you given it to some mountain nymph as a mar-

¹ A sort of Old Man of the Forest, crude and ugly but wise,
father of the Satyrs (cf. Eur. *Cyclops*). ² Or, less likely,
"lyre." ³ Or, perhaps, "long hunt."

6 ἐφομάρτεε Collart: εφορμ- pap.

15 ἢ Λυκίδας ἢ Maas: ηλυδοσητοι pap.

16 κείνους Maas: κεινος pap.

17 ἔδνον Maas: ενδον pap.

BUCOLIC FRAGMENT

σὸν γὰρ ὑπὸ πτερύγεσσιν αἰὲ φέρετ' ἦτορ [
 πάντη γὰρ γαμέεις, πάντη δέ σε . [.]ρι . [
 20 ἦ σὺ λαβὼν σύριγγα τε[. . .] . . φα[
 δειμαίνων σατύροις[. . .] . [
 μή τι σε κερτομέωσιν, ἐπεὶ . . [
 εὐμνῶν προχέοις κεχρημέ[
 μόνους δ' ἀμφὶ νομῆας αἰδριᾶς ἔσσι[
 25 οἷ σέο θάμβος ἔχουσι καὶ οὐν[ομ]α[]ρι . [
 πῶς δ' οὐ τοι φόβος ἐστὶ μέγα[s] μὴ β[] . [
 οἶον ἀναυδον ἴδοιτο καὶ οὐκ ἀλέχ[οντα
 καὶ λασίας σέο χεῖρας †αποδῶν† . . . [
 δῆσαι οἰοπόλοισιν ἐν οὔρεσιν[

B

Desunt vv. 20

]ομεν[
].ηλοισ[. . . .]νοιδ[
]ν μεταχ[. . . .]φαινετ[
]ων σπευδ[. . .]εκειν μ.[
 5]ἐκ φηγοῖο λαβὼν εὐαν[θέα κηρόν
]ν ἔθαλψεν ὑπ' ἡελίοιο [βολαῖσι
] πωτᾶτο φιλόδροσος α[. . .] μέλισσα
]ομευσε τὸ κηρίον ὠδίνουσα
 Διω]νύσιοιο καρῆατι, πίμπλατο δὲ δρῦς
 10]ήεντος· ἐν ἀνθεμόεντι δὲ κηρῶ
]ντρήτοις μέλι λείβετο[

BUCOLIC FRAGMENT

riage gift? Your heart is constantly borne along under the wings of . . . ⁴ You marry everywhere,⁵ and everywhere . . . or taking your pipe . . . afraid of the Satyrs . . . in case they make fun of you when . . . you should pour out lacking . . . 20
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(20 lines missing)

taking wax, well made from flowers, from an oak tree . . .
 he warmed it in the sun's rays . . . many a dew-loving⁶ bee 5
 flew . . . had . . . the wax with much effort . . . the head of
 Dionysus, and the oak was filled . . . the wax, product of
 flowers, . . . pierced . . . honey dripped . . . melted in the 10

⁴ Meaning uncertain.

⁵ "Marriage/marry" is too formal. Pan has casual liaisons and gives presents as a matter of course.

⁶ Bees carry water (Arist. *HA* 625b19; Ael. *NA* 1.10, 5.11; cf. Callim. *Hymn* 2.110) in order to dilute the honey or cool the hive.

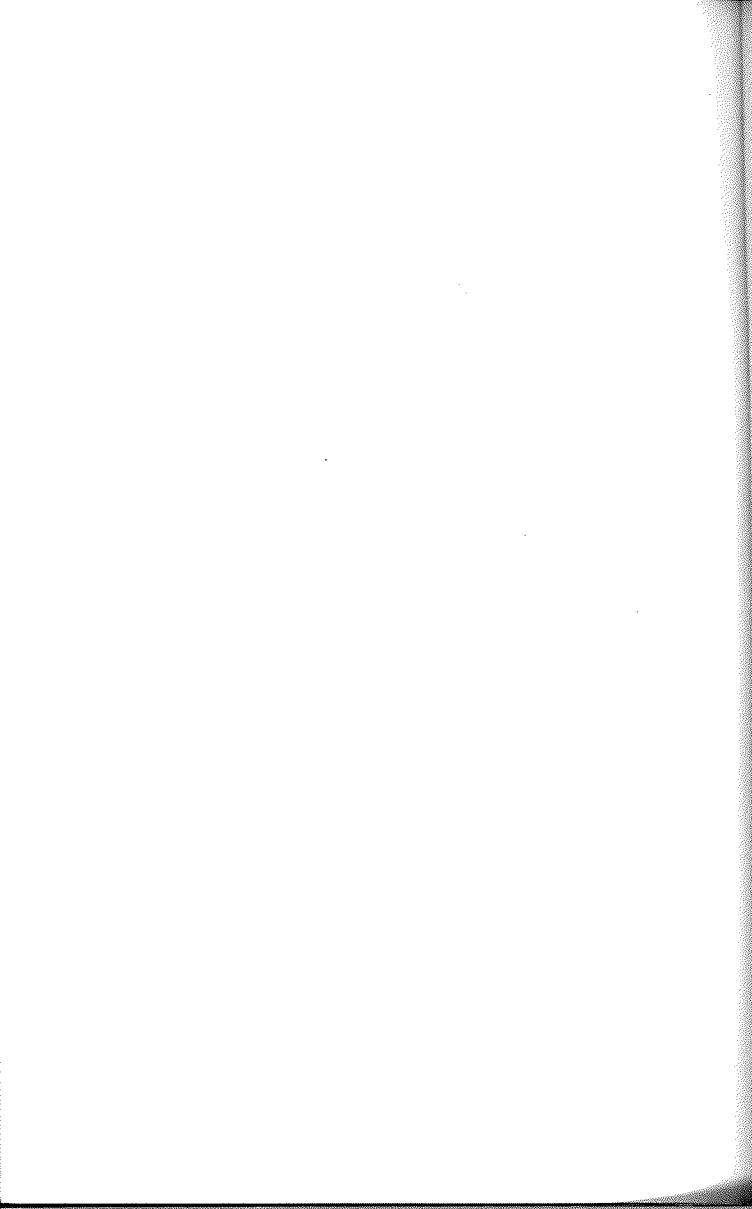
BUCOLIC FRAGMENT

αὐγαῖς δ' ἠε]λίιοι τακείς ὑπελύετο κηρός
] . . . λε ρέειν ἀτάλαντος ἐλαίω
 π]ηκτίδα πῆξε < > χρίσας λάσιος Πάν
 15]γυῆσιν, ὅπως μένοι ἔμπεδα κηρός.
]πρόσθεν ἀπ' αἰθέρος ἵπτατο Περσεύς,
]ανε καὶ ἔκτισεν ἀγλαὸν ἄστν
] . ἰδ [. . .] †ορωεν† κ[ε]κμηῶτες
]φιλω . [. . .] †μοιατα† Βάκχαις
 20 π]ερὶ Πανὸς ἐπήδα
]μένη ἐς χορὸν ἐλθεῖν
 χείλεσσι]ν ἐφήρμοσεν ἀκροτάτοισι
]φέηκε, θεοῦ δ' ἐνιφυσιόωντος
 ἰσ]χυρὸν ὑπ' ἄσθματος αὐχένος ἴνες
 25]†εσνεχροισενενθεδατο† χρώς.
 καλά]αμοιο μελιζέμεν ἀρχόμενος Πάν
]βαιον ἐπήμε χεῖλος ἀμείβων
 π]άλιν ἔπνεεν εὐρυτέροισιν

BUCOLIC FRAGMENT

sun's rays, it became liquid . . . flow like oil . . . shaggy Pan
 smeared it on his pipe to make it firm . . . so that the wax 15
 should stay in place . . . formerly Perseus flew from the sky
 . . . came and founded a glorious city⁷ . . . wearied . . . the
 Bacchae . . . leaped around Pan . . . to join the dance . . . 20
 just touched his lyre with it . . . and as the god blew . . .
 the sinews of his neck <stood out> with the powerful . . .
 flesh . . . Pan, beginning to play . . . ranged over, moving 25
 his lips . . . blew again with broader . . .

⁷ The sudden reference to Perseus is puzzling. It has been suggested that he was the subject of Pan's first song with the new pipe or that Pan went off to Mycenae, a city founded by Perseus (Paus. 2.15.4, 16.3).



PATTERN POEMS
(*TECHNOPAEGNIA*)

PATTERN POEMS

Perhaps because most are in Doric dialect, the pattern poems are transmitted in some manuscripts of the bucolic poets (they are also in Book 15 of the Greek Anthology). Lines of differing lengths are used to produce a shape on the page. The idea may have come from dedications in prose carved on awkwardly shaped objects, but it seems unlikely that these verses were intended for inscription on real objects.

The first known composer of pattern poems (later called Technopaegnia) is Simias of Rhodes (fl. 290–270 BC), grammarian and poet, who published On Rare Words (Γλωσσαι) in three books, and four books of poems in various meters (CA pp. 116–20).

In Wings each “wing” has six “feathers,” i.e. lines, of decreasing length; the epic phrase “winged words” (ἔπεα πτερόεντα) is made real. The wings claim to belong to a grotesque statue of Eros, a bearded child, who speaks in the manner of a dedicatory epigram. The poem accounts for the statue’s odd appearance. The text is corrupt, and the content of Eros’ speech is not clear in every detail. Its theology is partly Orphic: this is the demiurge Eros, who took over governance of the world from Uranus and Ge. The statue thus represents an amalgam of Eros’ attributes:

PATTERN POEMS

he is ancient, hence bearded, but depicted in traditional Hellenistic fashion as a winged child.

The Ax is composed in pairs of lines, each pair slightly shorter than the one before. The shape of a double ax head is formed when line 1 is written first, line 2 last, line 3 after line 1, line 4 before line 2, and so forth. The poem purports to be inscribed on an ax used by Epeus to make the Wooden Horse.

The Egg begins by elaborating the idea of the poet as nightingale: it is the product of his ingenuity. Hermes, the ingenious god, inspired him to devise it (1-8). The remainder of the poem is an enormous simile which compares the metrical feet and the god's swift movement to the swift feet of mountain fawns. Within the simile, words for "feet," "limbs," "number," "rhythm," and "measure" maintain the comparison. The Egg is in pairs of lines, each pair slightly longer than the last; it is not clear whether the two shortest lines should form the tips of an oval egg or whether they should be juxtaposed at the center, successive lines being placed around them so as to construct a spiral. Which ever arrangement is preferred, leaping eye-movements will weave the object anew each time it is read (cf. 3).

The Panpipe is in ten pairs of lines, each pair slightly shorter than the last, so as to form the shape of a panpipe of ten reeds. It claims to be inscribed on a pipe dedicated to Pan by Simichidas/Theocritus (12). Its simple message is expressed in riddlingly obscure language: here the reader must labor to construct meaning as well as shape. A contemporary taste for gratuitous obscurity is evident in the Alexandra of Lycophron, a 1,474-line iambic messenger speech packed with recondite vocabulary and allusions to little-known myths.

PATTERN POEMS

The no less riddling Altar of Dosiadas, whose date is not known, shares its Doric dialect and some recherché vocabulary with the Panpipe and refers to Paris by the name Theocritus. It claims to be the altar set up on the island of Lemnos by Jason on his way to fetch the Golden Fleece; near it at a later time Philoctetes was bitten by a snake and abandoned by the Greeks, before being taken to Troy by Odysseus and Diomedes.

Besantinus' Altar, in Ionic dialect, has vocabulary in common with Dosiadas' Altar and ends with an allusion to Philoctetes' wound. It states that, unlike other altars, it is not real but a creation of the Muses. Its obscure language is complemented by an acrostic, which spells out the words Ὀλύμπιε, πολλοῖς ἔτεσι θύσειας (Olympian, may you sacrifice in many years). This is likely to be a reference to the emperor Hadrian (AD 117-138), who took the title "Olympian" and was well disposed to poetry and the arts. The Greek name Besantinus given in the manuscript may be a corruption of Bestinus, i.e., L. Julius Vestinus, who is said to have supervised the education of Hadrian (IG 14.1085 = IGUR 62; cf. Suda ο 835 s.v. Οὐρηστῖνος).

The meters of the poems are as follows:

Wings and Ax: the longest lines are five choriambic (-υυ-) plus υ-x. Choriambic are removed one by one, until only υ-x remains for the shortest lines.

Egg has a complex mixture of rhythms, including iambic, cretic, and dactylic elements.

The Panpipe is dactylic. The longest lines are pairs of hexameters (-υυ -υυ -υυ -υυ -υυ -υ); half a foot is removed for each succeeding pair, until only -υυ- (a catalectic dimeter) remains.

PATTERN POEMS

Altar (1) is iambic. Lines 1-2 and 7-14 catalectic dimeter (x-x x-x), 3-4 trimeter (x-u- x-u- x- -x), 5-6 catalectic trimeter with heavy penultimate syllable (x-u- x-u- u- -u), 15-16 a shorter form (- -u-u-u- -), and 17-18 apparently shortened catalectic tetrameter (- -u- x-u- u-u-x).

Altar (2) has mixed rhythms: 1-3 anacreontic (uu-u-u-x), 4-6 trochaic tetrameter catalectic (-u-x -u-x -u-x -ux), 10-20 iambic dimeter (x-u-xux), 21-23 anapestic dimeter (-uu-uu-uu-uu-), and 24-26 choriambic trimeter plus u-x (-uu- -uu- -uu- u-x).

Criticism

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ΣΙΜΙΟΥ ΠΤΕΡΤΓΕΣ ΕΡΩΤΟΣ

Λεύσσε με τὸν Γᾶς τε βαθυστέρνου ἄνακτ' Ἀκμονίδαν τ' ἄλλυδις ἐδράσαντα
μηδὲ τρέσης, εἰ τόσος ὦν δάσκια βέβριθα λάχνα γένεια.

τᾶμος ἐγὼ γὰρ γενόμεν, ἀνίκ' ἔκραιν' Ἀνάγκα,
πάντα δὲ τᾶς εἶκε φραδαῖσι λυγραῖς

5 ἐρπετά, πάνθ' ὅσ' ἔρπει
δι' αἶθρας

Χάους τέ.

οὔτι γε Κύπριδος παῖς
ὠκυπέτας ἦδ' Ἄρεος καλεῦμαι

10 οὔτι γὰρ ἔκρανα βία, πραῦνόφω δὲ πειθοῖ·
εἶκε δέ μοι Γαῖα Θαλάσσας τε μυχοὶ χάλκεος Οὐρανός τε·
τῶν δ' ἐγὼ ἐκνοσφισάμαν ὠγύγιον σκάπτρον, ἔκρινον δὲ θεοῖς θέμιστας.

AP 15.24; Buc. codd. aliquot

2 βέβριθα λάχνα Salmasius: βεβριθότα λαγνᾶ fere M

3 ἔκραιν' Salmasius: ἔκριν' M

4 δὲ τᾶς εἶκε Powell: δ' ἐκ τᾶς εἶκε m: δ' ἐκτάσει καὶ m

9 ἦδ' Powell: δ' M Ἄρεος m: ἀέρος m: ἀέριος m

10 ἔκρανα Salmasius: ἔκρινα M βία Stephanus:
βίας M πραῦνόφω Bergk: πραῦνω M

12 ἔκρινον Salmasius: ἔκραινον M

SIMIAS THE WINGS

Behold me, the lord of deep-bosomed Earth, him who set aside the son of Acmon.¹ Do not be shocked that a person so small should have so bushy a beard. I was born when Necessity held sway,² and all creatures of the land and of the air yielded to her gloomy will. I am not to be called the swift-flying son of Cypris and Ares,³ for I did not gain power by force, but by gentle persuasion. The earth, the depths of the sea and the brazen vault of heaven⁴ yielded to me; I took for myself their ancient scepter and began to lay down ordinances for the gods.

¹ Uranus (cf. 11-12).

² According to one version of the Orphic cosmogony, Time and Necessity ruled jointly at the beginning of the world and were parents of Chaos and Ether (cf. 6-7; Hes. *Theog.* 116-20). Here Necessity seems to be overseer of the rule of Uranus and Earth (Ge).

³ Text uncertain. Perhaps "I am the son of Chaos, not of Cypris and Ares."

⁴ A Homeric expression (*Il.* 17.425).

ΣΙΜΙΟΤ ΠΕΛΕΚΤΣ

1 Ἄνδροθέα δῶρον ὁ Φωκεὺς κρατερᾶς μηδοσύνας ἦρα τίνων Ἀθάνα
 3 τᾶμος ἐπεὶ τὰν ἱερὰν κηρὶ πυρίπνῳ πόλιν ἠθάλωσεν
 5 οὐκ ἐνάριθμος γεγαῶς ἐν προμάχοις Ἀχαιῶν,
 7 νῦν δ' ἐς Ὀμήρειον ἔβα κέλευθον
 9 τρὶς μάκαρ, ὄν σὺ θυμῷ
 11 ὄδ' ὄλβος
 12 αἰὲ πνεῖ.
 10 ἵλαος ἀμφιδερχθῆς.
 8 σὰν χάριν, ἀγνὰ πολύβουλε Παλλάς.
 6 ἀλλ' ἀπὸ κρανᾶν ἰθαρᾶν νᾶμα κόμιζε δυσκλῆς
 4 Δαρδανιδᾶν, χρυσοβαφεῖς δ' ἐστυφέλιξ' ἐκ θεμέθλων ἄνακτας,
 2 ὅπασ' Ἐπειὸς πέλεκυν, τῷ ποκὰ πύργων θεοτεύκτων κατέρειψεν αἶπος

AP 15.22; Buc. codd. aliquot

SIMIAS THE AX

Epeus of Phocis presented to Athena, the manly goddess, in gratitude for her sound advice,¹ the ax with which he once brought down the lofty god-built towers² at the time when he, with fire-breathing destruction, reduced to ashes the holy city of the Dardanids³ and knocked its gilded lords from their secure seats. He was not numbered among the foremost Achaean fighters but, little known, he used to carry water from pure springs.⁴ Now, however, he has gone along the road of Homer⁵ thanks to you, wise and holy Pallas. Thrice blessed is he whom you look upon propitiously and with favor: good fortune of that sort lives for ever.

¹ Epeus made the Wooden Horse "with Athena's help" (Hom. *Od.* 8.493, 11.523).

² I.e., by using his ax to make the Horse he made it possible for Troy to be razed. The city was built by Laomedon with the help of Apollo (Hom. *Il.* 21.446-47).

³ The Trojans, descendants of Dardanus.

⁴ According to a legend later than Homer, Epeus acted as water carrier for the Greeks (Athen. 456f = Stesich. *PMG* 200).

⁵ He has been celebrated in the *Odyssey* and has thereby gained fame, κλέος (~ 6 δυσκλεής).

ΣΙΜΙΟΥ ΡΟΔΙΟΥ ΩΙΟΝ
ΧΕΛΙΔΟΝΟΣ

Κοπίλας

- 1 τῆ τοδ' ἀτριονιέον
3 πρόφρων δὲ θυμῷ δέξο διγ' γὰρ ἀγνάς
5 τὸ μὲν θεῶν ἐριβόας Ἑρμῆς ἔκιξε κάρυξ
7 ἀνωγε δ' ἐκ μέτρου μονοβαίμονος με τὸν πάροισ' ἀέξειν
9 θωὸς δ' ὑπερβεν ὠκὺ λέχριον φέρων νευμα ποδῶν σποράδιον πίφασκεν
11 θωαῖς ἴσ' αἰόλαις νεβροῖς κῶλ' ἀλλάστον, ὀρσιπόδων ἐλάφων τέκεσσι.
13 κῆτ' ὠκα βοᾶς ἀκοᾶν μετέπων ὄγ' ἄφαρ λάστιον νηροβόλων ἀν' ὀρέων ἔστυται ἄγκος
19 ταῖς διγ' δαίμων κλυτὸς ἴστα θουίσικιν ὄδον > δονέων ποσὶ πολύπλοκα μεθίει μέτρα μολπᾶς.
20 ῥίμφα πετρόκοιτον ἐκλιπῶν ὄρουσ' εἰνάν, ματρός πηλαγκτὸν μαϊόμενος βαλιᾶς ἐλεῦν τέκος
18 βλαχῆ δ' οἶων πολυβότων ἀν' ὀρέων νομὸν ἔβαν τανυσφύρων τ' <ἀν' > ἀντρα Νυμφᾶν
16 ταί τ' ἀμβρόστω πόθῳ φίλας ματρός ρόοντ' αἶμα μεθ' ἡμερόεστα μαζόν,
14 ἔγχει θεῶν τὰν παναίολον Πιερίδων μονόδοτον αὐδάν,
12 ἀριθμὸν εἰς αἴκραν δεκάδ' ἰχνίων κόσμον νέμοντα ῥυθμῶν,
10 φύλ' ἐς βροτῶν ὑπὸ φίλας ἐλὼν πτεροῦσι ματρός,
8 λίγεια ἢν καμὶ ἀμφὶ ματρός ὠδὶς
6 Δωρίας ἀηδόιος
4 ματέρος
2

SIMIAS THE EGG

Behold this fresh, finely woven product of a twittering mother, a Dorian nightingale; accept it gladly, for it is from the shrill labor pains of a holy mother. Hermes, loud-voiced herald of the gods, took it from under its dear mother's wings and gave it to the world, commanding me to increase gradually the number of feet from the original one foot up to ten at the end, while maintaining proper order in the rhythm. Swiftly he demonstrated this, bringing the quick, sidelong motion of spreading feet from above and striking, as he went along, the varied but uniform tune of the Muses. He plied his limbs as do swift, dappled fawns, offspring of nimble-footed stags, which, out of immortal longing for their dear mother, rush quickly to the teat they long for, all hastening over the high hilltops with nimble feet as they follow behind the loving mothers who suckle them; bleating, they go through the mountain pastures of flocks of grazing sheep and caves of slender-ankled Nymphs; then some savage beast, hearing their echoing cries in the innermost recesses of his den, suddenly leaves his rocky lair and bounds out, seeking to catch one of the dappled mother's wandering offspring, and following the sound of their cries he rushes rapidly through the undergrowth of the snow-clad mountain valleys. It was with feet as swift as theirs that the renowned god sped on his course as he let fall the intricate measures of the song.

PATTERN POEMS

AP 15.27; Buc. codd. aliquot

- 1-4 ita Wilamowitz praeunte Bergk: κ. μ. τί τόδ' ὦδν νέον
 ἀγνᾶς ἀηδόνος δωρίας ἀγρίον m: κ. ἄτριον ματέρος δωρίας
 τῇ τόδ' ὦδν νέον ἀγνᾶς ἀηδόνος m
 5 ἀγνᾶς Salmasius: -νὰ M
 6 κάμ' ἀμφι Salmasius: κάμφι M
 8 πτεροῖσι Scaliger: πέτροισ(ι) M
 9 με τὸν Koennecke: μέγαν M
 10 ῥυθμῶν Bergk: -μόν m: -μῶ m
 13 θοαῖς ἴσ' Bergk: θοαῖσί τε M
 15 πᾶσαι Wilamowitz: πάλαι M κατ' ἀρθμίας Sal-
 masius: καταριθμίας m: -ρυθμ- m
 16 βλαχᾶ Edmonds: -χαῖ m: λαχαῖ m ἀν' suppl.
 Salmasius: om. M
 17 θαλαμᾶν Haebelin: -οις m: om. m μυχοιτάτοις
 Gow (-τω Wilamowitz): πουκότατον m: -ότητα m
 18 πετρόκοιτον Salmasius: πτερόκ- m: περίκ- m
 19 κᾶτ' Wilamowitz: καὶ τὰδ' M ὄγ' ἄφαρ Bergk:
 ἄφαρ ὄγε M λάσιον Salmasius: -ίων M ἔσονται
 ἄγκος Salmasius: ἔσουσ' ἀνάγκαις M
 20 κλυτὸς Bergk: -ταῖς M θοοῖσι Jacobs: θο m: θεοῖς
 m ὄδον suppl. Gow: om. M δονέων ποσὶ Jacobs: π.
 δ. m: π. πονέων m



ΘΕΟΚΡΙΤΟΥ ΣΤΡΙΓΞ

- Οὐδενὸς εὐνάτειρα, Μακροπτολέμοιο δὲ μάτηρ,
 μαίας ἀντιπέτροιο θοὸν τέκεν ἰθνητῆρα,
 οὐχὶ Κεράσταν ὄν ποτε θρέψατο ταυροπάτωρ,
 ἀλλ' οὐδ' πειλιπὲς αἶθε πάρος φρένα τέρμα σάκουσ,
 5 οὔνομ' Ὀλον, δίζων, ὃς τᾶς Μέροπος πόθον
 κούρας γηρυόνας ἔχε τᾶς ἀνεμώδεος,
 ὃς Μοίσα λιγὺν πᾶξεν ἰοστεφάνω
 ἔλκος, ἄγαλμα πόθοιο πυρισμαράγου,
 ὃς σβέσεν ἀνορέαν ἰσαυδέα
 10 παπποφόνου Τυρίας τ' <ἐξήλασεν>,
 ᾧ τότε τυφλοφόρων ἔρατὸν
 πᾶμα Πάρις θέτο Σιμιχίδας.
 ψυχὰν ᾧ, βροτοβάμων,
 στήτας οἴστρε Σαέττας,
 15 κλωποπάτωρ, ἀπάτωρ,
 λαρνακόγυιε, χαρεῖς
 ἀδὺν μελίσδοις
 ἔλλοπι κούρα
 Καλλιόπα
 20 νηλεύστῳ.

AP 15.21; Buc. codd. aliquot

10 τ' ἐξήλασεν Haebelin: τε m: τ' ἀφείλετο m

13 ᾧ Hecker: αἶε m: ᾧ m

16 χαρεῖς Hecker: χαίροις M

THEOCRITUS (?)

THE PANPIPE

The bedfellow of Nobody and mother of Far-war¹ gave birth to the swift director of the nurse who stood in for a stone,² not the Horned One who was once nurtured by a bull father,³ but he whose mind was once set on fire by the p-lacking shield rim,⁴ Whole by name, double in nature,⁵ who loved the voice-dividing girl, swift as the wind and with human speech,⁶ him who put together a shrill wound⁷ for the violet-crowned Muse to represent his fiery love,⁸ who extinguished the might that sounded like a man who murdered his grandfather, and drove it out of the Tyrian girl.⁹ To him Paris son of Simichus dedicated the lovely possession of the carriers of blindness.¹⁰ May it please your soul, man-treading gadfly of the Lydian woman,¹¹ son of a thief and son of no one, coffer limbed,¹² and may you play it sweetly to a girl who has no voice of her own but is an unseen Calliope.¹³

¹ Penelope, whose husband Odysseus told the Cyclops that his name was Nobody; the name of their son, Telemachus, means "Far-fighting."

² Pan, who according to some accounts was the son of Penelope and Hermes (Hdt. 2.145.4). As goat and god he is swift and "directs" goats, such as the one called Amalthea, which suckled Zeus on Crete; Cronus believed that he had succeeded in swallowing his son, but he had been given a stone instead.

³ Comatas, "Long-haired" (*keras*, "horn," is sometimes said to mean "hair"), who was fed by bees (Theoc. *Id.* 7.83-89), which

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were thought to be born from the putrefying carcasses of oxen (Virg. *Geo.* 4.281-314).

⁴ Comatas was inflamed with love by Pitys (Longus 2.7.6); *itys* is the rim of a shield.

⁵ Pan means "All"; double because half-goat.

⁶ Pan loved Echo, here called *meropa* (human), which was said to mean "voice-dividing" (*meros*, "part," *ops*, "voice").

⁷ *Syrinx* (panpipe) also means a suppurating wound.

⁸ Pan pursued the nymph Syrinx, who was transformed into a reed (Longus 2.34.3; Ov. *Met.* 1.690-712); from it he made the first panpipe, in order to sing of his love.

⁹ Pan helped the Greeks defeat the Persians at Marathon by causing panic among them (Hdt. 6.105.2-3). Perseus, who accidentally killed his grandfather (ps.-Apollod. *Bibl.* 2.4.4), sounds like "Persian"; "the Tyrian girl" is Europa, abducted by Zeus from Tyre in Phoenicia, who gave her name to Europe (cf. Mosch. 2).

¹⁰ Theocritus (called Simichidas in *Id.* 7) means "Chosen by God," but here it is assumed to mean "chooser of a god"; Paris judges the famous beauty contest of the goddesses and stands for the name of the poet. "Carriers of blindness" (*typhliphorous*): *pêros* (blind) is a synonym of *typhlos*, and *pêra* means a countryman's knapsack; so "carriers of blindness" means "country people."

¹¹ "Man-treading" (*brotohamona*) apparently refers to Paris' running over the mountain rocks, *brotos* being similar in meaning to *laos* (people), which sounds like *laas* (stone). (But the suggestion of Wilamowitz that *botobamona*, "mounter of goats," should be read is attractive; cf. Theoc. *Epigr.* 5.6 *αἰγιβάτην*). The "Lydian woman" may be Omphale, who according to the ancient commentary here was stung by love for Pan (hence, "gadfly").

¹² Hermes, god of thieves, was said by some to be Pan's father. "Son of no one" may refer to his having numerous fathers (see on l. 1) or to stories that Odysseus was his father (schol. on Theoc.

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Id. 1.123) or that he had none (schol. Luc. 3.402). "Coffer-limbed" (*larnakogueie*), because another word for *larnax* (coffer) is *chêlos*, which sounds like *chêlê* (hoof).

¹³ Echo, who can only repeat the words of others. Calliope means "Beautiful Voice." She is one of the Muses.

ΔΩΣΙΑΔΑ ΒΩΜΟΣ

Εἰμάρσενός με στήτας
 πόσις, Μέροψ δίσαβος,
 τεύξ', οὐ σποδεύνας ἴνις Ἐμπούσας, μόρος
 Τεύκροιο βούτα καὶ κυνὸς τεκνώματος,
 5 Χρύσας δ' αἴτας ἄμος ἐψάνδρα
 τὸν γυιόχαλκον οὖρον ἔρραισεν,
 ὄν ἀπάτωρ δίσευνος
 μόγησε ματρόριπτος.
 ἐμὸν δὲ τεῦγμ' ἀθρήσας
 10 Θεοκρίτιο κτάντας
 τριεσπέριοιο καύστας
 θώυξεν αἶν' ἰύξας,
 χάλειψε γάρ νιν ἰῶ
 σύργαστρος ἐκδυγήρας·
 15 τὸν δ' αἰλινεῦντ' ἐν ἀμφικλύστῳ
 Πανός τε ματρὸς εὐνέτας φῶρ
 δίζωος ἴνις τ' ἀνδροβρῶτος, Ἴλοραιστᾶν
 ἦρ' ἀρδίων, ἐς Τευκρίδ' ἄγαγον τρίπορθον.

AP 15.26; Bucol. codd. aliquot

5 δ' suppl. Valckenaer

12 αἶν' ἰύξας Salmasius: ἀνιύξας M

14 ἐκδυγήρας Salmasius: ἐκδὺς γήρας M

15 αἰλινεῦντ' Hecker: αἰεὶ λινεῦντ' M: ἐλινύοντ' schol.

DOSIADAS THE ALTAR

I was made by the husband of a woman who wore male attire, a twice-young mortal,¹ not that offspring of Empusa who went to bed in the ashes, nemesis of the Teucrican oxherd and the bitch's child,² but the friend of Chryse, when the husband-boiler smashed the bronze-limbed guard made by the fatherless, twice-married god hurled down by his mother.³ When the murderer of Theocritus and burner of the product of three nights saw my structure, he uttered a terrible cry, receiving a poisonous bite from the creature that sheds old age and creeps upon its belly; but as he wailed aloud in that wave-washed place,⁴ the thievish, twice-lived bedfellow of Pan's mother came with the offspring of a cannibal and took him to the thrice-sacked daughter of Teucer for the sake of his Ilusmashing arrowheads.⁵

¹ Jason, husband of Medea who eloped with him from Colchis dressed as a man (schol. ad loc.); he is twice young because she rejuvenated him by boiling him in a cauldron (Pherecydes *EGM/FGH* 113 = Simon. *PMG* 548). ² Achilles, who according to some accounts was married to Medea in the Isles of the Blessed after his death (Lycophr. 798). His mother Thetis is riddlingly called Empusa because like her she could change shape at will (Pind. *Nem.* 4.59-64, *Ov. Met.* 11.229-65). She put her son Achilles in the fire to make him immortal (Ap. Rhod. 4.869-79). At Troy he killed Paris, who before the war tended his own cattle (Hom. *Il.* 24.29), and Hector, son of Hecuba; after the war she was transformed into a dog (Eur. *Hec.* 1265; cf. *Il.* 24.209-13).

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³ Jason was a favorite of Athena; Chryse is a goddess sometimes identified with her (schol. *Soph. Phil.* 194) to whom he built an altar on the way to Colchis (*Philostr. Jun. Imag.* 17). Talos, bronze guardian of Crete, was destroyed by Medea when he pelted the Argo with rocks (*Ap. Rhod.* 4.1629–88). Talos had been made by the lame blacksmith-god Hephaestus, who married Aphrodite and Aglaia (*Hes. Theog.* 945–6) and who according to Hesiod was a virgin birth from Hera (*ibid.* 927–9), who cast him down from Olympus in disgust at his deformity (*Hom. Il.* 18.395–7).

⁴ Theocritus = Paris (cf. *Syrinx* 12). His killer is Philoctetes, who kindled Heracles' pyre and in return was given his bow, a talisman necessary for the fall of Troy (*Soph. Phil.* 113, 801–3). Philoctetes was bitten by a water-snake on the wave-washed island of Lemnos.

⁵ Odysseus and Diomedes took Philoctetes to Troy because they needed his arrows to capture the city. Odysseus is "thievish" because he stole the Palladium from Troy. Penelope was mother of Pan by Hermes (see on *Panpipe* 16). Odysseus was "twice-lived" because he came back from the underworld (*Od.* 11). The "cannibal" is Diomedes' father Tydeus, who ate the head of Melanippus (*ps.-Apollod. Bibl.* 3.6.8). "Teucris" is Troy/Ilium, sacked successively by Heracles (*Il.* 5.640–43, 648–51), the Amazons (*ibid.* 3.188–89) and the Greeks. Ilus, son of Tros, was its founder (*ps.-Apollod. Bibl.* 3.12.3).



ΒΗΣΑΝΤΙΝΟΤ ΒΩΜΟΣ

Ὅλος οὖν με λιβρὸς ἱρῶν
 Λιβάδεσσιν οἶα κάλχης
 Ἐποφουινήσι τέγγει.

Μαύλιες δ' ὑπερθε πέτρης Ναξίης θοοῦμεναι
 5 Παμάτων φείδοντο Πανός· οὐ στροβίλω λιγνύ
 Ἴξὸς εὐώδης μελαίνει τρεχνέων με Νυσίων.

Ἐς γὰρ βωμὸν ὄρης με μήτε γλούρου
 Πλίνθοις μήτ' Ἀλύβης παγέντα βώλοισ,
 Οὐδ' ὄν Κυνθογενῆς ἔτευξε φύτλη

10 Λαβόντε μηκάδων κέρα,
 Δισσαΐσιν ἀμφὶ δειράσιν
 Ὅσσαι νέμονται Κυνθίαις,

Ἴσόρροπος πέλοιτό μοι.
 Σὺν οὐρανοῦ γὰρ ἐγγόνοις
 15 Εἰνάς μ' ἔτευξε γηγενῆς,

Τάων αἰείζων τέχνην
 Ἐνευσε πάλμυς ἀφθίτων.
 Σὺ δ', ὦ πιὼν κρήνηθεν, ἦν

20 Ἴνις κόλαιψε Γοργόνος,
 Θύοις τ' ἐπισπένδοις τ' ἐμοὶ
 Ἐμηττιάδων πολὺν λαροτέρην

Σπονδὴν ἄδην. ἴθι δὴ θαρσέων
 Ἐς ἐμὴν τεύξιον· καθαρὸς γὰρ ἐγὼ
 25 Ἴὸν ἰέντων τεράων οἶα κέκευθ' ἐκείνος,

Ἀμφὶ Νέαις Θρηκίαις ὄν σχεδόθεν Μυρίνης
 Σοί, Τριπάτωρ, πορφυρέου φῶρ ἀνέθηκε κριοῦ.

BESANTINUS THE ALTAR

The deep-red blood of sacrifices does not drench me with drops of gore dark as the ink of the cuttlefish; the knives sharpened on a Naxian whetstone¹ spare the possession of Pan;² the fragrant sap of Nysian branches³ does not blacken me with its swirling smoke: behold, I am an altar made neither of gold ingots nor of nuggets from Alybe;⁴ may I not weigh so much as the altar built by the twins born on Cynthus from the horns of bleating sheep that graze on the smooth ridges of Cynthus.⁵ I was made, with the help of the children of heaven,⁶ by a group of nine born on earth,⁷ and the lord of the immortals granted that their art should live for ever. O you who drank from the fountain which the Gorgon's offspring struck forth,⁸ may you sacrifice and offer upon me sufficient libations much sweeter than the daughters of Hymettus.⁹ Approach this structure of mine with confidence: I am free from such poisonous creatures as hid near that altar set up at Thracian Neae near Myrine to you, Goddess of Three Fathers, by the thief of the purple ram.¹⁰

AP 15.25; Buc. unus cod.

2 κάλχης Edmonds: κάχλην M

3 πέτρη Ναξίη Edmonds: -ης -ας M

5 στροβίλω Salmasius: -λων M

7 μήτε γλούρου Bergk: μεταγχούρου m: μήτε ταγχ- m

10 λαβόντε Wilamowitz: -τα M

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¹ The best sort: Pind. *Isthm.* 6.73.

² Herds of animals.

³ Incense from Nysa in Arabia.

⁴ Mentioned in the *Iliad* as a source of silver (2.857).

⁵ Cynthus: a mountain on Delos, birthplace of Apollo and Artemis, where there was an altar of Apollo made from horns (Callim. *Hymn* 2.60).

⁶ The Graces; or the three Heliconian Muses (*Anth. Plan.* 220).

⁷ The nine Muses, daughters of Uranus and Ge, according to Alcman (*PMG* 67 = Diod. Sic. 4.7.1).

⁸ The spring Hippocrene, fount of poetic inspiration, which welled up on Mt. Helicon when a rock was struck by the hoof of Pegasus, born of the Gorgon's blood (Hes. *Theog.* 281).

⁹ The bees of Hymettus in Attica, whose honey was the best (Plin. *HN* 11.32).

¹⁰ It was near the altar set up by Jason at Neae, an island near Myrine on Lemnos, that Philoctetes was bitten by a water snake (see on Dosiadas *Altar* 4-6, 13-14). Why Neae is called "Thracian" is not clear. The "Goddess of Three Fathers" is Athena, whose title Tritogeneia is here taken to mean "thrice begotten."

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Th. = Theocritus, M. = Moschus, B. = Bion; AD = The Wedding Song of Achilles and Deidamia, ADead = Adonis Dead, ER = Eros the Runaway, Eur = Europa, LA = Lament for Adonis, LB = Lament for Bion, Meg = Megara, PR = PRainer.

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