

Theocritus Idylls

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1 Preface

1.1 Translation

Anth. Pal. ix. 205: From Artemidorus Grammaticus, by the collection of the bucolic poems:

Bucolic Muses, once scattered, now all together
are one fold, are one herd.

Anth. Pal. ix. 434:

The Chian is another, but I, Theocritus, who wrote these
am one of the many Syracusians,
son of Praxagoras and famed Philinne;
and I have taken no foreign muse for myself.

2 Idyll 1: Thyrsis, or Song

2.1 Translation

Thyrsis It is some sweet whispering, goatherd, that the pine,
that one by the stream, murmurs in song, and sweetly you too
are piping; after Pan, you would carry off the second prize.
If he should take the horned billy goat, you would get the she-goat;
5 and if he should take the she-goat as prize, to you would come down
the young goat; and a young goat's meat is fine, until you milk her.

Goatherd Your song, oh shepherd, is sweter than that tumbling
water that is poured down from the high rock.
If the Muses were to lead off the sheep as a gift,
10 you would take the penned lamb as prize; and if it suited
them to take the lamb, you would lead the sheep later.

Thyrsis Are you willing, by the Nymphs, are you willing, goatherd, sitting here,
where there is this steep hill crest and the tamarisks,
to pipe? And I will tend the goats in the meantime.

Goatherd 15 It is not right, oh shepherd, in the mid-day hour is it not right for us
to pipe. We fear Pan; for truly at that time, wearied from the hunt,
he rests; and he is quick to anger,
and piercing bile always sits by his nostril.
Instead, as you, Thyris, sing the pains of Daphnis
20 and have reached the fullness of the bucolic muse,
come, let's sit under the elm, across from the Priapus
and the spring, where there is the seat,
that one, suited to a shepherd, and the oaks. And if you sing
as you sang when you competed with Chromis the Libyan,
25 I will give you a she-goat which has born twins, to milk thrice,
which, although she has two kids, is milked besids into two pails,
and a deep ivy-bowl drenched with sweet wax,
two-handled, newly made, still scented of the carving knife.
Up towards its lip ivy is drawn,
30 ivy dusted with with helichrysm; and down it
a curl winds exulting in saffron fruit.
Within, a woman, some work of the gods, has been fashioned,

adorned with a robe and headband; near her, men
 with fine braided hair by turns, one after the other
 35 compete with words; but these do not grip her feelings;
 rather, she sometimes glances at that man, laughing,
 and other times she casts her attention to the other; and they,
 made baggy-eyed by love over long hours, labor in vain.
 near them an old fisherman and a rough rock have been fashioned,
 40 upon which the old man urgently drags a great net for a cast,
 like a man laboring to the utmost.

You would say that he was fishing with all the strength of his limbs,
 from the way his sinews bulged all down his neck
 even though he was gray-haired; and his strength was worthy of youth.

45 A little away from the sea-beaten old man
 a vineyard is beautifully weighed down with dark bunches of grapes,
 a little boy is keeping watch on it sitting on a stone wall;
 on either side of him are two foxes, the one is making her way up the rows
 plundering the produce, and the other, who is working every wile
 50 against his pouch, thinks that she will not let the boy go
 before setting him to breakfast on dry victuals.

But he, for his part, is braiding a lovely cricket-cage with stalks,
 fitting them onto reed; and he cares nothing for his pouch
 nor for the plants, so much as he is happy with his braiding.

55 And everywhere about the beaker is spread supple acanthus,
 a sight suiting a goatherd; the wonder would startle your spirit.

In payment for this, I gave a Kaludnian sailor a goat
 and a great cheese of white milk;
 and it has never yet touched my lip at all, but still lies

60 unsullied. I would eagerly requite you with this
 if you, friend, sing the desired song for me.

And I am not mocking with you at all. Lead on, good sir, for you will
 in no ways guard the song, not anyways in Hades which makes men forget.

Thyrsis *Make a beginning, dear Muses, make a beginning of bucolic song.*

65 This is Thyrsis, the one from Etna, and Thyrsis' voice is sweet.
 Where ever were you, when Daphnis wasted away, where ever, Nymphs?
 Down on the fair plain of Peneios, or on Pindos?
 For you certainly were not keeping the great flow of the river Anapos,
 the outlook of Etna, the holy water of Akidos.

70 *Make a beginning, dear Muses, make a beginning of bucolic song.*
 The jackals howl for him, the wolves howl for him,
 even the lion out of the wood weeps for him, who has died.

Make a beginning, dear Muses, make a beginning of bucolic song.

Many of cows about him, and many bulls too,
 75 and many heifers and calves mourn him.

Make a beginning, dear Muses, make a beginning of bucolic song.
 First came Hermes from the mountain, and he said "Daphnis,
 who is wearing you down? With who, good man, are you so much in love?"

Make a beginning, dear Muses, make a beginning of bucolic song.

80 The cowherds came, the shepherds, the goatherds came;
 all were asked what evil he was suffering. Piapus came
 and said "Wretched Daphnis, why are you wasting away? For you the girl
 is swept along on foot through every spring, every grove —

Make a beginning, dear Muses, make a beginning of bucolic song.

85 searching; You are surely hard-hearted and too difficult!
 You may have been called a cow-herd, but now you are like a goatherd.

57 πορθμῆ] Strictly a ferryman, but more generally, a
 sailor (e.g. Herototus and the story of Arion.)

74 πᾶρ ποσσὶ] A similar idiom to "underfoot," but we
 can't really talk of cows being underfoot. Maybe "near

at hand"

80 ἤνθον] I can't quite capture this beautiful chiasmus
 in English.

The goatherd, when he looks at the she-goats and how they are mounted,
grows watery-eyed because he is not a billy-goat himself.

Make a beginning, dear Muses, make a beginning of bucolic song.

90 And you, whenever you look at the maidens, how they laugh,
grow watery-eyed because you are not dancing with them.”
But the cow-herd said nothing to them, instead he fulfilled
his own bitter love, and fulfilled his lot to the end.

Make a beginning, Muses, again make a beginning of bucolic song.

95 There came even the sweet laughing Cyprian,
laughing secretly but keeping up the appearance of a heavy heart,
and she said “Surely, Daphnis, you boasted that you would put a head-lock on Eros;
haven’t you, in fact, been grappled to the ground yourself by painful Eros?”

Make a beginning, Muses, again make a beginning of bucolic song.

100 And Daphnis did answer her; “grievous Cyprian,
Cyprian the easily-provoked, Cyprian the hateful toward mortals,
for aren’t you already saying my sun has quite set?
Even in Hades, Daphnis will be a ill pain for Eros.

Make a beginning, Muses, again make a beginning of bucolic song.

105 What do they say about the cowherd and the Cyprian? Slink to Ida,
slink to Anchises; there are oaks there, and galingale,
and the bees buzz beautifully to theirs hives.

Make a beginning, Muses, again make a beginning of bucolic song.

And Adonis was in his prime when he tended flocks
110 and stoned hares and pursued all wild animals.

Make a beginning, Muses, again make a beginning of bucolic song.

How about you go and again stand near Diomedes,
and say ‘I beat the cowherd Daphnis, now you fight me!’

Make a beginning, Muses, again make a beginning of bucolic song.

115 Oh wolves, of jackals, oh lurking bears up in the mountains,
farewell; I, Daphnis, am no more your cowherd through the forest,
no more through the woods, nor groves. Farewell Arethousa,
and you rivers, flow fair down the water of Thubris.

Make a beginning, Muses, again make a beginning of bucolic song.

120 I, Daphnis, am the one who so pastured the oxen,
Daphnis, who so watered the bulls and the calves.

Make a beginning, Muses, again make a beginning of bucolic song.

Oh Pan, Pan, whether you are far off down the mountains of Lykaion,
or you are around great Mainalon, come to the island
125 of Sicily, and leave the peak of Helika and lofty mound
of that Lykaionidos, which is admirable even to the blessed gods.

Cease, Muses, come, cease from bucolic song.

Come, lord, and get this sweet-blowing pipe
of set wax, that curves beautifully around the lip;
130 for I am surely being dragged to Hades by Eros soon.

Cease, Muses, come, cease from bucolic song.

Now let brambles bear violets, and let the acanthus bear them
and let lovely narcissi be borne on thistles,
let everything be topsy-turvy, even let the pine bear pears,
135 since Daphnis is dying, and let the deer drag off the dogs,
and may the owls from the mountains sing for the nightingales.”

Cease, Muses, come, cease from bucolic song.

88 τάχεται ὀφθαλμῶς] I wanted to capture the fact that
the goatherd is still the subject, which something like
“his eyes melt” does not. In Greek it’s an accusative of
respect: “he melts at his eyes”

93 μοίρας] Greek is plural

101 νεμεσαστά] Or possibly, “provoking”

105 λέγεται] This incomplete clause suggests a coarse
jibe at Aphrodite. Literally, “Isn’t the cowherd said to
have... the Cyprian?”

107 μέλισσαι] The image of bees evokes both the
sweetness of the honey and the bitterness of the sting.

112 ὅπως] Here ὅπως with future has somewhat
imperative force

And he, having said so much, ceased; and Aphrodite
 wished to restore him; his threads from the Fates, though, had all gone
 140 and Daphnis flowed away. A swirl of water washed over
 this man, dear to the Muses, this man not disliked by the Nymphs.

Cease, Muses, come, cease from bucolic song.

And thou, give the she-goat and the goblet, so that when I have milked,
 I may make a libation to the Muses. Oh, rejoice greatly, Muses,
 145 rejoice! And I will sing sweetly for you also hereafter.

Goatherd

May your lovely mouth be full of honey, Thursis
 and full of honeycombs, and may you eat sweet dried figs from Aigilos
 since you sing better than a cricket.

Come see, the beaker is yours; Admire, friend, how lovely it smells;

150 You would think that the Horai had washed it in springs.

So come, Kissaita; and thou, milk her. And goats,
 don't skip about, lest the billy goat stand up to you.

2.2 Reflection on Idyll 1

This poem, placed first in ancient collections of T. [Hun99], is seen as both an introduction of the genre of bucolic poetry and as a presentation of a bucolic tradition as exemplified by the characters and art within it.

2.2.1 Synopsis

Thyrsis, an oxherd (βουκόλος), and an unnamed goatherd exchange compliments on each other's music (1–11). Thyrsis asks the goatherd to pipe for him but the goatherd refuses, from fear of provoking Pan. He, in turn, asks Thyrsis to sing of “the pains of Daphnis” and offers him, in exchange, a goat and an elaborately-carved drinking vessel, which is described in detail (27–56). Thyrsis' song (64–145) relates the “wasting away” (κατατρώξει (78) or τώκεαι (82)) of Daphnis. Daphnis, near death from some manner of “erotic affliction” (see below), is visited by Hermes (77–8), fellow rustics, and Priapus (81–91), to whom he declines to reply, and Aphrodite, whom he rejects with reproaching taunts (95–113). Finally Daphnis invokes Pan, bequeaths him his syrinx, and dies. The song ends with Thyrsis claiming his σκύφος, which the goatherd gives, together with fulsome praise.

2.2.2 Structure

The poem falls naturally into three parts, with short framing sections. Lines 1–11 are an exchange of compliments which establish the characters of Thyrsis and the goatherd in their respective roles. The compliments stand as a “delightful” (ἁδύ, line 1) counterpoint to the strife of rivalry at βουκιλικά which is found elsewhere in T. The compliments lead naturally through the short offer/counter-offer section to the description of the cup (27–56).

The cup or, rather, its ekphrasis within the poem, is both the payment for the song, and the artistic contribution which the goatherd makes to balance Thyrsis' song. The cup (see Section 2.3) recalls other earlier instances of ekphrasis in Greek literature, most importantly the shields of Achilles (*Il.* 18.478ff.) and of Herakles (Hesiod, *Aspis*). Hunter [Hun99, p. 76–7] sees a characteristically Alexandrian metamorphosis of the shield of war into a peaceful drinking vessel, and cites instances of a shield being used as a bowl.

The description of the cup leads through a very short further exhortation for Thyrsis to sing, into the third part of the poem, the song of Daphnis. Thyrsis' song is in the form of nineteen short stanzas (most are two or four lines), punctuated with a refrain. The refrain takes three forms, marking the beginning (“make a start, Muses”), the middle (“lead on, Muses, again”), and the end (“cease, Muses”). of the song. The refrain appears (64) before the first line of the song and does not appear after the last line (145), indicating that its purpose was to introduce the stanzas following it. The manuscript tradition is divided on which

140 ἔβα ῥόον] The precise nature of Daphnis' end is either intended to be mysterious, or else this is an allusion to a well-known story that is lost to us. Thus finding the right translation of this very terse phrase is difficult. If Daphnis literally drowned, perhaps in a

spring, then that concrete idea is what this phrase must evoke.

147 sweet dried figs] Yummy!

151 Κισσαίθα] A fitting name for a she-goat, as goats are supposed to be fond of κίσσος

form of refrain is used at some points. However, a plausible division of the song has the introduction running from the start of the song until Priapus departs (64–92), the mid-section starting with Aphrodite’s entrance and running to the invocation of Pan (94–126), and the final section starting when Daphnis relinquishes his syrinx and by the same token, his life (127–145).

The song and the cup represent two types of art. The barter of one for the other shows them to be of equal value. If the song, and Daphnis’ death, are tragedy, then the competing lovers and preoccupied boy are comedy (cf. [Hun99]). The cup also represents the Callimachean view of the role of poetry in the Alexandrian age. Like bucolic poetry itself, the cup is a “highly wrought and artistic version of an essentially humble and popular form” [Hun99, p. 76]). The figures on the cup are, of course, childhood, youth, and age, but they also show the human preoccupations in a post-heroic world; κάματος, ἔρως, and ποίησις.

2.2.3 Daphnis

The overall meaning of Thyrsis’ song is clear: Daphnis the oxherd is wasting away from love. His friends and protectors (Hermes, Priapus, the goatherds and oxherds) try to rouse him or turn him from his destructive course, and Aphrodite gloats over him. All of this is to no avail, and Daphnis dies. However this glosses over issues which, at least to us now, are quite unclear. Why exactly was Daphnis wasting? How did he come to die? The story of Daphnis as a mythical bucolic figure precedes this poem and T.’s readers would have been familiar with at least some version of the story. We cannot tell whether this cast more light on the details for them, or whether the vagueness of some parts of the poem (e.g. Δάφνις ἔβα ῥόον, 140) may have been purposeful and no definite story was ever intended to be understood.

Other ancient sources for the story of Daphnis [Hun99] include T. *Id.vii*, Parthenius¹, Diodorus², Aelian³, Servius⁴, and the scholia. Briefly, most of these sources identify Daphnis as son (or perhaps ἐρώμενος) of Hermes and a nymph (note that Hermes is the first of Daphnis’ visitors (77–8)). He became a cowherd. A nymph was in love with him and told him that if he ever slept with another, he would lose his sight. A king’s daughter made him drunk and he slept with her, and the curse was fulfilled. Daphnis either invented bucolic poetry, or else was the subject of the first bucolic poetry. Diodorus also has Daphnis as a follower of Artemis, and so perhaps he took a vow of chastity like Hippolytus. Servius, although writing late, provides the insight that after his death, Hermes took up Daphnis, leaving a fountain where he had been. This may cast light on the watery nature of Daphnis’ end (ἔβα ῥόον and ἔκλυσε δῖνα, 140).

The text of the poem does not seem to point to a single explanation why Daphnis is wasting. He may, like Hippolytus, have been a follower of Artemis and taken a vow of chastity. If so this is the sense in which he has “vowed” (κατεύξεο, 97) to get a head lock (λυγίζειν) on Eros. Likewise, he can then no more be with young maidens (90-1) than a goat-herd can become a billy-goat to mount the she-goats (87-8). It explains why it is Daphnis who is δύσερως, while ἄ κώρα is searching high and low for him (82-5).

However, this explanation wavers at Hermes (78) asking him with whom he is in love. Perhaps instead he is in love with a mortal girl (the κώρα) and cannot consummate this love because of a vow to Artemis, or a vow of faithfulness to the nymph. (But if he is indeed the victim of the nymph’s curse, why is he οὐ Νύμφαισιν ἀπεξῆλθῃ?) Another explanation is that he is suffering from unfulfilled longing for a water-nymph, perhaps as the result of a curse by Aphrodite. At the end, he cannot resist throwing himself into her pool and drowning. Finally, the wasting, or drowning, may be the fulfillment of the curse for betraying the nymph.

Daphnis has something in common with Polymemus, another bucolic figure of T.’s (*Idylls* 6 and 11). Both are blinded (in at least some versions of the story of Daphnis). The κισσύβιον which is payment for Thyrsis’ song evokes the κισσύβιον in which Odysseus gives wine to the cyclops (*Od.* ix. 346; the earliest use of the word and so perhaps the archetypical κισσύβιον). Drunkenness is associated with the blinding of both.

2.2.4 Style

The “bucolic style” appears in this poem in features of the meter, the tone of the language, and the use of repetition. The poem is in dactylic hexameters, and almost every verse uses the so-called “bucolic diaeresis” (Line 28 is the first that does not). Spondaic lines are very rare; the first is not until Line 38, where the metrical weight of μοῦσιν ἔζοντι draws attention to the tension of the struggle.

T. makes ubiquitous use of various figures of repetition throughout the poem. There is frequent repetition of phrase, such as Line 12 (λῆς), which is in turn emphasized by the repetition of the same figure in the

¹Parthenius of Nicaea or Myrleia, 1st BCE Greek poet taken to Rome.

²Diodorus Siculus, 1st BCE historian from Agyrium, Sicily.

³2nd/3rd CE

⁴4th CE grammarian, commentator on Virgil.

same verse of the answering speech in Line 15 (οὐ θεμῖς). This tends to create the feeling of a sub-literary folk song, where such repetition naturally occurs. T. makes use of a repeated refrain in the song of Thyrsis, and this, on the other hand, contributes to a sense of a dirge or ritual. There is frequent pairing of the first words of adjacent lines (e.g. τῆνον, 71-2; πολλάί, 74-5; Δάφνις, 120-1; πλῆρες, 146-7). More subtle pairings such as are found in Homer are also to be found, for example the molossic emjambment of Line 3 (almost) repeats in Line 16. The compliment ἄδύ with which the poem opens (1) is mirrored and trumped with the comparative in Line 7. T. also employs partial repetition of longer sections. Compare, for example 4-5 with 9-10, and 87-8 with 90-1.

2.3 Notes on the χισσύβιον

The purpose of this brief note is to describe two papers concerned with the χισσύβιον described in ll. 27-56 of Theocritus *Idyll* 1. The two papers are a 1913 *JHS* paper of A. S. F. Gow [Gow13], and a 1952 *CR* paper of A. M. Dale [Dal52].

There are three possible interpretation of Theocritus' description of the χισσύβιον:

1. The description is pure poetic fancy and the elements of the description and their relationships have only literary or metaphorical significance (along the lines of childhood/youth/age, or love/toil/art).
2. The description is representative of a possible artifact such as might have been made in second-century Alexandria.
3. The description is an ekphrasis of an actual vessel known to Theocritus.

Both authors incline toward the latter two points of view, but differ significantly in the type of object and design which they envision from Theocritus' description. Gow considers evidence from a variety of sources and describes in detail a proposed model for the bowl which he finds most consistent with his reading of the text. In Gow's view the χισσύβιον described is a shallow bowl decorated on the outside with an ivy pattern under the rim, and acanthus leaves spreading up from the base under. Inside the bowl the fisherman occupies the center. The woman, flanked by her two lovers, are arranged around one half of the remaining inside area, and the child, flanked by the two foxes, occupies the other half.

Dale envisions the χισσύβιον as a deeper vessel, precluding placement of the illustrations inside. In Dale's view the figures are displayed on the outside, between the ivy above, and the ἔλιξ with the κροκάεις κάρπος below. The acanthus, in this view, is lowest still, growing out of the base.

Both authors pursue two questions in considering the interpretation of this passage:

1. What *is* a χισσύβιον? Certainly it is a rustic vessel, probably wooden, perhaps made of ivy (χισσός). But is it always a deep vessel, such as a "pail" or a "beaker"? Specifically, what is meant by a βαθὺ χισσύβιον in Line 27? Does it mean "deep (as, of course, χισσύβια always are)"? Or does it mean "deep (as far as goes for χισσύβια)", much as one would talk of a deep soup plate? If a χισσύβιον *must* always be deep, then the figures cannot be on the inside. Conversely, if a χισσύβιον *may* sometimes be shallow, then it is possible to read the rest of the description as indicating that in this case the vessel must be shallow and decorated on the inside.
2. What does the nature of the decorations and their relative positions seem to dictate about the design of the vessel and the placement of the decorations? To this discussion one can bring an interpretation of key relational phrases in the text such as κατ' αὐτόν (l. 30), ἐντοσθεν (l. 32), τοῖς δὲ μέτα (l. 39), and τυτθὸν δ' ὅσσον ἄπωθεν (l. 45). In addition some of the facts about the vessel, such as its being two-handled, play a role. Finally one can bring comparisons with a wide range of ancient artifacts (although not, of course, wooden bowls).

Gow considers the first question, and concludes that the definition of χισσύβιον is probably broad enough to include a shallow, bowl-like vessel. The main thrust of Dale's argument is to challenge this. Gow further considers the second question in considerable detail and argues that the difficulties of placing the design elements on other locations are sufficiently serious to also weight in favor of his view of a shallow bowl decorated with figures on the inside. Of course if a χισσύβιον simply cannot be a shallow vessel then this is a serious objection, so let us now examine the two arguments on this topic in more detail.

Homer mentions a χισσύβιον twice. Odysseus (*Od.* ix. 346) uses one to offer wine to the Cyclops to drink, and Eumaeus (*Od.* xvi. 52) mixes wine with water for Odysseus and himself to drink. This suggests to Dale that in Homer's view the χισσύβιον was something sizable, perhaps comparable to a milking pail.

Dale also suggests that in *Idyll* 1, Thyrsis milks the goat into the *κισσύβιον* (l. 143, there termed a *σχύφος*), although this reading is not entirely unambiguous. Dale says that “[m]ost scholiasts and grammarians” define the *κισσύβιον* simply as a *ποτήριον*. There is important information (cited by both Gow and Dale) in Book 11 of Athenaeus’ *Deipnosophistai*. There is a fragment of Callimachus which can be read to equate a *κισσύβιον* with an *ἄλεισον*, a type of cup which Athenaeus elsewhere (*Ath.* xi. 783) describes as being like *φιαλῶδες*. Now, *φιαλῶδες* are wide flat drinking cups, and Gow takes encouragement from this identification, as indicating that, at least to Callimachus, a *κισσύβιον* can be a wide shallow cup. However there are two problems with this argument, as Dale observes. First, in the Callimachus passage it is not at all clear that in fact the same object is being called both a *κισσύβιον* and also an *ἄλεισον*. Second, Athenaeus himself criticises the passage, saying that Callimachus uses the word wrongly. Now, although it may not be clear to us whether two different vessels may be being mentioned, nevertheless Athenaeus had access to a full context for the verse, which we do not, so his judgement may well be accurate. But if so then we are relying on Athenaeus simultaneously to confirm that Callimachus used *κισσύβιον* and *ἄλεισον* for the same thing, while also, himself, declaring that this is an error.

Now turn to the second question; how can one most convincingly imagine the design elements and their relationships arranged on a drinking vessel? Dale addresses this in much less detail than Gow. For him, the three scenes are carved on the outside of the *κισσύβιον* between (which he reads from *ἔντοσθεν*, l. 31) a band of ivy near the lip and a second band of ivy or helichrysm opposite (*κατ’ αὐτόν*, l. 30) it. Even allowing these readings of the position phrases, this arrangement presents another problem: We are told the *κισσύβιον* is two-handed. (Note emphatically that Athenaeus (*loc. cit.*) declares a *κισσύβιον* is one-handed (“*κισσύβιον μόνωτον ποτήριον*”), which may be taken to distance his conception of the vessel from Theocritus’.) Thus the three scenes must be divided between two panels on the vessel. It is hard to imagine how this can be done elegantly, and at this point Dale retreats to the point of view that Theocritus was not describing an actual cup and that not every detail must be accounted.

In considering the same question, Gow brings a great many examples of ancient artifacts to bear. In particular he cites several examples to support his thesis that the center medallion of a bowl is the commonest location for a scene of fish or fishing (on the rationale that the watery things are seen, as it were, in their own element). With the fisherman in the center of the interior, the other two scenes arrange naturally as a character (woman/child) surrounded by two others (regarding the foxes we have *ἀμφὶ δέ νιν*, while, strictly, it is not explicit that the woman is entertaining exactly two lovers). As two groups of three these can be placed on opposite sides of the ring surrounding the center. As a result (see schematic illustration in [Gow13]) the relations *τοῖς δὲ μέτα* (l. 39), and *τυτθὸν δ’ ὅσσον ἄπωθεν* (l. 45), and also the order in which the scenes are related, are easily understood.

3 Idyll 2: Charm-making

3.1 Translation

Where are my bay leaves? Bring them, Thestylis. And where are my potions?

Wrap round the pot with fine purple sheep’s wool,

as I will tie down my burdensome, yet dear, man,

who is, to me, twelve days lost, from which time the wretch does not come near,

5 and does not know whether we are dead or alive,

nor does he, a stranger, knock on the doors. Surely for another woman

Eros, with fast-moving fancies, has departed, and also Aphrodite.

I will go to Timagetos’ gymn

tomorrow to see him, and I will fault how he treats me.

10 But now I will tie him down from sacrifices. Come, Selene,

shine well; for I will sing to you softly, goddess,

and to earthly Hecate, at whom even dogs tremble

when she goes up to the graves and dark blood or the dead.

Greetings, frightful Hecate, and be with us to the end,

15 making these potions no worse than any of Circe,

nor of Medea, nor of chestnut haired Perimede.

Bird-wheel, draw thou this my man home.

First barley is consumed with fire for you. Come, sprinkle it,

Thestylis. Wretch, where have your wits flown off to?

20 Have I really, truly, been made a mockery even for you, filthy wench?
 Sprinkle and at the same time say this: “I am sprinkling Delphis’ bones.”
Bird-wheel, draw thou this my man home.
 Delphis has grieved me; and I am burning laurel against him;
 and as it makes a loud noise catching fire
 25 and at once is taken and we see not even its ashes,
 so, mark, may Delphis too wreck his flesh in the flame.
 27 *Bird-wheel, draw thou this my man home.*
 33 Now I will sacrifice the corn husks. And thou, Artemis, may move
 even the unmovable in the house of Hades, and if so, what else is safe...
 35 Thestylis, the dogs are howling for us through the city;
 the goddess is in the crossroads; ring the bronze as fast as you can!
Bird-wheel, draw thou this my man home.
 Behold, the sea is silent, the winds are silent,
 yet my grief within my breast is not silent,
 40 but instead I am all burning down for him, who made me —
 miserable rather than a wife — be base and no longer a virgin.
 42 *Bird-wheel, draw thou this my man home.*
 28 As I melt this wax, with the goddess’ help,
 so may the Mundian Delphis at once melt from love.
 30 And as this bronze spinning wheel whirls, from Aphrodite’s influence
 so may he spin by our doors.
 32 *Bird-wheel, draw thou this my man home.*
 43 Thrice I pour my offering and thrice, Lady, I voice these things;
 whether a woman has been lying with him, or a man,
 45 may he have such a share of forgetfulness as one time Theseus, they say,
 forgot fair-haired Ariadne in Dia.
Bird-wheel, draw thou this my man home.
 There is a horse-maddening plant in Arcadia, and for this, all
 foals and fleet horses go mad up across the mountains;
 50 so also may I see Delphis, and to this house may he make his way
 like one maddened out from the oiled gymn.
Bird-wheel, draw thou this my man home.
 This hem, Delphis lost from his tunic,
 which I now, plucking at, throw down into the blazing fire.
 55 Ahhh! Grievous Eros! Why have you drunk out all the dark blood from my skin,
 rooted like a marsh-dwelling leech?
Bird-wheel, draw thou this my man home.
 Tomorrow, after grinding up a lizard, mind you, I will bring an evil drink.
 And now you, Thestylis, taking these herbs, smear them
 60 down from above on his door posts while it is still night,
 [I have begged from my heart; but he does not make any account of me]
 and, murmuring, say “I am kneading Delphis’ bones.”
Bird-wheel, draw thou this my man home.
 Now, then, that I am alone, whence was this love for which I weep?
 65 From what shall I begin? Who brought me this misfortune?
 Anaxo, the daughter of Eubolos went for us as basket-bearer

59 ὑπόμαζον] This is the meaning given by [LSe95]. However Dover [Dov71] suggests “knead secretly” in keeping with other examples of ὑπό as a prefix. The sense of this translation might fit better with μάσσω in l. 62.

60 φλιᾶς] Singular in the Greek, though usually used in plural. Dover [Dov71] remarks that in later Greek “threshold” is a possible meaning, although [LSe95] does not confirm this. It’s easier to imagine Thestylis rubbing the herbs “down over” the threshold than the lintel.

61] Questionable line. Not found in the oldest sources, and would make this the only five-line stanza in

the invocation section. The use of νόξ in l. 60 is a modern emendation of νῦν and so the present line is necessary to make sense of l. 60 if it ends “while even now...”. Heath suggests this line was added in antiquity after the original νόξ became corrupted. The second half of the line is very similar to Theoc. III.33.

64 πόθεν...δαχρύσω] Horatory subjunctive, not future indicative. She is literally saying “from whence should I weep for the love” but in English one needs a relative clause to capture this.

66 ἃ τῷβρούλοιῳ] Supply a feminine noun, e.g. θυγάτηρ

to a grove of Artemis, and then at that place she lead around
in a procession many other wild animals, and among them, a lioness.

Ponder my love, lady Selene, whence it came.

70 And Theumarida, my Thacian nurse, now departed,
who lived next door prayed and beseeched
to view the procession; and I, wretched woman,
went with her, trailing my lovely linen dress
and wrapped in Clearista's gown.

75 *Ponder my love, lady Selene, whence it came.*

And presently, while I was down in the middle of the waggon-way, where Lykon's is,
I saw Delphis and Eudamippos coming together;
and their beards were more golden than Helichrysm
and their chests were gleaming much more than you, Selene,
80 since they had just left the lovely work of the gymnasium.

Ponder my love, lady Selene, whence it came.

And as I saw, even so I was driven mad; so my wretched woman's heart was shot
with fire, and my loveliness paled. I no longer considered
that procession, nor even understood how I went back home,
85 but some parching sickness shook me
and I lay in my bed ten days and nights.

Ponder my love, lady Selene, whence it came.

And my skin became much like yellow thapsis,
and all my hair fell from my head, and all that was left
90 was skin and bones. And to whose house didn't I go?
Or what sort of crone's house come out of? Any one who sang spells to cure.
But there was no relief, and the period of sickness was completed when it fled.

Ponder my love, lady Selene, whence it came.

And so I told the true story to my maid,
95 "Come now, Thestylis, find me some remedy for the cruel disease.
Myndios has all of wretched me; but, go
to Timagetos' wrestling hall and keep watch;
for he hangs about there, and it is pleasant for him to sit there.

Ponder my love, lady Selene, whence it came.

100 And whenever you discover that he is alone, nod quietly,
and say that 'Simaitha calls you,' and secretly bring him here."
So I said; and she went and brought Delphis, all oily-skinned,
to my house; and I, as I perceived him
just crossing over the threshold with nimble feet —

105 Describe where it came from, my love, lady Selene —

I was completely chilled, more than by snow, but from my brow
sweat poured, like the south-wind's rain,
and I was unable to say a thing, not even as much as, in sleep,
children, giving voice, whimper to their dear mother;
110 instead, my fair skin was fixed like a wax doll.

Ponder my love, lady Selene, whence it came.

And, after gazing at me, the heartless man, fixing his eyes on the ground,

or γύνη. The office of ceremonial basket-bearer was held
by a young woman so probably this was Avaxos'
daughter.

76 τὰ Λύκωνος] Supply perhaps ἐμπόρια or δωματα.
But here we have almost the same usage in English.

77 ἰόντας] It's unusual for this construction to use
plural. More common would be Δέλφιν ἰόντα τε καὶ
Εὐδάμιππον. Perhaps the use of ὁμοῦ links the two more
closely into a plurality. Also, the presence of τοῖς at the
start of the next line may make it more natural to use
plural here.

78 ψενειάς] Singular in the Greek. Doric ῥς is 3rd sing.

83 τὸ δὲ κάλλος ἐτάκετο] Gow [Gow50] considers three
explanations for this phrase. First, that Simaitha
underwent a profound change in her appearance, as from
the sickness described in 1.88–92; or that it means the
beauty of the procession faded for her, as described in
the next sentence; or that she experienced as brief paling
— a freezing, as it were. Citing Odysseus' effect on
Penelope *Od.*19.204 (ῥέε δάκρυα, τήκετο δὲ ζρώς), Gow
favors the last explanation.
90 ἐ τίνας] I've been pretty free with the translation of
this complex sentence. "To whose [house] didn't I go, or
what sort of woman's house [didn't] I leave, whoever
sang against [the disease]?"

sat by the couch and, after sitting, gave a speech:

“Truly, Simaitha, by calling me to this, your house, you have

115 as much surpassed my coming, as I one time before
surpassed the graceful Philinos by running.

Ponder my love, lady Selene, whence it came.

For I would have come, by sweet Eros I would have come,
presently, by night, with two or three friends,

120 guarding in my pockets Dionysus’ apples,
and with white poplar, Herakles’ holy sprout, for my head,
would all about with purple ribbons.

Ponder my love, lady Selene, whence it came.

And if you were to accept me, it would be sweet (for

125 I am called nimble and fair among all young batchelors),
and I would go to sleep if I only kissed your beautiful mouth;
but if you force me elsewhere and the door is kept fast with a bar,
axes and torches would come against you.

Ponder my love, lady Selene, whence it came.

130 But I say now now that I owe gratitude first to the Cyprian,
and after the Cyprian, you, second, took me from the fire,
madam, by calling me to this your chamber
even as I was half burned up; and Eros surely
often kindles a brighter flame than Liparaian Hephaestus;

135 *Ponder my love, lady Selene, whence it came.*

and with bad passions he scares both a maiden from her inner room,
and a young wife who has left the still-warm bed
of her man.” So he spoke, and I, readily-won woman,
taking him by the hand, reclined on my soft bed;

140 and quickly skin on skin flushed, and faces
were warmer than before, and we whispered sweetly.
And so, let me not chatter on at length, dear Selene,
we went all the way and we both reached our desire.

He neither found any fault with me, at least until yesterday,

145 nor I, in turn, with him. But the mother of Philista
our flute-girl, and of Milixos, came to me
today, just when the horses were running toward heaven,
carrying rosy Dawn from the ocean,

and told me both many other things and that in fact Delphis is in love.

150 And again whether desire for a woman or for a man has taken hold of him,
she said that she did not rightly know, but this much she did; he always
had unmixed wine poured for him as a toast for Eros, and in the end he went scurrying,
and he said to deck his house with garlands for them.

My guest told me these things, and she is right.

155 For he made his way to me three or four other times,

and he often set his Doric oil-flask by me;

but now he is twelve days gone and from which time, I have not seen him.

He really has nothing else delightful, and has he forgotten us?

Now I will tie him down with potions; and if he still

160 pains me, it will be the gates of Hades, by the Fates, that he will be knocking on;

I am guarding such evil potions for him in my chest, I tell you,

119 ἢ τρίτος ἢ τέταρτος] “Being third or fourth friend” means that Delphis himself would be the third or fourth one.

124 τὰδ’ ἥς φίλα] The abstract plural works better as a singular in English. Based on the context he seems to be saying that it would be “dear” to both of them.

143 ἐπράχθη τὰ μέγιστα] “The greatest things were done”

144 μέσφα τό γ’ ἐχθές] [LS89, μέσφα] wrongly

translate this as “until tomorrow”

150 εἴτε καὶ ἀνδρός] Cf. 1.44

153 οἱ] Greek here allows us to maintain the ambiguity whether the new lover is male or female. In English we have to use the slightly ungrammatical plural, which is nevertheless supported by common usage.

156 παρ’ ἐμὴν] Or, “at my house”

157 δωδεκαταῖος] Cf. 1.4

160 ἀραχῆ] cf. 1.6

which I learned, mistress, from an Assyrian foreigner.
 But you, cheerfully turn your horses toward the ocean,
 lady; and I, I will bear my longing just as I undertaken.
 165 Farewell, gleaming-throned Selene, and farewell you other
 stars, attendant down the rim of carefree Night.

4 Idyll 3: Love Song

4.1 Translation

I am singing a song for Amaryllis, and my goats
 are feeding down the mountain, and Tityros is driving them.
 Tityros, you who have been wonderfully dear to me, tend the goats,
 and lead them to the stream, Tityros; and watch the billy goat,
 5 the tawny Libyan one, that he doesn't butt you.
 Oh beautiful Amaryllis, why do you no longer call me,
 your darling, peeking through this grotto? Do you really hate me?
 Or at any rate do I appear to you close-up to be snub-nosed,
 madam, and have an untrimmed beard? You will make me hang myself.
 10 Come see, I am bringing ten apples for you; I brought them from the place
 from which you told me to bring, and tomorrow I will bear you other things.
 See! I have heart-aching pain. If only I could become
 the buzzing bee and come to your grotto,
 slipping through the ivy and the fern which enfolds you.
 15 Now I understand Eros; he is an oppressive god; truly he suckled
 a lioness' breast, and his mother raised him in a thicket,
 he who is burning me up and has utterly shot me even to the bone.
 Oh beautifully glancing girl, all stony, oh dark-browed
 madam, embrace me, your goatherd, so I may kiss you.
 20 There is a sweet delight in even idle kisses.
 You will make me right now pluck strands from the garland
 which I, dear Amaryllis, am looking after for you,
 which I braided round with rosebuds and fragrant parsley.
 Woe is me! Why should I suffer? Why be a wreck? You do not listen.
 25 I will take off my coat and jump into the waves from the place
 right where Olpis the fisherman searches for tuna;
 and then if I should die, at least your pleasure has been accomplished.
 I understood before, when, pondering whether you loved me,
 not even the slap made the "love-at-a-distance" stick to me
 30 but just as it was, it wilted on my soft forearm.
 Agroeo the fortune-teller also told the truth
 before, when she was going alongside collecting grass, in that, while I
 am altogether wrapped up in you, you don't utter a single word about me.
 I am actually watching over a white goat for you, one who has born twins,
 35 which also Mermon's black-skinned hired girl
 asked me for; and I'll give her it, since you are playing hard to get with me.
 My right eye jumps; will I at least see
 her? I will sing toward the pine, leaning the other way, thus,
 and perhaps she might look toward me since she is not unbeatable.
 40 When Hippomenes wanted to marry the maiden,

9 προγένειος] [LS89] gives "with a prominent chin",
 but [Hun99] suggests that this is a long untrimmed
 beard, an attribute, like the snub-nose, of satyrs.
 26 θύωνας] A deep-water fish.
 27 δῆ] All coddices have μῆ; δῆ is an emendation of
 Graefe. Hunter [Hun99] reads μῆ and explains it in
 reference to a tradition following the death of Sappho,

that a lover who survived throwing themselves into the
 sea would be cured of their love. If the goat herd does
not die, and is cured of his love then it is a burden lifted
 from Amaryllis, hence the apodosis.
 33 τὸ...ποιῆ] Compare this with the dubious line
Id. Id. ii61. If that line was a later addition then this
 line is a possible source.

he ran a race, with apples in his hands; and Atalanta,
when she saw them, was driven mad; so she leaped into deep love.

Also Melampous the seer brought the herd from Othryos
to Pylos; and the beautiful mother of wise Alpheisiboeas

45 lay in the arms of Bias.

And didn't Adonis, while tending flocks in the mountains
lead the fair Cytherian to such a peak of madness
that she did not put him from her breast even when he had perished?

Endymion sleeping his unchanging sleep is enviable to me;

50 and, dear lady, I envy Iasion,

who met with such things as you uninitiated will never learn.

My head hurts, and it doesn't matter to you. I sing no more,
I will lie where I fall, and so the wolves will eat me!

May this be like sweet honey down the throat to you.

5 Idyll 4: Herdsmen

5.1 Translation

Battos	Tell me, Korydon, whose are the cattle? Are they Philondas'?
Korydon	No, they're Aigon's; he gave them to me to feed.
Battos	Do you somehow milk them all secretly towards evening?
Korydon	No, the old man puts the calves down to suckle, and keeps an eye on me.
Battos	5 And has the herdsman himself gone and disappeared to some place?
Korydon	Haven't you heard? Milon has gone to Alpheos, taking him.
Battos	And when has he ever set eyes on oil?
Korydon	They say that he rivals Herakles in force and might.
Battos	And my mother says that I am better than Polydeuces.
Korydon	10 And he has gone, taking a spade and twenty sheep from here.
Battos	Milon would persuade even the wolves to do mad things, at the drop of a hat.
Korydon	But these lowing heifers miss him.
Battos	These cows are miserable, they have found such a bad herdsman.
Korydon	Well, they are miserable, and they no longer want to be pastured.
Battos	15 See, surely from that heifer there has been left just the very bones. You aren't saying that it feeds on dew drops, like a cricket?
Korydon	No, by the Earth, but in fact sometimes I put her to pasture by Aisaros and give her a fine bale of soft hay, and other times she frisks about deep-shaded Latymnos.
Battos	20 And the tawny bull is certainly scrawny. I wish the men of Lampriadas would get such an ox when the towns-folk make a sacrifice,

42 ὥς ἴδεν ὥς ἐμάνην, ὦς...] Cf. *Id. ii. 82*

42 'ς βαθὺν ὕλατ'] Compare the deep waters into
which the goatherd was going to ἄλασθαι in 25.

47 ἐπὶ πλέον] Compare *Id. i. 20* for the use of this
phrase with a genitive.

1 Κορυδῶν] The crested (κόρυς) lark is κορυδός

2 Αἰγῶνος] In the rustic context, this may suggest
"Goat"

4 γέρων] In all likelihood, Aigon's father. See also 58n.

6 Μῶλων] This name echoes the famous 6th c. wrestler,
Milo(n) of Kroton, who won 31 victories at Panhellenic
Games.

6 Ἀλφειὸν] The river that runs through Olympia, and
so, identified with Olympia itself.

10 σκαπάναν] Digging was a form of training.

10 μῆλα] For food.

11 λυσσῆν] The initial expectation of the line is that
Milon is so persuasive that he could even persuade
wolves to do something as improbable as Aigon's going
to the games. However the conclusion changes the

direction, as there is nothing very unusual about wolves
going mad (λυσσῆν is specifically the madness of rabies,
and the association in this line with λύκος suggests the
two words may have been felt to be connected
naturally). Yet Aigon's actions, depleting the flock by
twenty sheep on a "mad venture," accomplishes the
same effect as rabid wolves, and so perhaps Battos'
remark is to mean "Milon may as well have persuaded
the wolves to go mad right now."

17 Δᾶν] The scholia have this as a Doric form of Γῆ,
but it may rather have been a form of Ζεύς; i.e. Δᾶ voc.
of *Δάν = Ζήν = Ζεύς.

21 Λαμπριάδα] Or, if Λαμπριάδης is a person, "the sons
of L."

21 τοιόνδε] The wish may be that Hera may be
displeased with a poor sacrifice, or else that the
demesmen would have a poor meal from the meat left
over. Given the reference in 33, this is presumably Hera
Lakonia.

to Hera, since it's a disagreeable town.
Korydon And in fact I drive it to a estuary, and to Physkos' fields,
and to the river Neathos, where all good things grow,
25 buckwheat, fleabane, and lemon balm.
Battos Pshaw, pshaw! Your cows will go to Hades, wretched Aigon,
when, too, you have fallen in love with a worthless victory,
and your pipe, which once you fitted together for yourself, is sprinkled with mold.
Korydon Not that one, by the Nymphs, since when he went off to Pisa
30 he left it as a gift for me; and I am something of a singer,
I strike up the songs of Glauke well, and those of Pyrrhos well too.
I sing the praise both of Kroton — "And a fair city, is Zakynthos..." —
and east-facing Lakinion, where the boxer
Aigon ate up eighty oatcakes on his own.
35 There too he brought the bull from the moutain, and having taken it
by the hoof, gave it to Amaryllis, and the women
cried out at length, and the herdsman laughed out loud.
Battos Oh beautiful Amaryllis! You alone we will not forget, even dead;
as dear as goats are to me, so much were you, when you were extinguished.
40 Alas for the very harsh god who has been given me as his charge.
Korydon One must take heart, dear Battos; tomorrow will soon be better.
There is hope among the living, but the dead are without hope,
and Zeus sometimes brings clear skies, and other times sends rain.
Battos I'm cheering up. Drive the calves from down there; for they're eating
45 the fruit of the olive tree, the wretches.
Korydon 45 Scoot, Lepargos!
Scoot, Kymaitha, up to the hilltop. Aren't you listening?
I'll come, by Pan, and give you a bad end, right now
unless you move off from there. Look, she's creeping back again.
If only I had a crook, so as to strike you.
Battos 50 Look at me, Korydon, by Zeus. For the thistle
just stuck me so, under the ankle. They are like
a deep bed of gorse. May the heifer perish miserably!
I was struck because I was gaping at her. Do you at least see?
Korydon Yes, yes, I have it with my nails; and this is it.
Battos 55 How small the blow is, and it overcomes a man in his prime.
Korydon When you go to the mountain, don't come barefoot, Battos;
for buckthorn and brambles grow on the mountain.
Battos Come tell me, Korydon, does the old man still bang
that dark-browed sweetie that he was itching for before?
Korydon 60 For sure, loser; in fact just recently myself, even while going
to the fold, I caught him while he was at his business.

28 ἐπάξα] This form is explained as 2nd pers. aor. mid., with a Doric contraction of -αο to -α instead of -ω. Several ms. show ἐπάξω.

29 Πίσσαν] An old name for the site of Olympia.

31 Γλαύκας] A Chian citharode. She was associated with Ptolemy Philadelphios, and had a reputation for erotic songs.

33 Λακίνιον] A temple to Hera located near Kroton (modern Crotone) at the western side of the Gulf of Taranto in southern Italy. A single column remains, at the site of Capo Colonna.

39 ὄσσον αἴγες] Battos may be unwittingly inviting the reader's mockery here, being seen as a goatherd who has been too intimate with his goats.

39 ἀέσβης] Ἀμαρυλλίς is probably conneced with ἀμαρύλλω, to sparkle. This lends particular poignancy to the use of σβέννυμι here.

42 ἐλπίδες... ὕει] This gnome is reminiscent of Hesiod's *Op. Di.*

44 βόλλε] Perhaps "drive with stones"

46 Κυμαίθα] Cf. the goat Κισσαίθα in I.151.

49 λαγωβόλον] A short shepherd's staff, to throw at hares.

51 ἐπάταξ'] Echoes 49.

52 ἀτρακτυλλίδες] This is a difficult passage to translate because non-botanical English doesn't have the variety of words for types of thistle that Greek has. Battos' point is that the ἄκανθα thistle is as dense as another type of thistle, the ἀτρακτυλλίς. Since it isn't entirely clear what plant this latter was anyway, I have substituted another (non-thistle) thorny plant which grows in dense beds.

57 ἀσπαράθοι] Not clearly identified.

58 γερόντιον] Since he is given no further identification, there is no reason not to assume this is the old man of 4, in all likelihood, Aigon's father.

58 μύλλει] A slang word for sexual intercourse. Probably had the sense of "to grind"

Battos Well then, the horny man. You know, that sort rivals
Satyrs or ugly-legged Pans.

5.2 Discussion

5.2.1 Summary

The poem depicts a conversation between two rustic characters, Korydon and Battos. They discuss the cattle of an absent cowherd, Aigon, who has entrusted his cattle to Korydon while he has gone to compete as a boxer in the games at Olympia. The conversation ranges over the cattle, which are wasting in Aigon's absence, turns to bucolic music, a local beauty who has died, and is interrupted when the calves start eating the fruit of olive trees. Korydon chases off the cattle, and Battos gets a thorn in his heel, which Korydon removes. The poem closes with an amused discussion of a lecherous old man.

5.2.2 Characters

The principal characters are Korydon and Battos, and the entire poem consists of their speech. The form of the poem is such that we are explicitly told few facts about the characters, although one is led to conjecture much. Korydon has been entrusted with the Aigon's cattle, although under the watchful eye of "the old man" (4), and appears to have no other responsibilities. It seems likely he is a poor free man without herds of his own. Battos is conjectured to be a goat-herd, largely on account of his lament in 39. However when he has a thorn in his heel, Korydon gives him simple-minded advice suitable for children (56-7), suggesting he may not be – or may no longer be – a country-dweller. Battos' ignorance of local gossip, which provides the pretext for the entire conversation, suggests he is a former inhabitant of that area who has been away.

Battos is the dominant character throughout the conversation. In the rapid exchange of one-verse speech in lines 1-14, Battos asks a series of snappy questions and issues provocative statements. Later he strikes a tragic pose (26-8 and 38-40) in what may be two ironic parodies of bucolic song. When Korydon appears to gain the upper hand in the conversation (41-3 and 56-7), Battos is quick to reassert himself with a sudden shift in direction. Although the poem is not a bucolic contest in the mold of *Id. v*, a feeling of competition (both Battos with Korydon and Battos with Aigon) runs through the conversation.

A written record of conversation inevitably begs interpretation from the reader on matters of tone and emphasis. Battos' speech is particularly susceptible to this. It is clear from the words he utters that he has a sharp and mocking tongue, but it is less clear how to read the degree of irony in some of his words. Is the κακός βουκόλος of 13 Aigon or Korydon? Is his lament of 26-8 tragic or tragi-comic? Does he genuinely mourn Amaryllis (38-40), or does he adopt a voice of bucolic dirge to compete with Korydon's snippets of song (32-4)?

On this last issue, one can argue for the genuineness of Battos' feeling, finding an explanation for his *animus* against Aigon as erotic rivalry. On the other hand, his terse response to Korydon's somewhat sententious and ill-suited consolation (ἄρσέω) together with a forceful redirect can be read as his reaction to the straightforward Korydon who has again failed to grasp his irony.

Korydon's tone is generally easier to understand because it is much more straightforward. Indeed he is the "straight man," the foil to Battos' sharp mocking tone. Korydon repeatedly avoids taking the bait in Battos' provocative statements, whether about Aigon or the men of Lampriadas. He takes from Battos' words only what he can agree with, as in 13-4, where in response to Battos' words that the cattle are pitiable because they have a bad herdsman (Aigon, or perhaps Korydon himself?), Korydon essentially says "well, we can at least agree they are pitiable".

Battos is etymologized as "stammerer," although he is far from tongue-tied. In view of the sharpness of his tongue, and his own mishap with a thorn (50-7), it is tempting to also associate him with βᾶτος, the bramble bush. Korydon would appear to be the crested lark χορυδός; perhaps "Mr. Lark" has the clear untroubled song of innocence. The absent herdsman, Aigon, is "Mr. Goat," a fine, rustic name that perhaps, in a boxer, echoes the hostile nature of billy-goats. Milon, presumed to be Aigon's trainer, has the name of one of the most famous Greek athletes, a 6 BCE wrestler from the area of Kroton, who competed at Olympia and won 31 prizes at pan-Hellenic games. (The references to contemporary singers (31) rule out identifying the Milon of the poem with this one, and setting the conversation in the distant past.) Amaryllis, which is

62 ἐρίσσει] Mirrors Korydon's claim (8) that Aigon rivals Herakles in strength. If the old man is indeed Aigon's father and γένος is "family" then by the end of

the poem Battos has successfully recast Aigon as a peer of the satyrs, not of Herakles.

also the name of the beloved in *Id. iii*, suggests sparkling, so that there is particular pathos in Battos' use of "quenched" (39) to describe her death.

5.2.3 Location

The conversation takes place in *Magna Graeca* near the city of Kroton located at the western side of the modern Gulf of Taranto in southern Italy. Korydon pastures the cattle by the rivers Aisaros (modern Esaro), which flowed into the sea at Kroton, and Neaithos (probably modern Neto), which meets the sea north of Kroton. There is reference to the temple of Hera at Lakinion, also on the west coast of the Gulf of Taranto (and so, "facing the dawn" (33)). The otherwise unattested town of Lampriadas is mentioned (20-3) and their association with Hera is presumably with Lakinian Hera.

5.2.4 Structure

The poem presents itself as the casual conversation of two rustics. Yet in contrast to this, the work is quite tightly structured. The two converse in hexameters and at times adopt the high-flown language of epic (e.g. ἐν ὀφθαλμοῖσιν ὁπώπει (7)). The first 14 verses are alternating one-line speeches ("stichomythia"). Then, after a single distych (15-6), the poem enters a section which can be read in groups of three. After four three-line speeches, Korydon delivers the longest speech of the poem, situated roughly at the midpoint. Yet this nine-line speech falls naturally into three three-verse sentences. The poem continues in groupings of three in lines 38-49 (even the incident of the calves and the olives (44-9) can be seen as $1\frac{1}{2} - 1\frac{1}{2} - 3$). The incident with the thorn (50-5) is perhaps an unstructured and discordant point (though still six lines), and then the poem concludes with four distychs in which harmony is restored, and the sense of competition in the conversation vanishes in shared enjoyment of a piece of gossip. Line 58 (εἴπ' ἔγε μ') reprises the opening line of the poem, and the poem closes as Battos delivers a verdict with which they both seemingly agree, so that, as in *Id. vi*, both are ἀνήσσαντο in the end.

5.2.5 Themes

Many of the common themes of Theocritus' bucolic Idylls appear in this poem. The progression from the heroic past to the bucolic present is suggested in the transition from Herakles to Aigon (8) and from Aigon to Korydon, his surrogate. The absent oxherd reminds us of Daphnis, his absence underscored by the repetition of ὄχετο (lines 5, 6, 10) and by the pathetic fallacy of the mourning cattle (compare 12 with *Id. i* 74-5). (Although a more naturalistic explanation is offered in 13.) Like Daphnis with his πικρὸς ἔρωρ (Id. i. 93), Aigon has an "ill love" which is making his cattle pine (26-8). Amaryllis is also absent in a real death which mirrors Daphis'.

This Idyll offers comedy in place of the tragedy of the Daphnis myth. While the oxherd has gone off, "in love" with a ludicrous ambition, we are amused by the antics of two buffoons chasing cattle and stepping on thistles. If early in the Idyll Korydon represents Aigon as a heroic figure who rivals Herakles, by the end we are laughing at his "randy stock" that rivals the satyrs. Nevertheless, Aigon has achieved some heroic glory; we recognize that he is celebrated in this very song (33-7) just as Hylas *Id. xiii*. 9 is archly noted to become "sung of".

The Idyll reinforces a bucolic ethos in which attention to the herd and to bucolic art is of primary importance. Aigon neglects his duties by abandoning his herd and his pipe (and, perhaps, Amaryllis) and as a consequence the herd will go to Hades (and Amaryllis is already there). In a small way Korydon likewise allows Battos to distract him, and the calves wander, damaging the olives. But Korydon is seen not to be the "true" herdsman; the oxen will not eat what he offers them, and they do not obey his voice.

Unlike other bucolic Idylls, there is no competition at singing. Yet the conversation as a whole has a competitive tone, and Battos appears eager to establish his dominance by means of sharp redirects. Hunter [Hun99] also reads 26-8 and 38-40 as parodies of bucolic song which Battos presents in competition with Korydon's snatches (32-34).

Although coarse and limited in view, Korydon and Battos, like all Theocritus' rustics, have a keen interest in music. As Daphnis gave his pipe to Pan, so Aigon leaves his pipe to Korydon, who is himself a musician. Battos is not said to be a musician but it would be surprising if he were not, and his tragic (or tragi-comic) speeches 26-8 and 38-40 suggest song.

6 Idyll 6: The Bucoliasts

6.1 Translation

Once up on a time, Aratos, Damoitas and Daphnis the herdsman
lead their herd together to one spot; one of them had the first blond downs of a beard,
the other's beard was half grown; sitting about a spring
in summer, at mid-day, they were singing thus.

5 Daphnis began first, since he proposed the contest first.

Daphnis

Polyphemus, Galateia's pelting your flock for you
with apples, calling you hard-hearted and a goatherd;
and you aren't looking at her, poor wretch, rather you're seated
piping sweet nothings. And look, again this girl's pelting your dog,
10 who follows as a watcher of your sheep for you; and she's barking
as she gazes at the sea, and the fair waves reflect her
running on the softly splashing shore.

Mind that she doesn't dart at the girl's shins
as she comes out of the sea, and scratch down her fair skin.

15 And she's playing coy with you from right there; like the dry down
from the thistle, when the beautiful summer is roasting,
she both flees the one who loves her, and chases the one who doesn't love,
and she tries every gambit; for truly, oftentimes to love
Polyphemus things that are not fair appear fair.

20 At this, Damoitas struck up an air, and sang this:

Damoitas

Yes, by Pan, I saw when she was pelting my flock,
and she didn't escape my eye, not my sole sweet one, with which, may I gaze
to the end (but Telemos the soothsayer who says hateful things,
may he take hateful things home to watch over his children);

25 but even though I myself am itching to, I don't look back,
but instead I say that I have some other woman for wife; and she, when she hears,
is jealous of me, oh Paeon, and wilts, and is driven from the sea
as by a gadfly, gazing to my cave and my flocks.

And I also hissed for the dog to bark at her; for when I was in love,

30 she whimpered with her muzzle held to her thighs.

1 Δάφνις] This may be either the legendary Daphnis of *Idyll* 1, or else a herdsman named for him; the poem offers no direct evidence. However P.'s coy behavior described in Damoitas' song reflects Daphnis' refusal of the κόρα in *Id. i.* 82–85. (The *behavior* is the same, but the *motives* are opposites.)

2 ὁ μὲν... ὁ δ'] It is unclear which one is πυρρός and which is ἡμιγένειος. If the parallel between l. 1–3 and l. 43–42 is to be trusted, then this is to be read as “the latter... the former...,” in which case Daphnis is the younger, with the first down of a golden beard, while Damoitas, whose beard is half-grown, is older. It is also tempting to read an erotic relationship between the bucolists in the kiss of l. 42, and this identification would be consistent with Damoitas as ἐραστής and Daphnis as ἐρομένος. Note also instances of ambiguity later in the poem between Galateia and the dog.

7 μάλοισιν] Note the pun on μῆλον = sheep/apple.

7 δυσέρωτα] Cf. *Id. i.* 85, Priapus' speech to Daphnis. This introduces an unconscious irony from the comparison between Daphnis' fate and his advice to the Cyclops. See also the next note.

7 καὶ] A modern emendation (Meineke). The transmitted text has τὸν. This could be read as indirect speech, “saying that the goatherding man is hard-hearted.” But this is inaccurate; P. is a shepherd, not a goatherd, and the emended text more clearly conveys that G. is insulting P.

7 αἰπὸλον ἄνδρα] Cf. *Id. i.* 86

8 ποθόρησθα] The first of a number of references that emphasize sight and looking in the poem. (See 9, 11, 21, 25) The form is from an athematic ποθόρημι = προσοράω.

10 σκοπός] While it would be woefully anachronistic to suggest that Polyphemus will one day need a guide dog, this does at least introduce further sense of looking, and of Polyphemus relying on another (pair) of eyes to see for him.

14 καλὸν] Note long -α-.

15 ξᾶται] Literally, tresses.

18 γραμμᾶς] The metaphor is from the game of πεσσοί; a game like draughts which was played with oval stones on a lined board. The γραμμή refers to the middle line of the board, also the “sacred line” (ἡ ἱερά (sc. γραμμή)). Ἄφ' ἱερᾶς κινεῖν λιθόν was a desperate strategy; to try one's last chance, to leave no stone unturned.

19 Πολύφραμε] Repetition of the name from l. 6 brings closure to Daphnis' song.

21 Πᾶνα] A studied anachronism, since Pan does not appear in Homer and the cult was known to be more recent. With this, T. places Polyphemus squarely in the bucolic realm rather than the Epic.

21 εἶδον] Note Polyphemus opens his speech with a verb of seeing.

23 Τήλεμος] In *Od.* ix. 507 ff. Polyphemus recalls that the seer Telemos foretold his blinding.

30 αὐτᾶς] There is some difficulty in the poem as to

Most likely when she sees me doing these things, she will immediately send
a go-between. But I will shut the doors until she promises
to spread out a lovely bed herself for me on this island;
for also I really don't have a bad appearance, as they say of me.
35 For actually I once was gazing in the sea, when it was calm,
and my beard was beautiful, beautiful my one darling was shown,
as it has been judged of me; and it reflected
the gleam of my teeth whiter than Parian marble.
So that I am not bewitched, I spat thrice in my pouch;
40 for these the old woman Kotuttaris taught me
[who once piped beside Hippokion while he was gathering the harvest.]
Having said this much, Damoitas kissed Daphnis,
and he gave him a pipe, while the other gave him a lovely flute.
Damoitas was playing the flute, and Daphnis the herdsman was piping;
45 the calves were soon dancing on the soft grass.
Neither one was the winner, but they were undefeated.

7 Idyll 7: Harvest Festival

7.1 Translation

It was the time when Eukritos and I were going to Aleis
from the city, with Amyntes as a third with us.
For Phrasidamos was making a harvest festival for Demeter
with Antigenes, the two sons on Lykopeus — if indeed anything is noble
5 of those noble men descended from Klytia and from
Chalkon himself, who made the Bourina spring with his foot
having set his knee well in a rock; and by it
poplars and elms growing long tresses would weave a well-shaded grove
vaulted with green leaves.
10 And we had not yet reached the midpoint of our way — not even the mound
of Brasilas had appeared — and we found a certain wayfarer,
a Kydonian man, in good standing with the Muses,
Lykidas by name, and he was a goatherd, and one would not
be unaware on seeing him since he was exceedingly like a goatherd.
15 For he had a tawny skin of a shaggy, thick-haired billy-goat
smelling of fresh rennet for his shoulders,
and about his chest an old robe was tied
with a broad belt, and he had a crooked club of wild olive
in his right hand. And grinning he spoke to me unhesitatingly
20 with a twinkle in his eyes, and a smile was on his lips;
“Simichidas, why are you dragging your feet at midday,
when even the lizard is napping in the stone wall,

whether some feminine forms belong to Galateia or the
dog (see also 11–12). Here, αὐτᾶς could be either. Gow's
punctuation of the Greek pretty much forces us to take
αὐτᾶς with ἰσχία, for the translation given. However,
without the comma at the end of 30, one could take
αὐτᾶς with ἦρων, for “when I was in love with her, [the
dog did not bark but rather] whimpered with her muzzle
by her thighs.” See [Hun99], where the comma is placed
after αὐτᾶς. We are given no reason to imagine P. was
ever so intimate with G. that the dog would have rested
her head on G.'s thighs, which supports the second
reading.

32 κλῆχῶ θύρας] Note the irony of Polyphemos
shutting someone *out*. In *Od.* IX, P.'s cave was shut with
a boulder.

34 λέγοντι] Who are *they*? On one level it may be the

other cyclopes or inhabitants of Sicily. But on another
level this may be an arch acknowledgement of P.'s
portrayal in literature. (“I'm not bad, I'm just drawn
that way” – Jessica Rabbit).

35 γαλάνα] Note the similarity γαλάνα/Γαλάτεια. This
can be taken as simple punning, but it also raises
questions about Galateia's reality and evokes thoughts
of Narcissus.

36 κόρα] By calling his eye his “girl,” P. seems to push
this idea further. Is Galateia the calm sea that lets him
admire his own “sweet girl”?

37 ὑπέφαινε] The subject must still be πόντος.

41 ἂ πρᾶν... ποταύλει] This line is dubious. It appears
in *Id.* x. 16, in a more natural context.

46 ἰκη] = ἐνικά-ε, Doric contraction.

and not even the the crested lark goes abroad?
 Really, are you pressing on after lunch without an invitation, or
 25 are you going to the wine vat of one of the townspeople? How every stone
 sings against the boots, while tripping your traveling man's feet!"

And I answered him: "My dear Lykidas, they all say
 you are a really outstanding piper, among both herdsmen
 and harvesters. This much warms our spirit;
 30 although to my mind I hope to be a match.
 This is the road of the harvest festival; for friends
 are putting on a feast for fair-robed Demeter,
 making an offering of the first fruits of their bounty, since with a full measure
 the goddess has much filled their barley-rich threshing floor.

35 But come now, for the road is public and the morning is also public,
 let us make county music. One will readily help the other.
 For also I am a clear mouth of the Muses, and all say that I
 am the best singer; but I am not someone easily persuaded,
 no, by the Earth! For I am not yet, to my mind, victor over the worthy
 40 Sikelidas, the one from Samos, nor Philites
 at singing, and I compete like a frog against the cicadas."
 So I said, to make my point; and the goatherd, laughing sweetly,
 said "I am making you a gift of this club because you are
 wholly formed as an offshoot from Zeus for truth.

45 And to me, as a builder hates someone who seeks
 to make a house equal to the peak of mount Oromedon,
 also all the Muses' birds who, cawing
 in competition with the Chian singer, toil at vain things.
 But rather, come, let us quickly make a start at country singing,
 50 Simichidas; and I — look, friend, whether this pleases you
 the little song that I worked out before on the mountain.

It will be a good sailing to Mitylene for Ageanax,
 even when the wet south wind scuds the waves by the westerly Kids,
 even when Orion keeps his feet on the ocean,
 55 if it saves Lykidas who is being roasted by Aphrodite;
 for hot desire for him is burning me up.
 And halcyons will smooth out the waves and the sea
 and the south wind and the south-east wind, which stirs the deepest seaweed —
 halcyons, most beloved of birds both to the gray Nymphs,
 60 and all for whom there is hunting from the sea.
 For Ageanax, who is seeking a passage to Mitylene,
 may everything be of good season, and may he reach mooring after good sailing.
 And I, looking forward to a crown about my head for him that day,
 either of dill, or roses, or even white-violet,
 65 will draw up the Pteleatic wine from the bowl
 while lying by the fire, and one will roast beans in the fire.
 And my couch will be piled high as deep as a cubit
 with flea-bane and asphodel, and curly parsely.
 And I will drink in luxury, remembering Ageanax
 70 in the very cups and pressing my lip to the fruit.
 Two shepherds will pipe for me; one will be Acharnian,
 the other, Lykopitan; and nearby Tituros will sing
 how once upon a time Daphnis the herdsman was in love with Xenea,
 and how a mountain took care of him and how oak trees sang his dirge —

53 Ἑριφοίς] Three stars located in the constellation
 Auriga, close to the star Capella, which is also identified
 with the she-goat Amalthea.

57 χαλκυόνες] Halcyons were supposed to nest on the
 beach on the winter solstice and they calmed the
 weather for the seven days on either side of the solstice.

62 εὐπλοος] Literally, "[arrive] a well-sailed man."

64 λευκοίων] Hunter tentatively suggests "stock".

69 μαλαχῶς] This can be associated with either the
 drinking while reclining, or of the emotion felt while
 remembering ("tenderly remembering").

72 Τίτυρος] Cf. *Id. iii.* 2,4

75 the ones that grow by the steep banks of river Himeras —
 when he melted away like snow under lofty Haimos,
 or Athos, or Rhodopes, or furthest Kaukasos.
 And he will sing how once a broad coffin received the goatherd
 while yet living, from the wicked sinfulness of a lord,
 80 and how the snub-nosed bees from the meadow fed him, going
 to sweet cedar with tender flowers,
 because a Muse poured sweet nectar down upon his mouth.
 Oh happiest Komatas, truly you suffered these delights;
 you too were shut up in a coffin, you too,
 85 fed on bees' honeycombs, toiled out the spring.
 Would that you were numbered among the living in my time
 as I would pasture the fair goats for you up the mountains
 while listening to your voice, and, under oak trees or firs,
 you would lie down singing sweetly, divine Komatas.
 90 And, he, having said so much, ceased; and right after
 I spoke thus to him: "Dear Lykidas, yes, the Nymphs taught me
 many different things while herding cattle up in the mountains,
 worthy things, things perhaps that rumor brings even to Zeus' throne;
 but this is greatly above all these, for which I will make a start at rewarding you;
 95 but listen closely, since you are dear to the Muses.
 Loves sneezed for Simichidas; for the wretch
 is as much in love with Myrto as goats love spring.
 But Aratos, altogether dearest to that other man,
 has a yearning for a boy in his heart. Aristis knows it,
 100 (a noble man, much the best, whom not even
 Phoebus would begrudge to sing with the lyre by the tripods)
 knows how Aratos burns with love for a boy in his bones.
 For me, Oh Pan, you who keep the lovely plain of Homola,
 I wish you would press him into his loving hands, without his needing called,
 105 whether even tender Philinos or some other.
 And if you would do this, dear Pan, may the Arcadian boys not
 whip you with squills on the sides and shoulders
 at the time when there is little meat present.
 But if you incline otherwise, may you, stung, scratch with nails
 110 all down your skin and lie down to sleep amid nettles;
 may you be in the mountains of the Edones at midwinter
 turning to the side of the river Hebros, near the North Star,
 and in summer may you pasture by the furthest Ethiopians
 under the rock of the Blemyes, from which not even the Nile is visible.
 115 And you, Loves, leaving the sweet spring of Byblis and of Hyetis,
 and Oikous, lofty seat of fair-haired Dione,
 oh Loves like reddening apples,
 shoot the lovely Philinos with arrows for me,
 shoot him, since the wretch does not show mercy to my guest.
 120 And he is, indeed, riper than a pear, and the women say,
 "Awww, Philinos, your fair bloom has flowed away."
 Let's no longer keep watch at front doors, Aratos,

75 Ἰμέρα] The name of two rivers on Sicilly, one flowing north to the coast by the town of Himera. There is some irony from the association with ἡμερος (desire). The form is a Doric -αο contraction of genitive singular first declension masculine.

83 πεπόνθεις] The verb ending appears to be present, fixed on a perfect stem, as p'eponjast may also be an unaugmented pluperfect form, ἐπεπονθης.

84 καὶ τὺ . . . καὶ τὺ] The repeated καὶ seems more emphatic than merely "you were both shut up, and also toiled", for which τε . . . τε would be more natural.

Hunter ponders whether Komatas is another poet also shut up in a coffin like the legendary one.

100 ἄριστος] To captures the pun one might say "Aristis, the noble man, a real aristocrat. . .

107 σκίλλαισιν] Presumably an allusion to an Arcadian rite which involved whipping a statue of Pan with squills (a class of flowering perennials that grow from bulbs).

108 κρέα τυτθὰ] Perhaps Pan is being punished in this rite for not providing large enough a goat or game meat for the sacrificial feast.

and let's not wear out our feet; may the early-morning cock
 crowing give someone else to irksome numbnesses;
 125 and may one man from the wrestling-school, Molon, be throttled, good friend.
 May peace and quiet be our concern, and may there be an old woman nearby,
 anyone who may keep unlovely things away by spitting at them.
 Thus much I said; and he, laughing sweetly as before, gave me his hare-club
 to be a parting gift from the Muses.
 130 And, bending his way to the left, he went on the road toward Pyxa;
 and both I and Eukritos, having turned to Phrasidamos',
 (and the fair Amyntichos too) were reclining in deep
 pallets of sweet reed,
 rejoicing amid fresh-cut vine leaves.
 135 Many poplars and elms shook down on our heads from above;
 and nearby the holy water
 was murmuring as it poured down from a grotto of the Nymphs.
 By shady branches, sooty
 crickets had the job of chirping; and the nightingale
 140 cooed from far off in dense bramble thorns;
 larks were singing, and linnets, a turtle dove was making a low moan,
 tawny bees were flitting round about the spring.
 Everything smelled of very full summer, and smelled of harvest time.
 Wild pears by our feet, by our sides apples
 145 rolled plentifully, and, you know,
 saplings, weighed down with plums, bowed to the ground;
 and four year-old sealing was loosed from the heads of wine jars.
 Castalian Nymphs, who hold lofty Parnassian height,
 was it in some way this sort of bowl old Chiron set
 150 for Herakles down in Pholos' stony cave?
 Was it in some way this sort of nectar which persuaded that shepherd,
 the one by Anapos, staunch Polyphemus, who pelted ships with a mountain,
 to skip his feet down along his cave,
 the kind which on that day you mixed with spring water for a drink, oh Nymphs,
 155 by the altar of Demeter of the threshing-floor? At whose heap
 may I again set a great winnowing fork, and may she smile,
 holding bundles of corn and poppies in both hands.

8 Idyll 11: The Cyclops

8.1 Translation

Nothing else has grown as a remedy for love,
 Nikias, neither salve, it seems to me, nor poultice,
 except the Pierians; this is a relief and a sweet thing

125 Μόλων] Perhaps a rival for Philinos?
 131 Φρασιδάμω] Genitive, sc. perhaps ἄγρός.
 132 Ἀμύντιχος] Perhaps diminutive of Ἀμύντας 1.2.
 135 αἰγίροι πελλάει τε] Recalls 1.8 and the spring of Bourina.
 135 κατὰ κρατὸς] Literally “shook for us, from above, down on a head”. What did they shake down? Perhaps leaves, perhaps they “cast” shade down. Hunter suggests they simply “shook overhead”.
 139 ὀλολυγών] This is a difficult word that cannot be identified with certainty. It is an animal that ὀλολυγίζει, cries to the gods. [LSe95] cite interpretations of this verse as a tree frog, a small owl, and some kind of singing bird. [Hun99] makes the case that it is (at least here) a nightingale based on two observations. The first is its location, hidden in a dense thicket. The other is

that the ὀλολυγών is given the verb τρυζειν that naturally goes with the τρυγών (1.141). Thus by analogy, the verb στένω, naturally goes with the ὀλολυγών. The nightingale, he argues, is the bird that most naturally sighs or mourns.
 148 Κασταλίδες] The Castalian Spring rises on Mt. Parnassus near the sanctuary at Delphi.
 152 Ἀνάπω] See also 1.68; the Anapos flows into the sea at Syracuse.
 154 διεκράνασάτε] This word is found only here. [LSe95] give “make to flow,” which is emended to “mingle with spring water” in the appendix. [Hun99] suggests “caused to sping up [like a fountain],” seeing in these verses a parallel with Bourina spring (1.6–7) and a “foundation myth” for bucolic poetry.

for people, but it is not easy to find.

- 5 Yet I imagine you well know, since you are a doctor,
and are extremely dear to the nine Muses.

At any rate in this way our local Cyclops passed his time most easily,
ancient Polyphemus, when he was in love with Galateia,
with his first beard fresh grown about his mouth and temples.

- 10 And his love was expressed not with apples, nor with a rose, nor ringlets,
but with outright madness, and he thought everything else beside the point.
Often his sheep went off to his cave by themselves
from the green pasture; while he wept, singing about Galateia
alone on the seaweed strewn beach

- 15 from dawn, with a hateful wound beneath his heart;
the bolt from the great Cyprian fixed in his liver.
But he found the medicine, and sitting on a lofty rock
looking out to the sea, he would sing like this:

Oh white Galateia, why do you throw a loving man away,

- 20 you, whiter to see than cream cheese, softer than a lamb,
more skittish than a calf, brighter than fresh new grapes?
are you again stalking thus when sweet sleep holds me,
but have departed, going straight away when sweet sleep releases me,
and you flee just like a sheep when she spots a grizzled wolf?

- 25 As for me, girl, I fell in love with you when you first
came with my mother wanting to cut hyacinth leaves
from the mountain, and I lead you on the way.

And from that time I am not able, even later, nor even still, now, by any means
to stop looking toward you; and it doesn't matter to you, no, not, by Zeus, at all.

- 30 I understand, lovely girl, you flee because of something;
because my shaggy brow is stretched on my whole forehead
from one ear to the other ear, one long brow,
and my one eye is under, and a broad nose on my lip.

But although I am a man like that, I pasture a thousand livestock,

- 35 and, milking the fullest from them, I drink milk,
cheese doesn't fail me, either in summer or in fall,
not during the late winter; and my crates are always overloaded.

I know how to pipe, so like none of the Cyclopeses,
to you, my dear sweet apple, while at the same time singing my own praises,

- 40 often in the dead of night. And I'm raising ten fawns for you,
all collared, and four bear cubs.

But visit me and you will have no less;
let the gray sea stretch out to the land;
you will pass the night more sweetly with me in my cave.

- 45 There are laurels there, there are slender cypresses,
there is dark ivy, there is a vine with sweet fruit,
there is cool water, which tree-covered Eta sends to me
as a divine drink from the white snow.

Who would choose to have the sea and waves rather than these things?

- 50 And if I myself seem to be too hairy for you,
I have planks of oak and unceasing fire under the ashes;
and may I, inflamed by you, hold up both my spirit

19 λευκά] Although this is a common epithet of
feminine beauty, there may also be a pun on
Γαλάτεια/γάλα here.

20 ἀπαλωτέρα] Usually ἀπαλός refers to food so this
may mean the tenderness of the meat rather than the
softness of the coat.

22 φοιτῆς] Perhaps "are you stalking my dreams like
this again?"

37 ὥκω] Is "heigh winter" the coldest part of winter, or
is it the end of winter? The latter is when supplies

would be expected to run low.

39 γλυκύμαλον] See Sappho Fr. 93.

51 χύλα...καί...πῦρ] Here the use of dative of
advantage/diasdvantage allows for a clearer balance of
irony than the English permits. The same Greek
simultaneously says that Polyphemus "has" these things
(i.e. he is strong and has an indomitable spirit) and also
that these things (fire and wood) are to be used against
him.

and my one eye, than which nothing is sweeter to me.
Woe for me that my mother did not give birth to me with gills,
55 so that I might have gone down to you and kissed your hand,
if not the mouth, as you wish, and brought you either white lillies
of a soft poppy with red petals;
But some of these are summer things, others happen in the winter,
so that I would not have been able to bring you all these at once.
60 Now then, girl, now at any rate I am going to learn to swim at once,
if some foreigner sailing with a boat should so much as visit,
so that I might know something sweet sometime, to inhabit the deep with you.
I wish you would come out, Galatea, and when you have come out would forget,
as I myself have now so much forgotten while sitting, to go home;
65 and I wish you wanted to shepherd together with me, and to milk
and to set cheese by pouring in pungent rennet.
My mother on her own does me wrong, and I fault her;
she has never yet said one wholly loving thing to you about me,
although seeing me day after day diminishing at these words.
70 I'll tell that my head and both feet
are feverish, so they should be troubled since I myself am also troubled.
Oh Cyclops, Cyclops, how have your wits flown off?
If you would go and braid cheese strainers, and cut shoots and
bring them to the lambs, you would soon have much more sense.
75 Milk the one to hand; why chase the one who flees?
You will find another, perhaps even fairer, Galatea.
Many girls urge me to play with them at night,
and they all giggle, whenever I listen to them.
It's clear that even I appear to be someone in the world.
80 Thus, you know, Polyphemus pastured while making music of love,
and he passed the time more easily than if he had paid gold.

9 Idyll 13: Hylas

9.1 Translation

He did not beget Eros for us alone, as we used to imagine,
Nikias, to whichever one of the gods this child came at some time;
fair things do not appear to be fair to us first,
we who are mortal and do not see what tomorrow brings;
5 rather, even the brass-hearted son of Amphitryon,
who withstood the the ferocious lion, fell in love with a boy,
with the lovely Hylas, the one with the curling locks,
and he would teach him everything, as a father would his dear son,
so many things that he, if he learned them all, would also become noble and renowned in song;
10 and he was never away, neither if the midday rolled on,
nor when Dawn would run up on white horses to Zeus,
nor when chirping chicks would look toward sleep,
while their mother shooks her wings on the smoke-blackened perch,
so that the boy should be trained in keeping with his own heart,
15 and coming along well for him, should go on to be a true man.
But when Jason son of Aison was sailing after the golden fleece,

55 ὥς κατέδυν] Use of ὥς with aorist indicative indicating a past/impossible event.

57 πλαταγώνι] Cf. *Id. iii.* 29-30 and the τηλέφιλον. There was a similar lovers' game with poppy leaves, in which the petal was slapped against the palm. A loud pop as the petal burst was a good omen.

62 εἶδω] Although he form is from εἶδα, the close association with εἶδον further develops the irony from

61.

1 Οὐχ...μόνοις] Compare the doctrine of the two Erides of *Op. Di.* 11 – 12

3 τὰ καλὰ...φαίνεται] Compare *Id. vi.* 19

4 το' δ' ἄριον] Used as a substantive ἄριον is almost always feminine (sc. ἡμέρα). With the neuter here it suggests something like τὸ ἄριον συμβάν

and the noblest men followed him,
those pre-eminent from all cities of which there is anything of use,
the long-laboring man also came to rich Iolcus,
20 the son of Alkmene the Midean heroine,
and with him Hylas went down to the Argo, that ship well-set with benches,
which was not grazed by the dark, clashing rocks
but rather darted out through and began its run on toward deep Phasis, the great gulf,
like an eagle, from which, the rocky hogs then stood still.
25 But when the Pleiades rose, and the furthest fields
fed the new lamb, when spring was already turning,
then the god-like cream of heroes remembered seafaring,
and, after seating themselves in hollow Argo,
they reached the Hellespont with a south wind blowing for three days,
30 and they made mooring in the Propontis, where
the cattle widen the furrows of the Kians, wearing down the ploughs.
After disembarking to the shore they prepared dinner in pairs
in the evening, and many of them spread out a single sleeping pallet.
For there lay a meadow which was a great help to them for bedding,
35 here they cut sharp butomus and deep galingale for themselves.
And Hylas the fair-haired lad went with a bronze jug to bring after-dinner water
for both Herakles himself, and unshakeable Telamon,
who as comrades always ate about one table.
And he swiftly discovered a spring
40 in a low-lying place; and many rushes grew about,
and dark swallowwort and green maidens-hair
and blooming parsely and marsh-covering wild grass.
But in the middle of the water Nymphs were preparing a dance,
restless Nymphs, terrible goddesses to country folk,
45 Eunika and Malis, and spring-looking Nucheia.
The lad was holding a gaping pitcher to the water,
in a hurry to dip it in, and they all clung to his hand,
as love for the Argive boy had terrified
all their tender feelings. And he tumbled down into the dark water
50 suddenly, as when a flaming star tumbles from heaven
suddenly into the sea, and a sailor says to his companions,
“Loosen the rigging, boys; there’s a good breeze for sailing.”
And the Nymphs, when they had the lad at their knees,
comforted him in his weeping with gentle words;
55 but Amphitryon’s son, who was worried about the boy,
left, taking his finely curved Maeotian bow
and club, which his right hand was always holding.
Thrice he called for Hylas with as much as his deep throat gave forth,
and indeed thrice the boy heard, but a feeble voice came
60 from the water, and although he was very close by, he seemed far off.
[And like when a noble lion has heard, far off,]

29 Ἑλλάσποντον] See 30n.

30 Προποντιδος] The Sea of Marmora, which lies between the Aegean and the Black seas. The sea is connected to the Aegean to the west through the strait of the Dardanelles (Hellespont) and to the Black Sea to the north-east by the Bosphorus.

32 κατὰ ζυγὰ] The ζυγόν could be the rowing bench or more generally any pairs of sailors.

35 βούτομον] Butomus or grass rush is a flowering perennial plant that grows on the margins or still and slow-moving water. The leaves, which have triangular section, grow up to a meter in length.

35 κύπερον] *Cyperus longus*, a variety of sedge which grows in damp ground or shallow water.

52 κουρότερ’... ποιείσθ’] It’s not entirely clear what

the idiom of making the rigging “lighter” means, but given that the shooting star portends a favorable wind, it seems reasonable that the rigging is being loosened in preparation for sailing.

54 παραψύχοντ’] The word suggests both the cool (ψύχος) of death and the Nymphs breathing (ψυξεν) in the water which Hylas cannot do.

56 Μαιωτιστὶ] The Μαιώτις λίμνη is the modern-day Sea of Azov, at the north-east corner of the Black Sea. The Maeotae were a Scythian tribe living around the shores of the sea.

56 τόξα] The plural indicates a compound bow in which two curved horns were joined at the midpoint by a handle known as the πῆχυς.

a fawn that made a noise, a flesh-eating lion in the mountains
 hastened from bed towards its most certain feast.
 Such was Heracles — among untrodden thorn-bushes
 65 he was agitated as he yearned for the boy, and covered much ground.
 Lovers are relentless, and as he wandered he toiled at all the
 mountains and woods, and all of Jason's affairs came second.
 The ship with its rigging hoisted was full of those who were there,
 but the demigods took down the sails again in the middle of the night
 70 waiting for Herakles. But he moved whethever his feet led him,
 maddened, for the cruel god was tearing at his inward liver.
 In this way loveliest Hylas is numbered among the blessed,
 but the heroes sneered at Herakles as a deserter,
 because he quit the Argo with its thirty benches,
 75 and came by foot to Kolchis and unwelcoming Phasis.

10 Idyll 26: Drunken Women or Bacchai

10.1 Background

Agave, Autonoë, and Ino were three of the daughters of Cadmus and Harmonia. The fourth daughter was Semele, who became mother of Dionysus by Zeus. Pentheus was Agave's son, and he inherited the throne from Cadmus. When Dionysus returned to Thebes from his travels in the East, Pentheus attempted to suppress the Bacchic revels. Dionysus caused him to disturb the rites of the Bacchæ, who tore him limb from limb. (*Apoll. iii.* 4-5)

The story presented in *Id. xxvi* is essentially the same as in Euripides *Bacchæ*, but differs in some details. Most noticeably, in this poem, the Bacchæ appear aware of Pentheus' identity, or, at least that he is human, while in Euripides' version, they believe him to be a wild animal.

10.2 Personal Anecdote

Σπαραγμὸν καὶ ὠμοφαγίαν ἐν τῇ ἰδίᾳ αὐλῇ πρῶ σήμερον ἐθεασάμην. αἰλουρος νέον λαγῶν ἔλουσα τὴν κεφαλὴν ἐξέρρηξε. πρῶτον μὲν τῷ τάλανι ταύτην ἤμυνα, ὕστερον δὲ ἀνίουσα νύκτος γενεμένης τὸν δειλὸν ἥρπασε.

10.3 Translation

Ino, Autonoë, and Agave with cheeks like apples
 lead three bands of revelling women to the mountain, since there were three of them themselves.
 And when they had plucked wild leaves of a bushy oak for themselves,
 and live ivy and the asphodel from over the earth,
 5 they toiled at twelve altars in a pure meadow,
 three for Semele, nine for Dionysus.
 And taking out of a chest holy things which had been worked with their hands
 they set them down with sacred words on the fresh-cut altars,
 thus he instructed, thus Dionysus himself was glad at heart.
 10 But Pentheus, from a high rock, saw everything,
 having gone down to an ancient mastic tree, a tree sprung of that country.
 Autonoë first set up a cry when she saw him, wretched man,
 and threw into confusion with her feet, as she rushed on him suddenly,
 the secret rites of crazed Bacchus and things the uninitiated do not see.
 15 She was in a frenzy, and straight away the other women were frenzied too.
 Terrified, Pentheus was running, and they were pursuing,

8 νεοδρέπτων] [LSe95] take this as a metonymy for the leaves placed on the altars; "wreathed with fresh cut leaves". [Dov71] suggests the alters are nothing more than the heaped-up cut plants, and so it makes sense for

them to be "fresh-cut".
 12 δεινὸν] Or take this adverbially, "... was first crying frightfully when she saw him"
 14 βέβαλοι] See *Id. iii.* 51.

after pulling their robes from the girdle to the thigh.
Pentheus said this: “What do you want, women?”
and Autonoë said this: “You’ll know quickly before hearing.”
20 His mother snarled as she took her child’s head,
truly as much snarling as there comes from a lioness with cubs;
and Ino broke off his great shoulder with the shoulder blade,
stepping with her foot on his stomach, and Autonoë’s way was the same;
and the other women divided the remainder of the flesh
25 and arrived at Thebes all soiled with blood,
bringing from the mountain mourning and not Pentheus.
I am not perturbed; and may no-one else give thought to one hateful to Dionysus,
not even if he should suffer worse than this,
and should be nine years old, or even going on ten;
30 may I myself be pure and may I be pleasing to pure people.
Thus the eagle from ægis-bearing Zeus has its honor.
Better things come for the children of pious men, and not of the impious.
Hail Dionysus, whom highest Zeus set down on snow-capped Drakanos,
when he had opened up his huge thigh;
35 and hail, fair Semele, and her sisters,
daughters of Cadmus who are the care of many heriones,
who did this deed when Dionysus was roused —
one not to be faulted. And let no-one criticise the doings of the gods.

11 Idyll 28: Distaff

11.1 Dialect and Meter

The meter of the poem is the “Greater Asclepiad,” built around three choriamb (trochee + iambus):

οο —υυ— —υυ— —υυ— υx

The first foot is the Æolic Base. Written οο, this is strictly not two anceps, but rather allows any two quantities except υυ. That is to say, spondee, iambus, and trochee are allowed. This meter is used by Sappho and Alcæus. In the notation of [Wes82] this meter is gl^{2c} , a “choriambically expanded glyconic” (a glyconic is x—υυ—υ—).

The dialect is Lesbian Æolic, the dialect of Sappho and Alcæus, although some Doricisms are used (e.g. -ω for 2nd declension gen. sing.) Significant points in this poem are:

1. No rough breathing
2. Use of -οις/αις for 1st and 2nd declension acc. pl. (and of -οισι/αισι) for dative.
3. Frequent athematic forms for thematic verbs
4. Recessive accent except on prepositions

17 ἐς ἱγνύαν] The usual explanation is that they hiked their dresses up, so as to run. But possibly they had already pulled their dresses up to expose themselves as part of the ceremony, and the action was to pull their dresses down.

22 ὠμοπλάτα] As well as a chilling description, the repeated ὠμο- may also suggest ὠμός. The Bacchic rites were also associated with ὠμοφαγεία and the Bacchæ were said to tear an animal apart and eat it raw.

26 Πενθῆα] Pentheus was etymologized from τὸ πένθος as “man of sorrows.”

27 Οὐκ ἄλέγω] Ucalegon (Οὐκαλέγων) was an elder of Troy, mentioned briefly in the Iliad and also by Virgil.

28 χαλεπώτερα τῶνδε] The Greek is plural.

29 εἴη... ἐπιβαίνου] It is unclear to what this line refers. If the point is that the gods should not be faulted even if a more terrible fate befell a child, then the distinction

between a nine and ten year old seems redundant.

[Dov71] suggests T. may have in mind a particular child who suffered an awful fate that was attributed to the gods.

33 Δρακάνω] Dionysus was said to have been born on Drakanos, a headland at the eastern end of the island of Ikaria. The epithet “snowy” appears inappropriate if this is the site T. had in mind.

34 λύσας] Hera, jealous of Zeus’ affair with Semele, tricked Semele into asking Zeus to appear to her as he appeared to Hera. Because Zeus had sworn an oath, he complied, although the exposure killed Semele. Zeus took the still-unborn Dionysus from Semele’s body and sewed him into his own thigh until he was ready to be born. Here λύσας refers to “loosing” the sutures on Zeus’ thigh.

11.2 Translation

Oh fleece-loving distaff, gray-eyed Athena's gift
to women, to whom mindfulness of housekeeping is laid,
come cheerfully with us to Neileus' gleaming city,
where the Cyprian's temple is green from the soft reeds.

- 5 For we are begging for a fair-wind passage thither from Zeus
so that I may delight at seeing my friend and may love him in return,
Nikias, sacred offspring of the charming-voiced Charites;
and you, who have been made of hard-worked ivory,
we will give as a gift into the hands of Nikias' wife,
10 with whom you will accomplish many works for manly robes,
and many flowing dresses such as women bear.
For may the lambs' mothers twice be shorn their soft fleeces in the field,
for Theugenis with the lovely ankles;
she is so industrious, and loves all things prudent wives do.
15 For I would not want to send you to a weak nor to a lazy woman's
house, since you are from our own land.
For also your homeland is what Archias from Ephyra once founded,
the marrow of the island of Trinakria, a city of reputable men.
Surely now, having the home of a man who knows many sage
20 medicines to keep people free from grievous diseases,
you will dwell down in lovely Miletus with the Ionians,
so that Theugenis may be a fine spinner among the townswomen,
and you should always provide her a memento of her guest who loves to sing.
For, seeing you, someone will tell this proverb; "Surely great gratitude
25 accompanies a small gift; and everything from our friends is valuable.

12 Idyll 29: Love for a Youth (1)

12.1 Dialect and Meter

The meter of the poem is the "Sapphic Pentameton," consisting of four dactyls, preceded by an Æolic base of two syllables of variable quantity.

oo —oo —oo —oo —oo —oo

The dialect, as with *Id. xxvii* and *Id. xxx* is Æolic with Doric elements. Æolic uses athematic forms for many verbs, shown, for example, in l. 4 (ἐθέλησθα, as from ἐθέλησμι = ἐθέλω), l. 15 (μάτης, as from μάτημι = ματεύεω), l. 19 (δοκέης as from δοκέμι = δοκέω),

12.2 Translation

"Wine, dear boy," it is said, "and truths;"
and it is right for us to be truthful, being drunk.
And I, for my part, will say what lies in the innermost recess of my heart.
You are not willing to love me with your whole heart.

- 5 I understand; for I have half a life
through your appearance, but the rest perished;

3 Νήλεις] The founder of Miletus, *Paus. vii. 2*
6 τέρψομ'] A short-vowel aorist subjunctive, not a
future indicative? Gow [Gow52] reads -ψομ' in one codex
(D) and -ψομ' in the others.
7 Νικίαν] See *Id. xi*
10 ἀνδρείους πέπλους] Here, a dative, not accusative,
plural.
12 μολάχοις... πόχοις] Here, an Æolic form for acc. pl.
15 ἀκίρας] [LSe95] give "weak" and [LS89] associates
this word with ἀκιδνός, a Homeric word with the same

meaning. [Dov71, Cho11] prefer "lazy" or "sluggish".
16 δόμοις] Again, accusative. Despite the long
separation, this goes with the preceding ἐς. [Dov71]
observes that the use of the idiom ἐς + gen. with this
meaning (e.g. *Id. vii. 131*, ἐς Φρασιδάμω) makes the long
delay until δόμοις quite natural.
17 Ἀρχίας] Founder of Syracuse.
17 Ἐφύρας] Corinth
18 Τρινακρίας] Sicily
4 ἀπὸ] Æolic for ἀπό

and whenever you feel like it, I pass a day to match the blessed gods,
and when you don't, I am so much in darkness.
How is this fitting, to give one who loves you troubles?
10 But if a youth were to be won over by one older — me —
then, bearing yourself better towards one, you would approve me.
Make one nest in one tree,
where no wild creature will reach.
But at present you have one branch this day,
15 and a different one tomorrow, and you search from one to another.
And while, if someone were to praise you, seeing your lovely frame,
your would right away become more than a three-year friend to him,
yet, you would set the one who loved you first as one of three days.
You seem to breath an air of the most haughty men;
20 yet, as long as you live, love to keep the same man for ever.
For if you do so, you will hear a good name for yourself
from the townsmen; and Eros may not be harshly disposed toward you,
he who handily subdues the hearts of men
and made me soft, out of iron.
25 But, about your tender mouth, I am chasing after you
to remind you that last year you were younger,
and that before spurning lovers, we get old
and drawn, and that to have youth recaptured
is not possible; for it bears wings on its shoulders,
30 and we are too slow to overtake things that fly.
Bearing this in mind, you should be more agreeable
and should join in love with me, one who is in love with you without any deceit,
so that, when you have a manly cheek,
we may be friends with each other in the manner of Achilles.
35 But if you give these words to the wind to carry,
and say in passion, “why do you bother me, wretch?”
then although for now, I would go for the golden apples for your sake,
and after Kerberos the guard of dead souls,
but then I would not even go to the gates of your yard,
40 if you called me, since I would have have put an end to cruel longing.

13 Idyll 30: Love for a Youth (2)

13.1 Translation

Oh this cruel and ill-fated sickness!
a four day love for a boy has hold of me for a second month,
for one moderately fair, but by as much as he encompasses the earth
by foot, this much is grace, and he smiles sweetly at his cheeks.
5 And now the illness has me some days and releases me others,
but soon there will not be even as much respite as to meet with sleep.
For yesterday as he went by he shot a fleeting glance at us from under his eye brows,
and, embarrassed at staring face to face, his skin flushed;
and love grabbed the heart of me more.

9 *ὀνίαις*] *Æolic* form of *ὀνία*. This can be read as either accusative or dative plural as T. uses this form for both in his *Æolic* poetry. Taken as a dative it say “...give he who loves you over to grief”. The meaning is not significantly altered.

15 *μάτηρ*] The athematic form used here may also suggest that his behavior is *ματην*, useless.

20 *φίλη*] Imperative of *φίλημι*

22 *ἔχαι*] Note the contrast between the future *ἀκούσεται* that asserts the certain outcome that he will have a

good reputation, and the optative that expresses only a hope about the god's behavior.

26 *ὀμνάσθην*] Aorist pass. inf. of *ἀναμνησχω*. *Æolic* replaces *ἀνα-* with *ὀμ-* (cf. *Id. xxx. 22*) and uses *-θην* for Attic *-θηναι*.

29 *ἑπωμαδύς*] Definitely an accusative adjective agreeing with *πτέρυγας*.

5 *ὀνίησι*] = *ἀνίησι*

8 *χρόα*] Accusative of respect

10 I went off to my house with a new wound in my liver.
 And, after summoning my heart, I discussed many things with myself:
 “So what are you doing again? What will be the end of this foolishness?
 Do you still not know that you have white hairs at your temples?
 This is the season for you to be prudent; do not, since you are not in the least youthful in appearance,
 15 do all the things that those who are just tasting the years do.
 And, in fact, something else eluded you; it is better for an older man
 to be a stanger to the cruel loves of a boy.
 Since for him, life goes like the offspring of a fleet deer,
 and tomorrow he will losen the tacking to sail elsewhere;
 20 and again, the bloom of sweet youth stays with its own
 generation. But for the other, desire knaws at even the inner marrow
 as he recollects, and sees many things at night in his sleep,
 and a year is not enough to cease from the sickness.”
 I reproached my heart with these words and many others;
 25 and it said this: “Whoever thinks that he willl conquer
 crafy Eros, this man thinks that he can
 easily learn the stars above us, as many as nine times.
 and now, whether I am willing or not, I who have a long neck must
 drag the yoke. For these things, good sir,
 30 that god wishes who cast down even the great mind of Zeus
 and the Cyprus-born goddess herself; truly, taking me up, an ephemeral leaf
 that needs a little breeze, he carries me swiftly with his breath.

14 Epigrams

14.1 Meter

The epigrams are written in “Elegaic Couplets:“

— ∪ ∪ — ∪ ∪ — ∪ ∪ — ∪ ∪ — ∪ ∪ — x
 — ∪ ∪ — ∪ ∪ — ∪ ∪ — ∪ ∪ —

14.2 Epigram 1: Translation

The dewy roses and that packed down
 thyme are laid for the Helikonians;
 and the dark-leaved laurels are for you, Pythian Paean,
 since Delphi rock makes this magnificent for you;
 5 and a horned goat will bloody the altar, this white one
 munching on the furthest sprigs of terebinth.

14.3 Epigram 2: Translation

The white-skinned Daphnis, the one playing bucolic songs
 with a lovely pipe, dedicated to Pan these things:
 his pierced reeds, his shepherd’s crook, a sharp javelin,
 a fawn skin, the pouch with which he once carried apples.

14.4 Epigram 3: Translation

You lie sleeping on leaf-covered ground, Daphnis, making your tired-out body
 rest — nets just now staked out up in the moutains.

21 τῷ δ’] Answering τῷ μὲν in 18.

27 βραϊδίως] = ῥαδίως

31 ὀνέλων] From ἀναρέω

2–4 ἐμαλοφόρει] A lover’s gift (e.g. *Id. ii.* 120 or
Id. xi. 10).

But Pan is trying to catch you — and Priapus, who is fastening down
the yellow-flowered ivy on your charming head —
5 making their way in step into the cave. But run away, you,
run away, released from a deep sleep holding you down.

14.5 Epigram 4: Translation

After rounding that lane, goatherd, there where the oaks are,
You will find a fresh-carved fig-wood figure
dried, still wearing its own bark, missing ears but with a child-breeding phallus
able to accomplish the works of the Cyprian.
5 And a good holy enclosure runs around, and a perennial
stream from a rocky slab makes lush growth everywhere,
with laurels and myrtles and a sweet-smelling cypress;
there, all round, a grape-bearing vine has poured itself with a curl,
and, with clear-voiced songs,
10 spring blackbirds chirp trilled tunes
and tawny nightingales chirp back with low murmurings
celebrating with their mouths their melodious voice.
Then sit there and pray to gracious Priapus
for me to cease my loving yearning for Daphnis,
15 and vow that straight away I will render him a fine young goat. And if he is otherwise inclined
when I get him, I'm willing to make three times the offering;
for I'll sacrifice a heifer, a shaggy billy goat, and the lamb I have
in the pen. And may the god hear kindly.

14.6 Epigram 5: Translation

Are you willing, by the Nymphs, with your twin flutes to play
something sweet for me? And for my part when I have taken up my pipes,
I will start to play something, and the herdsman Daphnis will enchant promiscuously
making a celebration with breath bound by the wax.
5 Standing near the bushy oak behind the cave,
let's deprive Pan the goat-mounter of sleep.

14.7 Epigram 6: Translation

You're truly wretched, Thyris; what more does it accomplish, if you draw up
both eyes in your face with tears, in mourning?
The young goat, the fair child, is departed; she has gone to Hades,
for a savage wolf squeezd her round with its claws.
5 The dogs set up a noise; what more to say, when
not a bone, not even ashes are left of the one who has departed?

14.8 Epigram 7: Translation

You are leaving a foolish son, but he is also himself of age,
Eurymedon, and you, having died, gain this tomb.
Yours is a seat among the most excellent men; and the citizens

3-6 καταγρόμενον] Dubious word. [LSe95] take this
from κατάγρημι, an Aeolian word for καθαιρέω.
3 ἄσχελές] This is a modern emendation of Jahn; the
codd. have τρισελές which could be taken as a crude
joke on Priapus' phallus. [LSe95] give only meanings
equivalent to "dried" for ἄσχελές (derived from σκέλλω),
but given the rough-hewn nature of the icon, it is

tempting to take is as "without legs", as does Dover
[Dov71].

1 Ἀῖς... Νυμφῶν] Cf. *Id.* i. 12

2 πάστιδ'] A πηκτίς can be either a kind of harp or a
pan-pipe. The use of κρέχειν perhaps suggests rather
more "striking up" but it can be use to start playing any
musical instrument.

will value him, remembering his father as a good man.

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