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Herding Homer

Rare Epic Vocabulary and the Origins of Bucolic Poetry in Theocritus.

A Thesis Presented by

Raymond Adam Sokolov

to The Department of the Classics

in partial fulfillment of the requirements
for the degree of Doctor of Philosophy
in the subject of Classical Philology

Harvard University
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ABSTRACT

Herding Homer: Rare Epic Vocabulary and the Origins of Bucolic Poetry in Theocritus.

By Raymond Adam Sokolov

Advisor: Wendell V. Clausen

Like other poets in Third-Century (B.C.) Alexandria, Theocritus strove to create a new kind of literature that offered itself as a sophisticated, learned, light, urban alternative to the heroic world of Homer. But instead of turning his back on Homer, Theocritus filled his diverse short poems with Homeric language. Did he simply mean to create a Homeric atmosphere as an ironic backdrop to his innovative pastoral idylls? An intensive study of some 300 Homeric nonce-words in the 31 extant complete poems of Theocritus has shown that the poet often used these distinctive rarities to link passages in his work with highly apposite passages in the Iliad and Odyssey. Not only do these intertexts help define Theocritean bucolic by ironic contrast with heroic epic, they also shed light on the fundamental problem of Theocritus's polymorphic praxis. His contrapuntal reuse of Homer turns out to occur in his urban, mythological and erotic work, as well as in the pastoral idylls. Intermittently, but often, and with a clearly subversive purpose, he sets up an occult Homeric obbligato, signalled by rare words, which calls into question the surface argument of the poem. This procedure allows Theocritus to covertly mock his lovestruck shepherds and even to satirize the Alexandrian royal family while ostensibly singing their praises.

An appendix lists all words in Theocritus that occur in Homer five times or less, with their locations in the Idylls and in the two epics.

Acknowledgements

In the 39 years since I began work on this dissertation (admittedy, 34 secular years intervened between then and my resumption of hostilities in 2002), many scholars have helped and inspired me. Wendell Clausen introduced me to Hellenistic poetry in 1963, agreed to supervise my dissertation in 1965 and presided over its belated completion, enthusiastically, and with wisdom. Richard Thomas, who offered detailed comments and encouragement throughout, and Gregory Nagy, were kind enough to serve on my thesis committee.

Other generous mentors have included: Steele Commager, Reuben Brower, John Finley, George Huxley, W.G. Forrest, Maurice Bowra, Glen Bowersock, John Van Sickle, and Howard Wert.

Virginia Mandell, in the Harvard Classics Department of the Sixties, and Lenore Parker and Teresa Wu today, turned administration into friendship.

As to my other colleagues in journalism and gastronomy, I hope this paper does not come as too great a surprise. Perhaps it will persuade you to begin the study of Greek.

My family, the five generations I have known, all have shared my love of language. My late parents may have been mystified by my foray into antiquity but I like to think they would have been pleased by my picking up these dropped stitches. Margaret King endured the inconclusive early phase of this project, in Oxford, Cambridge and Paris. Since 1978, Johanna Hecht has warmed my life and, as an art historian, has presented me with a daily example of how intellectual research should be conducted. Our courtship began with, among much else, the discovery that we shared a bemused interest in the ancient strongman, Milo of Crotona. The discoveries continue, and I hope this window on

my past and present preoccupations will be a pleasant one for her, and for others who dip into it.

Contents

INTRODUCTION: HERDERS AND HEROES

In the summer of 1980, I accompanied a Spartan-American and his 400 sheep up a dirt track in Colorado to an alpine pasture in the Rockies:

> Way back up in the hills, high above the Colorado River, high above the tourists in rafts and kayaks, but less than fifty road miles from Doc Holiday's Bar in Glenwood Springs, with its Old West trappings and mean-mouthed barmaid, you get to the top of an anonymous mountain in the White River National Forest and turn left through the aspens and Engelmann spruces onto a dirt track they call the Bar H-L Road. You'd better go in with a four-wheel drive, because when it rains, the gradually descending trail, marked with U.S. Department of Agriculture Forest Service mileposts, can turn to quagmire. On a dry day in early July, maybe ten miles after the turn and just as you are getting used to the bumping ride and the lush, fabulously expansive meadows, spattered with flowers and empty against the big sky, you hear the noise, as loud as a city of untuned bells or a wilderness of monkeys.
>
> Five thousand sheep are on the march up to their summer pasture where the grass stays cool and green. They are heading along an official stock driveway, through grazing country to higher pasture where only sheep can survive, for a two-month session of nomadic fattening. Ewes and lambs bleat as they walk—mothers trying to find their babies, babies separated from their mothers calling out, and eventually, since each animal has its own special bleat, they locate each other, bounding through the flock and then, always moving, the lambs "mother up" joyfully on the ewes' teats. The flock trudges on, guided by instinct but also shooed forward by shepherds on horseback and little dogs that keep the sheep from straying off into the woods. The herders whistle and hoot and head off the ragged edges of

> this woolly white mob. The flock flows over the tan road like a huge, low cloud.[1]

This was undeniably a glimpse of the reality of the pastoral life. If there were differences between sheepherding in 20th-century Colorado and sheepherding in Hellenistic antiquity – machinery, industrially prepared food, government regulation – they did not crucially change the basic business of being outdoors alone with lots of sheep. In place of a Thyrsis in the hills of Sicily plaintively singing of thwarted love for sophisticated Alexandrian readers of the Third Century B.C., we 20th Century interlopers heard Gus Halandras's self-pitying Geschrei about officially protected coyotes and lamb-averse cityfolk. One performance was as contrived as the other. Each was aimed at an audience of non-shepherds and neither could be counted as part of the "real" life of mountain herding. Yet my Coloradan "idyll" included much realistic information about Greco-American sheepherding, just as the pastoral poems of Theocritus[2] contain the realia of herding, milking, lambing. But

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[1] From *Fading Feast, A Compendium of Disappearing American Regional Foods.* New York: Farrar, Straus & Giroux, 1981. Pp. 189-197. The text quoted here has been slightly edited and shortened by the author.

[2] The non-spurious idylls with a pastoral setting in the post-Virgilian sense: herdsmen, herds, rural landscape, "rustic" song, which is to say Idd. 1,3,4,6,7,10,11 and 13, the same poems in Hunter 1999. I will adopt this technically anachronistic meaning of "pastoral" throughout, to distinguish the mode history has attributed to Theocritus as founder of a genre from the broader label "bucolic," which the manuscript tradition has

while my journalistic portrait of a sheep drive was intended as didactic realism of a sort, the pastoral poems of Theocritus fall far outside the realm of reportage.

What were these nine short works, then, for their author? If they were all we had from him, they would sit easily at the headwaters of the pastoral tradition that developed from them and conquered the world of letters with a crook. But there are 21 other poems in the standard collection of Theocritus that has survived – urban "mimes," political tributes, mythical subjects. And yet they have all come down to us as "bucolic," whether or not they involve herding. What is the unifying principle, if any?

It is difficult to read Theocritus without feeling that he knew perfectly well he was inventing a new literary mode in all the poems. Bucolic is the name we are stuck with, although it was a fuzzy appellation from the start, stretched by Theocritus to include cowherds, goatherds and shepherds who bucolicized singly or in various kinds of duets. The manuscript tradition subsumed the other poems in the collection under the same bucolic rubric. Virgil was his most influential reader and, in the *Eclogues*, he built on Theocritus to establish the pastoral genre as we have inherited it.

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confusingly (for us) applied to all those diverse works of his that have survived.

This distorting evolution of, as Turner puts it,[3] "generic possibilities" into "generic expectations," has got in the way of seeing the poems of Theocritus themselves, through the anachronistic scrim pulled over them by history. Halperin has written an exhaustive history of this matter[4].

He concludes:

> To argue that the word *pastoral* represents a modern critical notion is not to claim that no pastoral literature was composed before the Renaissance or that the ancients did not have a concept of pastoral. It is important not to confound the history of the word with the mode of existence of the literary category. The criteria which contemporary critics use today to identify works of pastoral literature in all times and places were simply not perceived in antiquity as constituting a basis for literary groupings. At the time when Theocritus was composing the Idylls, and in the intellectual community for which he was writing, it was the custom to classify poetry chiefly according to metrical criteria, and so the hexameter poems of Theocritus and Virgil were included in the ancient genre called *epos*. Thematic considerations, which are highly pertinent to the modern concept of pastoral, were subordinated to metrical ones and did not figure prominently in any ancient scheme of literary classification from the Hellenistic period until the second century a.d. It was only the multiplication of forms, conventions, and topoi *within* the traditional generic categories, for which the Hellenistic and Roman poets were principally responsible, that led the classifiers of late antiquity to revert to the Platonic and Aristotelian categories, or to a jumbled amalgamation of them with earlier schemes. In short, the tendency of most ancient literary theorists to insist on the primacy of purely formal criteria in the enterprise of poetic division and classification by genre prohibited them from regarding the presence of pastoral qualities in a specific work as distinguishing it from other works which lacked such qualities but were composed in a similar meter. Hence, no body of pastoral literature was recognized as such in antiquity.

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[3] Pp.11-12.

[4] Halperin (1983), pp. 1-23

On the other hand, the ancients did acknowledge that Theocritus had pioneered something called bucolic. He is the first writer to use the word in a literary context, and the other Greek bucolic poets followed him. But neither Theocritus nor his imitators used "bucolic" literally. Their bucolic poems feature shepherds and goatherds, as well as cowherds. Theocritus evidently had something broader in mind than the simple concept of a poetry of cowherds *tout court.* But what?

It would be true but trivial to state that the word "bucolic," right from its first outing in the Idylls, referred to all sorts of herders. Yes, it clearly did, but Theocritus evidently meant something more profound about the kind of poetry he was writing when he invented the key verb βουκολιάζομαι (5.44). The context has not been helpful.

Following on some rough banter about anal intercourse that Gow translated into a pudibund Latin, this new verb appears to combine two ideas: bucolic song (the poetic utterance of herders) and competition. Gow (*ad loc.*) endorses this gloss. Others have found more in it, and remained puzzled.[5] It does definitely call attention to itself, a galumphing, five-syllable invention ending the line and the speech. The temptation to take it as a terse declaration of a new kind of hexameter epos is great. Greater

[5] For example, Rosenmeyer (1969), p.36.

still if one looks at the even more galumphing and program-declaring βουκολιασδόμεθα that fills the beginning of 7.36.

That there was something new in these poems is not to be doubted. The theory first enunciated by Diodorus Siculus that bucolic poetry was of mythic origin, invented by Daphnis, son of Hermes and a nymph, is false on its face. Does it reflect, euhemeristically, an actual invention by some Sicilian or Spartan cowherd, as the scholiasts contend[6]? This is not just risible. It does not even account for Theocritus's influence on the bucolic poets who imitated him and explicitly regarded him as the founder of their "genre." But did they actually consider the diverse jumble of poems that have come down to us in the Theocritean collection as belonging to a coherent mode of literature? This is the central problem for modern readers of Theocritus.

Turner, in his commentary, implicitly takes the view that the true bucolic idylls are the eight proto-pastoral ones he has selected. But even this hard core of rusticity doesn't quite hang together. Idyll 10 is an encounter between two reapers and Turner himself sees it as standing apart from the "'bucolics' in both theme and style."[7] Idyll 13 he also

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[6] Wendel, p. 2.5-12; p. 2.13-20; pp.2-3.

[7] Hunter (1999), p.199.

distinguishes from the "bucolic mimes" and, referring to its obvious similarities to the *Argonautica*, concludes tautologically that the Hylas idyll is in the mainstream of Hellenistic hexameter epicizing.[8] Presumably, the rustic setting and the erotic subject allow Hunter to lump Id. 13 in with the "bucolic poems" that "established the Western pastoral tradition" (back cover blurb, paperback edition).

If the eight proto-pastoral poems chosen by Turner for his commentary don't fit neatly into a conventional notion of bucolic, even broadly conceived, what about the rest of the collection? Which is to say, the majority of poems securely ascribed to Theocritus, poems that are not, by any stretch, pastoral in our sense but that did earn the title bucolic from ancient editors.[9]

The conundrum of an officially bucolic collection with "non-bucolic" poems predominating in it led Halperin to seek a definition of bucolic "able to encompass the great variety of material contained in many of the Idylls and help make sense of (or, at least, not violate) the similarities of

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[8] Ibid., p.262.

[9] Gow, discussing Wilamowitz on this point, sees the difficulty (lxi, especially note 2). He backs into the unavoidable correct analysis in a footnote appended to a spirited discussion of the hypothetical origins of the Theocritean collection as we know it: "That the title Βουκολικά was used to include poems other than the bucolic idylls is shown by Σ Ap.Rh. 1.1234 Θεόκριτος ἐν τοῖς Βουκολικοῖς ἐν τῷ Ὑλᾷ ἐπιγραφομένῳ, for Id. 13 is not bucolic."

form and content connecting otherwise dissimilar poems in the Theocritean corpus."[10]

Halperin develops such a definition at great length,[11] but his argument can be summarized without doing much damage to its many meanders and oxbows through previous scholarship and later literature. All of the non-spurious Theocritus except the Aeolic poems and the epigrams, he asserts, belong under the bucolic rubric. What joins these apparently disparate poems is their epic meter and their "inversion" of the epic mode. The Doric dialect in Theocritus is a literary device (not folkloric imitation as, say, Bartok's well-researched Hungarian folk sources were folkloric in his sophisticated reworkings of them) but not an essential element of his bucolic project. Instead, Halperin maintains, Theocritean bucolic was a radical response to Homer (and to a lesser extent, Hesiod and other previous writers who operated within the tradition of heroic Greek poetry).

For Halperin, the heart of Theocritus's bucolic method is the "inversion," the radical upending of themes or subject matter: "A heroic theme is inverted when it is detached from the heroic world and set instead amid the prosaic activities and humble personages of daily life – a

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[10] p. 137.

[11] pp. 141-257.

life constituted and defined by its very distance from the aristocratic realm of kings, mortal struggle, and undying glory to which heroic themes had, at one time, properly belonged. Hence the object so lavishly described by the goatherd in the First Idyll is not a piece of heroic armor but a rustic drinking cup or milking bowl, a token of heroic simplicity."[12]

Halperin acknowledges his debt to Van Sickle for this perception[13] and to Giangrande, a forerunner in spirit. But he separates himself from Giangrande's principle of *Umkehrung* or *renversement*, because Giangrande emphasizes "verbal or lexical (as opposed to thematic) reversals" and includes in his definition "the subversion of heroic subjects through a reduction in scale or dignity."[14]

This is perhaps to make a distinction without a difference. Halperin himself is not above deploying a Homeric word such as ταλαεργός to illustrate how Theocritus could play with epic language to flip the heroic into the bucolic In this case,[15] he catches Theocritus inverting his usual mode of inversion, taking a humble word used by Homer and Hesiod only of mules and applying it to Hercules, taking the hero down a peg..

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[12] p. 219

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[13] Van Sickle (1975).

[14] p. 219.

[15] p. 231.

This is not to diminish Halperin, but only to agree with him *and* Giangrande that Theocritus's bucolic poetry is, whether set in the country or the city, whether in a purely mythic context or at the court of the Ptolemies, almost always founded on a consistently subversive engagement with Homer. The spirit of this engagement is not pugnacious. That would smack of the unvarnished macho Theocritus is cutting down to size and reducing to the miniature scale so beloved in his time. His inaugural version of bucolic is an affectionate gentling of the world of the Iliad and the Odyssey. Theocritus pays tribute to his great ancestor by searching out those homely passages in both epics, in interludes where heroes and heroines bathe themselves, do laundry and herd sheep.

Halperin understands this perfectly well and says so. His chapter on the ivy cup of Id.1 is a fully worked out reading that shows how Theocritus bucolicizes one of the great heroic images, the shields of Achilles and Hesiod. At the heart of Halperin's comparison is a lengthy discussion of a single word, κισσύβιον, the rustic wooden cup itself. In other words, Halperin pays elaborate attention to an inversion of a Homeric theme built on a verbal link between the poetic world of the Odyssey and his own. This focus on a lexical rarity gives the strongest kind of support to his persuasive but inevitably more subjective comparisons of the ecphrases of bucolic cup and heroic shields.

Halperin has been accused of overstatement,[16] but the closest he comes to a clear declaration of his notion of Theocritean bucolic is curiously backhanded, an inversion about an inversion. "It is now possible to offer a definition of bucolic poetry as it was invented by Theocritus," he stipulates.[17] But that definition is not so much a description of what Theocritean bucolic is as of what it is not: "Bucolic poetry should be viewed not as an autonomous genre but rather as a kind of epos that distinguished itself from the heroic and mythological narratives of Homer and Hesiod on the one hand as well as from the discontinuous and didactic epics of Hesiod and the Alexandrians on the other." Bucolic, he goes on to say, has themes that are deliberately non-heroic and comic, bucolic poems are brief and their language is "opposed" to the stable dialectical systems and the evenly sustained style of "early Greek poets."

There is a more direct way of saying this that does not distort the thrust of Halperin's overall argument or, for that matter, the convergent views of Giangrande, Van Sickle, di Benedetto and others. Theocritus was consciously creating a new poetry that celebrated nature, love, music, everyday life, domesticity and leisure – a mirror image of the heroic world of death, hatred, anger, and public bravery. The Theocritean bucolic

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[16] Alpers (1986), p.20.

[17] p. 254.

was an expression of *otium,* in place of *negotium*. Bucolic, in this view, is the poetic counterpoise of epic – a self-conscious, if unavowed yin to Homer's yang.

The strongest way to prove this is to show how Theocritus constantly refers ironically to specific places in the Iliad and Odyssey. Sometimes, to do this, he quotes or almost quotes a whole phrase. The commentators have noted these references, and occasionally they also call attention to individual Homeric words that recur in the Idylls. But there has as yet been no full-bore study of Theocritus's creative reuse of rare Homeric vocabulary. Even Christophe Cusset, while fully aware of the importance of the hapax in Alexandrian intertextuality, has constructed a set of typologies rather than exploring in depth the key role these, literally, remarkable words play in Hellenistic poems.[18]

This is a perverse state of affairs, since the most powerful proof that Theocritus intended to send his readers back to Homer and involve them in his subversive project of deliberate Bloomian misreading is the very solid link provided by rare Homeric words bucolically revived. And the most ostentatious of these rarities would be Homeric hapax legomena.

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[18] Cusset (1999) "*La Muse dans la bibliothèque, reécriture et intertextualité dans la poésie alexandrine.*"

This intertextual lexicography is what Richard Thomas in "Reading Virgil and His Texts"[19] calls "single reference." He begins his discussion by quoting Giangrande on Hellenistic poetics[20]: "Plain echoing of the model was, of course, felt as far too rudimentary by the Alexandrian poet." For Thomas, this applies even more completely to Virgil, who "intends that the reader recall the context of the model and apply that context to the new situation; such reference thereby becomes a means of imparting great significance, of making connections or conveying ideas on a level of intense subtlety."

As it happens, in the full Theocritean collection there are 668 words that appear in Homer five times or less. Of the passages alluded to by Theocritus through single reference to these rarities, 835 are in the Iliad, 658 are to the Odyssey, in a ratio of roughly 5 to 4. This is surprising, since the Trojan War might seem less fertile ground for pastoral trufflehunting than the romantic *nostos* of Odysseus. If the discrepancy proves anything, it may be that Theocritus found it appealing to confound the expectations of readers by showing them that he could locate the bucolic with even greater facility in the more outwardly anti-bucolic pastoral epic.

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[19] p.119.

[20] 1970, p.46.

In any case, these unusual words lurk throughout Theocritus's brave new world of bucolic (for a full list of them and their loci in Theocritus and Homer, see the appendix, p.223). In the 2,796 lines of poetry conventionally attributed to Theocritus, single references to Homer appear with a frequency of 53 percent (1493 references in 2796 lines), more than one every second line.

Admittedly, these high numbers result from the arbitrary decision to define as a rarity any word that appears in Homer five times or less. Does this net pull in too many fish? It is impossible to say, since we can't know how unusual a word had to be for an Alexandrian reader to have thought of it as both unusual and Homeric. Some very common Homeric words would strike even modern readers as Homeric: e.g. λευκώλενος, which appears 38 times in the two epics, always applied to goddesses or women, mostly to Hera. But if Theocritus had used it, it would merely have given an epic feel to his poem, without making any detectable reference to a specific place in Homer.

On the other hand, unusual Homeric words did, arguably, make allusion possible, even if these words had been used by other authors in between Homer and Theocritus. The test of whether a single reference was intended, from our great historical and cultural distance, has to be the appositeness of the reference. Is the connection between a rarity in Homer and its reappearance in Theocritus compelling enough to demand that we

consider it as an intertext intended by Theocritus to enlarge the effect of his poem? As it turns out, a great many of the rarities selected by the five-times-or-less standard do seem to set off an intertextual vibration between the two authors.

Of course, the most convincing cases are the 319 Homeric hapax legomena that reappear in Theocritus. It requires no fine thread of literary judgment to tie them together with their epic source. And it would be hard to argue that Theocritus was unaware of the Homeric passage that lay behind his own when he adopted a Homeric hapax such as καῦμα or πτύον, especially when 319 out of 668 (or 48 percent, therefore nearly half) of the Homeric rarities located by the five-times-or-less method generate single-reference intertextual possibilities in Theocritus of the strongest sort.

Overall, 567 Homeric hapax appear in the text of Theocritus. This works out almost exactly to one hapax in 20 per cent of the lines in the entire corpus. The equivalent in English would be a contemporary poem with a Shakespearean nonce-word like incarnadine or scamels cropping up every fifth line. But even these strong cases in Theocritus require interpretation. Some were almost certainly meant intertextually. Some not at all. Still others lie in an ambiguous middle ground.

For a modern reader, the concept of a single-word link between two works of literature is a difficult notion. Even with the examples of Eliot in

The Wasteland and of Joyce in *Finnegan's Wake* before us, it is hard to conceive of an author, even a Hellenistic author, who could imagine a reader so erudite he would be alive to the possibility that ἐνταῦθα at [8.26], where Daphnis suggests he and Menalcas summon a nearby goatherd to judge their singing:

> ΔΑ. τῆνόν πως ἐνταῦθα τὸν αἰπόλον, ἤν, καλέσωμες
> ὦ ποτὶ ταῖς ἐρὶφοις ὁ κύων ὁ φάλαρος ὑλακτεῖ (Id.8.26-7)

was intended to make him think of the word's only appearance in Homer at Il.9.601, where Phoenix finishes his speech urging Achilles not to follow Meleager's example of refusing gifts and reconciliation:

> ἀλλὰ σὺ μή μοι ταῦτα νόει φρεσί, μηδέ σε δαίμων
> ἐμταῦθα τρέψειε, φίλος·

Given the great frequency of the word in post-Homeric Greek, it would seem improbable on its face that the author of Id.[8] thought to make a meaningful connection between the two passages. In fact, I see none.

On the other hand, to pick another hapax at random, does πρατοτόκοιο at Id.5.27 refer dynamically to πρωτοτόκος at Il.17.5? I would say yes. Lacon declares that a primipara goat with her kid is a superior prize to a "filthy bitch." This rough talk makes a dramatic contrast to Homer's exalted simile comparing Menelaus's discovery of the corpse of Patroclus to a cow standing over her first calf. The basic imagery is the same, but the tones of the passages, and their worlds, couldn't be more different.

Theocritus has not only doricized the linking word but he has doricized the scene, effectively sucking the heroism out of it completely. He matches the singing battle of the herdsmen with Homer's lofty hymning of a tragic encounter on a real battlefield, where a real cow has no place except as an icon of pathos imported from a peaceful farm.

For the Homer-drenched readers of Theocritus's day, these links were each a tiny but unmistakable signpost to the poet's intentions, guides to how he wanted to be read. They are, in effect, gauges of a new poetics. Ancient writers grasped this and imitated it. The bucolic later reached us through the refining sensibility of Virgil, as it blossomed into that literary byblow we call pastoral.

The time is long since ripe to examine all the rare Homeric words in Theocritus and to work out their intertextual meaning and their function. In other words, let us explicitly bucolicize the heroic rarities in the idylls, as Theocritus hoped we would.

In order to organize these readings and see if Theocritus's re-use of Homer varies with his subject matter (if it does, that would tend to undermine Halperin's extended definition of bucolic), what follows is divided into three sections: the "pastoral" Turner Eight plus Id.5; the

urban and court poems; the mythic idylls, plus those in Aeolic meter[21]; and the spuria.[22] If nothing else, this examination should prove that Wilamowitz was right about Epigram [27]:

> Ἄλλος ὁ Χῖος, ἐγὼ δὲ Θεόκριτος ὅς τάδ' ἔγραψα
> εἷς ἀπὸ τῶν πολλῶν εἰμὶ Συρακοσίων,
> υἱὸς Πραξαγόραο περικλειτᾶς τε Φιλίννας·
> Μοῦσαν δ' ὀθνείαν οὔτιν' ἐφελκυσάμαν.

The Chian of the epigram is not, *pace* Gow and Hunter, that otherwise completely obscure sophist and wit, Theocritus the Chian, who was killed in the 4th Century B.C. by One-eyed Antigonus. As Wilamowitz argued with characteristic cogency,[23] the epigrammatist was referring to the really famous Chian, the one Theocritus would proudly claim as an epicizing colleague, while in the same breath setting himself apart from the old bard: "*Homer ist ein anderer; ich bin zwar Epiker, sondern habe meine eigne Muse.*" In effect: Homer is also an epic poet, like me, but I have my own muse.

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[21] The non-Aeolic Idyll 12 will be lumped with these erotic poems *faute de mieux.*

[22] Everything, that is, except the epigrams. All but the first six are epitaphs with no discernible bucolic element in them. Epp. 7-27 do contain nine Homeric hapax, but none elicits any intertextual frisson in me.

[23] Quoted by Gow *ad loc.*

CHAPTER 1

BOOKS IN BROOKS: THE TURNER EIGHT [PLUS ONE]

In the nine idylls that are pastoral in the modern sense,[24] Theocritus takes us to a newly imagined and happy haunt far from the corpse-littered banks of the blood-flooded Scamander. This invented counter-Troy has many real names in Theocritus and the pastoral literature, such as the vale of Arcady and the forest of Arden,[25] but they are all oneiric visions of the same *locus amoenus* that Homer himself anticipated as the "idyllic"

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[24] Idd. 1,3,4,5, 6,7,10,11, and 13. Turner excluded 5 from his Pantheon without giving a reason. The obvious explanation is a misplaced and homophobic *pudor*. Even Gow, writing in an era when consensual sodomy was illegal in England, printed the full Greek text of 5, although he translated its blatantly queer lines into (a graphic and unabashed) Latin. Gow did largely avoid discussing the literary purpose of these "blue" passages, and he dismissed the scholiasts' "obscene" interpretations of lines 112, 114, 119 and 121 as "far-fetched," but at least he did not shrink from mentioning them. Indeed, he chastised his ancient predecessors for not calling attention to the erotic potential he saw in the rose at line 93.

[25] The list could be infinitely extended, perhaps to include the state of Michigan, whose official motto is: "*Si quaeris peninsulam amoenam, circumspice.*"

setting of so many escapist similes in the Iliad.[26] Yet where Homer implanted these glimpses of idealized, non-martial life into the body of his narration like homespun patches in a coat of chain mail, Theocritus fashions a poetic world from them out of whole cloth. He zooms into the universe of the similes, as it were, cropping out the epic surround, except for the tangent point of the hapax.

These occult connections are not only frequent; they are, it is hard not to believe, also meaningful. As I hope to show, Theocritus's "intentional" references to Homer, at least in the nine pastoral idylls, far outnumber those that lack any obvious literary purpose beyond merely adding to the overall post-epic tone of the proceedings. But even if this proposition can be successfully proven by establishing a bucolicizing intertext at virtually every point of reference, it remains to determine if these complicated allusions are more than ironic, self-defining bucolic windows on epic tradition, or whether they work together, like a concealed countertheme in a fugue, to shape their idylls. If so, was Theocritus consistent in building his poems on this skeleton of related Homeric references? Did he always work this way? If not, was the technique deployed at random, or did he

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[26] Bernsdorff (2001), pp.50-2, provides an excellent critical summary of recent scholarship on the "pastoral" in Homer. Aside from various expressions (outstandingly ποιμένι λαῶν) connecting shepherds and heroes, bucolic elements, Bernsdorff and many other critics note, appear in the Iliad almost entirely in similes and in the Shield ecphrasis, but as part of the running narration in the Odyssey.

limit it to certain types of idylls within the collection? And do the Theocritean spuria show any differences in their handling of rare Homeric words from the practice of the legitimate idylls?

Idyll 1

Let us begin, then, at the beginning, with the first of the "pastoral" poems, Idyll 1, and then proceed through the other seven to see how they invite us to remember Homer and what they make of their erudite Homeric connections.

The first Idyll opens with a full-blown and immensely influential bucolic scene. All the elements are there: the locus amoenus, the whispering pine of Longfellow's forest primeval, the musical herders about to compete in song,[27] their flocks, their ditties of rustic life and painful love. Why in such a poem should a reader see anything beyond the obvious in the three essential elements of the pastoral vocabulary that Thyrsis utters in the speech that begins the poem? Horned? Goat? Milk? Yes, τράγος, κεραός and ἀμέλγω are all hapax in Homer. But aren't they also perfectly normal words in Greek? In fact, they are not. An electronic search of *Thesaurus Linguae Graecae* yields no significant intervening models for Theocritus after Homer. And since Id.1 is a poem deeply self-

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[27] That Thyrsis and the Goatherd do not literally square off against each other is a red herring fruitlessly pursued by scholars down the centuries. What matters is that both of them split the poem with one aria each. The cup section is as much a "song" as the explicit performance that follows it. One is unavowed, for reasons that will become clear; the other is a full-blown bucolic passage emerging from the post-heroic κισσύβιον ecphrasis.

conscious about its Homeric heritage, every Homeric hapax in it should be suspected of intertextuality unless proven otherwise. After all, the most elaborate passage in Id.1 is a blatant pastiche of the most famous elaborate image in Homer, the shield of Achilles. And the subject of this aria is itself a Homeric rarity. The ivy cup whose decoration Theocritus describes with such deceptively unencumbered charm is identified as a κισσύβιον, an object mentioned in only three passages in the Odyssey[28], all three of them bucolically apposite, two of them verbally identical.

It would seem inevitable that by employing κισσύβιον Theocritus must be pointing toward one of these three places, but which? The most obvious choice would be 9.346:

κισσύβιον μετὰ χερσὶν ἔχων μέλανος οίνοιο

Odysseus offers Polyphemus wine, plotting (successfully) to get him drunk and vulnerable to the ensuing attack. It is no exaggeration to say that this episode, a pastoral grotesque in which the monster herdsman is both the villain of the piece and also the victim of a heroic shepherd of men, was Theocritus's favorite passage in the Odyssey. Polyphemus is

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[28] And nowhere else before Id.1 and Callimachus, *Aetia* Fr. 178.11-12, an improbable model:

καὶ γὰρ ὁ Θρηϊκίην μὲν ἀπέστυγε χανδόν ἄμυστιν
οἰνοποτεῖν, ὀλίγῳ δ' ἥδετο κισσυβίῳ.

mentioned in three idylls (6,7,11) and is the titular "hero" of one of them (11).

So it makes sense to think that the cluster of three rare words at the beginning of the idyll is meant to direct the reader to the Polyphemus episode, as a proleptic overture to κισσύβιον in the Goatherd's aria of the ivy cup. But the cup, as all commentators have noticed, is a country cousin of Homer's shield and the Hesiodic *Scutum*. Why bring in Polyphemus so emphatically?

Halperin, in his chapter on the cup, points the way to an answer.[29] For him, the cup is an icon Theocritus uses to define the bucolic. Having shown how the three sections of its imagery play directly off Homer and Hesiod's shields, Halperin interprets them as encompassing in type virtually all of Theocritus's other poems.

The first scene on the ivy cup, he observes, is an erotic reflex of a passage from the shield ecphrasis at Iliad 18.497-506:

> λαοὶ δ' εἰν ἀγορῇ ἔσαν ἀθρόοι· ἔνθα δὲ νεῖκος
> ὠρώρει, δύο ἄνδρες ἐνείκεον εἵνεκα ποινῆς
> ἀνδρὸς ἀποφθιμένου· .....
> .....οἱ δὲ γέροντες
> .....ἀμοιβηδὶς

[29] Pp.161-189.

Halperin matches this with Id.1.33-35:

πάρ δὲ οἱ ἄνδρες
καλόν ἐθειράζοντες ἀμοιβαδίς ἄλλοθεν ἄλλος
νεικείουσ' ἐπέεσσι.

Homer's language, Halperin writes[30],

> has been transferred by the Alexandrian poet to a scene of erotic contest for which there is no precedent in the early ecphrases. The point of this juxtaposition is to highlight Theocritus' major innovation in his treatment of epic themes: his substitution of an erotic for a heroic subject and his removal of agonistic strife from the battlefield to the everyday world of amorous and poetic competition. Note that νεικείουσ' ἐπέεσσι ('quarrel with words') can refer to rivalry in hexameter verses as well as in simple speech and so anticipates the contests of poetic skill which figure in so many of the hexameter Idylls. The use of ἀμοιβαδίς ('by turns') confirms this impression and looks forward to the tradition of 'amoebean song' which was destined to become a hallmark of the bucolic poetry of Theocritus and his imitators.

This is obviously true, as is Halperin's matchup of the fisherman at Id.1.39-42 with a simile at Il.21.22-24 of fish fleeing a great dolphin like the Trojans scattering before Achilles—which Halperin interprets as a contrast between the high heroic style and the battlefield with the humble old angler of the cup.

The third juxtaposition of vineyard portraits (Il.18-561-62 from the shield ecphrasis with Id.1.46-49) does indeed show Theocritus's playful side, a boy outwitted by foxes, whom he intentionally sets up alongside

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[30] P. 178.

the more generic descriptions of grape production from the two epic passages.

But in all three comparisons Halperin overlooks the importance and implications of rare Homeric words to the intertextual meaning of the cup ecphrasis.

Ἀμοιβαδίς is not merely a doricized version of a word that happens to appear in a Homeric passage apposite to the ivy-cup ecphrasis and that portends Theocritus's amoebean verse; it is an exceedingly rare word in Homer, occurring only in the shield ecphrasis and at Od.18.310, where Odysseus gets mocked by the sluttish, selfish handmaiden Melantho, sister of the unmannerly goatherd Melanthius. She tells Odysseus to get out of the palace, because he isn't socially or physically up to the challenge of being there. In other words, he is the shabby, unlovable opposite of a desirable, love-besotted bucolic ephebe. He is a wretch scorned by the handmaidens, who have just made their appearance and are alternating (ἀμοιβηδίς) as torch holders.

This beggar-Odysseus is also the malicious giver of wine in the κισσύβιον passage from Od.9 quoted above, as well as the ragged receiver of wine from lowly but loyal Eumaeus in the two other κισσύβιον passages in Homer: Od. 14.78 and 16.52. Taken together, these three passages are a cluster of ironic images of hospitality and correct guest behavior turned upside down. Polyphemus eats his guests and Odysseus

offers him wine in order to destroy him. Eumaeus the swineherd offers honest hospitality to his king, in contrast to the suitors, who abuse the hospitality of the absent Odysseus and are chastised for it by Penelope just before the appearance of the handmaidens in Od.18. Why, she asks, are you eating me out of house and home, instead of bringing food here like proper suitors?:

> μνηστήρων οὐχ ἥδε δίκη τὸ πάροιθε τέτυκτο,
> οἵ τ' ἀγαθήν τε γυναῖκα καὶ ἀφνειοῖο θύγατρα
> μνηστεύειν ἐθέλωσι καὶ ἀλλήλοις ἐρίσωσιν·
> αὐτοὶ τοί γ' ἀπάγουσι βόας καὶ ἀγλαὰ δῶρα διδοῦσιν
> ἀλλ' οὐκ ἀλλότριον βίοτον νήποινον ἔδουσιν.
> (Od.18.275-9)

In the second image on the ivy cup in Id.1, the old fisherman's net is Theocritus's way of hauling in Od.22.386. Δίκτυον is hapax both in Homer and in Theocritus. Although it does patently function as a piscatorial link between the cup ecphrasis and the fishing simile at Il.21.22-24, as a strictly verbal connection it is an even more direct link to the alarming image at Od.22.386.

There sits δίκτυον, the only time Homer used it, in the middle of one of the most arresting, terrifying passages in the Odyssey or the Iliad. Odysseus scans the carnage in his house to see if any of the suitors have survived his onslaught. They lie there all bloody and dust-covered:

> ὣς τ' ἰχθύας, οὓς θ' ἁλιῆες

κοῖλον ἐς αἰγιαλόν πολιῆς ἔκτοσθε θαλάσσης
δικτύῳ ἐξέρυσαν πολυωπῷ· οἱ δὲ τε πάντες
κύμαθ' ἁλὸς ποθέοντες ἐπὶ ψαμάθοισι κέχυνται·
τῶν μέν τ' Ἠέλιος φαέθων ἐξείλετο θυμόν·
(Od.22.234-8)

The third vignette on the cup contains two Homeric hapax at the beginning of line 53. A boy is weaving a cricket cage, fitting it together (ἐφαρμόσδων) with reeds (σχοίνῳ). These lead us to Achilles trying on his armor so long unused:

πειρήθη δ' ἕο αὐτοῦ ἐν ἔντεσι δῖος Ἀχιλλεύς,
εἰ οἱ ἐφαρμόσσειε καὶ ἐντρέχοι ἀγλάα γυῖα
(Il.19.383-4)

and to Odysseus, emerged from the sea, lying in the rushes at the shore:

ὁ δ' ἐκ ποταμοῖο λιασθείς
σχοίνῳ ὑποκλίνθη, κύσε δὲ ζείδωρον ἄρουραν·
(Od.5.462-3)

At first glance, it isn't obvious how these two passages might fit together or, for that matter, how they might fit in to the ivy-cup aria. They both do come at turning points in their stories. Achilles prepares to return to the fray; Odysseus makes landfall at Phaeacia and soon thereafter takes over the narration of his epic. But why would Theocritus be interested in these lines now?

There is, first of all, an undercurrent here that continues the theme of men in peril on the sea, a theme first broached by the connection of the old man's net with the trope of the netted dead fish . Odysseus himself has been cast ashore by a great wave. And in the section preceding the "fitting," the brilliant gleam of Achilles armor is compared to a beacon that rescues men lost at sea.

The bridge between the sea intertexts in cup image one and cup image three is ᾠδήκαντι: The old fisherman, emblem of safe fruitful encounters with water, fishes with such effort that his neck sinews swell, while Odysseus, poster-hero of the tempest-tossed, is all swollen (ᾤδεε δὲ χρόα πάντα, Od.5.455) as he reaches safety in Phaeacia, just before he slumbers in the reeds.

Secondly, there are implicit links with the erotic portrait of a lady in the first ivy-cup vignette. The woman, a divine creation (τι θεῶν δαίδαλμα), is decked out in peplum and diadem (ἄμπυξ). Homer mentions this piece of feminine headgear only at Il.22.469, where Andromache, undone by the sight of Hector's corpse dragged around the city's walls, faints and casts off her adornments as she falls. It isn't easy to see how a fainting woman could do this, especially since she has to doff a mini-catalogue of headgear:

δέσματα σιγαλοέντα,
ἄμπυκα κεκρύφαλον τε ἰδὲ πλέκτην ἀναδέσμην

κρήδεμνόν θ'
(Il.468-70)

Nevertheless, ἄμπυξ κεκρύφαλον (another hapax pair) along with the divinely bestowed dowry veil give this list enough luster to make a reader of Alexandrian attitude see it as a crypto-pendant of the catalogue of armor that immediately precedes the Achilles toilette at 19.383, a "fitting" third-century feminization of the hero.

Two other hapax links converge on Achilles's anger at the death of Patroclus and his return to the fray:

καταλείβεται at 1.8 (water dripping over rocks in the locus amoenus) connects with Il.18.109 (Achilles compares his wrath to dripping [καταλειβομένοιο] honey).

κατεναντίον at 1.22 (the goatherd invites Thyrsis to sing facing Priapus and the springs) matches Il. 21.567 (Agenor decides to fight Achilles *before* the city.

Three other sets of links connect Id.1 with Odysseus's struggle with the suitors:

αμφῶες at 1.28, the two-handled gift cup, is a synonym for the two-eared (ἄμφωτον) wine cup Antinous is raising as Odysseus shoots the fatal arrow at him at Od.22.10. Although these are technically not the same

word, their meaning is identical and both are hapax in their respective authors and occur nowhere else in Greek until the time of Constantine.[31]

πορθμῆι at 57 (a rustic ferryman is given a goat and a cheese by the goatherd) is a bucolic sib of the ferryman at Od.20.187 who brings food to the suitors. In the generally preferred reading, he is a Calydnian which makes it almost impossible not to connect him bathetically with the seaborne heroes from the Calydnian isles extolled in the Catalogue of Ships at Il.2.677. The two adjectives are slightly different in spelling, but both are hapax for their authors and the connection Homer makes between Cos and the Calydnian isles helps explain Theocritus's decision to choose a ferryman intertextually linked to one of his favorite locations.

πόταγ' at 1.62 is the goatherd's familiar way of urging Thyrsis to sing. He says he isn't mocking him and addresses him with the friendly ὠγαθέ. Homer uses the same verb at Od.17.446 (and only there), when Antinous mocks Odysseus (τίς δαίμων τόδε πῆμα προσήγαγε, δαιτὸς ανίην;) Odysseus has already addressed Antinous as friend (φίλος, 415).

Several other hapax pairs implicitly contrast bucolic song with heroism in war or at sea, accumulating into a definition of bucolic poetry through comparison to Homeric epic:

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[31] ἄμφωτον, used by Hierocles, is a noun.

πέλλας at 1.26 (a heroic milch goat produces two pails of milk in addition to suckling twin kids) and at Il 16.642 (Sarpedon is all covered with blood and men swarm about him like flies around milk pails [περιγλαγέας[32] κατὰ πέλλας]).

νεοτευχές at 1.28 (the new-fashioned cup) and νεοτευχέες at Il.5.194 (Lycaon's splendid new chariots, in his nice house, where horses munch contentedly on barley and spelt, a sort of remembered *locus amoenus*).

μαρύεται at 1. 29 (the ivy curls around the lip of the cup) and at Od.12.170, the sails are furled (μηρύσαντο) when the ship is becalmed off the isle of the Sirens.

μοχθίζοντι at 1.38 (men vying with words on the cup sing in vain to their beloved) and at Il. 2.723 Philoctetes struggles (μοχθίζοντα) with his snakebite.

ὕμνον at 1.61 (the goatherd asks Thyrsis to sing a bucolic song) and at Od. 8.429 (Alcinous helps Odysseus bathe and prepare to enjoy the song of Demodocus).

When the goatherd ends his gift-laden invitation at line 63, Theocritus has woven a dense allusive fabric with the bucolic mode as his

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[32] περιγλαγής is also hapax and a verbal concoction bound to have appealed to the Alexandrian eye.

his foreground, his woof. and Homer as his warp, the hidden underpinning of his poem. Altogether there are 20 hapax links in 1.1-63, over half of the poem's total of 35 such links, in only 42 percent of its 152 lines. In the 82 lines of Thyrsis's song—the first pastoral ditty—there are only 14 hapax links to Homer. Assuming this shift was not accidental, what was its purpose?

The song of Thyrsis fills more than half the first Idyll. It is a lament for lovesick Daphnis punctuated with three repeated refrains that invoke the bucolic muses. Until it almost reaches its end, the song is virtually free of Homeric hapax. In the first 68 lines (64-131) there are only six, of which three are words for livestock. While it is true that τράγος takes the mind back to Od.9 and its sinister vignette of Polyphemus as model herder (as it has already done at the beginning of the poem), and some readers may have reacted to the double occurrence of πόρτις at 75 and 121 by recalling a simile at Il.5.162 (in which Diomede is compared to a lion attacking heifers or cows) perhaps in this stretch of song a goat is just a goat and a heifer merely a heifer, hapax though they be. The Homeric connections don't seem to "connect" with these lines in a significant way.

It is also difficult to see a firm connection between the inquiring herdsman who asked (ἀνηρωοτεύν) Daphnis what was wrong at Id.1.81

and Helen at Od.4.251 retelling how she recognized Odysseus in disguise inside Troy and queried him (ἀνηρώτων) about his exploits and his plans.

Yes, in one case the questions are directed to a victim of love and in the other toward a conquering hero lured into loquacity by a notorious seductress who is also an adept at drugging those around her with nepenthe to make them mellow before she says her piece (4.227-233).[33]

All of this notwithstanding, the matchup made possible by ἀνερωτάω is not highly plausible. ἀνερωτάω had entered normal prosaic discourse long before the time of Theocritus.[34] And the Daphnis-Helen pairing is a definite strain.

So is the potential hapax link of ζάτεισ' at 1.85 (maidens seeking Daphnis) and Zeus pursuing Sleep in anger (Il.14.258). Once again, it is difficult to make a strong case for an intertext. Yes, the opposition of romantic infatuation with divine fury can be assimilated into the basic Theocritean antinomy of bucolic versus heroic, but the fit is not comfortable. And ζάτεις' , a very common verb, should probably be taken at face value. As should ἠρίον at 125. A variant reading rejected by Gow,

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[33] (Shades of the Alexandrian sorceress in Id.2. Especially since Helen got her nepenthe from an Egyptian witch.)

[34] *e.g.* Plato, *R.*454c.

it could possibly refer to the tomb of Patroclus at Il.23.126, but there is no plausible reason to put literary weight on this link.

The only other Homeric hapax in the Thyrsis song is ἄρκτοι at line 115, where it is joined by two other animals, λύκοι and θῶες. All three are Homeric rarities and all three are normally regarded as dangerous. Daphnis evidently visited them without fear, as if they were Disney beasts tamed by his bucolic aura. In their only Homeric foray (Od.11.611), bears also roam with two other fearsome quadrupeds, lions and glowering wild boars. They are images worked into the splendid baldric worn by the ghost of Hercules in the Underworld. The baleful hero holds an arrow nocked and ready to shoot, presumably at flesh-and-blood versions of the heroic targets depicted on his sword-belt:

> ὁ δ' ἐρεμνῇ νυκτὶ ἐοικώς,
> γυμνὸν τόξον ἔχων καὶ ἐπὶ νευρῇφιν ὀιστόν,
> δεινὸν παπταίνων, αἰεὶ βαλέοντι ἐοικώς.
> σμερδαλέος δέ οἱ ἀμφὶ περὶ στήθεσσιν ἀορτὴρ
> χρύσεος ἦν τελαμών, ἵνα θέσκελα ἔργα τέτυκτο,
> ἄρκτοι τ' ἀγρότεροί τε σύες χαροποί τε λέοντες,
> ὑσμῖναί τε μάχαι τε φόνοι τ' ἀνδροκτασίαι τε.
> μὴ τεχνησάμενος μηδ' ἄλλο τι τεχνήσαιτο,
> ὃς κεῖνον τελαμῶνα ἓῇ ἐγκάτθετο τέχν
> (Od.11.606-14)

This mini-ecphrasis matches the idyll's earlier allusion to the Shield. And the primally bellicose vignette of Hercules the hunter contrasts with the foreground image of Daphnis as Dr. Dolittle in cowherd garb.

The bears the dead poet can no longer pay a call on in the forest are, then, the only hapax among those thinly scattered in the song of Thyrsis that can carry intertextual weight. Until, that is, the aria approaches its end. The final 20 lines (132-152) contain 10 Homeric hapax. They do seem to link Id.1 with Homer, in a reprise of the manner of the poem's opening 63 lines, while at the same time this coda revives the opening section's themes and preoccupations.

We have already encountered τράγος in this poem. Of the remaining eight rare words used by Thyrsis, two refer synonymously back to the cup ecphrasis (σκύφος is another word for drinking cup; τέττιγος reminds us of the boy's cricket trap).

But this coda is not merely a recapitulation of the opening. It re-presents an inverted locus amoenus, Nature turned unnatural. Brambles and thorns bear violets. Owls sing with nightingales. And lurking behind the pathos of this upside-down pastoral, is the cumulative irony of flora and fauna memorable from their benign Homeric solo appearances.

Theocritus puts the plants first, all three in the same line (Id.1.132). In Homer, the same three – violets, thorns and thistles – appear in the Odyssey in scenes that a modern reader reflexively takes to be straightforwardly pastoral.

Homer sets violets in the description of Calypso's isle, a locus amoenus if ever there was one:

ἀμφὶ δὲ λειμῶνες μαλακοὶ ἴου ἠδὲ σελίνου
θήλεον·
(5.72-3)

You could fairly call this a natural glimpse of Nature, as opposed to the unnatural scene in Theocritus that brought us back to Ogygia. A similar "realism" pervades the simile later in Od.5 at line 328, where Odysseus's wind-tossed raft is compared to thistledown (ἀκάνθας, a hapax in Homer) blown about by the north wind in autumn.(In Id.1 and in Od.5 the same verb does double duty, for bearing and blowing: φορέω.) And, in a passage striking because it depicts a king performing the humblest sort of farm labour, Laertes wears gloves or extra-long sleeves to protect himself from brambles (another Homeric hapax):

χειρῖδας τ' ἐπὶ χερσὶ βάτων ἑνεκ'·

The passage is further notable because χειρῖδας is hapax and Homer pairs it with χερσὶ in an alliterative flourish.

Next come the birds at line 136. They and the three other Homeric hapax in this passage all come from the Odyssey, three from the same book (5) and two of them, the owls and the violets, from the same Ogygian paradise. At Od.5.72, σκῶπες join a sort of avian catalogue with other big birds native to the island.

But there are no ἀηδόνες on Ogygia. The only nightingale in Homer sings its mournful song in a celebrated simile[35] that Penelope chooses to illustrate her grief when she talks to the newly arrived Odysseus, who is still in disguise. Stanford[36] claims this is the first nightingale in European literature and that its song is the only birdsong in Homer. Be that as it may, Theocritus could hardly not have had Penelope's nightingale in mind, and the story of the death of Itylus and his ornithified, doleful lover fits perfectly with Thyrsis's song of the death and mourning of Daphnis. The Itylus myth is the straight version of the nightingale's threnody, a humanized explanation of a real and familiar event in nature. But, for an Alexandrian reader, Homer's nightingale would have also been an emblem of that pastoral standby, the pathetic fallacy, Nature echoing human emotion. And this nightingale is not just a forest bird, but an afforestated bird (χλωρῆϊς ἀηδών), what Marvell might have called a green bird in a green shade.

Theocritus's nightingales are, as befits this preternatural passage,[37] bucolic singers with feathers, who vie musically with the owls just as

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[35] Od.19.518-23.

[36] The Odyssey of Homer, vol. 2, revised (London: 1962), *ad loc.*

[37] Turner, *ad loc.*, identifies it as an *adunaton,* the trope of impossibility, and adduces other examples.

Theocritean herders compete in rustic song. Theocritus here offers us an artificial and deracinated pastoral to vie with Homer's pristine stuff. At least until the song is finished and the stereotypical pastoral mode of the poem's opening lines reasserts itself.

Immediately after the last refrain, Thyrsis demands his fee, a milch goat and the much-described cup. The last eight lines continue in the broadest pastoral mode, repeating two rare Homerisms from the opening section (ἄμελγέ, τράγος), while adding another type of hapax pastoral animal (χίμαιραι) and another hapax singing insect (τέττιγος) to match the musical crickets meant to live in the boy of the cup's ἀκριδοθήρα.

Just as human song gets lumped together with insect music, humans eat like animals:

> καὶ ἀπ' Αἰγίλω ἰσχάδα τρώγοις
> ἀδεῖαν, τέττιγος ἐπεὶ τύγα φερτερον ᾄδεις
> (147-8)

τρώγω is the traditional word for "eat like an animal." This is certainly its meaning in the one place Homer uses it, at Od.6.90, where Nausicaa and her maidens unharness their mules and drive them into the river so they can eat (τρώγειν) tooth grass. In Id.1, the goatherd is urging Thyrsis to browse on honey, the most natural of all "processed" foods, and on raw figs, as if he were a beast, a beast who more closely attains the highest standard of natural, unaffected song than even the most natural,

untutored practitioners of melody, the cicadas. At the same time, Theocritus lets us hear the natural ditty of similar syllables: ἀδεῖαν, ᾄδεις, ὄσδει. Then, the goatherd points Thyrsis toward the cup, now renamed and distanced still further from its artisanal and anti-epic origins with another synonym (δέπας). Having imitated animals, the two men leave the field to their randy, speechless goats.

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To summarize, the first Idyll is divided into four parts:

1. lines 1-14, a pastoral proem introducing the idea of song and its rewards.
2. lines 15-63, the cup ecphrasis "sung" by the Goatherd.
3. lines 64-142, Thyrsis's lament for Daphnis.
4. lines 143-152, a coda referring back to parts 1 and 2 in reverse order: Thyrsis demands his cup and his goat. Then the focus returns to the bucolic life in general.

Within this overall framework – two elaborate examples of bucolic song (the first not labeled as song) bracketed by a genre-setting proem and its mirror-image coda – the poem's dynamic runs on two tracks. In the foreground is the text, progressing from 1.) a bucolic preamble leading to 2.) a truly idyllic set of bucolic images on the cup to 3.) an unhappy bucolic song, the dirge for Daphnis, to 4.) an abrupt shift back to the mundane bucolic concerns of the proem.

In the background is the Homeric intertext, which functions as a sort of commentary on the text, evolving alongside it. The Homeric references in the proem are pure bucolic words, but they connect with the dark side of epic, the sinister herding of Polyphemus, the wrath of Achilles, his mourning for Patroclus, and soldiers bellowing like bleating sheep at milking time.[38] The effect of these counter-images is twofold.

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[38] Several other allusions of this type are packed into the poem's first 17 lines.

πίτυς, line 1, offers a choice three passages. Two of them (Il.13.389-91 or 16.482-4) are identical similes comparing a fallen warrior to a tree cut down by lumberjacks getting wood to build ships. Though this trope brilliantly merges the bucolic work of woodsmen with death in battle, the third reference, to the pines outside the Cyclops's cave at Od.9.186 is probably the place in Homer that Theocritus was thinking of, if he was thinking of only one place.

καταρρεῖ, line 5, links the contest of bucolic song itself with flowing gore at Il.4.149 and 5.870.

κάταντες, line 13, is hapax at Il.23.116, in a remarkable line containing three similar adverbs that represent the progress of mules in hilly country as they ascend with woodcutters to fetch oak for the sepulchre Achilles has planned for Patroclus and himself: πολλὰ δ' ἄναντα κάταντα πάραντά τε δόχμιά τ' ἦλθον. The full passage gives a more complete account of logging than the simile of warriors felled like trees mentioned above.

μυρῖκαι, in this poem part of a pleasant grassy knoll at line 13, in their three Homeric appearances, are "heroic" plants that help heroes in battle and, in one instance, share their fate. Odysseus leaves booty on a tamarisk so he can find it when he gets back from fighting (Il.10.465-8). Achilles leans his spear against a tamarisk and then leaps into the Xanthus (Il.21.18). A bit later, when Hephaestus sets the river aflame ("like a field parched by the wind at harvest time), the fire burns a catalogue of six wetland plants, including tamarisk (Il.21.350).

νομευσῶ, at line 14, reminds us once again of Polyphemus, the dutiful herdsman (Od.9.217 and 336), and it also connects with a homegrown

They use Homer to define what bucolic is not and, less obviously at this early point in the poem, they anticipate the pain and sadness of the Daphnis song; they add a proleptic note of memento mori to the herder's locus amoenus, like those skulls inserted almost surreptitiously in so many later European paintings of otherwise resplendent pastoral scenes, skulls that bespeak or sometimes even bear the pseudo-Virgilian caveat: *Et in Arcadia ego.*[39]

This melancholy vein flows into part 2, the ecphrasis, undercutting its static images of rustic contentment with references to, above all, its bellicose predecessors, the shields of Achilles and Hercules, but also to several episodes of violations of the hospitality and hedonism the cup represents, most of them part of Odysseus's return to the upside-down world of the suitors. For explanatory contrast, Theocritus refers to one positive example of hospitality, Odysseus's treatment in Phaeacia.

The ataraxy of the cup is further disrupted by references to Andromeda throwing off her headband in wild, maenadic grief and by an indirect reference to the Shield of Achilles through the connection with Achilles

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episode of amoebean cries at Od.10.85, when neatherds and shepherds call out to each other as they pass in opposite directions.

αμπαύεται, at line 17, matches a napping Pan who will be angry if waked, with farm workers who stop their labor to look at a rainbow at Il.17.550. The rainbow is an evil omen and it vexes the sheep.

[39] Famously, in Poussin's *Les bergers d'Arcadie* (1647) in the Louvre. A trio of shepherds come upon a tomb inscribed with the pseudo-Virgilian phrase whose origin is now lost.

trying on his armor. The dripping water of the locus amoenus of Id.1 contrasts implicitly with various epic references to the dangers of the sea.

At the same time, the cup section's epic obbligato prepares us for the full-blown bucolic song of Thyrsis (ἀμοιβαδίς, its alternating, contest-like quality) and its reinvention of bardic song (ὕμνον, connecting with the song of Demodocus and Odysseus's own epic chant).

In part 3, the song of Thyrsis begins with a few Homeric rarities that, for once, seem to be either meant literally as elements of the pastoral vocabulary or not intended to add any intertextuality to the basic text. It is as if Theocritus, having prepared us so thoroughly for a bucolic song, now offers us one that is unvarished by any Homeric gloss. Thyrsis sings his sad "bucolic" song to an audience fully prepped and ready to accept this new poetry for what it is.

Part 3 winds up with a sudden cascade of Homeric single references that subtend the foreground imagery of Nature seen through the looking glass. They remind us once again of the cruelty and death that lie outside the magic precinct of the locus amoenus and which can easily break through and upset the bucolic serenity even of this perfect Arcady. Additional references to the hospitality (Phaeacia) and inhospitality (Ithaca) that Odysseus encounters bring the poem back to its advertised concrete business, the awarding of the cup as a symbol of excellence in bucolic poetry and of a bucolic social contract.

After the mention of the cicada, which embodies both music and the imagery of the cup itself, the complex apparatus of allusion drops away, leaving only the quotidian pastoral, of gamboling goats and their carefree warders.

Four Versions of Pastoral: Idylls 3-6

These four poems are the exceptions that prove the rule. If the pure, quotidian pastoral is to be found anywhere in Theocritus it is in them, especially 3 and 4. In Id.3, the ratio of rare Homeric words per line is still an impressive 44 percent; in Id.4, it is 32 percent But the Homericisms themselves sometimes lack meaningfully intertextual links to their epic sources.

This is overwhelmingly true of Id. 4. Of the 20 rarities, ἄκανθα, ἀκμή, εἰσακούω, θαλλός, πόρτις[40], τέττιξ, and τρώγω are hapax, but, with the exception of ἀκμή and εἰσακούω, they are all stock terms of the herding life. Many of the remaining rarities are also almost inevitable words to find in the classic bucolic setting.

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[40] At lines 15 and 52.

Perhaps the Homer-drenched Alexandrian reader was unable to read ἀμέλγω without thinking of Polyphemus milking his animals in Od.9, but even such a savant could hardly detect a useful connection in Battus's humorous accusation tossed at Corydon at line 3:

ἦ πά ψε κρύβδαν τὰ ποθέσπερα πάσας ἀμέλγες;

Except perhaps to feel that sneaky milking by a hired herder, a breach of trust, was in a sense parallel to Polyphemus's breach of trust to his guests, or with even less plausibility that Polyphemus, the monster shepherd, is the opposite of good herders like Battus and Corydon.

There are three other words here that Theocritus used in Id.1. And here, as there, they bring to a bucolic locus amoenus a shadow from the sterner world of Homer.

Heifers (πόρτις, lines 15 and 52) in Homer are victims of a lion, like the sons of Priam attacked by Diomede (Il. 5.162). At Id.1.75, the heifers mourn for Daphnis. In Id.4 they are just beasts, off their feed from missing their master or troublesome to herd.

In Id. 4, a thorn, ἄκανθα, is nothing more than a thorn that can stick in a herder's foot (line 50). In Id.1 they are part of Nature distorted out of grief for Daphnis (line 132), and they refer to the thistledown blown about by a harsh wind, i.e. a perversion of good, natural weather.

In Id. 4 a cicada is a cicada (τέττιξ, line 16), happily surviving on dewdrops, whereas at Id.1.148 Thyrsis is said to rival the cicada as a singer—a cheerful version of Il. 3.151, where old Trojan men's sad chattering is compared to the twitter of cicadas.

At Id.1.147, the goatherd urges Thyrsis to browse (τρώγοις) among the figs, like an animal, a turn on Od.6.90, where mules really do browse (τρώγειν) on figs and their herders are noblewomen of Phaeacia. At Id. 4.45, the heifers are browsing (τρώγοντι) on olive shoots, instead of proper food for cattle.

In all of these instances in Id.4, the rare words occur in scenes where heifers are misbehaving: not eating, not able to survive like hardy cicadas, leading their herder into a thorn brake, and when they do eat, it is on inappropriate fodder.

The shoots (θαλλόν) they consume at Id.4.45 are food the disobedient cattle eat against their virtuous herder's orders. They won't listen to him (εἰσακούειν).

In Homer (Od.17.224), the bad herder Melantheus attacks Odysseus and says he should be feeding shoots to his kids — proper food to be provided by an inappropriate, because royal, herder at the orders of a bad herder (bad because serving the suitors and railing at Odysseus).

Odysseus, of course, doesn't obey him, just as he didn't listen to Diomede urging him to fight but fled to the ships. Odysseus is like an unruly heifer heading in the wrong direction.

So even in this most purely pastoral of idylls, the Homeric references tie up and give depth to a running theme, the bad heifer. At the same time, those references also point back to Id.1, and the implicit comparison helps to highlight the relatively greater simplicity and pastoral purity of Id.4. Where Id.1 is figuratively pastoral (heifers mourn Daphnis, thorns behave unnaturally, old men are wizened and twittery like cicadas, Id.4 focuses on the "reality" of herding. It is a straightforward exemplum of the bucolic world invented in Id.1.[41]

Id.3 starts simply enough as well. Its first five lines posit a locus amoenus perfect to the point of cliche. Its bumpkin tone and syntax can be read as parody, or self-parody—Monty Python among the neatherds.

In the hyperpastoral proem, the uncastrated buck (ἐνόρχαν, line 4) provides a modest note of danger, trouble in paradise. His Homeric counterparts (Il.23.147) were not supposed to survive to butt anyone in billygoat playfulness. Peleus had vowed to sacrifice 50 of them when Achilles returned home, but Achilles won't carry out the plan out of

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[41] ἀκμάν at line 60 is the accusative used as an adverb, meaning as yet, still. It seems to have no connection with ἀκμῆς, a hapax at Il.10.173, where the war is said to be on a razor's *edge*.

remorse for Patroclus. Instead he sacrifices sheep and cattle, and finally makes a human sacrifice of 12 Trojans whose bodies he throws to the dogs.

Even though this decision may have been good news for Achilles's goats, the idea of livestock hecatombs and human slaughter called up by the use of ἐνόρχης inserts a buried note of stark mortality even in the exaggeratedly untroubled proem of Id.3

The hyperbolic lament of the ensuing serenade continues in this manner, with histrionic, overblown claims of suffering and rejection, claims which their Homeric intertexts tacitly deflate.

The singer asks Amaryllis if she hates him because of his nose or his beard. But at Il.17.272 Zeus is said to hate the prospect of seeing Patroclus fed to the dogs. This is, of course, exactly the fate of the 12 Trojans referred to indirectly above at Id.3.4

Next the singer threatens to hang himself (line 9). The operative verb ἀπάγξασθαι takes us to Od.19.230 where Odysseus as beggar describes to Penelope what Odysseus was wearing when he saw him. The outfit included a brooch of gold with a curious scene worked on it: a dog throttling a dappled kid:

ὁ μὲν λάε νεβρὸν ἀπάγχων

Yet another image of a body eaten by dogs.

The singer of Id. 3 does not hang himself. He vows to bring Amaryllis apples. His suffering cuts deep. If only he could fly like a bee through the pubic barrier of ivy and fern that blocks him from her cave. Love is a savage beast suckled by a lion and raised in the woods, an uncivilized creature intruding on the locus amoenus. He smites him (ἰάπτει, line 17) and burns (κατασμύχων, line 17) him down right to the bone.

All these hysterical tropes lead, by single reference, to Homeric passages of real fire and potentially wounding sadness. At Il.9.653, Hector burns the Argive ships (κατά τε σμῦχαι). And in all but identical language at two places (Od.2.376 and 4.749) Penelope is protected from the news of the departure of her son so that she will not harm herself from grief:

ὡς ἄν μὴ κλαίουσα κατὰ κρόα καλὸν ἰάπτῃ

The singer continues his lament and threatens to tear up the wreath he has made in Amaryllis's honor. It is woven of flower buds (καλύκεσσι, line 23). The only such buds in Homer are at Il.18.401. Hephaistos has made baubles for Thetis and Eurynome in the cave where they sheltered him from the wrath of Hera. One of them is a bud-shaped earring (κάλυκας). By implication, in Id. 3., a divine artist's imperishable work is compared to a goatherd's improvised floral wreath, a wreath he threatens to destroy even before it withers from natural causes. The hapless lover is

pitted against the grateful god in a typical Hellenistic conceit: the fragile and transitory lightness of bucolic romance is matched against the durable, eternal nobility of epic.

This caps a series of allusions which all amount to a definition of the bucolic as non-Homeric. Then, for the rest of the poem, the singer piles one hyperbolic example of suffering in the name of love upon another, ending with the unlikely specter of wolves eating him. In these final 21 lines, there is not one intertextually meaningful single reference. Theocritus has abandoned Homer and sings on in his own unprecedented way.

Id.6 follows the same path. Overall, it contains 19 Homeric rarities (11 of them hapax) in 46 lines, a frequency of 41 per cent. The poem begins and ends with conventional bucolic passages of 5 lines each. If we eliminate from consideration the heifers in the coda and the two appearances of ἀνίκα in the body of the poem as non-intertextual, that leaves eight Homeric hapax, two for Daphnis, five for Damoitas and one for the proem.

Daphnis sings both of his Homericisms (διαθρύπτεται and ἀκάνθας) at line 15. Gow translates: "Even from there she *coquets* with thee...wanton as the dry *thistledown*..."[42]

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[42] Emphasis supplied.

διαθρύπτω does not mean flirt at Il.3.363, where Menelaus shatters his sword on Paris's helmet. By the time of Theocritus the word had expanded its meaning, metaphorically to mean break up morally, be debauched (e.g. Xenophon.*Mem*.4.2.35). Theocritus takes it one step further, adding the middle sense of 'corrupt for one's own purposes,' or 'toy with erotically.' He illustrates what he means by comparing her fickleness to the featherweight thistledown born here and there by every breeze. This is the Homeric usage at Od.5.328 mentioned above (Odysseus's raft tossed in the storm like thistledown blown around by the North Wind).

Do these two single references add up to a valid intertext? Only if we think Theocritus meant us to be reminded of the serious peril Odysseus faced on the sea as an ironic pairing with the ephemeral shifts and undulations of Galatea's affections. If this is Daphnis's only allusion to Homer, it is at best a weak one. Otherwise, Daphnis sings his own song without help from the blind bard..

Damoetas, on the other hand, sings a variation on Homer; he adopts the persona of the Cyclops of Od.9 but transforms him into a vain and flirtatious swain. So it is fitting that at line 28 he should use a word right out of Homer's Polyphemus episode, ποίμνας. In the description of the uninhabited island offshore from the Cyclops's homeland, we learn at 9.122 that this place is not exploited for flocks or agriculture. Polyphemus

does have flocks, of course, and a cave; so Theocritus seems to have lumped the two locations together in what amounts to a general acknowledgment that the speaker in the song is Polyphemus, something he has been a bit coy about at line 22, although the verbal parallels with Daphnis's song (especially the double repeat of the arch (in context) ποθόρημι) make this clear enough. In any case, the bucolic, romantic recasting of Polyphemus ought to make us alert to ironic uses of Homer at the verbal level.

A very dramatic instance of this comes at the beginning of the next line with σίξα. Polyphemus says he sicked his dog on Galatea,[43] to bark at her. Malicious perhaps, but nothing close to the horrific use of this same verb at Od.9.394 (σίξα), where it onomatopoietically denotes the hissing of the Cyclops's eye when Odysseus applies the burning olive stake to it.

Theocritus uses single reference again at lines 38 and 39 to contrast the bucolic and heroic worlds. Polyphemus has just seen his reflection in the sea (ὑπέφαινε) and liked what he saw. Then he spat (ἔπτυσα) at his chest to ward off the evil eye. In rapid order, then, in the intertextual undercurrent, we detect Antinous taking a footstool from under the table as if to throw it at Beggar/Odysseus at Od.17.409:

θρῆνυν ἑλὼν ὑπέφηνε τραπέζης

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[43] Literally hissed at the dog to get moving. σίττα was a drover's command.

And we flinch from the blood that Euryalus spits out after Epeios punches him in the boxing match at Il.23.697:

αἷμα παχὺ πτύοντα

The bucolic world also has its malheurs. But lovesick Polyphemus is a freak admiring himself in a grotesquely misleading reflection, while Odysseus in rags is a hero biding his time until he can get revenge on the men who threaten and mock him. Polyphemus spitting good luck is a disciple of an old witch straight from the urban demimonde of Id. 2, a lightweight counterpart to Euryalus. The old witch is also a seedy match for the γραῖα of Od.1.438, the heroically staunch old maidservant Eurycleia.

These allusions set the *opera buffa* of Id.6 in relief against the high seriousness of the pointed allusions to the villainous Polyphemus and the vilified Odysseus of the Odyssey.

Something like this deliberate opposition pervades the occasionally lubricious Id.5, but the gap is broader between the explicit homoerotic "ecphrasis" in the bucolic present of the poem and the noble comradeship in arms its rare Homeric words turn our minds back to.

Id.5 is a long poem for Theocritus, 150 lines and 1165 words, of which 84 are Homeric rarities, yielding a frequency of 56 per cent. The

frequency of rarities is therefore quite high, but the distribution is uneven,. Some sections bristle with notable rarities and hapax. Others are lightly epicized in their vocabulary. This variation appears to have been intentional, since it parallels shifts in content from section to section.

In the first 23 lines, there is a scattering of unsignificant rarities, including two hapax. σίττ' (from σίζω) at line 3 means something like "Hey." It comes, as noted above, from the same verb as the very memorable word expressing the sizzle of Polyphemus's eye in Od.9. But the connection seems to end there.

The other hapax in this opening section is νάκος, goatskin at lines 2 and 9, the equivalent of the hapax νάκη (Od.14.530), the furry skin that the swineherd Eumaeus throws over himself before going to sleep outside. This surely qualifies as a proto-bucolic moment in the Odyssey. What is more, the royal retainer has kept this handsome garment and others like it safe during the years that his master was gone. Unlike Comatas, who says that Lacon stole his goatskin.

Apart from this bathetic juxtaposition, which sets the tone of the first 23 lines of the poem, the entire opening of Id. 5 is an unhomericized chain of bucolic invective, of alternating barbs that lead up to a singing contest meant to resolve the conflict. But just as slanging gives way to song, intertextual Homerisms crop up in earnest.

At 24, Komatas tells Lacon to ante up a well-fed (εὔβοτον) sheep. This should remind us of Od.15.406 in a passage where the swineherd Eumaeus tells Odysseus of his descent into slavery from a happy life in a locus amoenus:

εὔβοτος εὔμηλος, οἰνοπληθὴς πολύπυρος

From this happy beginning on the islet of Syria, Eumaeus's life turned sour, just as the two herders in Id.5 find rancor and pain in the midst of plenty. Similar cautionary associations follow straightaway:

line 27: πρατοτόκοιο recalls Menelaus guarding the corpse of Patroclus like a heifer watching over her first-born calf (Il.17.5) and ἀμέλγειν takes us once again to the sinister milking at Polyphemus's cave in Od.9.

lines 33-34: καταλείβεται is an even more complicated allusion to Il.18.109 here than it was at Id.1.8. The dripping water of the locus amoenus morphs into the wrath of Achilles, sweeter than dripping honey, and, because Theocritus puts it in the same sentence with ἀκρίδες, the cold spring of the foreground becomes an avatar of the rushing river into which Achilles drives the Trojans like locusts fleeing a fire at Il.21.12:

ὡς δ' ὅθ' ὑπὸ ῥιπῆς πυρὸς ἀκρίδες ἠερέθονται
φευγέμεναι ποταμόνδε· τὸ δὲ φλέγει ἀκάματον πῦρ
ὄρμενον ἐξαίφνης, ταὶ δὲ πτώσσουσι καθ' ὕδωρ·
ὡς ὑπ' Ἀχιλλῆος Ξάνθου βαθυδινήεντος

πλῆτο ῥόος κελάδων ἐπιμὶξ ἵππων τε καὶ ἀνδρῶν.

(Il. 21.12-16

It can be no accident that Theocritus leads into this speech of Lacon with a jocular mention of a fire at line 31: μὴ σπεῦδ'· οὐ γάρ τοι πυρὶ θάλπεαι.[44] You are not warmed by fire, like those singed locusts in the Iliad, he implies, in a hapax connection that lurks behind his pleasant foreground image of prattling locusts.

Three other words tacitly reinforce this ironic intertwining of heroic and bucolic. The wasp (σφάξ, line 29) contends as an underdog in singing with the cicada (τέττιξ, our old friend from Id.1.148, with his underlying metaphoric relation to old Trojans chittering on the city walls Il.3.151), but to the initiated he is also like the Greeks defending their dwellings at Il.12.167, underdogs but ultimate victors.

The third word in this group is τράγος, another reference to the encounter with Polyphemus in Od.9 as well as a literal ram in the barnyard bucolic exchange of lines 41-44.

The three other significant Homerisms in this passage are part of a multi-faceted trope. There is the literal act of anal intercourse between the herders introduced at line 41 by ἄνικ', which for once does seem to refer

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[44] The obvious Homeric idiom invoked here exists only in Book 21 of the Odyssey, in those three places (lines 179, 184 and 246), where the verb θάλπω means to warm a bow with hot grease, ostensibly to make it more pliable and easily strung. Nonetheless, there seems to be no intertextual link.

to a meaningful epic matchup. At Od.22.198, *when* Melanthios delivers his goats to the suitors, he will sleep in a soft bed; i.e. he uses goats to obtain comfort. When Comatas penetrates Lacon, like a ram, he causes him pain. This mixing of animal and human sex also turns intertextual at line 42 with ἐτρύπη, he bored a hole: Theocritus uses it as a sexual metaphor; in its literal sense in Od.9.384, where Odysseus bores into the eye of the Cyclops with the hot sharpened olive bough, perforation is no joking matter.

And, as at Id.1.151, the χίμαιραι are sexual targets of the buck, who tups them while the herders couple. Is there a connection here with their mythic, three-beast namesake from Il.6.179? Well, the firebreathing Chimaera may have entered the mind of Theocritus at this juncture, as the grotesque bugbear of a heroic exploit, therefore the polar opposite of bleating, passive doe goats in a bucolic speech charged with bestial sexuality.

On the other hand, the word appears further on, at line 56, in another speech of Komatas that is full of Homerisms, five in the space of four lines. It is the first such word in 14 lines. From line 45 through 79, the two men bandy invitations to each other about the location and terms of the singing contest and choose Morson as judge. Invective has given way to a kind of boastful generosity and even goodwill. Comatas invites

Lacon to join him beside a flowering (ἀνθεῦσαν) pennyroyal[45] and to lie on goatskins (χιμαιρᾶν δέρματα) four times (τετράκις) softer than Lacon's lambskins. He proffers eight pails (γαυλώς) of milk and as many bowls (σκαφίδας) of honey in the comb.

So it is at least plausible that a reference to the slaying of Chimaera is intended, since the other four words do lead directly to darkly ironic places in the Odyssey, where proto-bucolic language outwardly expressing plenty and happiness is grafted on to scenes of death and the wish for death.

ἀνθῆσαι at 11.320 occurs in the poignant description of the murder of the Titans Otus and Ephialtes at the hands of Apollo, who took vengeance on them for trying to reach the top of Mt. Olympus by piling Mt. Ossa on top of Mt. Pelion. The Titans were cut off so young that down had not flowered on their temples nor had luxuriant wool (λάχνη) covered their jaws. From the anachronistic "pastoral" point of view, these bold giants sound like obstreperous kids slaughtered for their mischief.

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[45] Pennyroyal (*Mentha pulegium L.*) is a mint used since antiquity as a herbal medicine. It has a strong odor and, judging by several instances in Aristophanes, was considered an abortifacient. In the contemporary United States, it has been cited as the cause of death from hemorrhage in two cases of attempted abortion. The now-deceased, addict-rock star Kurt Cobain of Nirvana drank pennyroyal tea to settle his stomach and sang its praises on the Nirvana record *In Utero*, arguably the only pop disk ever with a Latin name.

τετράκις at 57 comes from the famous death-wish speech Odysseus delivers in Phaeacia (Od.5.306), saying those who died at Troy were thrice and four times blessed.

γαυλός and σκαφίς both appear at Od.9.223 and only there in Homer. They are terms of art in heroic dairying, full milking bowls that also carry with them the taint of the archetypal dairyman Polyphemus.

The final preparation for the singing contest is the summoning of the judge Morson. One after the other, at lines 64 and 66, the herders agree to shout at him to join them, βωστρήσομες...βωστρέωμες. Their benign invitation echoes Circe's advice to Odysseus at 12.124 (βωστρεῖν δὲ Κράταιϊν): To escape the jaws of Scylla, call out to her mother Crataiis. Another doleful allusion subtending an untroubled bucolic moment.

Yet when the singing contest begins at last, the unclouded pastoral sun chases away the shade of Homer. The epic rarities that follow do not carry any significant heroic baggage. As often elsewhere, once the music begins, the allusive impulse gives way to unselfconscious bucolic song.[46]

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[46] κριόν (83), αμέλγω (84, 85), ἀΐμασιαῖσι (93), ἀκύλοις (94), πόκον (98), σίττ' (100), γαυλός (104), κυπαρίσσινος, (104), ἄκριδες (108), τέττιγες, (110), κάλπιδι (127), and ἀηδόνα (136) are marshalled here as indispensable tokens of the bucolic mise-en-scene. And attempts to make them carry along their pre-bucolic contexts into the pastoral world will not work. For example, the ram of Id.5.83 functions only as a ram. Or at least I can't see a way to shoehorn in a valid reference to the locus

The exception is the repetition of μισέω at 112 and 114. Comatas hates foxes that plunder Micon's vineyards. Lacon hates beetles that nibble on the figs of Philondas. These rapacious animals make plausible counterparts to the Trojan dogs that Zeus *hates* to see tearing at the corpse of Patroclus (Il.17.272). On the other hand, the connection is quite indirect, as is the possible parallel between the dipping of the pitcher in honey at line 127 (βάψαι) and the simile at Od.9.392 in which the sound of the hot stake going into the eye of Polyphemus is compared to the sizzle of hot steel hitting cold water. Given the otherwise pure bucolic mode of the rest of the song contest, it would seem wiser to ignore these possibilities. Perhaps this is exactly what Theocritus intended: That his audience would weigh these possibilities and reject them, concluding that they didn't belong in this stylistically remote and novel battle of song.

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classicus in Od.9. δωρήσομαι at 99 and δωρεῖται at 139 mean what they say, a gift will be or is given, *tout court*, with no plausible link to the horses given to Nestor at Il.10.557. Admittedly, ἀντολάς at 103 is a hifalutin way of referring to the East, but comparing it to the elaborate geographical scene-setting at the opening of Od.12 leads nowhere beyond the obvious fact that both passages contain the same unusual word. ἄγχει at line 106 applies only to Lacon's wolf-throttling dog, not in any close-fitting way to the helmet strap that chokes Paris when Menelaus drags him toward the Greeks at Il.3.371. You could posit a parallel between the dog's leaping at the wolf's throat and Menelaus's lunging at Paris (ἐπαΐξας), but the two texts aren't close enough to make this work convincingly.

Toilers and Reapers: Id.10

Turner sees this exchange of song and banter between two reapers as decisively Hesiodic and unlike Theocritus's "bucolic" poems stylistically, for metrical and morphological reasons, and because the poem contains "very few Homerisms.[47] This is a curious position for him to take, since Id.10 contains 48 Homeric rarities in 58 lines, a frequency of 83 per cent. In other words, a rarity appears on average in four out o five lines. In addition, there is an unmistakable echo of Il.21.111:

ἔσσεται ἢ ἠώς ἢ δείλη ἢ μέσον ἦμαρ

at line 5:

ποιός τις δείλαν τὺ καὶ ἐκ μέσω ἄματος ἐσσῇ

Turner[48] refers to this obliquely, sending the reader to a note on Id.13.10-13 where he does quote Il.21.111. He also cites but does not quote Il.18.550-557, as authority for his explanation of δράγματα at line 44 as "'handfuls' [*sic*] of the crop which are mown at one time and then

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[47] pp. 199-200.

[48] *ad loc.*

bound together into ἄμιλλαι." This is no doubt a helpful tip that makes it easier to grasp the technical side of reaping described so completely in the poem (Turner is very strong on the minutiae of ancient rural life at other points as well), but it leaves out the literary potential of the verbal connection.

Anyone reading Id.10 who happened to glance at Il.18.550-557 because of δράγματα could not fail to notice other connections that must have been in the mind of Theocritus:

> Ἐν δ' ἐτίθει τέμενος βασιλήϊον· ἔνθα δ' ἔριθοι
> ἤμων ὀξείας δρεπάνας ἐν χερσὶν ἔχοντες.
> δράγματα δ' ἄλλα μετ' ὄγμον ἐπήτριμα πῖπτον ἔραζε,
> ἄλλα δ' ἀμαλλοδετῆρες ἐν ἐλλεδανοῖσι δέοντο.
> τρεῖς δ' ἄρ'ἀμαλλοδετῆρες ἐφέστασαν· αὐταρ ὄπισθε
> παῖδες δραγμεύοντες, ἐν ἀγκαλλίδεσσι φέροντες,
> ἀσπερχὲς πάρεχον·

Besides δράγματα, this passage contains three other rarities that also appear in Id.10: ἀμαλλοδετῆρες (a variant form is at Id.10.44 immediately preceding τὰ δράγματα), ὄγμον, and ἤμων, the otherwise unrecorded imperfect of ἀμάω, elegantly reflected in Id.10 at lines 17 and 50.

Nor does it take a *doctus poeta* to recall that Homer's vignette of happy reaping falls in the middle of the shield ecphrasis, the acme of the proto-bucolic in Homer. It is also worth noting that Il.18.550-7 follows

shortly after the ambush of the herdsmen, yet another intrusion of belligerent violence into a locus amoenus.[49]

Far from being sparse in Homericisms, this poem is a veritable chrestomathy of epic reaping terms and other unusual words from the heroic lexicon. But it is not just a congeries of recondite vocabulary.

As so often in the pastoral idylls, many of the Homeric references lead back to passages in the epics where rustic life is either presented as a pleasant contrast to the horrors of war or as a deceptively untroubled society where pain and suffering nevertheless lurk – with the difference that the pain in the idylls is erotic, while in Homer it is physical. But Id.10 is a notably lighthearted poem with relatively unsanguinolent Homeric antecedents.

αὔλακος (line 6) is the probably-invented Doric genitive of a peculiar Homeric rarity meaning furrow that is listed in dictionaries by its unrecorded and suppostitious nominative ὤλξ. Milon chides his friend Bucaeus for laggard reaping, with the memorable phrase: τᾶς αὔλακος οὐκ ἀποτρώγεις , you're not nibbling at your row. This is the first of several metaphors of biting and cutting that radiate from the poem's central

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[49] ὄγμον also occurs at Il.11.68 in proximity to δράγματα, in a simile comparing their progress through the field to the advance of the Greek and Trojan warriors through each other's lines. Given the greater intertextual density of the passage in Book 18, it seems more likely that Theocritus had it in mind, although he easily might have been referring to both.

activity of cutting grain with a scythe. Milon is said to be a chip off a hard rock (πέτρας ἀπόκομμ' ἀτεράμνω.[50]) A dog bites into leather (11). And Milon mocks Bucaeus as a miser who splits cumin seeds (55). Literal descriptions of threshing abound.

So it reinforces these "cutting" tropes that several of the Homeric single references lead to passages where reaping or plowing or just digging the land are figures for cutting the enemy with swords or lances or for the pain and humiliation caused by war.

αὔλακος is a link to the two Ajaxes cutting a swath through the Trojan ranks like oxen cutting a furrow:

> τὼ μέν τε ζυγὸν οἷον ἐΰξοον ἀμφὶς ἐέργει
> ἰεμένω κατὰ ὦλκά· τέμει δέ τε τέλσον ἀρούρης ·
> (Il.13.706-7)

πολύκαρπε (line 42) is a reminder that Odysseus comes upon his dispossessed father in a fruitful (πολυκάρπου) field cutting plants in peasant garb and bowed with age (Od. 24.221). καλάμας at line 49 is a link to Il.19.222, where Odysseus, addressing Achilles, speaks arrestingly of the toll of war: Bronze strews the most straw (καλάμην) on the ground but the harvest is meager. And Meleager's mother strikes the ground

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[50] ἀτεράμνος is a Homeric hapax,: Odysseus calls Penelope stubborn at Od.23.167, but there seems to be no connection to that passage intended by Theocritus.

(ἀλοία) in grief for her slain brother (Il.9.568), a precursor of ἀλοιῶντας at line 48.

In Id.10, these same words blend into the jaunty agricultural world of the poem. Here the Homeric hapax ἀλοιάω plays a literal part in the Hesiodic hymn that Milon sings to Demeter. Her epithet πολύκαρπε at line 42 is, in an ironic reverse twist, a literal pastiche of the manner of Hesiod or a Homeric hymn, although, wittily enough the word does not appear in those works.[51] Furthermore, Theocritus gives Demeter a very similar second epithet, πολύσταχυ, that, while not in any author before Theocritus, does recall the multiple epithets of the opening of the Demeter hymn. At H.D.4, the goddess is referred to as χρυσαόρου ἀγλαοκάρπου, and in the preceding line Zeus is βαρύκτυπος εὐρυόπα. Theocritus may have grafted the -καρπου from ἀγλαοκάρπου onto his πολύκαρπε, but his apparent invention, πολύσταχυ, is not only tailor-made for a poem about reaping but also prepares for the Homeric hapax στάχυς five lines later.

This double occurrence of the same basic word makes it hard to avoid wondering if Theocritus meant us to fold the Homeric *fons* at Il.23.598 into our reading of Id.10. The Homeric passage is a particularly

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[51] Perhaps Theocritus's source was Pindar, *P*.9.7 or Euripides *Ph*.230. But since the equally sonorous and virtually redundant πολύσταχυς is an apparent invention, the hyperepitheted Demeter does seem to be the object of a joke, especially in a poem that, *v.inf.*, otherwise finds multiple intertextual means to flaunt its lack of epic divine machinery. Hunter believes that "there is traditional 'Demeter' poetry behind these verses," a speculation there is, of course, no disproving.

detailed image of an ear of grain in a simile that illustrates Menelaus's happiness at receiving a mare from Antilochus, who had defeated Menelaus in the chariot race by guile:

> τοῖο δὲ θυμὸς
> ἰάνθη ὡς εἴ τε περὶ σταξύεσσιν ἐέρση
> ληΐου ἀλδήσκοντος , ὅτε φρίσσουσιν ἄρουραι·
> (Il.23.597-9)

Much else would have drawn Theocritus here. ληΐου is a rare epicism he doricizes twice in this poem, at line 21 and again in the Demeter song at 42. Secondly, the slender whip (ἱμάσθλην...ῥαδινήν) Antilochus used to drive past Menelaus in the race morphs into the slender maiden of Bucaeus's song (line 24); a weapon turns into a love object. Thirdly, the rarity ἀλιτρός, a sinner in the eyes of the gods, something Menelaus doesn't want to be (Il.23.595) turns into vaguely blasphemous mockery, when Milon says to Bucaeus, εὗρε θεός τὸν ἀλιτρόν. And finally, ἀλδήσκοντος is a Homeric hapax, one that Theocritus uses in his *Encomium to Ptolemy* at 17.78 to describe the fertility of the Nile delta.

The structure of Id.10 also runs roughly parallel in tone to its Homeric single references. The opening section (lines 1-23) is dotted with single references to Homer that match the rustic mockery and romantic mooning of the idyll with somber passages in the Iliad and Odyssey, as noted above. Then, the brief song of Bucaeus (lines 24-37) deploys six

Homeric rarities, four of them hapax that bring an intertextually radiant reinforcement to this hymn of praise and proffered love to Bombyca.

Her slenderness (ῥαδινάν, 24) connects her with the the restoration of Antilochus's friendly bond with Menelaus. Similarly, the dark violet (τὸ ἴον μέλαν) and the hyacinth with its letter-patterned markings (ἁ γραπτὰ ὑάκινθος) in the lover's nosegay at line 28 descend in spirit as well as verbally from the equally appealing water-cooled locus amoenus of Ogygia, where the violet grows (Od.5.72)[52] and from the cloud-shrouded, flowery (hyacinth as well as lotus and crocus) love nest that Zeus conjures for himself and Hera on Mt. Ida (Il.14.346-351).

After a brief preamble, Milon proceeds with his song, supposedly written by the Agri-Culture Hero Lityerses. This is a much more traditional and weightier song than Bucaeus's amorous ditty; in fact it is in the form of a hymn with links to the original *Hymn to Demeter* (see above) and, as Hunter shows in detail, to Hesiod. So it would be logical to construe this song as a plain-faced "work-song" pitted against the romantic "self-absorption" of Bucaeus's song.[53]

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[52] While it is true that the delightful setting of Ogygia turns into a tender trap for Odysseus, this is not how the place feels during its inital description. Similarly, the painful side of Bucaeus's lovesickness does not show itself in his song to Bombyca.

[53] Hunter, p.211.

That reading, however, leaves out of account the effect of the nine Homeric rarities[54] (of which five are hapax, or six if you count ἀμαλλοδετῆρες, which occurs only twice in Homer, in successive lines of the same reaping passage in the Shield ecphrasis at Il.18,553-4, as mentioned above). But is there indeed an overall effect that can be attributed to the putative intertextuality of these words?

In every case, the nine words refer back to contexts where reaping or cutting cohabits with fighting, collectively a sort of covert *rus in bello*, often in similes. And all these words trace back to the Iliad,[55] while only ἀμῶντας and καλάμη also occur in the Odyssey. With two exceptions, moreover, they all serve the purpose of juxtaposing the homely beauty of peaceable country life with the grimness of war.

The shield is, of course, a weapon, albeit a defensive one. Achilles's staff is not only the physical sign of his great and angry oath at Il.1.233-244, but it is a symbol of life cut short, having left its stump (τομὴν, 1.233) behind in the mountains. The wife of Meleager shows her grief by pounding the earth as a thresher would flail grain at Il.9.568

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[54] In order of appearance with hapax words underscored: πολύκαρπε, ἀμαλλοδέται, τομά, στάχυς , ἀλοιῶντας , καλάμας, ἀμῶντας, καῦμα, εὐκτός,

[55] Other forms of ἀμάω appear three times in the Odyssey, at 9.135, 9.247 and 21.301 and καλάμη crops up at Od.14.214.

(ἀλοία). And reaped grain (καλάμην) is a direct figure for death in war at Il.19.222-4:

> ἥς τε πλείστην μὲν καλάμην χθονὶ χαλκὸς ἔχευεν
> ἄμητος δ'ολίγιστος, ἐπὴν κλίνῃσι τάλαντα
> Ζεύς, ὅς τ' ἀνθρώπων ταμίης πολέμοιο τέτυκται.[56]

Ares, personification of war, appears to Diomede like darkness after the heat of day (καύματος) at Il.5.865. And Odysseus berates Agamemnon for proposing a strategy that will let the Trojans have what they pray for at Il.14.98 (ευκτά).

There are two exceptions to this intertextual dourness in Milon's song. στάχυς : Menelaus's' spirit expands like wheat with dew on its spikes at Il.23.598; and ἀμάω, which appears twice in the locus amoenus in Odyssey 9, the pleasant island near the land of the Cyclops (lines 135 and 247), close by two other rarities that recur in Id.10, ποίμνα and λήιον.

Overall, however, its Homeric single references add a solemn subtext to Milon's rustic hymn. This hidden weight pulls against the

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[56] ταμίης here carries its normal military meaning of steward or quartermaster, as well as its root sense, as well as its root sense of reaper. It is tempting to see ἐπιτάμῃς at Id.10.55 as a buried riposte to this: Zeus the grim reaper versus the miserly, cumin-slicing cook.

Note also the menacing guttural sound of line 222, an effect perhaps memorable enough to linger in Id.10.49 καλάμας ἄχυρον.

sweaty mowing primer in the foreground of the poem, but bucolic hilarity prevails at the end (52):

εὐκτός ὁ τῶ βατράξω, παῖδες, βιός

That's how real reapers sing. Go whimper about love to your mother.

Such rough banter is only one of four levels of poetic diction in Id.10, all of them different modes of the bucolic, each a facet of Theocritus's prismatic exposition of his new poetics. Up a rung from the Alexandrian herderspeak of line 52 is the Hesiodic "realism" adduced by Milon. Topping that, or adding a sweeter note, is Bucaeus's romantic mooning and his serenade to Bombyca. And finally, there is the epic intertextuality, which adds a tragic grandeur and irony to the Hesiodic opening and to Milon's hymn, while tacitly mocking Bucaeus's sickly plaint with "idyllic" visions of horticultural beauty and perfect Olympian rapture.

Amours of a Physician: Idylls 11 and 13

Similar notes are struck in the two mythological poems addressed to Nicias, but in a different register. Set in the heroic world, both 11 and 13 are focused entirely on that most unheroic emotion, love. Of course, there are examples of love in Homer—Penelope's devotion to Odysseus, Andromache's passionate grief for Hector, Achilles's for Patroclus—but these are not examples of romantic love, not, in any case, of the romantic love to be found in Theocritus. Homer gives us established couples, not single lovers who agonize over the unattainable objects of their desire. And the Homeric "lovers" do not compose love elegies, nor does Homer himself write love epistles to other poets as Theocritus does to the *doctor poeta* Nicias.

As always with Theocritus, we find ourselves among new genres, new but set firmly, if ironically, against an epic backdrop.

In Id.10, Bucaeus's romantic lament is only a part of the poem, a pendant to the puritanical Stakhanovite Milon's song. In Idd.11 and 13, love, anguished love, is the only subject. And, perhaps in some now undecipherable reference to the real romantic troubles of Nicias,

Theocritus composed these epistles to mock or criticize his friend's love life.

Whether or not we want to read a whiff of ἰατρέ, θεράπευσον σεαυτόν into Id.11, we are obliged to take a lovesick, blubbering Polyphemus as a joke, both from external[57] and internal evidence. In the Hylas idyll, Hercules also behaves incongruously for a hero par excellence: He chases after Hylas, deserting his shipmates and their heroic mission. And even without following Wilamowitz in his suggestion that Id.13 is a defense of pederasty[58], it is certainly feasible to deconstruct the poem as a comic vignette of an adult ἐραστής pursuing his ἐρώμενος after the youth has fledged and grown into an adulthood where the attentions of another man, even a hero, make that man ridiculous. Whence the explicit mockery of the shipmates after Hercules rejoins them.[59]

Theocritus, moreover, supplies his own implicit brand of mockery, satirizing the *Argonautica* of Apollonius of Rhodes by recasting its

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[57] Hunter summarizes similar instances of Polyphemus as comic figure, pp.216-17, on which Theocritus must be drawing.

[58] see Gow *ad* 75.

[59] If this is so, then Hunter misses the joke.

piously neo-Homeric Hylas episode as comic pastiche.[60] The fundamental substrate underlying all of this is obviously Homer. And yet Hunter, following Di Benedetto[61], notices "very few guaranteed Homeric forms" in Id.11. On the other hand, looking beyond morphology, he sees that:

> "A central irony, both comic and tragic, of Idyll 11, lies in our knowledge of what is to come: some of what Cyclops sings (the arrival of a stranger, the loss of his eye, etc.) was indeed to prove all too true....More generally, however, the Cyclops is trapped in the language, not just of Homer, but of Odysseus. T's creation is forced to express himself with words and phrases which prove already loaded against him, even where they do not refer specifically to Odyssey 9...."[62]

Hunter himself refers specifically to four passages:

A: 25-7

Hunter notes, in particular in the expression ἐγὼ δ'ὀδόν ἀγομόνευον, a "Homeric collocation particularly associated with Odysseus (Od.6,261, 7.30, 10.501)." Indeed, but the specific "associations" are with Nausicaa, who tells Odysseus to follow her home while she leads the way (ἐγὼ δ' ὁδὸν ἡγεμονεύσω); with Athena who offers to show Odysseus the

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[60] Hunter, pp.264-5, supplies the evidence to show that Theocritus followed Apollonius and was consciously referring to the Hylas-Hercules episode at *Argonautica* 1.1172-1357.

[61] (1956), p. 218.

[62] *op. cit.*, p. 219.

way, using the same exact words as Nausicaa; but is only once directly associated with Odysseus, when, in great distress over her admonition that he must sail to Hades, the hero asks Circe who will guide him there (ὦ Κίρκη, τίς γὰρ ταύτην ὁδὸν ἡγεμονεύσει;). And even in that passage it is a woman, not Odysseus, who is the real guide, informing Odysseus that he will be guideless and that the wind will take him to his destination. So the association noted by Hunter hardly imprisons Polyphemus in the language of Odysseus the masterly leader, but in fact connects him with three powerful female figures who led Odysseus when he was vulnerable.

The Cyclops in Id.11, by contrast, leads two women, Galatea and his mother, in search of wildflowers to cut. In other words, intertextually speaking, Cyclops plays the traditional female-guide role, while the women pluck (δρέψασθαι) flowers, a traditional trope for men raping or, so to speak, deflowering women.[63]

B: 34-7

Hunter says this "reworks Odysseus' description of the cave" of the Cyclops at Od.9.218-23. It would be more accurate to say that the passage contains a very loose, verbally unreminiscent portrait of the cave. If there is entrapping language here, it is a phrase taken verbatim from Circe's

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[63] Hunter *ad loc.*

description of Scylla's cave to Odysseus, οὔτ' ἐν θέρει οὔτ' ἐν οπώρει (Od.12.76). Another place where a woman guides Odysseus.

C: 45-8

In Polyphemus's description of his cave, as Hunter points out, there are laurels, which are also present in the locus classicus at Od.9.183, but the other connections Hunter calls attention to are all with the cave of Calypso, another dominant woman Odysseus encounters amid the same cypresses, vines and cool water (Od.5.69-70) he enjoys in Id.11.[64]

There are also two Homeric rarities in the passage. ἄμπελος appears twice in book 9 of the Odyssey, but not in Homer's description of the cave. The grapes grow wild (110) in the land of the Cyclops and, it is said, would prosper on the uninhabited offshore island if anyone planted them there (133). By contrast, in Id.11 Polyphemus cultivates grapes, which makes him more civilized than his Homeric counterpart, not a prisoner of his "former" self or of the language in which Odysseus described him.

Hunter does not mention the only other appearance of ἄμπελος in Homer at Od.24.246, in a catalogue of plants well-tended by Laertes. The

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[64] It is, moreover, true that the laurels and slender cypresses of Polyphemus's boast involve three Homeric hapax: not only δάφναι, but ῥαδιναί (Il.23.583), and κυπάρισσοι (from the Phaeacian orchard in Od.5.64, all of them in line 45.

abused ex-king is a civilized contrast to the lazy Cyclops and a forerunner, viticulturally, of the Theocritean Cyclops.

The other rarity, πολυδένδρεον, occurs in Homer three times, only in the Odyssey, twice in the same expression, ἀγρὸν πολυδένδρεον. At 4.737, Penelope orders her servants to go find her gardener Dolios, who has a *tree-filled* garden, and order him to go see Laertes to get help from him against the suitors. This passage combines a strong woman giving travel directions and an old man she wants to give *her* instructions. The polydendrous woodlots of 23.139 and 359 appear, respectively, in a set of instructions Odysseus gives and as the destination where he announces he will go to find his father.

So a close look at the four passages in Id.11 that Hunter says show Polyphemus trapped in the language of Odysseus reveals a more complex set of implications clustered around unheroic moments in the saga of Odysseus in which strong women tell him or others where to go and around contrasting images of horticulture in which the "wrong" people turn out to be good gardeners and paragons of civilization. Polyphemus is a guide to flowerbeds and he is, once again, a model countryman, an exception to those feckless other Cyclopes.

These reversals upset the classic heroic order, putting women, a Cyclops and a humiliated king in postures of civilized authority, in control of knowledge and of Nature. In the larger context of Id.11, this

intertextual topsyturviness meshes well with the comic surrealism of the poem's foreground.

In the introductory section (1-19), "Theocritus" describes to Nicias how the lovesick Cyclops let his flocks herd themselves while he sang his bestial heart out. This prepares for the intertextual focus on inverted leadership in A-D, radically, since Polyphemus cedes his normal role to his animals. At the same time, single references in this section point to epic passages containing animals that lead their flocks or herd themselves with emotionally happy results, as well as toward vividly emotional episodes revolving around usurped leadership.

Just as Cyclops's flocks return from pasture (βοτάνας, 13), so too the Trojans at Il.13.493 follow Aeneas like a flock after a ram and the seamen who have stayed with the ship on Circe's isle greet the return of Odysseus with the rejoicing that calves show at the return of their mothers from pasture (ἐκ βοτάνης).

Polyphemus wastes away (κατατάκετο, 14) while Penelope dissolves into tears of joy upon hearing that Odysseus is at hand, like snow melting (κατατήκετ', Od.19.205) from Zephyr's warm breeze. A few lines earlier, (136), she has told the disguised Odysseus that, yearning for Odysseus and hardpressed by the suitors' taking advantage of his absence, her heart is breaking (κατατήκομαι ἦτορ).

Furthermore, the love-arrow of Aphrodite that has wounded Cyclops's heart (βέλεμνον, 16) is another link to the return of Odysseus and his triumphant assault on the suitors with arrows shot from his great bow (βέλεμνα/βέλεα, Od.24.180). Polyphemus, the victim of a divinely-sent (and therefore epical), arrow will triumph against this weapon of amatory war, not in kind but with music. The bucolic antihero will prevail with a love song.

This melodic cure makes art out of the singer's romantic suffering, overtly and covertly (with intertextual references to epic) showing him distracted from his normal duties and out of control. He is willing even to submit to torture at Galatea's hands, willing to let her burn the eye that allows him to control his movements and manage his flocks and his farm (53). This is a grotesque, proleptic joke between Theocritus and the reader, who knows that Polyphemus's eye "really" burns in Od.9. But love makes the Cyclops of Id.11 abase himself before a woman, while the epic Cyclops is the unwilling victim of a man he intended to kill.

The master image of the Cyclops as helpless and unmanned by love comes next. He can't follow Galatea to her watery home because his mother didn't provide him with gills. He can't even swim until a stranger comes along who could teach him. This is another proleptic touch of black humor. The stranger is, of course, that heroic swimmer Odysseus, who will make sure Polyphemus never leaves the shore, while the Cyclops of

Id.11 must content himself with begging Galatea to join him on terra firma, where he writhes in agony like the fish out of water referred to at line 14 by the Homeric hapax φυκιοέσσας:

> ὡς δ' ὅθ' ὑπὸ φρικὸς Βορέω ἀναπάλλεται ἰχθὺς
> θίν' ἐν φυκιόεντι
> (Il.23.692-3)

But just as the wounded Epeius in that passage regains control of himself and stands up, so Cyclops gathers his forces by the end of his song. He tells himself to forget Galatea, gather greenery, act like a shepherd, content himself with the maidens who want him and admit to himself that he is a somebody, a man in control of his environment, ἐν τᾷ γᾷ.

Thus, says the narrator, did Polyphemus "shepherd"[65] his love with music.

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[65] As he regains control of himself, Polyphemus asserts his will over two women, at least in fantasy. He directs Galatea to join him on land and shepherd with him. And he plots to make his mother suffer. In the final eight lines of the song, he apostrophizes himself and reminds himself of his herder's duties.The Homeric hapax solidifies his reassumed authority. θαλλόν at line 73 connects with Od. 17.224, where the evil goatherd Melantheus reviles the beggar-Odysseus and says Eumaeus should give him to him as a slavey who would clean out his pens and gather fodder (θαλλόν) for his kids. Melantheus, who works for the suitors and therefore symbolizes improper authority, proposes that the true ruler of Ithaca should toil for him. Polyphemus, taking charge of himself, directs himself to do the very same task.

Since, moreover, Id.13 is at least nominally a pendant to Id.11, if only because Nicias is its addressee and love denied is its subject, we are tacitly invited to compare the two poems, as if they were opposing panels of a diptych.

The most obvious place to begin is underwater. Both love objects are unattainable because they are there. For Galatea, subaqueous life is normal and does not preclude visits to dry land. For Hylas, as for Polyphemus, life-in-water is impossible, and he dies or, strictly, becomes one of the immortals, because the nymphs lure him into their domain.

So, on the one hand, the grotesque comedy of Id.11 offers a vision of heterosexual passion where the hydrophilic woman fails to pull her swain beneath the fatal waves, because the bestial Cyclops, although tempted, is prudent, knows he can't breathe in the sea and decides to turn his attentions to available terrestrial maidens. By contrast, Id.13 shows us a homosexual passion thwarted by the attentions of female water spirits. Hercules stays ashore, maddened by his loss. Id.13, then, offers a tragic male-on-male love story as a counterweight to the male/female but unconventional romantic comedy of Id.11. In that poem, the Cyclops himself is a freakish slave to love. And the Homeric intertext takes the reader back to instances of epic heroes taking direction from women.

Does Homer play a homologous role in Id.13? Hunter, who found little epicistic matter in Id.11 (while ignoring the significant part played in the

poem by single Homeric references), locates an abundance of Homerizing passages in the Hylas idyll. Indeed, by my count, he discusses twenty-six or possibly twenty-seven. Of these, seven are single references to Homer that connect meaningfully to their epic *fontes*. In the summaries below, square brackets indicate conclusions not drawn about these connections by Hunter:

1. λῖν, the rare accusative, occurs in Homer only at Il.480, in the midst of an elaborate simile involving a ravenous lion and cowardly jackals. Odysseus is the lion and the Trojans the jackals—a heroic simile if there ever was one. By invoking it at line 6 to describe the heroic Hercules, slayer of the Nemean lion, and then, in a "sudden shift"[66] switching to Hercules as eromenos, [Theocritus announces the double-edged subject of his poem, the lovesick, ephebophile hero Hercules enslaved by his ill-fated erastos].
2. πλοκαμῖδα at line 7 [a non-Homeric variation of the Homeric hapax πλόκαμοι] is, for Hunter, an epicism because it is evidently an allusion to ephebic Apollo at Arg.2.707. [The more compelling reference is to the toilette of Hera at Il.14.176, part of a deliberate plot to distract Zeus from the battle below.

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[66] Hunter *ad loc.*

Janko[67] calls this "titivation" the equivalent of a warrior's putting on his armor. The parallel for Id.13, with its seductive, manhandling nymphs, not to mention the unshorn Hylas himself, whose androgynous allure unmans Hercules and distracts him from his heroic mission with the Argo, is clear.]

3. ἀοίδιμος at line 9 is a reference to the hapax ἀοίδιμοι at Il.6.358, where Helen tells Hector that Zeus brought an unhappy fate to her and Paris so that they would be sung about to future generations. Hunter sees this and the passage in Theocritus as "self-referential." [He misses the more obvious point that, like Helen and Paris, Hylas is fit for bardic treatment, the literal meaning of ἀοίδιμος. Homer didn't sing him, but Theocritus has].
4. ταλαεργός at line 19 is applied by Homer only to mules, "so used of Heracles with a certain humour." [The joke would seem to include the equally bathetic, bombastic matronym[68] that fills the next line, an early indication of how the poem will deflate the heroic image of Hercules. Hercules is also the son of Zeus,

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[67] The Iliad: A Commentary, ed. G.S. Kirk, vol.4 (Cambridge: 1994), *ad loc.*

[68] Ἀλκμήνας υἱὸς Μιδεάτιδος ἠρωίνας.

but in Id.13 the women are the top dogs, as they are in Id.11 until Polyphemus regains his virile self-possession.]

5. Lines 40-2, a catalogue of vegetation, make Hunter think of a parallel catalogue in the description of the surroundings of Calypso's cave at Od.5.63-74. Calypso hoped to make Odysseus her husband, a parallel to Hylas's capture by the nymphs. [And yet another case of a woman in charge.]
6. δεδόνητο at line 65 reminds Hunter of Od.22.300, where Athena sends the suitors into a panic as a gadfly might scatter heifers. [Since the only other occurrences of δονέω in Homer, at Il..12.157 and 17.55, both involve the action of raging winds, it would be more apposite to connect the Theocritus passage with them, letting Hercules "rage like the wind." But the connection shouldn't be pressed too hard. Both of the passages in the Iliad are similes inserted into the fighting. Neither one connects directly to this passage in Id.13 except lexically.]

The same, surprisingly enough, can be said about most of the other Homeric rarities in the poem. In all, there are 36 (ἐαρ appears twice, at 26 and 45), of which 14 are hapax.[69] But many of those merely add epic

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[69] in order of appearance:ἀοίδιμοι, συνέποντο, προλελεγμένοι, ἀντέλλοντι, ναυτιλία, καθιδρυθέντες , εὐρύνοντι , θρύα, ἄγρωστις, ἐσακούσας, ἀτρίπτοισιν, ἀκάνθαις, ἡμίθεοι, and ἐξεκάθαιρον.

texture. καθιδρυθέντες at 28 does not effectively conjoin the Argonauts sitting in their ship with the beggar-Odysseus at Od.20.257 taking a seat near the door at the invitation of Telemachus. εὐρύνοντι at 31 does not obviously link wide-plowing oxen with the widening of the arena for dancing at Od.8.260. The rushes (θρύα) around the nymph's pond at 40 do not, except lexically, resemble the wind-parched rushes that are compared to a burnt-over plain at Il.21.351.[70] In the same catalogue of water plants, the ἄγρωστις at line 42 is not homologous to the grass Nausicaa's mules munched on at Od.6.90. ἐσακούσας appears at 61, but Gow brackets it and considers it an interpolation, as does Hunter. If we accept the line, then, among other difficulties that come along with it,[71] there is the inconcinnity of the lion who does hear the bleating kid and Hercules who does not hear Hylas crying in distress.

Perhaps this apparent confusion rests on a recondite allusion to the controversial Homeric passage where this compound verb enters literature, Il.8.97. Commentators[72] saw an obvious difficulty in Odysseus's failure to hear (i.e.heed) a cry for help from a comrade on his

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[70] On the other hand, since κύπειρον, another rarity close by at 35, appears in the same catalogue of "burnt" plants and in the same line, perhaps Theocritus meant to graft a note of forboding onto the locus amoenus where Hylas succumbs to his fate.

[71] see Gow *ad loc.*

[72] Kirk summarizes the controversy, *ad loc.*

way to the ships. To explain this away involves either condemning the line as an interpolation foisted on the text by editors in antiquity seeking to blacken the reputation of Odysseus or interpreting οὐδ' ἐσάκουσε to mean that Odysseus could not hear adequately, because of the noise of battle. Assuming, *arguendo*, that Theocritus's text of Homer included the contested line and that he also took Odysseus to have been misled by noise pollution, then ἐσακούσας, in Id.13 at least, can be construed logically, after a fashion, with Hercules's failure to hear Hylas: Hylas doesn't make himself heard, but the kid's cry does reach the lion.

In a way, this not altogether well-wrought comparison resembles those Homeric similes that spiral off from their original point of contact with the basic narrative. And it is possible that Theocritus may have been alluding donnishly to the scholarly debate about Il.8.97. On the whole, however, Gow's brackets and the manuscript tradition that omits line 61 remove a complex problem while improving the flow of the poem.

ἀτρίπτοισιν ἀκάνθαις , the untrodden thornbushes at 64 hardly suggest the uncalloused (ἀτρίπτους) hands of Leiodes, the suitor who tries and fails to draw the great bow at Od.21.151. Nor are these unruffled bushes similar to the windblown thistledown of Od.5.328.

The Argonauts at line 69 are godlike heroes, ἡμίθεοι, just like the men who fought at Troy (Il.12.23), but this Homeric hapax, used five

times by Theocritus, seems chosen for its surprising rareness in epic rather than for any tighter connection with the locus classicus.

Gow rejects the manuscript reading ἐξεκάθαιρον at 69 in favor of αὖτε καθαίρουν, following a conjecture of Wordsworth. But even if the more difficult reading is kept, the similarity with Il.2.153 is not straightforward: the Argonauts' clearing their decks, so to speak, do not resemble the fleeing Greeks' dredging out the launching channels for their ships—unless the point is that the Argonauts' postponing their departure is akin to the ultimately aborted sailing of the Argives. In both cases, the argument would go, ships did not sail as planned – a possible but not a plausible argument.

This leaves four hapax from Homer in Id. 13 that do function intertextually in Id.13. Two of the connections are trivial: The Argonauts follow Jason on a dangerous mission (συνέποντο, 17), just as the shipmates of Odysseus walked into the fell clutches of the Cyclops and Odysseus followed along (Od.10.436, σὺν...εἵπετ'). Equally minor in its intertextual effect is προλελεγμένοι at 18, which connects with that other Homeric elite, the cream of the Athenians who were unable to stop Hector at Il.13.689.

The remaining two hapax announce, albeit somewhat indirectly, the peculiar nature of the poem. ἀοίδιμοι (see above) declares in dramatically Homeric parlance that the Argonauts are epic-worthy. In other words, this

poem is a respectable successor to epic song. Likewise, ναυτιλία at 27 connects Id.13 with the Bard's bard, Demodocus at Od.8.250-5. Alcinous tells his dancers to perform and sends someone to fetch Demodocus's lyre so that the stranger can tell his people how pre-eminent the Phaeacians are in seafaring, running, dancing and song (ἀοιδῇ):

> ἀλλ' ἄγε, Φαιηκών βητάρμονες ὅσσοι ἄριστοι,
> παίσατε, ὡς χ' ὁ χεῖνος ἐνίσπῃ οἷσι φίλοισιν,
> οἴκαδε νοστήσας , ὅσσον περιγιγνόμεθ' ἄλλων
> ναυτιλίῃ καὶ ποσσὶ καὶ ὀρχηστυῖ καὶ ἀοιδῇ.
> Δημοδόκῳ δέ τις αἶψα κιὼν φόρμιγγα λίγειαν
> οἰσέτω, ἥ που κεῖται ἐν ἡμετέροισι δόμοισιν.

Thus both of these hapax convey the same message, that bardic song/poetry creates legends for the wide world and for posterity.[73] And Theocritus carries through on this hint by recreating a heroic legend in ostentatiously bardic language refashioned into an original potpourri of neo-Homerisms intermixed with improved-upon versions of Apollonius Rhodius's own, strenuously *nouvelle epique*.

Hunter intersperses several examples of this kind of pastiche in his commentary to the poem. τετραμμένου εἴαρος (26) "develops the Homeric division of the day." In the highly compressed narrative of 16-20, Theocritus offers "one...sentence to match the whole of *Arg.*1-2." With Ἰάσωον Αἰσονίδας (16-17), Theocritus outepicizes Apollonius by creating

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[73] See the inital discussion of ἀοιδίμοι, above, p.36.

a phrase for his hero that Apollonius "never used." εὔεδρον (21) is "a variation of the Homeric εὔσελμος and the less mannered εὔζυγον of *Arg.*1.4." He invents "a further non-Apollonian epicism," κοίλη Ἀργώ, thus improving on κοίλη ναῦς (*Arg.*1.1328). Theocritus adds bucolic detail to a Homeric (and even more closely Apollonian) landing scene at 32-33, while at the same time combining the prosaic κατὰ ζυγά with the Homeric δαῖτα πένοντο (*Od.*2.322). μέγα στιβάδεσσιν ὄνειαρ (34) is a "convincing variation on a Homeric pattern." The non-Homeric ἐπιδόρπιον (36), apparently coined by Theocritus, takes the place of the Homeric ποτιδόρπιον. At 38, δαίνυντο τράπεζαν "varies a standard epicism with what seems to be another combination of the prosaic (cf. LSJ s.v. τράπεζα I 2, Lampe[74] s.v. B) and the poetic: δαίνυσθαι is an epic verb found only here in T." The pseudo-Homeric πολυχανδέα at 46 is "a touch of epicising grandeur." 58-60 are an elaborate reworking of *Il.* 11.461-3. At 64-71, Theocritus "rewrites" two of Apollonius's similes and by using the verb δονέω, he "in part, identifies" Apollonius's source.

This rivalry with Apollonius is not only a *mano a mano* for its own sake but also part of Id.13's program of epic improvisation throughout the poem. Theocritus has saturated his text with Homeric hapax that don't connect with the substance of their Homeric context, with pseudo-Homerisms and with pseudo-Apollonianisms (pseudo-pseudo-

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[74] G.W.H. Lampe, *A Patristic Greek Lexicon* (Oxford 1961).

Homerisms?) in order to create a new kind of heroic verse, the epic romance-adventure. Like its pendant Id.11, Id.13 inverts the conventional geometry of the battle of the sexes. Women rule in both poems, on the surface and intertextually. One idyll is heterosexual, the other homosexual, but the love object in each evades her or his male lover in a submarine retreat. In Id.11, the antihero Polyphemus abandons the victimization of romance for epical machismo. In Id.13, the true hero Hercules loses his youthful lover to divine women and ends up impotently *furens*, calling ineffectually for Hylas. We can only wonder what advice, if any, Nicias took from these two cautionary elegies.

Thalysia, Idyll 7

There is universal agreement that this poem is the "high point of Theocritean bucolic."[75] And there is a consensus, too, about its being a kind of *summa bucolica* "written after the other pastoral Idylls and self-consciously reflecting on the nature of bucolic poetry and on the poet's own artistic achievement in these poems."[76] Hunter summarizes the salient facts that give weight to this judgment.[77] They are, principally, the

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[75] Segal (1981), p.178.

[76] Segal, *loc. cit.*

[77] pp. 144-51.

emblematic character of the two main figures, Simichidas the Theocritoid urban *Bukoliker* and Lycidas the goaty genuine article; and the all-encompassing system of references to Theocritus's other pastoral idylls, to his contemporaries, to Plato, to Hesiod and, even more persistently than usual to Homer—all of them adding up to a crazy-quilt definition, stitched together with irony, of what Simichidas means when he says to his chance companion, "βουκολιαζδώμεσθα."

Hunter considers that "the style of Idyll 7 is more 'Homeric' than almost any other 'bucolic' poem...characterised by a very sparing use of the definite article...." Underpinning that impression are 84 Homeric rare words in 157 lines (54 per cent or more than one every second line).

The Homeric basis of the poem has been noted by Hunter, Gutzwiller, Segal, Williams and many others. In particular, they notice that Id.7 begins and ends with clear references to the Odyssey. The chance encounter of a sophisticate and a rustic on the road is an obvious echo of the encounter of the disguised Odysseus with Eumaeus the swineherd and then with Melanthius the jeering goatherd (Od.17.144-9). Similarly, the winnowing fan planted at the shrine of Demeter, which completes the pilgrimage to the Thalysia and ends the poem is the exact counterpart of the winnowing fan that Teiresias prophesied would symbolize the end of Odysseus's wanderings (Od.11.119-37). When the hero meets some

landlubber who mistakes his oar for a winnowing fan, he must plant it in the ground and sacrifice to Poseidon.

But why would Theocritus plant these obvious markers? Segal saw the basic programme, an encounter between the city mouse (Simichidas) and the country mouse (Lycidas), as the twin halves of the merger of cultures and poetic modes that combine to create the bucolic. While Lycidas stands for the herder's nomadic life and its putatively sylvan song, he is a practitioner of an ancient form of civilization. Simichidas, moreover, though urban, is a product of the settled life made possible by agriculture. Therefore both men include the nature/culture split within themselves and their songs. Together, they create, or embody, the new bucolic mode, but they do so with Homer always hovering near.

This is true not only of the overall structure of the poem, with its implicit evocation of Odyssean encounters between unequal and unacquainted interlocutors during travel, but also in the constant parade of Homeric single references, which Theocritus deploys to explain and enrich the complex and unavowed definition of bucolic this poem pre-eminently propounds.

There are so many single Homeric references in Idyll 7 that it becomes more necessary than usual to distinguish between the active or dynamic allusions and those that function somewhat like screensavers or "wallpaper" on a computer screen. Even using the strictest standard for

winnowing out such references, that is by paying attention to Homeric hapax legomena culled by Theocritus for his own intertextual purposes, the reader can often doubt the poet meant much specifically to be made of even the most plausible and enticing connections.

Indeed, there is every commonsense reason to wave away any thought that ἀνίκ' in the very first line is meant to remind the reader of its sole appearance in Homer, at Od.22.198. The word appears 14 times in Theocritus, and bears no more special significance than it does elsewhere in post-Homeric Greek from the tragedians to the Septuagint. And yet, here at 7.1, it begins the poem as if it were a fairy tale, setting up the subsequent dialectic between between fantasy and reality that Segal focuses on.

For Hunter, it implies that the events of the poem occurred in the distant past, although the contemporary tone of the "realistic" sections undercuts that notion. How then can we square the fairy-tale announcement with the real-time narrative that follows?

By accepting that Theocritus meant us to take ἀνίκ' in both of the ways open to us: As a banal expression of time and as a Homeric hapax demanding that its unique Homeric context be taken into account.

The passage in the Odyssey does not disappoint someone hoping to find more than a lexical point of tangency between the poems. It falls directly within the scene where Eumaeus takes vengeance upon the

goatherd Melanthius, who mocked Odysseus in their encounter on the way to the palace. Since this encounter will shortly be echoed when Simichidas and his companions run into Lycidas, it is hard to dismiss the possibility of a single reference out of hand. Especially because ἀνίκ' itself combines the everyday notion of realistic narrative with an idiom associated with fabulation. This double edge opens the poem in both of the directions it will take, with utmost concision and compression.

The title usually given to the poem, Θαλύσια, continues the doubleness of these scene-setting lines. It refers both to the "real" destination of the narrator's expedition and to the unique appearance of θαλύσια in Homer at Il.9.534, where Phoenix reminds Achilles of the unappeasable wrath of Artemis against Oeneus, who failed to offer her the first fruits of his orchard.

Clearly, Simichidas did not head out to the festival of the Thalysia in a literally apotropaic mood. Or is it a modern, post-Enlightenment prejudice to think that the trip was more picnic than pilgrimage? Either way, this contemporary expedition leads the companions out of the city and into the countryside, deep into Nature. They have entered the semi-mythical terrain of the bucolic. One of the "real" travelers claims descent from the legendary Chalcon, who, we are told, made the spring Burina flow by pressing (ἐνερεισάμενος) his knee on a rock.

But ἐνερεισάμενος is a Homeric hapax appearing at a very crucial moment, when Odysseus presses the firebrand into the eye of the Cyclops at Od.9.383, thereby epitomizing the heroic traveler at his least bucolic.

While the Theocritean foreground here is a sumptuous locus amoenus and a cheery dialogue between Simichidas and Lycidas (7-51), a cascade of Homeric rarities imply a more menacing side of nature: πτελέαι, line 8, elms in a budding grove (elms planted around Andromache's father's grave, Il.6.419, uprooted by Achilles, Il.21.232 and burned by Hephaestus. Il.21.350); πετάλοισι, line 9, luxuriant foliage (the evil portent of the serpent devouring the sparrows in the leaves of a tree at Aulis, Il.2.312 and Penelope comparing herself to a sadly wailing bird in deep foliage, Od.19.520); κατηρεφέες, line 9, an arching bower (the Cyclops's cave, Od.9.183); λασίοιο, line 15, a shaggy goatskin cloak (the shaggy ram Odysseus escapes from Polyphemus under, Od.9.433); κορύναν, lines 19, 43, a shepherd's crook (Eurythalion's mace of iron, Il.7.141,3); θρῴσκεις, line 25, of Simichidas, rushing off to a winepress (an arrow glances off armor just as wind blows beans and chickpeas on a threshing floor, Il.13.589, an appropriately Thalysian simile).

Four Homeric hapax in this section also cast a shadow of epic pain and suffering on Eden:[78] τράγοιο, line 15, a goat belonging to Lycidas (a goat of Polyphemus, Od.9.239); ἀματήρεσσι, line 29, piping reapers (Greeks and Trojans cut each other down like reapers scything wheat or barley, Il.11.67); ἀκρίδας, line 41, expertly singing locusts (Trojans flee Achilles and dive into a river like locusts escaping a fire by sinking into water, Il.21.12); μοχθίζοντι, line 48, birds of the Muses who struggle in vain singing against the bard of Chios (Philoctetes suffers from the pain of his wound, Il.2.723).

Having, somewhat incongruously, expostulated in Callimachean style against grandiose poets who vainly compete with Homer, Lycidas announces he will sing some country music, a μελύδριον (a little μέλος or ditty, lines 52-89) that turns out to be filled with hifalutin Homerisms and grandiose diction threaded through its homely, lovestruck lines.

In his very long and elaborate first sentence, Lycidas wishes his lover/love object Ageanax a fair sailing to Mitylene so that, in Hunter's interpretation,[79] his absence will deliver Lycidas from being roasted in Aphrodite's oven. In this propempticon *avant la lettre*, the καλός πλόος is a latterday successor to the god-led salubrious sail that took Nestor and

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[78] ἀνίκα has no intertextual implications at line 22.

[79] *ad loc.*

Menelaus from Lesbos to Euboea in Od.3.169 where πλόος is hapax. Like the returning heroes, Ageanax will also have divine assistance, or at least semidivine and indirect help, from sea-calming kingfishers, ἀλκύονες, favorites of the sea-green Nereids. Not only πλόος (lines 52 and 61) but also ἀλκύονες (lines 57 and 59) and γλαυκαίς (line 59) are hapax in Homer.

ἀλκύονες takes us back again to the speech of Phoenix in Il.9, this time to lines 563-4 where, following a long genealogy entwined with Meleager, we meet the hallowed matron Alcyone, named after the much-grieving kingfisher,[80] ἀλκυόνος πολυπενθέος. The subtext of unhappiness is also supported by γλαυκαίς, whose sole Homeric appearance is at Il.16.34, in Patroclus's angry speech to Achilles. He calls him hardhearted, no son of Peleus and Thetis, but the child of the gray sea.

And so it goes, a harsh Homeric obbligato to the foreground love song. But Lycidas's tone, even from the putatively positive opening, has been hard to pin down. Does he really want the boy to sail away? Or was he biting his tongue and saluting the inevitable? By line 63, when he is ostensibly imagining himself celebrating Ageanax's safe arrival at Mytilene, bitterness has begun creeping in with references to dead lovers, Daphnis and Comatas, who are clearly meant as exemplars of the same

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[80] The rough breathing is the result of a mistaken etymology from ἅλς (LSJ).

cut-off love Lycidas himself will suffer because of the departure of Ageanax. And the Homeric intertext of subsequent hapax legomena reinforces this sadness.[81] All in all, the song of Lycidas is a farewell filled with mournful resignation intertextually interwoven with equally dark Homeric countermelodies. And, as a propempticon, it ties in with the poem's main theme, travel. But it ends with a nostalgic image of Comatas singing and at peace under sheltering trees, a vision of the bucolic poet at work while at rest.

This sylvan ataraxy points toward the Epicurean ἀσυχία with which Simichidas will end his song (lines 96-127). For wretched Lycidas, the pastoral ideal of love and music embodied by Comatas is lost and unattainable. For Simichidas, love is as easy to get as a sneeze. But he sees that his friend Aratus is mooning for an ephebe; so he harangues Pan to get him one, or else. The harangue itself is the center of the poem within a poem, sending Pan on a worldbeating transhumance. Then,

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[81] ῥοδόεντα sounds pleasant but it masks the goatherd's grief just as the rose oil Aphrodite rubs on Hector's corpse at Il.23.186 is a protective layer of lubrication meant to prevent the tearing of his flesh when Achilles dragged him. κυαμον, line 66, comes out of the same passage as θρώσκεις in line 25: the arrow bouncing off Menelaus's armor like beans and chickpeas in the wind, trouble on the threshing floor. κέδρον at line 81 is a coffin; at Od.5.60, the smell of burning cedar is part of the tender trappings of Calypso's isle, symbol of erotic imprisonment. κατεκέκλισο at line 89 ends this threnody of amorous regret with an image of Comatas reclining while he sang. At Od.10.165, Odysseus pulls the spear out of the stag he has just felled and *lays it* (κατακλίνας) on the ground.

turning on an obol, Simichidas tells Aratus to give up the pathetic role of spurned lover. Leave the pain to Molon.

The song ends with an apotropaic prayer for a crone to spit and keep romantic agony at bay, just as Theocritus began it with a love-attracting sneeze. This makes a nice diptych with the lament of Lycidas; the active rejection of love versus the passive mourning of its loss. Both songs share a certainty that love is pain and that the bucolic calm of the locus amoenus is better.

There are eight Homeric hapax in this passage: ἐπέπταρον (96), ἐρατόν (103), μαλθακός (105), κνάσαιο (110), ἐρευθομένοισιν (117), ἄγχοιτο (125), ἀσυχία (126) and γραῖα (126) . The last two play the structural role already mentioned, but they also adduce implicit comparisons with their unique Homeric loci, as do the rest.

These two references to the Odyssey at the end offer clear contrasts to the tenor of Id.7. At 18.22, Odysseus warns a beggar not to antagonize him because he will prevail and bring *tranquillity* (ἀσυχία) to the future (through fighting, not with song or a walk in the woods.) And at Od.1.438, the old nurse Eurycleia (γραῖα) tucks Telemachus into bed. So while Simichidas is treating love as a plague to be fobbed off on others, he is also bringing in Homer for an example of non-erotic quasi-maternal love completely opposite to the frenzied emotion of his foreground words

and for a macho solution to achieving *calme, luxe et volupté* quite different from that retreat from the toils of love proposed by Simichidas.

Of the remaining five hapax, all from the Iliad, all, except for one,[82], effect an implied contrast between the heroic and bucolic universes. Having been mocked by Hector as a prettyboy weakling, Paris insists he is ready to fight Menelaus in order to defend his right to the lovely gifts (δῶρ' ἐρατά, Il.3.64) he has received from Aphrodite. But at 117, an even more savage verbal attack on Paris as a weakling and ladies' man lies behind the pleasant image of red (ἐρευθομένοισιν) apples. At Il.11.394, Diomede, having reviled Paris who has just wounded him with an arrow, boasts of the red blood and devastation he brings to an enemy when he attacks. This fits together ironically with the reference to Menelaus suggested by μαλθακός at 105. Just as Philinus, the target of Aratus's lust is *effeminate* so Menelaus is described as μαλθακὸς

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[82] κνάσαιο does not seem to refer to the hapax κνῇ at Il.11.639. The scene itself does seem to belong in this cluster of single references contrasting bucolic serenity with war. Actually, it combines both themes: the concubine Hecamede makes a sort of cocktail in Nestor's tent, *grating* goat cheese into it. Patroclus, sent by Achilles, breaks in to inquire which wounded Greek has been brought there. So we have a scene of domestic relaxation with a woman at the center performing a household task associated directly with a bucolic product in the midst of a raging battle. But it is still hard to see a fundamental connection between the Pan scratching himself with his nails at Id.7.110 and Hecamede grating cheese for Nestor's posset. Rus in bello versus bellum in rure? The focus of the contrast isn't that sharp, and it doesn't match up with the other quite straightforward oppositions between the locus amoenus of the passage in Theocritus and the references to war in Homer. Or is there something about the penumbra of meanings of κνάω we can't know?

αἰχμητής, an unmanly warrior, at 17.588. Actually, he has redeemed himself in battle by killing Hector's comrade Podes. But for Theocritus what counts here is the arrow of allusion connecting the only Homeric occurrence of μαλθακός to Philinus in his own poem.

Menelaus also lurks at line 125, where Simichidas prays that Molon be choked (ἄγχοιτο) while wrestling with Love, pederastic, of course, in keeping with the life of the palaestra.[83] But at Il.3.371, the formerly non-virile Menelaus chokes a Trojan as he drags him by his chinstrap. Perhaps it goes too far to see in Simichidas's rejection of pederasty in favor of bucolic tranquillity an inverse image of Menelaus's evolution from girly man to warrior. In both cases, at any rate, he reforms himself and adopts the idealized characteristics of his milieu.

And it is to the bucolic world's idealized milieu that Theocritus/Simichidas takes us when the song addressed to Aratus ends. First, Lycidas turns off[84] to the left. He rhapsodizes for the remainder of the idyll (128-157) about Phrasydamus's farm, a fecund locus amoenus

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[83] Turner *ad loc.*

[84] ἀποκλίνας > αποκλίναντ', a hapax at Od.19.556, but the literal meaning in Id.7, of making a left turn toward another destination fits tightly with the travel theme of the poem and doesn't connect obviously to Odysseus's remark to Penelope, that no divergent interpretation of her dream can be valid, only the interpretation that predicts the annihilation of the suitors.

without pain or peril. Unless, of course, one pays attention to the foreboding Homeric hapax lurking here and there.

Simichidas and friends lolled on beds of sweet rush, σχοίνος (133) the very water plant Odysseus rested on when swept by the storm, battered and naked, to Phaeacia (Od. 5.463). Cicadas (τεττιγές), at 139, twittered pleasantly, as they did in Id.1.148, once again taking us back to the desiccated Trojan elders nattering in distress on the city walls at Il.3.151. A treefrog croaked in a thornbrake (βάτων ...ἀκάνθαις) at 140, while Laertes wore gloves against βάτων (Od.24,230) and Odysseus, before washing up ashore at Phaeacia was tossed like a thorn blossom (ἀκάνθαις) by the wind at Od.5.328.

Bees flitted about (πωτῶντο) a spring (περὶ πίδακας) at 142 instead of the rocks that flew (πωτῶντο) from both sides of the fray at Il.12.287 or the trickle of a spring at Il.16.825[85] in the simile attached to the slaughter of Patroclus by Hector:

> ὡς δ' ὅτε σῦν ἀκαμάντα λέων ἐβιήσατο χάρμῃ
> ὥ τ' ὄρεος κορυφῇσι μέγα φρονέοντε μάχεσθον
> πίδακος ἀμφ' ὀλίγης; ἐθέλουσι δὲ πιέμεν ἄμφω:
> πολλὰ δέ τ' ἀσθμαίνοντα λέων ἐδάμασσε βίηφιν:
> ὥς πολέας πεφνόντα Μενοιτίου ἄλκιμον υἱὸν
> Ἕκτωρ Πριαμίδης σχεδὸν ἔγχεϊ θυμὸν ἀπηύρα,
>
> (Il.16.823-8)

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[85] Or the rushing river chasing Achilles, which is compared, at Il.21.261, to a garden irrigation stream that gets out of hand, in the same phrase that Theocritus uses for a gentle plash of water: κατειβόμενον κελαρύζει.

The saplings bent over with fruit at line 146 (ὄρπακες) are charming avatars of the war-aiding saplings bent to make chariot wheel rims at Il.21.38 (ὄρπηκας). And these fruitladen trees are big cousins of the poppies (μάκωνας) at line 157 and the poppy (μήκων) bent over from the weight of seeds at Il.8.306. Homer compares that poppy to Priam's noble son Gorgythion (himself a hapax) whose head hung down from the weight of his helmet after Teucer got through with him:

> μήκων δ' ὡς ἑτέρωσε κάρη βάλεν, ἥ τ' ἐνὶ κήπῳ
> καρπῷ βριθομένη νοτίῃσί τε εἰαρινῇσιν,
> ὣς ἑτέρωσ' ἤμυσε κάρη πήληκι βαρυνθέν.
> (Il.8.306-8)

Theocritus puts poppies (μάκωνας) in the hands of Demeter, along with sheaves of grain at 157, after Simichidas prays at 156 that he may plant the great winnowing shovel (πτύον) in the grain on her threshing floor. Menelaus, dandy turned fighter, looms in the background one last time at Il.13.588-92, as when a winnowing fan sets beans or chickpeas flying on the threshing floor, Menelaus sends an arrow soaring.

CHAPTER TWO: GOING TO TOWN

In the "pastoral" idylls, Theocritus played the new bucolic mode off against its epic antecedent with an occult system of single references. The Homeric contexts that these special words led to set up an ironic resonance with the foreground of the idylls. Some might call it a hermenutical descant that calls into question, or reinforces, the ostensible poem. There is no simple pattern or intent to this method. Indeed, now the poet contrasts the cloudless tranquillity of the herding life with the bloody horror of Homeric war; now he implants an allusion to battlefield death as a memento mori lurking in an otherwise amoenus locus; now he piles up verbal sherds mined from Homeric passages about powerful women to subvert, or reinforce, bland male assumptions of authority.

Especially through manipulations of the character of the Cyclops and with a hail of references to his proto-pastoral undoing in Book Nine

of the Odyssey, Theocritus deploys a complex, learned strategy to display the poetic possibilities of the fledgling bucolic. And in several passages, Theocritus steps away from Homer altogether and lets his bucolic singers melodize in their (really his) own new way.

But what of the 13 poems normally attributed to Theocritus which do not take place in the countryside among tupping rams and shepherds "agonizing" over love in plein-air contests of rural song? Does he also infiltrate Homeric hapax into his narratives of contemporary life or his tributes to the royal family? Or into outwardly unbucolic improvisations on material from the mythic past? Or into erotic verses in lyric meters not remotely like the dactylic diapason of traditional epic?

On a strictly numerical basis, by comparing the frequency of Homeric rarities in the pastoral and non-pastoral idylls, one does not arrive at a clear distinction between the two groups of poems, as Table 1 shows:

TABLE 1

IDYLLS	LINES	RARITIES	FREQUENCY
Pastoral Idylls			
1	152	76	0.5
3	54	24	0.444444444
4	63	20	0.317 (cont.)

	5	150	82	0.546666667
	6	46	19	0.413043478
	7	157	84	0.535031847
	10	58	48	0.827586207
	11	81	36	0.444444444
	13	70	36	0.514285714
Pastoral Totals		831	425	0.51143201
Urban Idylls				
	2	166	46	0.277108434
	14	70	33	0.471428571
	15	149	45	0.302013423
	16	109	30	0.275229358
	17	137	48	0.350364964
		631	202	0.320126783
Mythological Idylls				
	18	58	39	0.672413793
	22	218	102	0.467889908
	24	140	62	0.442857143
	26	38	12	0.315789474
Totals		454	215	0.473568282
Erotic Idylls				
	12	37	16	0.432432432
	28	25	14	0.56
	29	40	16	0.4
	30	32	11	0.34375
Totals		134	57	0.425373134
Non-Pastoral Totals		1219	474	0.388843314

The total frequencies for each category do look decisively different at first glance. But they are actually a blend. So while the pastoral group may appear to lead the pack with a concentration of rarities exceeding 50 per cent, this does not necessarily mean that the urban idylls, at only 32 per cent, or the mythological poems at 47 per cent, or the erotic lyrics at 43 per cent, are, as individual poems, less connected to Homer. Idyll 18, for example, has the second highest concentration of Homeric single references in the entire collection. Pastoral Idylls 3 and 6, moreover, fall below 25 per cent, well under the overall average for the entire non-spurious collection.

The overwhelming conclusion the data suggest is that all the non-spurious idylls contain an impressive number of Homeric rarities. Those poems with higher frequencies may, in the end, prove to be more dynamically engaged in a tacit dialogue with Homer than those with lower frequencies, but only a close examination of each poem and its points of intertextual contact with the Iliad and Odyssey can give a reliable sense of this.

THE URBAN IDYLLS

Idyll 2

For the first-time reader of Theocritus, the shift from the rural loveliness of Id.1 to the dark urban scene of black magic and thwarted romance of Id.2 is a shock. Can this tale of sex and the city be bucolic in Halperin's expanded sense of the word? A steady stream of single references to Homer, especially to apposite scenes of epic white magic, beautification, female role models and heroic passion, make a strong case for a continuity of spirit and method between this poem and the pastoral idylls.

Theocritus dispenses with prologue and creates Simaetha's little world of sorcery and vengeful love in the first three lines. The Doric interrogatives, repeated with metrical insistence, make a playful bucolicizing frame for the shrill, spurned urban princess's opening burst:

Πᾷ μοι ταὶ δάφναι; φέρε, Θεστυλί. πᾷ δὲ τὰ φίλτρα;

Simaetha has plucked the bay leaves for her potion right out of the epic bedrock from a place where even her maid Thestylis might first have

seen it. Δάφνη is a Homeric hapax in a memorable setting, at the center of the elaborate description of the cave of Polyphemus, at Od.9.183:

ἔνθα δ' ἐπ, ἐσχατιῇ σπέος εἴδομεν, ἄγχι θαλάσσης.
ὑψηλόν, δάφνῃσι κατηρεφές·

In the lead-up to this passage, Homer has already devoted many lines to the lush description of the island of the Cyclops. It is a pleasant, isolated wild place with goats for the taking, a locus amoenus, in fact the principal locus amoenus in Greek literature before Theocritus. No wonder that this Alexandrian epigone would fasten on it as a forerunner of his own mode, as he does explicitly in Id. 13 and implicitly in the speleo-paraklausithyron of Id.3.

So for the attentive reader, the sinister laboratory of Simaetha is a modern analogue of the blighted pastoral haunt of an infamous monster of yore. And in the second line of the poem, she demands that Thestylis crown her magical goblet with the essential pastoral product, wool.

Simaetha continues, with more buried references to Homer: "Delphis didn't care whether she was alive or dead" (5):

οὐδ' ἔγνω πότερον τεθνάκαμες ἢ ζοοὶ εἰμές,

Lurking here is another Homeric hapax. Πότερον makes its sole epic appearance at Il.5.85, where the fighting is so fierce that you couldn't tell if Diomede had fetched up among the Trojans or the Greeks (85-6):

Τυδεΐδην δ' οὐκ ἂν γνοίης ποτέροισι μετείη,

ἠὲ μετὰ Τρώεσσιν ὁμιλέοι ἦ μετ' Ἀχαιοῖς.

The echo cannot be in doubt, since it includes a hapax and the same verb. Here life and death really do hang in the balance. They are not just a commonplace expression in a whimpering woman's lament. She may call Delphis her enemy (ἀνάρσιος) merely because he hasn't banged on her door, but Diomede rushes over his foes like a wild torrent that overwhelms the walls of a blooming vineyard. In his world, there is no knocking at women's doors – or not knocking at them from loss of passion. Diomede storms where he wants, waving a spear at other heroes; you could say that he is like the ravenous dolphin (δελφίς) Homer compares Achilles to when he leaps into the river to butcher Trojans with his sword (Il.21.22). How undelphinian is Delphis, an effete non-hero in an effete, non-heroic world?

But his castoff mistress wants to harm him with a Diomedean fury. She calls on ghastly Hecate who frightens dogs as she passes the "graves of the dead and black blood" (13):

ἐρχομέναν νεκύων ἀνὰ τ' ἠρία καὶ μέλαν αἷμα.

which is a direct echo of Il.10.297-8:

λαν αβάν ῥ' ἴμεν ὥς τε λέοντε δύω διὰ νύκτα μέλαιναν,
ἂμ φόνον, ἂν νέκυας, διά τ' ἔντεα καὶ μέλαν αἷμα

where Odysseus and Diomede stride like two lions through the killing fields, not haunting them from a distance, like a witch.

At the same time, Theocritus is also wanting us to think of II.23.126. His ἠρία is the plural of the Homeric hapax ἠρίον, the tomb Achilles devises for Patroclus and himself:

φράσσατο Πατρόκλῳ μέγα ἠρίον ἠδὲ οἷ αὐτῷ

Once again we have an implied opposition of hero and witch, but the impact on our reading of Theocritus is more profound, because of the solemnity of Achilles in mourning and because of the scene that immediately precedes the line. At Agamemnon's behest, woodcutters and their mules ascend Mt. Ida and cut trees for the funeral pyre of Patroclus. Seen through the bucolic lens, this is an anti-harvest in which perfectly good trees are felled and burned, instead of allowed to live and make cooling shade for singing shepherds.

Simaetha now invokes Hecate a second time (14), calling her δασπλῆτι, an epithet for Erinys, the avenging fury. The word is a Homeric hapax and appears at Od.15.234:

τὴν οἱ ἐπὶ φρεσὶ θῆκε θεὰ δασπλῆτις Ἐρινύς.

This comes from a minor episode about an ill-fated refugee. Theocritus seems to have wanted to pile on the references to mythic witches as a foretaste of the buried allusion to Odysseus's journey to the underworld

that comes five lines down with ἐκπεπότασαι. The intertext here is a complex fabric gathering together crucial passages from the previous literature of potions and ghosts.

No doubt there was more meant here than meets the eye of the modern reader who can only know what survived the fire in Alexandria, but at the center of the allusive web are Circe's instructions to Odysseus for the proper apotropaic libations to toss into the pit he will dig before he descends to Hades.

There are three liquids: honey mixed with milk, sweet wine and plain water. Barley completes the recipe. And, hoping that her potion will be as potent as Circe's, Simaetha orders Thestylis to sprinkle barley on the fire, as symbols of the bones of Delphis. The servant apparently balks; Simaetha scolds her and asks if her wits have flown away.

The verb she uses is too remarkable to have been a throwaway in this self-conscious poem. ἐκπεπότασαι is the perfect of the rare word ἐκποτέομαι, to fly away or flit about. Homer used it once, at Il.19.357. Zeus sends Athena to buck up grieving Achilles with the standard Olympian ration, nectar and ambrosia, which functions as a kind of anti-depressant, a prod to flagging heroism and the positive analogue of the Circean brew meant to ward off or pacify the dead. She magically pours the concoction into him (στάξ') and then the Greeks fly out to battle (ἐκποτέονται) like a thick flurry of snowflakes.

So the Homeric references are to a heroic potion and a heroic onslaught. The only other extant appearance of ἐκποτέομαι is in Sappho 55, a proto-Simaethan curse condemning a woman to obscurity and a ghostly afterlife in Hades, flitting about with the gloomy dead:

> κατθάνοισα δὲ κεισῃ οὐδέ ποτα μναμοσύν
> σέθεν ἔσσετ' οὐδὲ ποκ' ὕστερον οὐ γὰρ
> πεδέχῃς βρόδων τῶν ἐκ Πιερίας· ἀλλ' ἀφάνης
> κἂν 'Αίδα δόμῳ φοιτάσῃς πεδ' ἀμαυρῶν
> νεκύων ἐκπεποτάμενα...

This completes the intertext, bringing us back to Simaetha and Hecate, now connected to dark and light potions, to flitting dead spirits and to a flying blizzard of charging warriors, all whizzing away, in an implicit battle of heroic and erotic precursors to the bathetic flight of Thestylis's wits.

Simaetha has by now launched the incantation (17-63), a full-dress hymn of darkness which Gow calls "the most elaborately finished passage in Theocritus." Its structure is indeed straightforward, stanzas alternating with the invocation of the iynx, the wheel that Segal[86] following Detienne[87] portrays as a potent symbol of seduction and transient sexual contact. The superficially abrupt transition to this section has been

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[86] Segal, (1981), pp. 73-84.

[87] Marcel Detienne, *Les Jardins d'Adonis* (Paris:1972), pp.159-72.

smoothed by the allusion to Sappho's denunciation of a lover and to the dark ladies of inconstant passion and their potions. But once the iynx gets rolling, the poem shifts ground dramatically. It has its own momentum and tone.

Among other differences from the more "realistic" introduction, Homer largely recedes from view. In the 46 lines of this section, there are only a handful of Homeric hapax and one of them is repeated from line 1 (δάφνα at 23), carrying with it a whiff of the sinister locus amoenus at the cave of Polyphemus while the bay leaves fulfill their aboveground function as fuel for the enchantress's fire.

The scattered placement of the epicisms within the incantation is also noteworthy. Three come right away (the other two, besides δάφνα, are σποδόν at 25 and ἀμαθύνοι at 26). and six are toward the end of the passage (θρόνα at 59, φλιᾶς at 60, πομπευέσκε and περισταδόν at 68, and βύσσοιο at 73). λάθας holds up the middle at 45.

σποδός is a hapax at Od.9.375 , where, after drugging Polyphemus to sleep with wine, Odysseus proceeds to put a green olive branch under the embers (τὸν μοχλὸν ὑπὸ σποδοῦ. So Theocritus has advanced a few dozen lines further in his progress through Od.9, from the description of the setting of the Cyclops' cave to the preparations for the monster's destruction, which include a potion (the wine) and fire.

The links with the foreground incantation of Simaetha are unambiguous. As Odysseus overcame Polyphemus with wine and burning, Simaetha will crush Delphis with her witch's brew and herbs consumed in a magical holocaust.

ἀμαθύνω is a hapax at Il.9.593:

ἄνδρας μὲν κτείνουσι, πόλιν δέ τε πῦρ ἀμαθύνει

This is from Phoenix's speech to Achilles, a foreshadowing of the destruction of Troy by fire and yet another "source" for Simaetha's bathetic chant: an entire city's incineration is occultly equated with the burning of a few leaves. Indeed, the whole vast epic tapestry of vengeance against Troy becomes the preview of a jilted courtesan's spell and, by implication she may hope, the obliteration of her perfidious boyfriend.

The poem now turns to plain chant, so to speak, until the passage about Ariadne at lines 45 and 46. There Simaetha wants Delphis to forget the lover he's with just as Theseus forgot Ariadne on the island of Dia. The comparison seems straightforward and unsurprising at first. Ariadne is a very famous and heroic antecedent for abandoned Simaetha. But her invocation also brings with it a slippery set of references to Homer's Ariadne. In the standard version of the story, Theseus did not forget the woman who saved him from the Minotaur; he abandoned her on the island of Naxos. But, as any Alexandrian poet or reader could be expected to know, Homer puts the blame on Artemis, who killed Ariadne on Dia, a

place he mentioned only this once at Od.11.325, in the account of Odysseus's visit to Hades. Theocritus, relishing this alternate narrative line, with its Homeric authority, does not neglect to refer to the other place in Homer where Ariadne makes an appearance. The epithet ἐυπλοκάμω takes us to Il.18.592, where Ariadne is καλλιπλοκάμῳ. Homer puts her in a simile at the end of the description of the decoration on the shield of Achilles, a simile about a space Daedalus made for her where divine youths and maidens danced, a locus amoenus far from the sexual frustration and anguish of the standard Ariadne tale or the foreground unhappiness of Simaetha. And Ariadne's epithet in Theocritus is itself both very Homeric and teasingly close to the Homeric epithet Homer chose for her.

Then there is the matter of forgetfulness. Theocritus goes to the same root twice (λάθας, λασθῆμεν), taking the reader to Il.2.33, where the noun λήθη is a hapax. Zeus sends a dream to the sleeping Agamemnon, urging him to make an assault on Troy, and the dream tells him not to forget this when he wakes. So once again the defeat of Troy is linked to an unheroic lover, who "forgets" Simaetha and to the faithless, forgetful hero Theseus.

The incantation ends with four hapax that bind it more tightly to the epic world it has used to mock itself and give its narrative some borrowed

weight. θρόνα are flowers that Andromache works into her weaving at Il.22.440-441:

> ἀλλ' ἥ γ' ἱστὸν ὕφαινε μυχῷ δόμον ὑψηλοῖο
> δίπλακα πορφυρέην, ἐν δὲ θρόνα ποικίλ' ἔπασσε

She is at work, a nobly domestic creature, unaware that Hector has been killed, until she hears a wail and deduces the truth. Her symbolic flowers are the ancestors of the ingredients for Simaetha's potion, transformed into the bones of Delphis, who is Simaetha's Hector.

She orders Thestylis to knead the voodoo mixture on Delphis's doorposts (φλιᾶς) . Homer speaks once (Od.17.221) of such a doorpost, in the middle of a pastoral scene that spans forty lines (204-253), which include a verbal spat between shepherds full of rustic invective, a locus amoenus with a well-developed description of a sacred spring, and a sublime prayer for divine vengeance that makes an Apollonian pendant to Simaetha's maenadic imprecations.

Thestylis leaves on her mission, but Simaetha continues to rant, or perhaps she subsides a bit. The refrain changes to an appeal to the moon. How did she fall in love to begin with? She tells the story of her romance, which started at a carnival procession for Artemis in which wild beasts were led around in an alliterative procession, πομπευέσκε περισταδόν (68). This eyecatching pair of hapax leads to two completely disparate

places in Homer. At Od.13.422, Athena tells Odysseus to worry about Telemachus. She escorted him for his own good :

αὐτή μιν πόμπευον, ἵνα κλέος ἐσθλὸν ἄροιτο

In Homer, a goddess leads a hero toward glory. In Theocritus, citydwellers parade animals to honor a goddess. Theocritus adds to this latterday travesty of human relations with the gods by comparing it to a battle scene from the Iliad. In Alexandria, animals are led around, but at Il.13.551, the Trojans encircle the Greeks:

Τρῶες δὲ περισταδόν ἄλλοθεν ἄλλος

An old nurse persuaded Simaetha to go to the festival, which she attended in a fine long linen dress with a shawl wrapped around her shoulders. Thus togged out, she encounters Delphis and a friend of notable beauty—their beards were more golden than helichryse, their chests glistened from the gym. At the sight of them, her heart was aflame but her beauty melted away. Back home, she fell sick and took to her bed for ten days, turning into a picture of ugliness. None of the biddies in the neighborhood could cure her. So she sent Thestylis to find a remedy and bring Delphis to her side. After much slick talk from him, they make love.

The first encounter with Delphis and Eudamippus occurs on the road to the festival, κατ' ἀμαξιτόν (76). These two city Adonises fresh

from the struggle of exercise are tacitly compared to Achilles and Hector in their duel to the death, because ἀμαξιτόν is a hapax at Il.22.146:

τείχεος αἰὲν ὑπὲκ κατ' ἀμαξιτὸν ἐσσεύοντο

The heroes race along a wagon road through a locus amoenus, a watery paradise with a fig tree, where in peacetime the fair Trojan wives and daughters went to do laundry. Just as Nausicaa's laundry expedition[88] to the coast of Phaeacia heralds the return of shipwrecked Odysseus to safety and peaceful civilization, so this glimpse of domestic tranquillity is a (brief) respite from grim battle and savagery. More to the point for Theocritus, it is yet another epic precursor of the pastoral mode and the polar opposite of Simaetha's roadside sighting of two effete Alexandrian youths sauntering through town.

She is swept off her feet by the sight of their golden beards, an enthusiasm that connects directly with the stately makeover of ragged, decrepit Odysseus at 16.176. Athena touches him with a golden wand and turns him back to a physically beautiful warrior.

He is young-looking again and robust. She gives him nice cloths. The skin of his face grows taut and his white beard turns dark:

κυάνεαι δ'εγένοντο γενειάδες ἀμφὶ γένειον

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[88] See below, *ad* Od.5.38.

The next line continues the theme of women in Homer admiring the glow of men's flesh. At Il.3.392 Aphrodite tugs at Helen's fine "nectarous" gown and, by contrast, she disguises herself as a humble old woolcarder, a loving retainer from Sparta, who reminds Helen how radiant Paris looks in his bedchamber (κάλλεί τε στίλβων), not like a man fresh from battle but instead like a man who has just been dancing.

Similarly, at Od.6.237, Odysseus glistens with beauty and grace (κάλλεϊ καὶ χάρισι στίλβων). Athena has made him over, with all the artisan's skill of someone taught by her and Hephaistos to overlay silver with gold. But only after Nausicaa has given him olive oil to cleanse himself from the sea. He is naked, of course, and ashamed of it. So different this from the raffiné shine of the coyly exposed chests of shameless Delphis and Eudamippus.

Back in Alexandria, Simaetha swoons at the site of her shining swains. She looked, she lost control of herself, her heart was ravaged by fire (82):

χὠς ἴδον, ὣς ἐμάνην, ὥς μοι πυρὶ θυμὸς ἰάφθη

This hyperventilating tricolon connects through ἰάφθη to the only two places (virtually identical lines) where Homer uses ἰάπτω, Od.2.376 and 4.749:

ὡς ἂν μὴ κλαίουσα κατὰ χρόα καλὸν ἰάπτη[ς]

In the first instance, Telemachus makes the nurse Eurycleia[89] swear she won't tell Penelope he is going on a trip, so that she won't cry and mar her beautiful skin. The filial piety is poignant and so different from Simaetha's ravenous passion for the flesh of Delphis.

In the second instance, Eurycleia confesses that she knew Telemachus was leaving and then gets Penelope to wash and put on clean clothes. Another makeover, but this one is purity itself, and it carries a faint echo of those two idyllic laundry scenes Theocritus has already brought into the mix of Idyll 2.

The sentence ends with another echo of the Odyssey (actually of three places in Od.19): τὸ δὲ κάλλος ἐτάκετο.

All three passages in the Odyssey contain τήκω, or a compound:

> ἀλλ' Ὀδυσῆ ποθέουσα φιλὸν κατατήκομαι ἦτορ (136)
> τῆς δ' ἄρ' ἀκουούσης ῥέε δάκρυα, τήκετο δὲ χρώς (204)
> μηκέτι νῦν χρόα καλὸν ἐναίρεο μηδέ τι θυμὸν
> τῆκε πόσιν γοόωσα (263-4)

In all three, Penelope is facing Odysseus in disguise. At first, she describes her grief and longing for him, her heart melting away. Then when Odysseus talks about "him," she cries and her flesh melts. A

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[89] It is also worth noting that Eurycleia, dignified, loyal and effective, makes a good contrast with the nurse in Id.2 who loiters at Simaetha's doorway and inveigles her to make the unfortunate visit to the festival. Then at line 91, there are the old witches whose charms didn't cure Simaetha.

few lines later, he tells her not to damage (literally kill) her body nor waste her spirit grieving for her husband.

Theocritus has picked up all of this and given it to Simaetha, who mourns her wasted body and spirit. But the intertextual message is that she is no wise Penelope, and in the background lurks the great simile that follows Od.19.204, in which flowing tears and melting flesh are like thawing snow and melting rivers, the dark and perishing side of Nature, the opposite of pastoral's sunlit, perpetual growth.

Bathetic Simaetha has lost her looks; her beauty has melted away. She takes to her sickbed, κλιντῆρι (86), for ten days and nights.

Κλιντήρ is a hapax at Od.18.190. Just after Penelope has decided to speak out against the suitors to Telemachus, her maid Eurynome tells her to bathe first and anoint herself with oil. Penelope objects, saying there's no point since the gods took away her beauty after Odysseus went to war. Then Athena makes her sleep, and while she lies in bed, she restores her lost good looks. Theocritus has found yet another cosmetic makeover in Homer:

> εὖδε δ' ἀνακλινθεῖσα, λύθεν δὲ οἱ ἅψεα πάντα
> αὐτοῦ ἐνὶ κλιντῆρι· τέως δ' ἅρα δῖα θεάων
> ἄμβροτα δῶρα δίδου, ἵνα μιν θησαίατ' Ἀχαιοί.
> κάλλεϊ μέν οἱ πρῶτα προσώπατα καλὰ κάθηρεν
> ἀμβροσίῳ, οἵῳ περ ἐϋστέφανος Κυθέρεια
> χρίεται, εὖτ' ἂν ἴῃ Χαρίτων χορὸν ἱμερόεντα·

καὶ μιν μακροτέρην καὶ πάσσονα θῆκεν ἰδέσθαι,
λευκοτέρην δ'ἄρα μιν θῆκε πριστοῦ ἐλέφαντος.
(Od.18.189-196)

Κλιντήρ appears nowhere else in surviving Greek after Homer until the time of Theocritus. For a snapper-up of unconsidered trifles like him, a Homeric hapax for bed that crops up in a dramatically crucial and intimately female passage in the Odyssey was too delicious not to exploit. He even repeats the word (113), where Delphis the seducer sits on his prey's bed when he finds her there. But since "bed" has been made to carry allusive weight just a few dozen lines back, it is hard not to recall Penelope staunchly keeping her suitors at bay, while Simaetha soon yields to her Don Juan.

The contrast with Penelope has been building all the while. After the "bed" allusion to Penelope's supernatural makeover, Simaetha, suffering in *her* bed, loses her looks entirely. Instead of receiving sympathetic care from old Eurynome, she fails to find an old woman who can cure her. Gow translates γραῖα as hag. In its sole Homeric outing, at Od.1.438, the word refers not to a crone but to Eurycleia, faithful nurse of Telemachus. In this same passage, Homer also tells us that she did not sleep with Laertes, because he feared the wrath of his wife. So Homer's "hag" is loyal, chaste and, at least in youth, seductive. Telemachus undresses before her, and she folds his clothes, doting

nurse to the end. This scene is a paradigm for love without lust. Theocritus coyly attaches it to the lead-in to a seduction scene.

With no hag to cure her, Simaetha sends Thestylis to fetch Delphis at the gym. When he arrives, she grows colder than snow (106):

πᾶσα μὲν ἐψύχθην ξιόνος πλέον

The basic verb ψύχω means blow but in the passive, as here, it means grow cold. But does Theocritus want us to remember the Homeric hapax at II.20.440 (ἦκα μάλα ψύξασα), where Athena blows Hector's spear away from Achilles? The lexical sporting alone might have appealed to Theocritus, but he could also be directing the reader's attention to yet another scene of nurturing female behavior, as opposed to devouring sexuality.

Simaetha then calls, like a babe to her mother (another failed appeal to female nurture) and her beautiful flesh turns stiff like a doll's (yet another cosmetic debacle) and then Delphis speaks his piece, which includes a flourish of narcissism. He describes how he would have appeared at her bedside if she hadn't summoned him first, before he was ready: apples at his bosom, white poplar on his head, all entwined with crimson bands:

πάντοθι πορφυρέαισι περὶ ζώστραισιν ἑλικτάν. (122)

ζώστρα occurs nowhere else in surviving Greek. But various closely related Homeric words include ζώστηρ, the warrior's belt, and ζῶστρον, a woman's sash, which is a Homeric hapax at Od.6.38. The ideal reader should already have had this second passage in mind[90] because of its earlier connection with epic laundry. But by this point in the poem, Athena's catalogue of Nausicaa's clothes and her gentle scolding about their uncared-for state connect directly with Id.2's running theme of fashion and cosmetics. The same passage in Homer combines the need for a good appearance with notions of marriage and suitors, a clear anticipation of the besieged Penelope later in the Odyssey, but already invoked here by Theocritus.

Simaetha continues invoking Selena right to the end of Id.2, but the Homeric references thin out to one every 10 lines. Theocritus abandons clothing and grooming as an intertextual theme and moves on to a string of three superficially unremarkable words that turn out to be Homeric hapax. In order of appearance, the first two are prosaic in the extreme: μέσφα (145) and ἀνίκα (147).

Simaetha is continuing her tale of amorous woe for the benefit of Selena. All went well, she says, *until* yesterday, but today *when* rosy Dawn's horses bore her up from the ocean to the sky... The language is bombastically epic and the two plainfaced hapax, hidden away in the

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[90] See above *ad* ἀμαξιτός.

fustian, point to two not obviously related Homeric passages, both of them, however, nominally about the dawn; but also, as Theocritus must have wanted us to notice, both of them are about providing sustenance for bands of men.

Hector, beginning at Il.8.497, exhorts the Trojans to stay up all night (ὡς κεν παννύχιοι μέσφ' ἠοῦς ἠριγενείης, 508) and keep bonfires burning so that the Greeks can't sneak off in their ships in darkness. To support this vigil he orders cattle and fat sheep driven to the camp.

Similarly, at Od.22.195, the swineherd Eumaeus, having strung up the treacherous goatherd Melanthios to punish him for trying to supply arms to the suitors, mocks him (195-199):

> νῦν μὲν δὴ μάλα πάγχυ, Μελάνθιε, νύκτα φυλάξεις,
> εὐνῇ ἔνι μαλακῇ καταλέγμενος, ὥς σε ἔοικεν·
> οὐδὲ σέ γ' ἠριγένεια παρ' Ὠκεανοῖο ῥοάων
> λήσει ἐπερχομένη χρυσόθρονος, ἡνίκ' ἀγινεῖς
> αἶγας μνηστήρεσσι δόμον κατὰ δαῖτα πένεσθαι.

Melanthius, like Hector's men and Simaetha, will stay up all night and see the dawn, but his days as a herdman for the suitors are over.

For Theocritus in Id.2, these passages are both in a negative relation to the pastoral ideal, since they both refer to the slaughter of flocks, and in the second case, flocks that fed the parasitic suitors.

Delphis, another suitor who enjoyed himself at night in the home of that Penelope surrogate, Simaetha, will be tortured like Melanthius, if Simaetha is successful with her nocturnal voodoo.

As proof of Delphis's betrayal, Simaetha remembers how he used to visit her three or four times a day, but hasn't been around at all for the past eleven days:

ἦ γάρ μοι καὶ τρὶς καὶ τετράκις ἄλλοκ' ἐφοίτη (155)

Τετράκις is a celebrated hapax at Od.5.306:

τρισμάκαρες Δαναοὶ καὶ τετράκις οἳ τότ' ὄλοντο
Τροίῃ ἐν εὐρείῃ, χάριν Ἀτρεϊδῃσι φέροντες
(Od.5.306-7)

Odysseus cries out in anguish as a storm lashes him. The passage is famous because Theocritus's most influential reader translated it, not for his bucolic poems, but for his epic. Alexandrians, however, did not need a Virgilian nudge to recognize this pivotal moment from the Odyssey and smile at the implied comparison of the much-suffering son of Laertes with jilted Simaetha. They would also not have missed the connection between this and the poem's final Homeric hapax, κίστᾳ , at 161:

μήτηρ δ' ἐν κίστῃ ἐτίθει μενοεικέ' ἐδωδὴν
παντοίην, ἐν δ' ὄψα τίθει, ἐν δ' οἶνον ἔχευεν
ἀσκῷ ἐν αἰγείῳ·
(Od.6.76-8)

This passage is at the center of Nausicaa's laundry expedition, which Theocritus has, of course, already alluded to twice in this poem. The contrast between virginal Nausicaa and debauched Simaetha is here implied again, and the placement of κίστᾳ at the end of the idyll brings the poem back to its basic subject – harmful drugs (κακὰ φάρμακα) – but emphasizes their malignancy by pointing once again to a portrait of a young woman who is a model of virtue. In this third revisitation, Theocritus gives us, instead of a sorceress hellbent on vengeance, Nausicaa and her nurturing mother Arete. This fittingly named paragon of maternity prepares a sort of bento box for her innocent daughter. She also pours her a healthy "potion" of wine into a goat skin, which for Alexandrians would add a piquant touch of the bucolic after so much epic counterpoint had been shining a bright Homeric light on Simaetha's dark, degraded world.

IDYLLS 14-17: LIFE IN THE TIME OF PTOLEMY

Ptolemy Philadelphus is the benign potentate whose bustling empire is the scene for Idylls 14, 15, 16 and 17. Ptolemy himself barely appears in 14, takes a back seat to his sister-bride Arsinoe in 15, and is an unseen, unmentioned presence in the world of 16, but is the main

subject of 17. His capital and its hinterland are the true focus of these four poems.[91]

But are they bucolic? All four contain an abundance of Homeric rarities and, therefore, have the potential for ironic comparisons between heroic Troy and mundane Alexandria, between epic heroes and the chattering, ordinary people of a "modern" city, and a contemporary hymn to a living god.

Idyll 14

Two old friends meet after a long separation, possibly on Cos[92]. Aeschinas is wasting away from rejection by his dubious girlfriend Cynisca. The name means little bitch[93] or is possibly related to a typical prostitute's name, if Hesychius's testimony cited by Gow *ad loc.* can be applied without anachronism.[94] Either way it fits with the jocular account

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[91] As indeed it was the backdrop of Id.2, but only a backdrop, not the central theme.

[92] Cholmeley *ad loc.*

[93] Ar.*Ra.*1360.

[94] The Hesychian name, Κύννα, otherwise unrecorded, can hardly not be thought to derive from Latin *cunnus*, a word that made Cicero blush (*Or.*45.154) but that Theocritus never knew.

given by Aischinas in his plaintive, comic speech (12-56) filled with popular fables and proto-Shakespearean fooling.

Thyonichus is his foil, listening to the speech, taking it seriously and then earnestly advising Aischinas to enlist in Ptolemy's army and see the world. His encomium to the king is as unhomeric in its vocabulary as it is in the virtues it extols. The monarch's only martial quality is his excellence as a paymaster. Otherwise, we learn that Ptolemy is an anti-Hercules—cultured, wise in judgment, friendly, "erotic" and generous.

Coming at the end, this pokerfaced definition of the perfect Hellenistic gentleman caps an entire poem whose contemporary voice, in every inflection and, especially in its choice of hapax legomena, sets itself off from the high style and battlefield ethos of Homer.

As they greet each other, the two men each agree how long it is they haven't seen each other. χρόνιος seems to be a shorthand greeting. Gow thinks a verb is implied, but it is just as likely that Theocritus is recreating a brisk and conventional form of greeting. How different from the word's unique Homeric setting at Od.17.112, in a touching simile set inside a six-line sentence addressed by Telemachus to Penelope at his homecoming. "Nestor received me warmly in his lofty palace," he says, "like a father welcoming his son, who had just come home *after a long time* away."

Thyonichus notices that his lovesick friend is neglecting himself, not eating and letting his moustache and hair grow into sordid (ἀυσταλέοι) ringlets (line 4). The hapax takes us back to Penelope again, when she tells the disguised Odysseus that he would think ill of her if she let him eat in her house looking *sordid* and in rags (Od.19.327). An anti-Cynisca reaches out nobly to an adventurer whose sordid appearance is an outcome of his heroic voyaging home. Odysseus is no mooning Aischinas.

Aeschinas, urged by Thyonichus begins his tale of woe with a description of a feast he gave to friends at his country house. The menu (line 15) included suckling pig (χοῖρον), almost certainly cooked on an open fire, just as it was by the swineherd Eumaeus when he made a lavish barbecue for the ragged Odysseus, beginning at Od.14.72.

Unlike that humble but manly dinner, the drinking party at Aischinas's place degenerates into drunken banter aimed at teasing the bimbo Cyniscas (whose very presence lowers the tone, as no proper woman would have attended such an event).[95] Her face turns red enough to light a lamp (λύχνον, line 23) at the mention of her lover Lycus. How different the scene in Odyssey 19 where Athena lights up the storeroom where Telemachus has gathered the family's weapons in preparation for the slaughter of the suitors. Athena holds a *lamp* that gives off a lovely

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[95] Gow, *ad loc.*

radiance (Od.19.34). Telemachus exclaims over the illumination, memorably:

> "ὦ πάτερ, ἦ μέγα θαῦμα τόδ' ὀφθαλμοῖσιν ὁρῶμαι.
> ἔμπης μοι τοῖχοι μεγάρων καλαί τε μεσόδμαι,
> εἰλάτιναί τε δοκοί, καὶ κίονες ὑψόσ' ἔχοντες
> φαίνοντ' ὀφθαλμοῖς ὡς εἰ πυρὸς αἰθομένοιο.
>
> (Od.19.36-39)

Aischinas now recalls that he had ignored a previous hint about Cynisca's affair with Lycus and remarks that it hasn't done him much good to mature into manhood (εἰς ἄνδρα γενειῶν, 28). The same verb, γενειάω, to reach shaving age, appears twice in Homer in almost the same phrase in passages referring to Telemachus ()d.18.176, 269).

Theocritus lets Aischinas whinge away for the next 23 lines (29-51) without making a meaningful connection to Homer through single reference. There are two hapax (ἑξαετής 34, Od.3.115;ὑπωροφίοισι, 39, Il.9.640), but they don't resonate with their Homeric loci.[96] As often in other idylls, once Theocritus has established the tone of a passage, especially of a speech, with clarifying Homeric references, he lets the speaker continue on his own.

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[96] Unless the swallow who brings food to its *nestlings*, an exemplar of fidelity to loved ones, is meaningfully related to the commensality invoked by Ajax in his speech to Achilles at 9.640: αἴδεσσαι δὲ μέλαθρον: ὑπωρόφιοι δέ τοί εἰμεν. Achilles ought to honor his own home by respecting guests within it, by contrast to Cynisca who betrays Aischinas and does not come back like the doting swallow to the chicks under her tutelage.

This ends at a turning point near the end of the speech, where Aischinas addresses Thyonichus directly and asks him how he might go about falling out of love. He's as hopeless as a mouse stained with pitch (πίσσας line 51) who'd like to get clean.

πίσσα is hapax at Il.4.277 in an extended simile about a goatherd who sees a storm cloud blacker than pitch. In the pastoral idylls, this would have been a live connection indeed, but for Id.14 the link is in the dialogue between Agamemnon and Idomeneus that immediately precedes the simile. They talk of a drinking party at which decorum is respected, and Agamemnon reminds Idomeneus that they are about to fight the Trojans because they broke their oaths, an offense against honor akin to breaking the rules of hospitality

The speech ends amid a cluster of three more Homeric hapax: πλάν at 53, ὑγιής at 54 and ὁμαλός at 56. Aischinas can't think of anyone who has broken free from the prison of love *except* Simus, who fled across the sea. At Od.8.207, Odysseus announces that he will compete in sport against all comers *except* Laodamas, who is his host and therefore protected by the rules of hospitality. The connection with Simus is nil, but the passage fits directly into the idyll's central themes of hospitality, loyalty and trust.

So too does Hector's fiery speech to the Trojans. His counsel of *health* (Il.8.524) to them, of wise action, is to feast and drink wine on the eve of

battle, and then he pledges to drive the Greeks into the sea. A proper banquet, a promise and purgation in the sea.

After this sublime if recondite reflection of Idyll 14's tawdry tale of a drunken, mawkish dinner, of promiscuity and betrayal and, finally, of victory over love at sea, can we take Thyonichus's praise of Ptolemy the boulevardier-prince seriously?[97]

Idyll 15

Two women from Syracuse attend the celebration of the festival of Adonis at Alexandria. They pass through the swarming city, two down-to-earth housewives whose vernacular dialogue, after a lengthy set of domestic interchanges, turns into a set of descriptions of what they see on their way to the palace and inside it. There they listen to an Argive woman sing the hymn of Adonis, which is quoted verbatim. At its end, the women part and return home.

This does not sound like fertile ground for bucolic poetry. The city is no locus amoenus; the women are cranky and garrulous, their language unelevated. The poem does, nevertheless, include 45 Homeric rarities in its 149 lines. But they often do not give rise to intertexts. For example, βρέφος at line 13 refers to Praxinoa's infant son Zopyrion,

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[97] Idyll 17 will raise the same question.

not an obvious counterpart or even opposite to the unborn mule foal carried by the mare offered as second prize at the funeral games at Il.23.266. Perhaps some contrast between the cosmetic seaweed product of line 16 and the storm-roiled φῦκος in the simile representing turmoil and panic at Il.9.7 is intended – battle angst as against peacetime shopping – just as the five fleeces πόκως) Dinon, Praxinoa's husband, buys for seven drachmas at line 20 are a townsman's purchase of processed goods, the reverse of the simile of the shepherd carrying a raw fleece at Il.12.451.

There is another town-country, high-low opposition at line 20 between the "filth" (ῥύπον) Gorgo accuses her husband Diocleidas of wasting money on and the maidenly soiling that Nausicaa and her attendants wash off their garments in the sea at Od.6.93. But, after that, no convincing intertextual possibility arises until line 52, when Praxinoa asks the man leading one of Ptolemy's war horses to see that his steed doesn't trample here (μή με πατήσῃς). It is as if she had wandered onto a battlefield, whereas at Il.4.157, on a real battlefield, Homer has Agamemnon put the word into a trope. He tells Menelaus that the Trojans have *trampled* their oaths. The crowded city is like a war scene, while at Troy the king applies the language of war to moral philosophy. Perhaps this conceit continues in the next line when the chestnut (πυρρός) rears up in front of Praxinoa; at Il.18,211, a radiant

glow rises from Achilles head to heaven, like a *bonfire* at a military bivouac. Homer uses the word in its root meaning, but in a simile uncharacteristically (for him) drawn from war; Theocritus applies it in a metaphorically derived meaning to a real horse causing real panic in the middle of a city in peacetime. Likewise, when Praxinoa says she has feared horses and "the cold snake" (τὸν ψυχρὸν ὄφιν, 58) all her life, she is talking about real animals, while at Il.12.208, the Trojans recoil from the snake dropped by an eagle the snake has bitten. They are not frightened by the serpent itself but by what it stands for: an omen sent by Zeus.

Theocritus's mind does not seem to turn again to Homer until the hymn to Adonis. This pastiche of a Homeric hymn does not really need the double whammy of single reference intertextuality. But there are many echoes of Homer. At 108, Aphrodite "immortalizes" Berenice by dripping ambrosia on her chest, just as Thetis made the corpse of Patroclus incorruptible, therefore physically immortal, by dripping ambrosia through his nose (Il.19.38).

At line 112, we read that all fruits in their season (ὥρια, hapax at Id.9.131) surround Adonis. This master image copied again and again in later pastoral poetry takes its cue from a similarly fecund locus amoenus on the uninhabited isle across the water from the Cyclops, which could bear all things in their seasons. Theocritus's description of

the garden continues until, at line 118, the singer declares that "all things that fly in the air or *creep over the earth* [ἑρπετά] are there." This is an unmistakable descendant of the sketch of Proteus, the old man of the sea, offered to Odysseus by Proteus's daughter Eidothea:

> πάντα δὲ γιγνόμενος πειρήσεται, ὅσσ' ἐπὶ γαῖαν
> ἑρπετὰ γίγνονται καὶ ὕδωρ καὶ θεσπιδαὲς πῦρ
> (Od.4.417-18)

The verbal connection is clear, but it does not seem to "react" dynamically in either direction. The remaining rariies are also without intertextual resonance, as is the bulk of the poem.

Idyll 16

Gow finds many Homeric echoes in this hymn devoted to the monarch of Sicily, Hiero II. But his primary reaction is that it owes much to the choral lyrics of Pindar and Simonides. He also declares that it is "among T.'s most remarkable achievements."[98] This judgment rests on the view that, though "its sentiments are largely commonplaces," it transcends that difficulty, because its "materials are assimilated to their new form and purpose with consummate artifice...."

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[98] vol. 2, page 305.

A reader seeking some demonstration of this in the ensuing commentary will look in vain. In the case of Homeric echoes, Gow does little more than print the references. For example, the note for line 5 traces γλαυκάν ὑπ' ἠῶ to Il.5.267 (ἵππων ὅσσοι ἔασιν ὑπ' ἠῶ τ' ἠέλιόν τε). But that overlooks the hapax status of γλαυκάν in Homer at Il.16.34 in the memorable speech where Patroclus tells Achilles that Peleus and Thetis aren't his parents. Instead: γλαυκὴ δέ σε τίκτε θάλασσα/πέτραι τ' ἠλίβατοι, ὅτι τοι νόος ἐστὶν ἀπηνής.

It isn't clear, on the other hand, what advantage noting this might have added to anyone's appreciation of the beauties of Id.16 that so ravished Gow. A close scrutiny of the epic rarities has not led to the discovery of a single bit of intertextuality. Theocritus was, it appears, content here to draw on Homer and other poets for a traditional flavor, but nothing more.

Idyll 17

Gow dismisses this poem as "stiff, conventional and sycophantic."[99] A survey of the 47 Homeric rarities in the idyll largely support this judgment. In the first 30 lines, which include formal, conventional tributes to Zeus and Ptolemy, the seven hapax contribute

[99] vol.2, p.325.

only a learned epic patina to the verse. There is no special resonance between the foreground context and its Homeric antecedent, except for the technical fact of the connection that an Alexandrian reader would draw.

At line 5, Theocritus intones the platitude that the heroes of olden days sprang from demigods (ἡμιθέων). Homer uses the word only once, at Il.12.23 during the catalogue of rivers wielded as weapons by Apollo, in a sidelong tribute to the race of demigods who perished on their banks. The generality of the term as used by Theocritus contrasts disadvantageously with the specific force of the passage in Homer.

At least the abrupt shift at line 9 to the conceit of the woodman on Ida overwhelmed by the abundance of trees has an original if smarmy air to it, but it pales in comparison to the remarkably detailed and fully visualized scene of woodcutters gathering timber for the pyre of Patroclus on "many-fountained Ida" at Il.23.110.

With ὁμότιμον at line 16, αἰολομίτρας at 19, νέποδες at 25, πρόγονος at 26 and δαίτηθεν at 28 any thought of a close-knit Homeric link is risible. Poseidon asserts that he is o*f equal honor* with Zeus and Hades at Il.15.186, implying a similar level of divinity for Ptolemy and of valor like that of the *tassel-flashing* Trojan felled at Il.5.707. One's suspicion that a satirical impulse is at work here is supported by Theocritus choice of the next three hapax. Homer appliesthese words

only to animals: the *flippered* seals accompanying Proteus at Od.4.404; the *parent* sheep segregated from the rest by Polyphemus at Od.9.221, and tailwagging dogs pursuing their master when he gets *up from table* at Od.10.216.[100] Could Theocritus have been joking, in an effort to lighten the heavy syrup of his encomium with a surreptitious wink? One can only hope so.

Perhaps the recondite jape continues at 37, where Aphrodite presses her delicate (ῥαδινάς) perfumed hands on Berenice's perfumed bosom. The Homeric match is the *slender* horsewhip used by Antilochus at the funeral games at Il.23.583.

With similar incongruity, beauteous (εὐειδής) Berenice at 47 is implicitly paired with Helen, as she is described by Hector in his bitterly insulting attack on Paris at Il.3.48. Since Hector mocks Paris for being a pretty boy (εἶδος ἄριστε, 30), Helen's epithet may be read as a sarcastic jibe linking her verbally to her effeminate abductor. In any case, the bathos of comparing Berenice snatched from death by Aphrodite, in an obviously invented apotheosis, to Helen, whose legendary abduction launched the Trojan War and inspired Homer to sing, is self-evident, and possibly includes a joke Theocritus is having on himself in a poem where he has set himself up as an Alexandrian Homer.

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[100] The passage is doubly bestial, since the dogs are in a simile that compares Circe's drugtamed wolves with normal domestic pets.

For the rest of the poem, the 13 Homeric hapax and 2 constructive hapax contribute little more than an elevated tone to the Ptolemiad. Only one can be interpreted as an intertextual possibility: ἀγοστῷ at line 129, where Theocritus praises Arsinoe as peerless in her ability to *embrace* her husband. In 5 places in Homer, the word appears in the same tragic phrase:[101] ἐν κονίῃσι πεσὼν ἕλε γαῖαν ἀγοστῷ. Did Theocritus intend to compare the embrace of Arsinoe to the clenched hand of a dying warrior clutching the earth? If he really meant to be secretly satirizing his deified rulers with a bombastic paean seeded with encoded references to Homer that turned the paean into humorous bathos, yes. If not, not. But given the masterful way the poet has used Homer as a subtext in so many other poems, it is certainly reasonable to suppose that mockery was his occult purpose here.

This theory would give a sardonic spin to otherwise empty Homeric borrowings that Alexandrian readers would find too blatant to ignore. In lines 49-137, on this reading of the poem, the exalted image of Berenice snatched by Aphrodite from Charon (49) is taken down a peg by the link to the ferrymen (πορθμῆες) who take provisions to the suitors, at Od.20.187. βρέφος, at 58 and 65, refers to the infant Ptolemy, with his retinue of divine helpers and mythic precedents, but in Homer, a βρέφος is only an unborn mule (Il.23.266). The eagle that Theocritus interprets

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[101] See appendix, page 173.

as an auspicious (αἴσιος) omen for Ptolemy's birth, at 72, is the counterpart of Hermes's visitation to Priam at Il.24.376.

At 78, Zeus helps Egypt's crops grow abundantly (λήιον ἀλδησκούσιν); at Il.23.599, in an unpretentious but imaginative simile, Menelaus's heart is as glad as if his fields were fence-to-fence with crops (λήϊου ἀλδησκόντος). The shieldcarriers (ἀσπιδιῶται) who surround Ptolemy at 93 are reminders of the warriors whom Achilles cheered on at Il.16.167.

Ptolemy's industrious subjects beaver away at their work (περιστέλλουσιν, 97), but at Od.24.293, Laertes, still unaware that Odysseus has returned and restored order, laments that neither he no his mother had been able to wrap Odysseus in a shroud at his funeral. Ptolemy gives gifts to other kings (δεδωρήται.110), while Odysseus brings horses to Nestor (Il.10.557). There is irony at all these points for anyone ready to see it.

Is Theocritus elliptically referring to himself at 115 as one of the mouthpieces of the Muses (ὑποφῆται) who sing of Ptolemy for recompense? He must be, and he is therefore comparing himself to those spokesmen for Zeus called upon by Achilles at Il.16.235.

Ptolemy's altars flow with the red blood of sacrifice (ἐρευθομένων,127), just as Diomede boasts that his spear will make the earth flow red with the blood of slain warriors (Il.11.394). Then comes

the ultimate bathos: Theocritus compares the marriage of Ptolemy and his sister Arsinoe to that of Zeus and Hera, both children of queenly (κρείουσα, 132) Rhea. Homer is content to apply the epithet to an obscure wife of Priam, Laothoe (Il.22.48).

In the envoi, so much inflated praise has been slathered on Ptolemy, that when Theocritus once again links him to the demigods at 135, it almost seems too small a claim to make for such a giant. Fittingly, then, the idyll ends with a short prayer to a real god, Zeus.

Love Lyrics: Idylls 12 and 28-30[102]

Like all the categories into which the idylls have been forced, this one conjoins four odd bedfellows. Idylls 28-30 are in lyric meter and Aeolic dialect. 12 is in hexameters. 12, 29 and 30 are love poems to boys but 28 is addressed to a spindle that Theocritus purports to be taking as a favor to his friend Nicias on a voyage that will allow him to convey it to Nicias's wife.

No one has so far thought to ask whether any of these poems belong in the larger category of bucolic, even in the extended meaning of the

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[102] The extremely fragmentary Id.31 belongs in this group, but it hardly belongs in this discussion, since it has no detectable literary quality in the normal sense.

word advocated by Halperin. But, by the standard of actively intertextual Homeric single references, they do seem to fall in with Theocritus's bucolic poetics. At least in part.

Id.12, titled "Lover," has seven Homeric hapax in its 37 lines, five of them in lines 6-10, the other two toward the end, at lines 33 and 35. The first cluster graces a series of flattering comparisons addressed to the eponym. They take a rhetorically consistent, and doubtless conventional form – a run of pleasant similes that (implicitly) warm the heart just as the return of the beloved lad has gladdened the heart of the poet.

Although this passage is not set in a conventional locus amoenus, it does indeed contain some of the usual elements of such places as they appear in other idylls: the seasons, a ewe, a lamb, a calf, a fawn, a maiden, a crone, and a nightingale. The five hapax reinforce the weight of these comparisons by linking them to notable passages in epic.

The clear-voiced nightingale is the most ambitious case of this. The bird is at the center of Penelope's gorgeous aria about loneliness and separation at Od.9.518, the underlying theme of this poem, which celebrates reunion with an absent lover. Penelope, as the archetype of constancy, is a perfect exemplum of the equal and lasting attachment Theocritus hopes for in the main part of the poem. But his intention with this trope is more complicated than that.

The epithet λιγύφωνος looks as if it were tailor-made for the nightingale, but it had never been applied to a bird before Theocritus. He plucked the adjective from another part of the Homeric forest (Il.350), from the simile describing Athena's descent from heaven to feed Achilles with nectar and ambrosia. The goddess swoops down like a wide-winged, clear-voiced bird, τανυπτέρυγι λιγυφώνῳ. Awesome, lovely and loving.

By combining the two bird similes, Theocritus shows his learning, but he also creates a fabulous and heroic bird as a flattering analogue for his lover, and that bird is a singer like himself as well as an affectionate, nourishing, devoted protector.

ὁμαλός, at line 10 means even, level, equal smooth. Here Theocritus prays that the Loves inspire both himself and his lover equally. The Homeric reference is to a passage both brutal and bucolic at Od.9.327. Odysseus's shipmates shape and *smooth* the Cyclops's olive staff, which the hero will later use to blind the monster. So the same word in Theocritus's hands carries a surface erotic meaning and, at the same time, a simple element of woodland craft. The violent, savage future of the sharp stick makes a typical Theocritean contrast of the heroic with the erotic.

Similarly, μόσχος , the calf, an essential creature in the bucolic menagerie, is a verbal descendant of the delicate young willow shoots

(Il.11.105) Achilles used to bind the sons of Priam, Isus and Antiphus, when he caught them herding their sheep. Homer's conflation of war and the pastoral life makes the passage an ideal precursor of the Theocritean bucolic, which so typically employs ironic references to Homeric macho to define itself. And in this love poem, the lexical play of young withes and young cow adds another level of epicizing reversal to these eroticized bucolic tropes.

ὁδοιπόρος at line 9 also brings a double layer of meaning to the declaration of passion at the opening of Id.12. The original wayfarer is Hermes, disguised as a traveler when he appears before the grieving Priam at Il.24.375. Priam is not fooled, but the encounter has some of the mysterious energy that the meetings of strangers in bucolic poetry will also have, but Theocritus's herders confront only each other, musically, in places of calm and delightful aspect. Priam crosses paths with a god in a place of real fighting and death.

There are no more Homeric hapax in this poem until the kissing contest at the end. Wilamowitz[103] persuaded Gow that this competition was a joke and that the finale of the idyll was therefore unserious.To an American reader, an all-male kissing contest between ephebes seems like an ancient homoerotic counterpart to the fooling around that modern American teenage girls, by popular legend if not in reality, indulge in at

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[103] see Gow *ad loc.*

pajama parties. At these events, no judge is normally present, but if one were, this older "expert" might easily be as titillated as the arbiter who sends the winning lad home weighted down with garlands.

Those στεφάνοι, like all garlands, hark back to the crown of war that blazed at Troy, in the sage words Polydamas speaks to Hector at Il.13.736: πάντῃ γάρ σε περὶ στέφανος πολέμοιο δέδηε. So the word came into Greek literature as a metaphor in Homer, and it is hard not to believe that this image of a flaming crown of pillage and destruction did not continue to blaze and shine down the centuries in poems from Pindar to Theocritus, lending a tragic undertone to Olympic champions and even to striplings adept at kissing.

Ganymede, as the patron saint of pederastic submission, is invoked here in much the same spirit. He is not only the head boy of all smooching epigones; he is χαροπός. The word leaves Gow at a loss. LSJ calls it an "epith. of dub. sense perh. *fierce*." Frequently applied to animals, but even to drunks, the only thing that can be said for sure about it is that it describes the way eyes look. According to context, appropriate translations range from fierce to radiant, from flashing to dull and back to glinting.

Homer speaks of χαροποί lions (Il.11.611) in a mini-ecphrasis of wild beasts and images of war worked into the fabulous baldric worn by Hercules in the Underworld. Lions in literature all are fierce but we may

suppose that Homer had something more optical and specific in mind such as glaring. At any rate, for Ganymede, radiant or shining probably fit the bill. So somewhere between the fiery stare of those embroidered lions and the doe-eyed flutter of the prince of boydom is the common ground of epic and bucolic.

The Lyric Idylls

These three short Aeolic poems contain a total of 13 Homeric hapax and one constructive hapax in their 97 lines. In other words, by comparison to the hexameter idylls, there are not many. And so it is not surprising that none of the three offers a thoroughgoing intertextual substructure based on single reference.

Idyll 28 stands apart chastely from the two pederastic poems that follow it in the collection. The sea voyage the poet plans to take does connect thematically with Homer right away, at line 2. He is possessed of (ἐπάβολος) a distaff, Athena's gift to happy housewives and the poet's gift to the wife of his friend Nicias whom he is going to visit at Neieus. At Od.2.319, Telemachus is leaving for the court of Menelaus as a passenger, without (ἐπήβολος) ship or oarsmen. But his mission is grave, a factfinding trip to see two veteran heroes of Troy, not a friendly jaunt whose emblem is a hostess gift of a device used by women to process the wool of sheep.

οἰκωφελίας in the same line reinforces the implicit gap between the poet's focus on women's work and thε perils faced by that epic seafarer Odysseus, who pretends, at Od.14.223, to be a warloving Cretan with no interest in *homemaking*. This speech may be a sham but Odysseus is a war hero with no known interest in the womanly arts.

The poem continues, however, as a tribute to the spindle and the work it performs. At line 12, the poet praises soft fleece (πόκοις), here a cleaned and carded raw material for the urban wife armed with spindle, but, at Il.12.451, an unprocessed ram's fleece appears in a simile that combines the bellicose and the pastoral: Hector lifts a stone as easily as a shepherd carries a *fleece*.

The shearing, writes Theocritus at line 13, takes place twice a year (αὐτοέτει), another link to Telemachus, for Athena urges him to visit Nestor and Menelaus, survivors of a voyage home through a remote part of the sea that even birds don't go to in the space of a *year* (Od.3.322). No locus amoenus that.[104]

Both Telemachus and Menelaus, as well as Nestor figure in the first of the two non-fragmentary pederastic idylls. The poet at Id.29.24 laments that love has turned him from a man of steel to a softie

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[104] It is only a post-Freudian sensibility, perhaps, that wonders if there isn't something erotic in the spindle itself.

(μόλθακον). At Il.17.588, Apollo twits Hector for letting a *softie* like Menelaus rescue the dead Patroclus.

Then two lines later, the aging poet-narrator of Id.29 reminds (ὀμνάσθην) his beloved that he too is growing older. At Od.3.211, a really old man addresses the youth Telemachus, but their business is the macho problem of retaking control in Ithaca.

At line 30, the poet complains that we are too slow-footed (βαρδύτεροι) to capture winged youth, but at Il.23.310, Nestor advises his son Antilochus that his horses may be *slower* than the others in the upcoming chariot race.

Idyll 30 has even fewer intertextual hapax, but they resonate with the same characters and motifs as the other erotic poems. The boy lover blushes (ἐρεύθετο) when he passes the poet at line 8, but Diomede (Il.11.394) boasts to the effeminate bowman Paris of the superiority of his spear, which can *turn the earth red* with blood.

The most intricate and powerful of the single references in this idyll is διελεξάμαν at line 11. In what amounts to a paraphrase of its Homeric precursor, the poet uses the word to explain how he pondered his situation internally:

πόλλα δ' εἰσκαλέσαις θῦμον ἐμαύτῳ διελεξάμαν

This is a reflex of ἀλλὰ τίη μοι ταῦτα φίλος διελέξατο θυμός; That line appears verbatim five times in Homer, and only in the Iliad. Three of these instances (11.407, 17.97 and 21.562) do not link to Id.30 except insofar as it echoes them verbally. Theocritus connects much more significantly to the other two, which are both in Il.22. The subject of those internal debates is the same: Should the pondering hero choose diplomacy or continue fighting. At 22.385, Achilles has just killed Hector and, after considering whether it is time to see if the Trojans want to keep up the fight, he wonders how he could be thinking of such a thing when Patroclus (his lover?) still lies dead and unburied.

The theme of homoerotic love is much more directly broached a bit earlier, at 22.122. Hector (123-8) considers making a peace offer to Achilles, then decides against such a "dalliance":

> μή μιν ἐγὼ μὲν ἵκωμαι ἰών, ὃ δέ μ' οὐκ ἐλεήσει
> οὐδέ τί μ' αἰδέσεται, κτενέει δέ με γυμνὸν ἐόντα
> αὕτως ὥς τε γυναῖκα, ἐπεί κ' ἀπὸ τεύχεα δύω.
> οὐ μέν πως νῦν ἔστιν ἀπὸ δρυὸς οὐδ' ἀπὸ πέτρης
> τῷ ὀαριζέμεναι, ἅ τε παρθένος ἠΐθεός τε
> παρθένος ἠΐθεός τ' ὀαρίζετον ἀλλήλοιιν.
> βέλτερον αὖτ' ἔριδι ξυνελαυνέμεν ὅττι τάχιστα:

Once again, the hypermale ethos of the epic battlefield bellows away in the background of a rumination on man-boy love.

The Mythological Idylls

The remaining idylls ascribed to Theocritus—18, 22, 24, 26 – form a group only in the sense that they take place neither in Theocritus's contemporary world nor in the imaginary space of the locus amoenus. They are written in hexameters and they are retellings of mythological material. But are they bucolic either in the narrow or the Halperine sense?

Overwhelmingly no. Although all four poems contain their fair share of rare Homeric words (see table, page 105), these rarities, even the many hapax, almost never interact with their sources in Homer.

Id. 18, Helen's wedding song is entirely devoid of effective single references. Its depiction of Helen as a worthy housewife strikes an Alexandrian note, applying heroic praise to non-heroic domestic skills. Indeed, Theocritus makes the comparison explicit.

Just as a Thessalian steed adorns the chariot it pulls, so "pink-fleshed Helen is an ornament to Sparta." She is a topflight spinner, a matchless weaver. a champion musician.

And now she is a homemaker:

ὦ καλὰ, ὦ χαρίεσσα κόρα, τὺ μὲν οἰκέτις ἤδη. (38)

Of course, the mere mention of Helen invokes Homer,[105] and the idyll's rhetoric as well as its vocabulary conjure up the Iliad. Gow, however, locates an unusually small number of direct Homeric echoes. Line 20, where Helen is said to be like no other Achaean maiden who walks the earth, reminds him of Od.21.107, where Penelope is:

οἵη νῦν οὐκ ἔστι γυνὴ κατ' Ἀχαιίδα γαῖαν

The most interesting echo is ταλάρω (32), Helen's sewing basket, which sends Gow to the gilt and silver sewing basket that is one of Helen's queenly attributes at Od.4.131-2. There are several more "housewifely" possessions in the portrait of Helen in the Telemachia,

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[105] Maria C. Pantelia (1995) adduces various allusions to Od.4, in which Odysseus visits Helen and Menelaus at Sparta after the end of the Trojan war. She argues that this choice of model, in which none of Helen's checkered past vitiates the portrait Homer gives of wedded bliss, enabled Theocritus to cleanse Helen and Menelaus enough so that they could be used in an allegory meant to remind his readers of his royal patrons Ptolemy and Arsinoe. Indeed, but while this tactic would have cleansed Helen, by omission and by shrewd use of Homer, it would not have laundered Helen entirely. No reader, then or now, would be "fooled" into forgetting the main plot line of Helen's story. The mystery to be solved is why a court poet would pick a subject that inevitably associated his patroness, herself a dubious character, with Helen's betrayal of her husband.

But this was, of course, Theocritus's strategy. By conspicuously avoiding mention of the scandalous side of Helen, he could make oblique fun of Arsinoe without, apparently, running into trouble with his puissant queen. This depends on a view of the Alexandrian court in which this kind of elegant mockery was tolerated. Idyll 17 is another example of the same approach, as I argue above.

which begins at 4.120 and includes Theocritus's favorite item from the world of the domestic arts, the spindle.

This must be the image of Helen that Theocritus had in mind when he set about writing a hymn to her. But his version is more down to earth, and yet it deifies its subject in all but name.

The Helen of Id.18, one might say, is simply divine. And not, apparently, in need of recondite single references to Homer. She is, after all, a Homeric heroine.

The same attitude seems to shape the idyll dedicated to her twin brothers, Castor and Pollux. Id.22, the longest of the poems ascribed to Theocritus, is Homeric through and through, Iliadic in its martial matter and in the bulk of its borrowed rarities. Some of these allude directly to similar events or passages. For example, in the boxing match with Amycus, Pollux makes his huge opponent spit (ἔπτυσεν, 98) blood, just as Epeius made Euryalus spit (πτύοντα) blood in a boxing match at Il.23.697, where πτύω is hapax. But the connection is literal, without irony or "bucolic" spin.

Yet, as Richard Thomas has noticed,[106] Theocritus does manage to recall his own straightforwardly bucolic idylls in the stichomythic exchange between Pollux and Amycus (54-74). If the lines had been set in

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[106] (1996), pp. 233-5.

iambics, we would have to read them as a tragic interlude. But put in hexameters, they are easily taken as a roughhousing recapitulation of the more genial amoebean vying in the pastoral idylls. This reminds us of the poem's surprising bond with bucolic: The link is the common focus on contest, whether in song or physical dueling.

Although the poem is largely taken up with manly feats, it has its locus amoenus (34-43), which is full of Homeric rarities, 14 in all. This adds a brief interlude of bucolic calm before the fistic storm, but it is brief indeed and not intertextual, merely decorative in a bucolicized Homeric style.

There is, however, a major Homeric subtext to Id.22, not achieved primarily through single reference, but "by theme, structure and diction," as Alexander Sens demonstrates.[107] He shows how the long monologue of Linceus recalls the duel between Paris and Menelaus in Books 3 and 4 of the Iliad. Here again, *mano a mano* fighting gets mixed up with poetry and with competing poetic versions of the same legendary duel between heroes.

Sens's most convincing points rest on two rare Homeric words revived by Theocritus. The hapax ἀκήλητος and the unusual epithet πολύμυθος. At line 169, he observes, Lynceus "complains that the

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[107] (1992).

Dioscuri remain unmoved by his frequent attempts at dissuading them from pursuing the Leucippides:"

σφω γὰρ ἀκηλήτω καὶ ἀπηνέες

At Od.10.329, Circe tells Odysseus:

σοὶ δέ τις ἐν στήθεσσιν ἀκήλητος νόος ἐστίν

This, as commentators have pointed out since antiquity, is a close match to Il.3.63, where Paris reacts to harsh words from Hector:

ὡς σοὶ ἐνὶ στήθεσσιν ἀτάρβητος νόος ἐστίν

That similarity has convinced many people that Od.10.329 was modeled after Il.3.63. Others have doubted it. Sens contends that Theocritus was depending on his readers to know about this textual issue and to make the connection with Paris after being drawn to Od.10.329 by ἀκήλητος.

Less intricately, Sens traces Id.22.153 to Il.3.214. Both contain the phrase οὐ πολύμυθος which is unique in Homer. In the Homeric passage, Antenor describes Menelaus's earlier attempt to win back Helen. The speech occurs during the duel of Menelaus and Paris, at the one place in the Iliad where the Dioscuri are mentioned, by Helen, who looks for them from the walls, although she should have known they were already dead. Sens believes that Theocritus is providing an alternate version of the story – a correction to Homer's lapse – in which the twins do not die. He

further inverts tradition by replacing a bellicose Hector, who berates Paris for not fighting, with Lynceus, who regards the Dioscuri as overly eager to do battle.

All this accumulates into a sly revision of mythic history, in which the dead twins turn into heroes at Troy (Ἴλιον οἵ διέπερσαν ἀρήγοντες Μενελάῳ, 217). And Theocritus's very Alexandrian impulse to better earlier poets by emending them feeds right into his final flourish, in which he twins himself with the "Chian bard" as one who also (αὖ καὶ ἐγώ) offers up the Muses'soothing strains.

Theocritus toys with tradition once again in Id. 24, the *Herakliskos*. As many have noticed,[108] he echoes and transforms Pindar's first Nemean. Thomas shows how the poem is an expansion of that hymn, a sort of critical revision that domesticates or "deflates" the heroic mode of the hymn. This Hellenisticization would not necessarily preclude a fullbore set of ironic single references to Homer. But that doesn't happen; no doubt because in a poem whose foreground is already in ironic relation to tradition, a covert set of learned references to epic would have been redundant and dissonant.

Id.24 does have many Homeric rarities but only at line 49 does it intersect meaningfully with its epic antecedent. The hero's father

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[108] For example, see Thomas (1996), 229-32.

Amphitryon breaks (ἀνακόπτω is a Homeric hapax) the bolts of his bedroom door to rescue him from the serpents:

στιβαροὺς δὲ θυρᾶν ἀνακόψατ' οχῆας

This is a direct, essentially verbatim echo of Od.21.47, where Penelope opens the storeroom where the palace weapons are stored:

θυρέων δ' ἀνέκοπτεν ὀχῆας

It is clear that Theocritus had the passage in mind when he was writing the *Herakliskos*, but there is no dynamic tension between the two lines or their contexts. Except for the tangential link between the infant Hercules of Id. 24 and the adult Hercules who killed his guest Iphitus and also had given Odysseus the bow kept in the storeroom. Did Theocritus intend to undermine the hagiography of Id.24 with this oblique reference to an unjustifiable murder in the hero's future?

That is the only intertextual potential in the entire idyll. There are none in Id.26, a condensed rerun of Euripides's *Bacchae,* a typical Alexandrian cameo version of an unabashedly grand classic of the past. The reduction of scale and the sly, metrical epicizing of the verses offer plenty of ludic sleight of hand without a bucolicizing subtext of hapax links to Homer.

In sum, then, as was suggested by the chart at the beginning of this chapter, there is wide variation in the non-pastoral idylls in their relation to epic through rare Homeric vocabulary. But these differences do not follow a pattern that could be deduced either by counting hapax or pigeonholing poems by their subjects or their meters. And yet it is possible to detect patterns that are the direct result of all these factors. These arise as a byproduct of a literary analysis of the intertextual role played – or not played – by the Homeric rarities, especially hapax legomena, in individual poems.

The most obvious pattern this investigation has uncovered is also the least surprising. The erotic poems in lyric meter seldom connect dynamically with Homer through their abundant Homerisms. And when they do, it is for sporadic effect. Of the four erotic poems, only Id.12 can be said to deploy a thoroughgoing intertextual strategy, and it is in hexameters.

This would tend to support Halperin's argument that Theocritus considered the bucolic to be a branch of epic because it was written in the meter of epic. On the other hand, his argument is not sufficient to explain the gap between, say, Id.2, with its endoskeleton of meaningful single references to Homer and other less densely epic-dependent urban idylls, all of them in hexameters. Still, the ghost of Homer haunts even those

poems, allowing Theocritus, for example, to make covert sport of his king and queen.

So it seems fair to say that Theocritus superadded Homeric intertextuality to his always epicized vocabulary when the addition could add irony or point to the foreground text without sinking other poetic strategies because of its own learned weight. Sometimes, Homeric intertextuality through single reference ebbs and flows within individual poems, now supplying an arch subtext, now letting the poetry speak in what might be called its own voice.

As a shorthand, we might call these two modes the sly and the straight. When Theocritus wants us to take what he is saying straight, he lets Helen be Helen. For the most part, he lets Castor and Pollux disport themselves in a heroic manner unmitigated by Alexandrian satire-by-hapax, allowing the foreground of the poem to comment directly on its epic antecedent. Only during the brief passage that describes a locus amoenus, does Id.22 flaunt its Homeric learning for a complex bucolic purpose. The rest of the poem is epic pastiche, where the kind of intertextual, lexical bathos so common in the pastoral idylls would be out of place and clumsy.

CHAPTER 3: THE SPURIA

In the Theocritus canon, nine poems are conventionally dismissed as spuria. They are Idylls 8,9,19,20,21,23,25,27 and the Syrinx. This is a large chunk of the collection, 686 lines out of 2796, just under a quarter of the total. The spuria are, by any analysis, a mixed bag. They include the shortest (19) and the longest (25) of the idylls. They run the gamut of modes and manners the legitimate Theocritus adopted. The manuscript tradition and ancient testimony rarely offer a definitive reason for ostracizing them. Neither do meter, subject, vocabulary or other concrete parameters. If there is any common factor arousing the near-unanimous distaste of all modern commentators, it is style.[109]

Without rejecting or even challenging this kind of subjective reaction, it may prove helpful to look at the spuria through the same lens that has been applied in this study to the γνήσια.

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[109] For a summary of the evidence, see Gow's headnotes for each poem.

Like all the other poems in the Theocritus collection, the spuria are awash in rare Homeric vocabulary. With an overall frequency of 51 per cent (see Table 2 below), they virtually match the concentration of rarities in the pastoral group.

TABLE 2

SPURIA	LINES	RARITIES	FREQUENCY
8	93	42	0.451612903
9	36	32	0.888888889
19	8	10	0.8
20	45	20	0.444444444
21	67	40	0.597014925
23	63	26	0.412698413
25	281	151	0.537366548
27	73	27	0.369863014
Syrinx	20	4	0.2
Spuria Totals	686	352	0.513119534

This by itself is no assurance of anything beyond the certainty that the author(s) of the spuria had a fondness for recherché epic language. That proclivity could belong to three possible categories of candidate for the inglorious title of spuriast: Theocritus himself, an imitator (or imitators) of Theocritus who had noticed that Homeric rarities were a feature of his style or a writer (writers) hitting upon the same method of epicizing his poems without any conscious effort at imitating Theocritus,

or someone who simply fell into using Homeric language as a reflex normal to someone of his time and place writing hexameters.

As should be entirely clear by now, the mere piling up of unusual epicisms does not in itself achieve more than a recondite Alexandrian reproduction of Homeric atmosphere, like some piece of Heritage Henredon furniture or one of those "classical" buildings Robert A.M. Stern designed for the campus of the University of Virginia to blend in with Thomas Jefferson's campus. Or, as John Finley, vamping in his own neo-Homeric manner about Apollonius of Rhodes, once put it, the *Argonautica* often made him think of Outer Mongolia, because, just as its hexameters harbored words borrowed from Homer but did not infuse them with the full vigor they enjoyed in the original, so too the sands of the Gobi Desert sheltered the eggs of dinosaurs, perfectly preserved but lifeless.

So what can we learn by investigating the spuria's ample stock of Homeric "fossils?" If these poems do not set up valid intertexts with their ostensible model, then we can join the chorus of the ages in dismissing them as works inferior to those of the master (or perhaps as evidence of what Theocritus could do on a bad day). But if one or more of these bracketed idylls does invite us to unearth a lively dialogue between Alexandria and Troy, then we will have to view them with greater respect and with some stronger suspicion that Theocritus himself wrote them or

that an acute imitator had recognized his penchant for intertextuality and then strove to recreate it.

Unfortunately for the cause of Greater Theocritus, the spuria are not a fertile ground for Homeric intertextuality. The most hopeful reading of 8, 9, 19, 20, 23, 27 and Syrinx does not turn up more than a few, isolated single epic references of consequence.

Menalcas and Daphnis amble from topos to topos, eventually running through 42 Homeric rarities in Id.8 without engaging in a specific way with their epic contexts. The cicada invoked at 9.31 is just a cicada, not an epigone of the elders nattering on the wall of Troy.

Perhaps we are intended to "get" the bathos of ἐπικερτομέοισα at 20.2, which implicitly compares the mockery of snobbish Eunica toward her shepherd swain to the cruel jeering Patroclus aims at Hector's dead charioteer (Il.16.744-50) Or to the meanspirited if justifiable lambasting Eumaeaus directs at Melanthius dangling overhead from a rope (Od.17.221).

But even if the author of Id.20 meant to start off his little herdsman's lament for spurned love with an ironic, whingeing echo of either of these two literal blasts from the past, he did not stay the intertextual course.

Similarly, the Homerism-dropping spuriast of Id.23 only connects his mawkish story of fatal attraction to actual parallel points in Homer

twice, at the end, The noose (βρόχος) at line 51 arguably might make us reflect on how absurd the heartbroken suicide is compared to Epicaste who kills herself at Od.11.278 because, like her rhyming epigone Jocasta, she has found love in the arms of her pre-Sophoclean son Oidipodes. Or perhaps the spuriast had in mind the equally grave and undermining precedent of the hanging of the maids at Od.22.472, the only other Homeric location for βρόχος .

He may also have wanted us to recall the abandoned stone (λαΐνεοι) washbasins past which Achilles chases Hector at Il.22.154, when he has the heartless, rejecting love-object dive into a gym pool from the stone pedestal of a statue that tips over and kills him.

There is nothing even that far-fetched to say about Homeric single references in Id.27 and Syrinx.

The spoor sharpens markedly, however, on the proto-Marxist, *hésiodisant* shores of Id.21. Lurking behind this encomium of humble toil, with its inset dream of heroic and, finally, pious angling, is the Theocritean (and *a fortiori* Homeric) theme of peril on the sea. The Greek fisherman is no contemplative *pêcheur d'eau douce*. He is literally an old man of the sea, of salt water. But Homer does not feel his pain, as does the author of Id.21. When Scylla scarfs down hapless seamen floundering in the wine-dark drink, Homer blithely compares her to a fisherman at work with a net.

The spuriast praises poverty as the source of skill, but Homer, the one time he speaks of πενία, calls it a cause of dishonesty (Od.14.157). The spuriast lavishes attention on the homely tools of the fishermen's trade, including weedy bait (τὰ φυκιόεντα δέλητα. 10) but he can't help bringing to our minds Homer's image of the fish cast up on the weedy shore and covered by the sea in a simile matched to the collapse of Euryalus after a boxing match (Il.23.693). The poor fishermen also have traps made from reeds (ἐκ σχοίνων λαβύρινθοι, 11) but reeds enter Greek literature memorably in their first and only appearance in Homer at Od.5.463, when the shipwrecked, sea-wracked Odysseus takes shelter among them on the Phaeacian shore.

The links between the explicitly unheroic fishermen and Odysseus do not stop there. He wears a felt cap while disguised as a poor traveler (10.265); for the fishermen it is normal clothing. But most important of all, Odysseus was twice himself among fishermen (probably eating their catch to survive) and he became a miraculous fisherman himself. In two moments of dire need, on Pharos and Aeaea, (4.369, 12.332) his seamen caught fish for survival, with curving hooks, just like the fishermen of Id.21 (10, 46). Both lines in Homer are the same:

γναμπτοῖς ἀγκίστροισιν, ἔτειρε δὲ γαστέρα λιμός:

But the remarkable passage from Book 4 must be the one the spuriast was thinking of, because on Pharos, Odysseus wrestles in the

water with Proteus, the old man of the sea, who sleeps like a fish with his flock of halitotic seals, a shepherd with his flocks (νομεὺς ὣς πώεσι μήλων).[110] Odysseus catches the fish-god in his hands and holds him no matter what shape he takes. This, among other things, is epic fishing and Odysseus triumphs in this ur-fish story, as a super-angler who can capture the most elusive denizen of the deep without a hook or net.

This cluster of complex references to Odysseus affects our sense of the foreground fishermen in two ways. It diminishes them or, rather, helps to define their humble character by measuring them implicitly against the great hero. But it also raises them up, because it connects them with the most glorious of all anglers and still does not hesitate to praise them for their skills and craftsmanship. Moreover, the occult theme of heroic fishing that subtends the opening section of the poem prepares for the piscatorial dream of Asphalaion, (lines 39-62). The angling in this section is quietly heroic and skillful, but it ends with a moral act of catch and release. If this modest *pietas* toward Poseidon was too pietistic for Wilamowitz and Gow,[111] it does provide a consistent sensibility through which the poem

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[110] The pastoral image would have attracted either Theocritus or a pasticheur of the Theocritean manner. It is also worth considering that the Proteus myth is a forerunner, a sort of sparring match, for the encounter with Polyphemus, who also beds down his flock with scientific exactitude.

[111] Gow, Vol. 2, p.369.

filters its complicated matter, and a frame for the narrative, however loosely fitting.

Does any of this complexity and subtle reuse of Homer prove that Id.21 might be an authentic work of the Protean Theocritus? No, but it makes you wonder.

This, of course, has not been the reaction of modern critics.[112] Indeed, the only "spurious" poem that has attracted many defenders is that puzzling triptych concocted from the Hercules mythos, Id.25. The best summary of current scholarship is by Hunter.[113] He, like Gow, makes the obvious connection between the subtitle interpolated after line 84 – ΕΠΙΠΩΛΗΣΙΣ – and the second half of Iliad 4, which goes by the same name, a reference to Agamemnon's review of his troops. In Id.25, the term describes Augeas's inspection of his vast holdings.

The link to Iliad 4 takes another, more substantial form late in the poem (lines 240-253) in the midst of the fight with the Nemean lion. There, as Gow and Hunter note, in their different ways, the language of the idyll echoes that of Iliad 4, especially of passages following line 400, when the troop review gives way to battle.

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[112] Gow,Vol. 2, p.370.

[113] Hunter, 1998, pp. 115-29.

Hunter does not attempt to explain why the poet of 25 would want to allude to this particular military episode among so many in the Iliad. And Gow, for his part, cites most of the Homeric loci without considering if they have a function in the poem beyond a display of erudition. In fact, this ten-line passage is filled with Homeric rarities woven into a complex web of references that broaden and deepen the effect of the already-vivid language, through a variety of single references.

This is a passage about an archer and a lion. And the lion is said to be like a bow (ἠΰτε τόξον, 245), because his back is arched (κυρτὴ δὲ ῥάχις, 245). The image continues with another simile of curved, coiled energy: the lion is arched as if it were a piece of well-split cherry bent in a fire by a chariotmaker for a wheel. But the bent wood springs out of the craftsman's hands. Just as the lion leap at Hercules.

The trope is Homeric to its bones, and would be so even if it did not contain 10 Homeric rarities of which 7 are hapax. The foreground passage is built on images of bent, curved wood: the bow itself, the arching lion, the split piece of cherry bent in a circle for a wheel. And every image leads to other images of bent wood in Homer, through single references. The ἁρματοπηγός at line 247 is a descendant of the ἁρματοπηγός at Il.4.485, who is the active figure in a simile that compares a fallen warrior to a poplar cut down so that the chariotmaker could bend it into a wheel:

τὴν μέν θ' ἁρματοπηγὸς ἀνὴρ αἴθωνι σιδήρῳ
ἐξέταμ', ὄφρα ἴτυν κάμψῃ περικαλλέϊ δίφρῳ:
(Il.4.485-6)

κάμπτω appears twice in Id.25: at 248, where the wheelwright begins bending the shoots of the wild fig, ὄρπηκας κάμπτῃσιν, and at 251, where, as it bends, καμπτόμενος, the wood springs from his hands. ὄρπηξ is hapax at Il.21.38, another scene of woodworking, where a sapling is cut to fashion a wheel. This time the wood is wild fig, just as in Id.25. The woodworker, Priam's son Lycaon, is surprised while at work by that lunging lion Achilles who captures him and leads him back to the Greek camp.

The passage's most important Homeric connection is with Od.21.179, through the Homeric hapax θάλψας at line 249:

θάλψας ἐν πυρὶ πρῶτον, ἐπάξονίῳ κύκλα δίφρῳ·

This is a clear allusion to the application of hot fat to the great bow of Odysseus. The suitors hope the heat will make it flex so that they can bend and string it, but they fail, through weakness, just as the chariotmaker of Id.25 fails to bend his fig shoot through clumsiness.

Thère are other hapax links to Homer in this passage: ἰγνύῃσιν (242) to Il.13.212 (Odysseus's limbs fold under him from exhaustion), πυρσαὶ (244) to Il.18.211 (beacon fires), ῥάχις (245) to Il.9.208 (a pork chine swollen with fat), εὐκεάτοιο (248) to Od.5.60 (the smell of split

cedar in the locus amoenus at Ogygia), and ταν̓ύφλοιος (250) to Il.16.767 (a thick-barked tree threatened by wind in a battle simile). But the only remaining rarity that connects with the central image of bending is κυρτὴ at line 245. Meaning round, it is clearly part of the trope, but its three Homeric antecedents are not closely related.[114]

All in all, then, despite its complicated relationship to Iliad 4 and to various Homeric images of bending, woodworking, wheelmaking and general curviness, this passage of Id.25 does not use its single references to comment on Homer or itself, as other Theocritean intertexts do. Instead, it artfully, and with a donnish flair, flaunts its Homeric connections, becoming, thereby, ostentatiously epicized.

This is quite in keeping with the heroic mode of the rest of the idyll. And what else should we expect from a self-conscious miniaturization of events in the life of an epic hero? The "bentwood" passage is only an extreme case of what the author of Id.25 had been doing right along: Alexandrianizing archaic poetry. And for that reason, Id.25 is almost certainly not by Theocritus.

When Theocritus reworked mythic matter, he put his own subversive spin on it. And that, on balance, seems to be what we can say with fair certainty he was about: Retooling Homer with modern, urban wit;

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[114] Thersites is round-shouldered (Il.2.218); waves are arched (Il.4.426; 13.799); the Trojans attack like a high-arching wave (Il.13.799)..

making Homer's strangest words live again in the mouths of simple folk and rough-hewn anti-heroes, none of whom ought to have known what they meant. But that is one crucial way that his singers were able to exemplify Theocritus's new way of singing the old songs. Relying for once on his own coinage, Theocritus invited the world to bucolicize. The world, accepting, made of the word what it would.

APPENDIX

A HANDLIST OF RARE HOMERIC WORDS IN THEOCRITUS

Symbols:

*=identical passage or phrase linked by the same word.

**=identical passage or phrase different from those marked by a single asterisk but linked by the same rare word.

[x.xxx]=line from one of the spuria.

WORD	ILIAD	ODYSSEY	THEOCRITUS
ἀαγής		11.575	24.123
ἀγαπητός	6.401	2.365 4.727 4.817 5.18	16.108 17.64
ἄγκιστρον		4.369* 12.332*	[21.10] [21.46] [21.56]
ἄγκος	18.321 20.490 22.190	4.337 17.128	[8.33]
ἀγκοίνη	14.213*	11.261* 11.268*	3.44
ἀγκύλος	5.209 6.39 6.322	21.264	[21.47]
ἄγνος		5.123 11.386 18.202 20.71 21.259	[25.22]
ἀγοστός	11.425* 13.520* 14.452* 17.315*	13.508*	17.129
ἄγρα		12.330 22.306	1.16 7.60 [21.31]
ἀγροιώτης	11.549 11.676 15.272	11.293 21.85	13.44 [25.23] [25.168]

ἄγρωστις		6.90	13.42
ἀγχόθι	14.412	13.103*	22.40
	23.762	13.347*	24.135
ἄγχω	3.371		5.106
			7.125
			[25.266]
ἀεθλοφόρος	9.124		22.53
	9.266		
	11.699		
	22.22		
	22.162		
ἀενάων		13.109	15.102
			22.37
ἀεργός	9.320	19.27	15.26
			28.15
ἀηδών		19.518	1.136
			5.136
			[8.38]
			12.6
ἀήτης	14.254	4.567	2.38
	15.626	9.139	22.9
ἀθρέω	10.11	12.232	11.24
	12.391	19.478	15.78
	14.334		16.16
αἰθαλόεις	2.415	22.239	13.13
	18.23	24.316	
αἱμασιή		18.359	1.47
		24.224	5.93
			7.22
αἰολομίτρης	5.707		17.19

αἰολόπωλος	3.185		22.34
αἴσιος	24.376		17.72
αἰσυμνητήτης		8.258	[25.48]
ἄκανθα		5.328	1.132 4.50 6.15 7.140 13.64 24.32
ἀκήλητος		10.329	22.169
ἀκήρατος	15.498 24.303	17.532	22.38
ἀκμή	10.173		4.60 22.185 [25.164]
ἀκοντιστής	16.328 (adj.)	18.262	17.55
ἀκρίς	21.12		5.34 5.108 7.41
ἀκρόκομος	4.533		22.41
ἀκτίς	10.547	5.479* 11.16 19.441*	22.86
ἀκτήμων	9.126* 9.268*		16.33
ἄκυλος		10.242	5.94
ἀλγέω	2.269 8.85 12.206	12.27	3.52 5.41 [8.23] (cont.)

			[19.3]
ἁλιεύς		12.251	[21.14]
		24.419	[21.20]
ἀλίτρον	8.361	5.182	10.17
	23.595		
ἀλκυών	9.563		7.59
			7.57
ἀλοιάω	9.568		10.48
ἀμαθύνω	9.593		2.26
ἀμαιμάκετος	6.179	14.311	[25.258]
	16.329		
ἀμαλδύνω	7.463*		16.59
	12.18*		
	12.32*		
ἀμαλλοδέτης/ρ	18.553		10.44
	18.554		
ἁμαξιτός	22.146		2.76
ἀμάρα	21.259		[27.53]
ἀμαυρός		4.824*	22.21
		4.835*	
ἀμάω	18.551	9.135	6.41
	24.451	9.247	10.16
		21.301	11.73
ἀμέλγω	4.34	9.238	1.6
		9.244	1.25
		9.308	1.143
		9.341	1.151
			4.3
			5.27
			5.84
			5.85 (cont.)

			11.35 11.65 11.75 [23.25] [25.103]
ἀμητήρ	11.67		7.29
ἀμοιβαδίς	18.506	18.310	1.34 22.96
ἄμπελος		9.110 9.133 24.246	5.109 11.46
ἄμπυξ	22.469		1.33
ἀμύσσω	1.243 19.284		6.14 13.71 22.96 [27.19]
ἀμφαγείρομαι	18.37		17.94
ἀμφιτίθημι	10.271	21.431	[23.39] [25.278]
ἄμφωης/ωτος		22.10	1.28
ἀνακόπτω		21.47	24.49
ἀνακράζω		14.467	26.12
ἀναμετρέω		12.428	24.127
ἀναμιμνήσκω		3.211	29.26 30.22
ἀνανεύω	6.311 16.250 16.252 22.205	21.129	14.63
ἀναπαύω	17.550		1.17

ἀναρρήγνυμι	7.461 18.582 20.63		22.12 22.172 22.208
ἀνατέλλω	5.777		13.25 18.26 [23.18]
ἀνερύω		9.77* tmesis 12.402* tmesis	14.35
ἀνερωτάω		4.251	1.81
ἀνεψίος			22.170
ἀνθέω	9.464 10.519 15.422 15.554 16.573		5.56 [27.46]
ἀνίη		7.192 12.233 15.394 17.446 20.52	2.39 [27.25]
ἀνιηρός		2.190 17.220 17.377	2.55 7.124 22.134
ἀντολή		12.4	5.103
ἄνυσις	2.347	4.544	[25.93]
ἀοίδιμος	6.358		13.9
ἀπάγχω		19.230	3.9
ἀπαλέξω	22.348 24.371	4.766 17.364	28.20

ἀπάρχομαι		3.446 14.422	7.33 17.109
ἀπειρέσιος	20.58	9.118 11.621 19.174	[25.100]
ἄπνευστος		5.456	[25.271]
ἀποδρύπτω	23.187*	5.426 tmesis	[25.267]
	24.21*	5.435 17.480	
ἀποθνήσκω		11.424 21.33	3.27
ἀποκλίνω		19.556	3.38 7.130
ἀποκρίνομαι	5.12		[8.74] tmesis [27.5]
ἀποπτύω	4.426 23.781	6.95	29.27
ἀποσπένδω		3.394 14.331 19.288	2.43
ἀποσχίζω		4.507 tmesis	[27.55]
ἀποτέμνω	8.87 22.347		17.86
ἀποτρίβω		17.232	16.17 24.133
ἄπρηκτος	2.121 2.376 14.221	2.79 12.223	16.12

ἀραβέω	4.504* 5.42* 5.58* 5.294* 5.540* 8.260* 13.187* 17.50* 17.311*	24.525*	22.126
ἀραιός	5.425 16.161 18.411 20.37	10.90	12.24 13.59
ἀράχνιον		8.280 16.35	16.96
ἀριθμός	4.451 16.246	11.449	[25.92]
ἄρκιος	2.393 10.304 15.502	18.358	[8.13] [25.190]
ἀρκτός	11.611		1.115 11.41 [25.85]
ἁρματοπηγός	4.485		[25.247]
ἀσκητός		4.134 23.189	1.33 24.140
ἀσπιδιώτης	2.554* 16.167*		14.67 17.93
ἀσφαλής	15.683	6.42	2.34
ἀσφόδελος		11.539* 11.573* 24.13*	7.68 26.4

ἀταρτηρός	1.223	2.243	22.28
ἀτέραμνος		23.167	10.7
ἀτερπής/ος	6.285 19.354	7.279 10.124 11.94	[23.23]
ἀτρεκής	5.208	16.245	2.151 13.64
ἄτριπτος		21.151	13.64
αὐερύω	1.459 2.422 8.325 12.261		[25.241]
αὔλαξ	13.707	18.375	10.6 13.31 [25.219]
αὔλειος		1.104 18.239 23.49	15.43 23.54 29.39
αὐλιζομαι		12.265 14.412	[25.99]
αὖλις	9.232	22.470	16.92 [25.18] [25.61] [25.76] [25.169] [27.45]
αὐλός	10.13 17.297 18.495	19.227 22.18	5.7 6.43 10.34 20.29
αὖος	12.160 13.441 23.327	5.490	[8.48] [9.19] [21.7] 24.90 (cont.)

			[25.142] [25.255] [27.10]
αὖρα		5.469	30.32
αὐσταλέος		19.327	14.4
αὐτοετής		3.322	28.13
αὐτόθε(ν)	19.77 20.120	13.56 21.420	5.60 twice 6.15 [25.171]
αὐτόματος	2.408 5.749 8.393 18.376		[21.27]
ἀφαυρός	7.235 7.457 12.458 15.11	20.11	[21.49]
ἄχερδος		14.10	24.90
ἀχρεῖος	2.269	18.163	17.106 [25.72]
ἄωτος	9.661 13.599 13.716	1.443 9.434	2.2 13.27
βαθύκολπος	18.122 18.339 24.215		17.55
βάλανος		10.242 13.409	[8.79]
βάπτω		9.392	5.127
βαστάζω		11.594 21.405	16.78

βάτος		24.230	1.132 7.140 24.90
βέλεμνον	15.484 15.489 22.206	24.180 codd.	11.16 [25.253]
βιβρώσκω	4.35 22.94	2.203 22.403	[25.224]
βλοσυρός	7.212 15.608		24.118
βοηθόος	13.477 17.481		22.23
βομβέω	13.530* 16.118*	8.190 12.204 18.397*	1.107 3.13 5.29 5.46
βόσις	19.268		[25.8]
βοτανή	13.493	10.411	[8.37] [8.44] 11.13 16.91 [25.87] 28.12
βοτήρ		15.504	[25.139]
βοτόν	18.521		11.34 [25.120]
βουκολέω	5.313 14.445 21.448	10.85	7.92 [8.1] [20.38] [25.129]
βραδύς	8.104 23.310	8.329 8.330	15.104 29.30 (cont.)

	23.530		
βρέφος	23.266		15.14 15.55 17.58 17.65 24.7 24.16 24.85
βρόχος		11.278 22.472	[23.21] [23.51]
βυσσός=βύθος	24.80		11.62 22.17 22.40
βωστρέω		12.124	5.64 5.66
γαλαθηνός		4.336 17.127	18.41 24.31
γαυλός		9.223	5.58 5.104
γείτων		4.16 5.489 9.48	14.24 15.9 [21.17]
γενειάς		16.176	2.78
γενειάω		18.176* 18.269*	14.28
γένυς	11.416 23.688	11.320	14.69 29.33
γεραίρω	7.321*	14.437* 14.441	7.94
γεύω	20.258 21.61	17.413 20.181 21.98	10.11 14.51

γλαυκός	16.34		7.59 11.43 16.5 16.61 [20.25] [21.55] 28.1
γονή	24.539	4.755	17.44
γραῖα		1.438	2.91 5.121 6.40 7.126 15.19
γράφω	6.169 17.599		15.81 18.47 [23.46]
δαίτηθεν		10.216	17.28
δάκνω	5.493 17.572 18.585		7.110 12.25 15.40
δασπλῆτις		15.234	2.14
δάφνη		9.183	2.1 2.23 11.45 [25.232]
δαφοινός	2.308 10.23 11.474		[25.232]
δείελος =δειελινός	21.232	17.606	13.33 [21.39] [25.86]

δεικανάω	15.86	18.111 24.410	24.57
δεῖμα	5.682	14.8	[21.53]
δενδρήεις		1.51 9.200	[25.30]
δηναιός	5.407		16.54
διαδέρκομαι	14.344		[25.233]
διαδηλέομαι		14.37	24.85
διαθρύπτομαι	3.363		6.15 15.99 codd.
διαλέγομαι	11.407* 17.97* 21.562* 22.122* 22.385*		30.1
διάνδιχα	1.189* 8.167* 9.37 13.455*		[25.256] tmesis
διαχέω	7.316*	3.456 14.427 19.421*	22.203
διαφαίνομαι	8.491	9.379 10.199	18.26 18.28
διερός		6.201 9.43	17.80
διηκόσιος	8.233 9.383		12.18 [25.127]
δικλίς	12.455	2.345 17.268	14.42

δίκτυον		22.386	1.40
δίπλαξ	3126* 22.441* 23.243 23.253	19.241	[25.254]
δίς		9.491	22.4 28.12
δονέω	12.157 17.55	22.300	7.135 13.65 24.90
δούλος = δούλη	3.409	4.12	2.94 5.5
δοχμός	12.148		22.120
δράγμα	11.69 18.552		7.157 10.44
δράσσομαι	13.393 16.486		24.28 [25.145] 30.9
δρέπω		12.357	11.27 18.40
δρίμυς	11.270 15.696 18.322	24.319	1.18 11.66 22.107
δρύϊνος		21.43	9.19
δρυμός	11.118	10.150 10.197 10.251	1.72 1.117 3.16 13.67 [20.36] twice [25.135]
δρυτόμος	11.186 16.633		5.64 (cont.)

	23.315		
δωρέομαι	10.557		5.99 5.139 17.110
ἔαρ	6.148	19.519	7.97 [8.41] [9.34] 12.3 12.30 13.26 13.45 18.27 22.43 [23.29]
ἔγκειμαι	22.513		3.33
ἐγκύρω	13.145		22.9
ἑδνόω		2.53	22.147
εἰαμενή (ἑι)	4.483* 15.631*		[25.16]
εἰνάλιος		4.443 5.67 15.479	[21.39]
εἰνόδιος	16.260		[25.4]
εἰροπόκος	5.137*	9.443*	[8.9]
εἰσαθρέω	3.450		[25.215]
εἰσακούω	8.97		4.46 13.61 24.34 codd.
εἰσάνειμι	7.423		22.8
ἐκγελάω		16.354 18.35	4.37

ἐκκαθαίρω	2.153		13.69 codd.
ἐκποτέομαι = ἐκποτάομαι	19.357		2.19 11.72
ἐκπτύω		5.322	22.98 tmesis 24.19
ἐκρήγνυμι	15.469 23.421		26.22
ἐκτανύω	7.271 11.844 17.8 24.18	24.18	22.106 [25.270]
ἐλεύθερος	6.455 6.528 16.831 20.193		5.8 14.59
ἐμβασιλεύω	2.572	15.413	16.100 17.85
ἔμφυλος = ἐμφύλιος		15.273	22.200
ἐμφύω	1.513 8.84	22.348	2.56
ἐναρίθμιος	2.202	12.65	7.86
ἐνδέω	2.111 9.18 15.469	5.260	24.27
ἔνδιος	11.726	4.450	16.95
ἐνερείδω		9.383	7.7

ἐνεύδω		3.350 20.95	5.10
ἐνῆμαι		4.272	22.44
ἐνόρχης	23.147		3.4
ἐνταῦθα	9.601		[8.26]
ἐνύπνιος	2.56	14.995	[21.29] 30.22
ἐξαετής		3.115	14.33
ἐξανύω	8.370 11.365 20.452		[25.156]
ἐξευρίσκω	18.322		24.114
ἑξήκοντα	2.587 2.610	14.20	18.24
ἐξόπιθε(ν)	4.298 16.611 17.521 17.527		[25.267]
ἐξερωέω	23.468		[25.189]
ἐπαείρω	7.426 9.214 10.80		[25.232]
ἐπεγείρω	10.124 14.256	20.57 22.431	24.34
ἐπήβολος		2.319	28.2
ἐπηρέφης	12.54	10.131 12.59	[25.208]
ἐπιάλλω		22.49	[23.51]

ἐπιβάλλω	6.68	6.320	[23.27]
		15.297	[27.18]
		23.135	[27.62]
ἐπιβήτωρ		11.131	[25.128]
		18.263	
		23.278	
ἐπιβρίθω	5.91	24.344	[21.4]
	7.343		22.93
	12.286		[25.148]
ἐπιγουνίς		17.225	26.34
		18.74	
ἐπίκειμαι	6.548	6.19	22.90
			24.118
ἐπικέρτομαι	16.744*	22.194*	[20.2]
	24.649*		
ἐπικλύζω	23.61 tmesis		[25.201]
ἐπινεύω	15.75		22.186
	22.314		[27.33]
ἐπίουρος	13.450	13.405*	[8.6]
		15.39*	[25.1]
ἐπιπρέπω		24.252	[25.40]
ἐπιπταίρω		17.545	7.96
			18.16
ἐπιρρέζω		17.211	24.99
ἐπισχερώ	11.668		14.69
	18.68		
	23.125		
ἐπιτηδές	1.142		7.42
	15.28		
ἐπίφρων		3.128	[25.29] (cont.)

		16.242 19.326 23.12	
ἐπόμνυμι	10.332	15.437 18.58	[21.62]
ἐπουράνιος	6.129 6.131 6.527	17.484	[25.5]
ἐρατός	3.64		7.103 Syr.11
ἐρεύθω	11.394		7.117 17.127 30.8
ἐρευνάω	18.321	19.436 22.180	7.45 [25.221]
ἐριθηλής	5.90 10.467 17.53		[25.132]
ἔρνος	17.53 18.56 18.437	6.163 14.175	2.121 7.44 26.11
ἑρπετόν		4.418	15.118 24.57 29.13
ἐσχατάω	2.508 2.616 10.206		7.77
εὔβοτος		15.406	5.24
εὐειδής	3.48		17.47 (cont.)

			26.35
εὐεργεσίη		22.235 22.374	17.116
εὐηγενής	11.427 codd. 23.81 codd.		[27.43]
εὔθριξ	23.13 23.301 23.351		18.57 [25.7]
εὐκαμπής		18.368 21.6	13.56
εὐκέατος		5.60	[25.248]
εὐκτός	14.98		10.52
εὔμηλος		15.406	22.157
εὐρύνω		8.260	13.31
εὔσκοπος	24.24 24.109	1.38 7.137 11.198	[25.143]
εὔτμητος	7.304* 10.567 21.30 23.684	23.825*	[25.102]
εὐώδης	3.382	2.339 5.64	4.25 14.16 17.37 22.42
ἐφαρμάζω	19.385		1.53
ἐφίζω		3.411 17.331	5.97 (cont.)

		19.55	
ζέω	18.349 21.362 21.365	10.360	[9.19]
ζητέω	14.258		1.85 [21.66]
ζῶστρα, -ον		6.38	2.122
ἥμερος		15.162	[23.3]
ἡμίθεος	12.23		13.69 15.137 17.5 17.136 18.18 24.132
ἡνίκα		22.198	2.147 5.11 5.41 6.5 6.16 6.21 7.1 7.22 11.25 16.94 18.5 [23.30] [23.31] [23.34] 29.33
ἦρι	9.360	19.320 20.156	18.39 20.156
ἠρίον	23.126		1.125 codd. 2.13 16.75
ἡσυχία		18.22	7.126

ἠυγένειος	15.275 17.109 18.318	4.456	13.[61]
θαλέθω	9.467 23.32	6.63 23.191	[25.16]
θαλλός		17.224	4.45 11.73 24.98
θάλπω		21.179 21.184 21.246	5.31 14.38 [25.249]
θαλύσια	9.534		7.3
θέρος	22.151	11.192 12.76 14.384	6.4 7.113 6.16 7.143 [8.78] [9.12] 11.36 11.58 [21.23] [21.26] [25.28]
θηρίον		10.171* 10.180*	1.110 2.68 5.107 [19.6] 24.23 [25.168] [25.181] [25.205]
θλάω	5.307 12.384	18.97	22.45
θλίβω = φλίβω		17.221	15.76 [20.4] [21.18]

θρηνέω	24.722	24.61	7.74
θρόνον	22.441		2.59
θρύον	21.351		13.40
θρῳσκω	13.589		7.25
	15.314		
	15.470		
	15.684		
	21.126		
θώς	11.474		1.71
	11.479		1.115
	11.481		
	13.103		
ἰάπτω		2.376*	2.82
		4.749*	3.17
ἰγνύα	13.212		[25.242]
			26.17
ἰδρεία	16.359		22.85
Ἴλαος	1.583		5.18
	9.639		15.143
	19.178		[27.16]
ἰνδάλλομαι	17.213	3.246	22.39
	23.460	19.224	
ἰνίον	5.73		[25.264]
	14.495		
ἴον		5.72	1.132
			10.28
			[23.29]
ἰξύς		5.231	[25.246]
		10.544	
ἴουλος		11.319	15.85

ἱππήλατος		4.607 13.242	22.156 24.131
ἱππόκομος	12.339 13.132* 16.216* 16.338 16.797		22.193
ἰσοφαρίζω	6.101 9.390 21.194 21.411		7.30
ἴσκω	11.799 16.41	4.279 19.203 22.31	22.167
ἰωχμός	8.89 8.158		[25.279]
κάγκανος	21.364	18.308	24.89
καθιδρύω		20.257	13.28
κακοεργός		18.54	15.47
καλάμη	19.222	14.214	5.7 10.49
κάλπις		7.20	5.127
κάλυξ	18.401		3.23
κάμπτω	4.486 7.118 19.72 24.274	5.453	24.120 [25.248] [25.251]
καρτύνω	11.215* 12.415* 16.563		22.80
καρχαρόδους	10.360 13.198		24.87

καταδαρθάνω		5.471 7.285 8.296 15.494 23.18	18.9 [21.39]
κατακλίνω		10.165	7.89
καταλείβω	18.109		1.8 5.33
κάταντης	23.116		1.13 5.101
καταρρέω	4.149 5.870		1.5
κατασμύχω	9.653 tmesis		3.17 [8.90]
κατατήκομαι		19.136 19.205 19.206	7.76 11.14
κατεναντίον	21.567		1.22
κατηρεφής	18.859	5.367 9.183 13.349	7.9
καῦμα	5.865		10.51
κέδρινος	24.192		24.43
κέδρος		5.60	7.81
κελαρύζω	11.813 21.261	5.323	7.137
κενέων	5.284 5.857 11.381 16.821	22.295	[25.229]

κεντέω	23.337		15.130 [19.1]
κεραός	3.24* 11.475 15.271* 16.158	4.85	1.4 16.37 [25.17] [25.123]
κηρός		12.48 12.173 12.175 12.199	1.27 2.28 [8.19] [8.22] [20.27]
κισσύβιον		9.346 14.78* 16.52*	1.27
κίστη		6.76	2.161 26.7
κλέπτης	3.11		[19.1]
κλῖμαξ		1.330 10.558 11.63 21.5	22.30
κλιντήρ		18.190	2.86 2.113 24.43
κλύζω	14.392 23.61	9.484 9.541	1.27 1.140
κνάω	11.639		7.110
κνώδαλον		17.317	24.85 [25.183]
κνώσσω		4.809	[21.65]
κόλος	16.117		[8.51]

κολούω	20.370	8.211 11.340	22.196
κολώνη	2.811 11.711 11.757		17.68
κόρση = κόρρα	4.502 5.584 13.576		14.34 [25.255]
κορύνη	7.141 7.143		7.19 7.43 [9.23] [25.63]
κουροτρόφος		9.27	18.50
κοῦφος	13.158	8.201	2.104 11.3 13.52 17.52
κρείουσα	22.48		17.132
κρήγυος	1.106		[20.19]
κριός		9.447 9.461	5.83
κροτέω	15.453		15.49 18.35
κρύβδην = κρύβδα	18.168	11.455 16.153	4.3
κρύσταλλος	22.152	14.477	22.39
κύαμος	13.589		7.66
κύκνος	2.460* 15.692*		5.137 [25.130]

κυπαρίσσινος		17.340	5.104
κυπάρισσος		5.64	11.45 18.30 22.41 [27.46] [27.58]
κύπειρον	21.351	4.603	1.106 5.45 13.35
κύρτος	2.218 4.426 13.799		[21.11] [25.245]
λᾶθος (see λήθη)			
λαιμός	13.388 13.542 18.34 19.209	22.15	13.58
λαίνεος	22.154		[23.58]
λαοφόρος	15.682		[25.155]
λάρναξ	18.413 24.795		7.78 7.84 15.33
λάσιος	1.189 2.851 16.554 24.125	9.433	7.15 11.31 11.50 12.4 22.42 [25.134] [25.257] 26.3
λελίημαι	4.465* 5.690* 12.106**		[25.196] (cont.)

	16.552**		
λευκαίνω		12.172	14.70
λήθη = λᾶθος	2.33		[23.24]
λήϊον	2.147	9.134	10.21
	11.560		10.42
	23..599		17.78
λιγύφωνος	19.350		12.7
λύσση	9.239		3.47
	9.305		
	21.542		
λύχνος		19.34	14.23
			24.52
λωβάομαι	1.232		5.109
	2.242		16.89
	13.623		
λώπη = λῶπος		13.224	14.66
			[25.254]
λώτινος	12.283		24.45
μακέλλα	21.259		16.32
μαλθακός	17.588		7.105
			29.24
μάρμαρος	12.380*	9.499*	22.211
	16.735*		
ματάω	5.233		23.15
	16.474		
	23.510		
μεγαίρω	4.54	2.235	7.100
	7.408	8.206	
μεθύω	17.390	18.240	22.98
			29.2

μείλιγμα		10.217	22.221
μελανόχρως	13.589	19.246	3.35
μελεδώνη		19.517	[21.5]
μέλισσα	2.87 12.167	13.106	1.107 3.13 5.46 7.81 7.84 7.142 [8.45] [9.34] [19.1] [19.6] [19.7] 22.42
μέλπω	1.474 7.241 16.182		[8.83]
μέσφα	8.508		2.144
μεταΐσσω	16.398 21.564	17.236 20.11	22.201
μετρέω		3.179	10.39 16.35 16.60
μέχρι	13.143 24.128		22.128 [25.31] [25.270]
μηκάς	11.383* 23.31	9.124* 9.244* 9.341*	1.87
μήκων	8.306		7.157 11.57

μήρινθος	23.854		[21.12]
	23.857		
	23.866		
	23.867		
μηρύομαι		12.170	1.29
μισέω	17.272		3.7
			5.112
			5.114
			[23.3]
			[23.62]
			[23.63]
μίτρη	4.137		[27.55]
	4.187		
	4.216		
	5.857		
μνηστεύω		4.684	18.6
		18.277	22.155
μνῆστις		13.280	28.23
μογοστόκος	11.270		[27.30]
	16.187		
	19.103		
μορφή		8.170	[20.14]
		11.367	[23.2]
μόσχος	11.105		[8.14]
			[8.77]
			[8.80]
			[9.3]
			[9.7]
			11.21
			12.6
			16.37
μοχθέω	10.106		10.56
μοχθίζω	2.723		1.38 (cont.)

			7.48
μυελός	20.482 22.501	2.290 20.108	28.18 30.21
μυκηθμός	18.575	12.265	[25.98]
μύλη		7.104 20.106 20.111	24.51
μυρίκη	10.466 10.467 21.18 21.350		1.13 5.101
μυών	16.315 16.324		[25.149]
μωμάομαι	3.412		[9.24] 10.19 [20.18]
νάκος = νάκη		14.530	5.2 5.9 [27.54]
ναρκάω	8.328		[27.51]
ναυτιλία		8.253	13.27
νεογιλός		12.86	17.58
νεοσσός	2.311 9.323		14.14
νεοτευχής	5.194		1.28
νέπους		4.404	17.25
νευστάζω	20.162	12.194 18.154 18.240	[25.260]

νῆμα		2.98	15.27
		4.134	24.76
		19.143	
		24.133	
νιφόεις	13.754	19.338	22.28
	14.227		26.33
	18.616		
	20.385		
νοήμων		2.282*	[25.80]
		3.133*	
		13.209*	
νομεύω		9.217	1.14
		9.336*	1.109
		10.85*	1.120
			3.46
			7.87
			7.113
			[20.35]
			[27.38]
			[27.69]
νότιος	8.307	4.785	2.107
	11.811*	8.55	
	23.715*		
νυμφίος	23.223	7.65	17.129
			22.155
			22.179
νυός	3.49	3.451	15.77
	22.65		18.15
	24.166		
νύσσα	23.332	8.121	24.119
	23.338		
	23.344		
	23.758		
ξυρόν	10.173		22.6

ὄγμος	11.68		10.2
	18.546		
	18.552		
	18.557		
ὁδοίπορος	24.375		12.9
			[23.47]
			[25.187]
ὄζω		5.60	1.149
		9.210	5.52
			7.143
οἰδέω		5.455	1.43
			22.101
οἴζύω	3.408	4.152	[27.14]
	14.89	23.307	
οἰκεύς	5.143	14.4	[25.33]
	6.366	16.303	
		17.533	
οἰκωφελίη		14.223	28.2
οἰνόπεδος	9.579	1.193	24.130
		11.193	
οἶστρος		22.300	Syr.14
ὀκνέω	5.255		[8.67]
	20.155		
ὀκριοής	4.158	9.499	[25.231]
	8.327		
	12.380		
	16.735		
ὀκτώ	2.313*	8.60	5.58
	2.327*	22.110	5.59
	8.297		14.44
ὀλίσθω	20.470		[25.230]
	23.774		

ὀλολύζω		3.450	17.64
		4.767	
		22.408	
		22.411	
ὁλοφώϊος		4.410	[25.185]
		4.460*	
		10.289	
		17.248*	
ὁμαλός		9.327	12.10
			14.56
			15.50
ὁμαρτέω	12.400	13.87	[8.64]
	13.584	21.188	[25.111]
	24.438		[25.192]
ὁμῆλιξ	9.54	15.197	30.20
		16.419	
		19.358	
		24.107	
ὁμότιμος	15.186		17.16
ὄμφαξ		7.125	11.21
ὅμως	12.393		15.30
			15.72
			15.147
ὄναρ	1.63	19.547	[27.8]
	10.496	20.90	
ὄνησις		21.402	16.23
ὄνος	11.558		[21.36]
			22.21
ὄνυξ	8.248	2.153	4.54
	12.202*	15.161	7.109
	12.220*		[25.267]
			[25.277]

ὁπλή	11.536* 20.501*		4.36
ὀπτός		4.66	14.7 24.137
ὀπώρη	22.27	11.192 12.76 14.384	7.143 11.36
ὀρεχθέω	23.30		11.43
ὄρπηξ	21.38		7.146 [25.248]
ὄρχος		7.127 24.341	1.48
οὖθαρ	9.141* 9.283*	9.440	[8.42] [8.69]
οὐραῖος	23.520		[25.269]
ὄφις	12.208		15.58 24.29
ὀψίγονος	3.353 7.87 16.31	1.302 3.200	24.31
ὄψις	6.468 20.205 24.632	12.101 23.94	[21.38] [21.64]
παλινάγρετος	1.526		29.28
πανύστατος	23.532 23.547	9.452	[23.35]
πάππας		6.57	15.16

παραβαίνω	11.104 11.522		[21.27]
παραιβάτης	23.132		3.32
παρακλίνω	23.424	20.301	2.44 [25.161]
παραπαφίσκω	14.360	14.488 tmesis	[27.12]
παρατρέχω	10.350 22.157 23.636		[20.32]
παρήϊον	4.142 16.159 23.690	19.208 22.404	22.128
παρθενική	18.567	7.20 11.39	[8.59] 12.5 18.2
πατάσσω	7.216 13.282 23.370		4.49 4.51 [19.4]
πατέω	4.157		5.50 5.55 5.61 5.129 15.52 18.20
πέλλα	16.642		1.26
πενθερός	6.170	8.582	18.18 22.162
πενίη		14.157	16.33 [21.1] [21.16]

περιπέλομαι	18.220 23.833	1.16 11.248	17.127
περιπλέκω		14.313 23.33	18.8
περισσαίνω		10.215 16.4 16.10	[25.72]
περισταδόν	13.551		2.68 [25.103]
περιστέλλω		24.293	15.75 17.97
περιώσιον/α	4.359	16.203	17.23 [25.125]
περκνός	24.316		1.46
περονάω	7.145 10.133 13.397 14.180		14.66
περήν	2.535 2.626 24.752		16.99 [25.19]
πέταλον	2.312	19.520	7.9
πεύκη	11.494 23.328		7.88 22.40
πηκτός	10.353* 13.703*	13.32*	1.128 [20.26]
πηός	3.163	8.581 10.441 23.120	16.25

πῖδαξ	16.825		7.142
πίθος	24.527	2.340	7.147
		23.305	10.13
πίλος	10.265		[21.13]
πίσσα	4.277		14.51
πίτυς	13.390*	9.186	1.1
	16.483*		1.134
			3.38
			5.49
πλανάομαι	23.321		[9.4]
πλατάνιστος	2.307		18.44
	2.310		18.46
			22.76
			[25.20]
πλεκτός	18.568	9.247	[21.7]
	22.469	22.175*	
		22.192*	
πλήν		8.207	5.84
			14.53
			15.95
πλόος		3.169	7.52
			7.61
			22.22
			28.5
πνεύμων	4.528		[25.237]
	20.486 codd.		
πόθος	17.439	4.596	2.143
		11.202	2.150
		14.144	7.99
			[8.59]
			10.9
			18.55
			[23.26] (cont.)

			29.40 30.21 Syr.5 Syr.8
ποιμαίνω	6.25 11.106 11.245	9.188	11.65 11.80
ποίμνη		9.122	5.72 6.28 10.4 [25.7]
πόκος	12.451		5.98 15.20 28.12
πολυδένδρεος=πολύδενδρος		4.737 23.139 23.359	11.47 17.9
πολύκαρπος		7.122 24.221	10.42
πολύκληρος		14.211	16.83
πολύμυθος	3.214	2.200	22.153
πολύρρηνος	9.154 9.296	11.257	[25.117]
πολύστονος	1.445 11.73 15.451	19.118	17.47
πομπεύω		13.422	2.68
ποντοπορέω		5.278 7.267 11.11	30.19
πορθμεύς		4.671 15.29	1.57 17.49 (cont.)

		20.187	
πόρτις	5.162		1.75 1.121 4.15 4.52 6.45 [8.76] [20.33] [27.63]
πορφύρω	14.16 21.551	4.427 4.572 10.309	5.125
πότερος	5.85		2.5
προβολαίος=πρόβολος		12.251	24.125
προγίγνομαι	18.525		24.52 [25.134]
πρόγονος		9.221	17.26
προϊάλλω	8.365 11.3	14.18 15.370	[25.235]
προλέγω	13.689		13.18
προσάγω		17.446	1.62 15.78
προσδέρκομαι	16.10	17.518 20.385	1.36
προσμυθέομαι		11.143	[25.66]
προστίθημι		9.305	14.45 15.37
προσφύω	24.213	12.433 19.58	[21.46]

πρωϊζός	2.303		18.9
πρωτοτόκος	17.5		5.27
πτελέη	6.419		1.21
	21.242		7.8
	21.350		7.136
			[27.13]
πτέρνη	22.397		[25.268]
πτέρυξ	2.316	2.149	15.122
	2.462		29.29
	23.875		
πτύον	13.588		7.156
πτύω	23.697		6.39
			15.133
			[20.11]
			22.98
πτώξ	17.676		1.110
	22.310		
πυγμάχος		8.246	22.66
πυγμή	23.669		22.45
			22.104
πύξινος	24.269		24.110
πυροφόρος = πυρηφόρος	12.314	3.495	[25.30]
	14.123		
	21.602		
πυρρός = πυρσός	18.211		6.3
			13.50
			15.53
			15.130
			[23.7]
			[25.244]

πῶλος	11.681 20.222 20.225	23.246	2.49 2.163
πωτάομαι	12.287		7.142 15.22
ῥαδινός	23.583		10.24 11.45* 17.37 [27.46]*
ῥαχις	9.208		[25.245]
ῥέθος	16.856* 22.68 22.362*		[23.39] 29.16
ῥοδόεις	23.186		2.148 7.63
ῥύπος		6.93	15.20
ῥυσός	9.503		29.28
σαόφρων	21.462	4.158	28.14
σάρξ	8.380 13.382	9.293 11.219 18.77	2.26 22.47 22.212 [25.267]
σαώτερος	1.32		[25.59]
σέβομαι	4.242		18.48
σέλινον	2.776	5.72	3.23 7.68 13.42 [20.23]
σίζω		9.394	5.3 5.100 6.29

σίνομαι	24.45	6.6* 11.112 12.114 12.139*	1.49 24.87
σιτέομαι		24.209	[9.26]
σκαιός	1.501 16.734 21.490	3.295	22.119 twice 22.124 22.196 22.198 [25.146]
σκαίρω	18.572	10.412	4.19
σκαφίς		9.223	5.59
σκέλος	16.314		22.66 24.111
σκιερός	11.480	20.278	7.138 12.8 18.44 18.46 22.76 [25.227]
σκιρτάω	20.226 20.228		1.152
σκοπιάζω	10.40 14.58		3.26 [25.214]
σκύλαξ		9.289 12.86 20.14	2.12
σκύμνος	18.319		11.41
σκύφος		14.112	1.143
σκώψ		5.66	1.136
σποδός		9.375	2.25 (cont.)

			11.51 24.88
στάχυς	23.598		10.47
στεῖνος	12.66 23.419		22.94
στεῖρα		10.522* 11.30* 20.186	[9.3]
στέφω	18.205	8.170	2.2 24.98
στέφανος	13.736		2.153 3.21 7.64 10.29 12.33 18.40 18.43
στίλβω	3.392 18.596	6.237	2.79
στρεπτός	5.113 9.497 15.203 20.248 21.31		[25.212]
στρόμβος	14.413		[9.25]
σῦκον		7.121 twice	5.115
συλεύω	5.48 24.436		[19.2]
συλλέγω	18.301 18.413	2.292	24.93

συμπήγνυμι	5.902		[8.23]
συνέπομαι		10.436 tmesis	13.17
συνερείδω		11.426 tmesis	22.68 [25.266] tmesis
σῦριγξ	10.13 18.526 19.387		1.129 4.28 5.4 5.5 5.6 5.19 5.135 6.43 [8.18]* [8.21]* [8.84] [9.8] [20.28] 24.120 [27.13] [27.72]
σφάλλω	23.719	17.464	24.112 30.30
σφήξ	12.167		5.29
σφυρόν	4.147 4.518 6.117 17.290 22.397		4.51 15.134 16.77
σφωίτερος	1.216		[25.55]
σχίζα	1.462 2.425	3.459 14.425	24.91
σχοῖνος		5.463	1.53 7.133 [21.11] (cont.)

			[23.39]
ταλαεργός	23.654 23.662 23.666	4.636 21.23	13.19
τάλαρος	18.568	4.125 4.131 9.247	5.86 [8.70] 11.73 18.32
ταμεσίχρως	4.511 13.340 23.803		[25.279]
τανυφλοῖος	16.767		[25.250]
ταρσός	11.377 11.388	9.219	11.37
τέλειος	1.66 8.247 24.34 24.315		[25.22]
τετράκις		5.306	2.155 5.57 18.24
τέττιξ	3.151		1.148 4.16 5.29 5.110 7.139 [9.31] twice 16.94
τηύσιος		3.316 15.13	[25.230]
τίλλω	22.78 22.406 24.711	10.567 15.527	2.54 3.21 5.121

τόθι		15.239	22.199 24.28
τοκάς		14.16	[8.63] 26.21
τομή	1.235		10.46
τράγος		9.239	1.4 1.88 1.152 5.30 5.42 7.15 [8.49]
τραφερός	14.308	20.98	[21.18] [21.44]
τρίβω	20.496 23.735		2.58 7.123 13.31
τριέτης		2.106 13.377 19.151 24.141	29.17
τριηκόσιος	11.697	13.390 14.20 21.19	[25.126]
τρίπολος	18.542	5.127	[25.25]
τρόπος		4.782 8.53	10.37 [23.2]
τρυπάω		9.384	5.42
τρώγω		6.90	1.147 4.45 [9.11]

τυκτός	5.831 12.105	4.627* 17.169* 17.206	22.210
τυφλός	6.139		10.19
ὑακίνθινος		6.231* 23.158*	11.26
ὑάκινθος	14.348		10.28 18.2
ὑγιής	8.524		14.54
υἱωνός	2.666 5.631 13.207	24.515	17.23
ὑλαγμός	21.575		[25.75]
ὑλακτέω	18.586	20.13 20.16	6.29 [8.27]
ὑλοτόμος	23.114 23.123		17.9
ὑλάω		16.5 16.9 16.162 20.15	[25.70]
ὑμέναιος	18.493		18.8 18.493
ὕμνος		8.429	1.61 17.8 22.214
ὑπακούω	8.4 tmesis	4.283 10.83 14.485	3.24 7.95 [8.28] 11.78 13.59

ὑπαντάω = ὑπαντιάω	6.17		5.90
ὑπάρχω		24.286	22.222
ὕπειμι	9.204 11.681		5.56 11.33
ὑπεξαναδύω	13.352		22.123
ὑπεροπλία	1.205		[25.139]
ὑπέροπλος	15.185 17.170		22.44 [25.152]
ὑπέροχος	6.208 11.335 11.784		7.28 7.94 22.79
ὑπομιμνήσκω	22.491	1.321 15.3 22.38	[21.50]
ὑπότροπος	6.367 6.501	20.332* 21.211* 22.35	[25.263]
ὑποφαίνω		17.409	6.38 [25.234] tmesis, codd.
ὑποφήτης	16.235		16.29 17.115 22.116
ὑπωρόφιος			
ὑψόθι	10.16 17.676 19.376		1.29 16.95 24.57
ὕω	12.25	6.131 14.457	4.43
φάρυγξ	9.373		24.28 (cont.)

	19.480		
φήμη		2.35 20.100 20.105	7.93
φιλοκέρτομος		22.287	5.77
φλιά		17.221	2.60 [23.18]
φλόγεος	5.745* 8.389*		2.134 22.211
φλοιός	1.237		18.47
φοίνιος		18.97	22.99
φονεύς	9.362 18.335	24.434	22.209
φυκιόεις	23.693		11.14 [21.10]
φῦκος	9.7		15.16
φυσάω	18.470 23.218	10.393	13.47 [19.3] 22.77 22.213
χάλαζα	10.6 15.170 22.151		22.16
χαλκεοθώρηξ	4.448* 8.62*		22.136
χαροπός		11.611	12.35 [20.25] [25.142] [25.225]
χειμάρροος	4.452		22.50 (cont.)

	5.88 11.493 13.138		
χειμών	3.4 17.549 21.283	4.566 14.522	[8.57] 11.37 11.58 12.3 18.27
χελιδών		21.411 22.240	14.39
χθαμαλός	13.683	9.25 10.196 11.194 12.101	17.79
χίμαιρα	6.181		1.51 5.41 5.56 [9.17]
χοῖρος		14.73	14.15 24.99
χόρτος	11.74 24.640		4.18 13.40 codd.
χρίμπτω		10.516	[25.144]
χροιή	14.164		16.49 22.114 [25.130]
χρόνιος		17.112	14.2 twice
χωλός	2.217 9.503 18.397	8.308 8.332	15.41
ψεύδομαι	5.635	14.125 14.365	[21.22] [25.187]

ψύχω	20.440		2.106
ὠδίνω	11.269	9.415	[27.29]
ὠδίς	11.271		17.61
ὠμοφάγος	5.782 7.256 11.479 15.592 16.157		13.62
ὥριος		9.131	7.85 15.112 [25.28]

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